

Ocarina COMPOSER

Music Code-Cracker Music Music-Maker

For KS1, KS2 and KS3 (ages 6 to 14)

Contents

Ocarina Composer and the Curriculum

Music Code-Cracker

Introduction

Overview

Songs and Pieces

Progress Chart

Music Music-Maker

Introduction

Overview

Songs and Pieces

Progress Chart

Ocarina Stages of Playing

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Ocarina Composer and the Curriculum

Ocarina Composer pieces in 'Music Code-Cracker' and 'Music Music-Maker' support the playing of ocarinas, singing, composing and listening at KS1, KS2 and KS3. They are designed to fulfil the STATUTORY National Curriculum and to put all the key components of the non-statutory Model Music Curriculum into practise.

The Model Music Curriculum lists four essential activities: Singing, Listening, Composing and Performing. The songs in both 'Ocarina Composer' titles fulfil these simultaneously. For example, audio backings in 'Music Code-Cracker' use actual sirens to introduce the melody for Song 1 'A&E Emergency'. Pupils listen to the audio whilst following the music in their books, then sing the song and play the tune by following two forms of musical notation. They then make up their own siren sounds and note them down graphically, or record them in other ways: see 'Music Code-Cracker Teacher' pages 30-31.

In this one song, pupils learn to read tablature and stave music notation, tongue and slur notes, make instrumental and vocal siren sounds in time with backings, and freestyle as they compose their own. They become familiar with crotchets and minims, time signatures, bar lines, rests, and repeat signs on the stave. This fully immersive experience introduces the language of music in an active and participatory way. This is typical of all Ocarina Composer materials.

Song 4 'A&E Emergency' is the first of 40 songs in **Music Code-Cracker** and **Music Music-Maker**. A second example in Music Code-Cracker shows how **knowledge and skills** build within a single book. In Song 16 'V is for Victory', pupils play themes from Beethoven's 5th Symphony. They learn about composing with rhythms and motifs, and about the use of Morse code in World War 2. They listen intently, like Morse code operators, in order to create their own coded musical messages.

In this second example, pupils have progressed step-by-step over many months from Song 1 to Song 16, from playing two notes to seven, using an increasing variety of rhythms. They have sung lyrics to Beethoven's music, to learn the rhythm of the tune and the meaning of the music in preparation for playing it instrumentally. An ocarina player can gain Grade 3 in MTB exams with a performance of 'V is for Victory'. KS2 pupils can perform this song together as a whole-class activity.

The ocarina is like no other class musical instrument, and 'Ocarina Composer' like no other music. The points below show just some benefits of using Ocarina Composer titles with ocarinas at all Key Stages. Any teacher can teach pupils to play the ocarina. The National Curriculum and Model Music Curriculum rely on pupils actively playing TUNED musical instruments and singing, to be totally immersed in the processes of making music. With Ocarina Composer, pupils listen, sing, and PLAY.

A Performing: skills

- pupils sing and play in every lesson, as each song is prepared for both singing, and for playing on instruments
- players practise tunes by tapping/clapping rhythms, feeling a pulse, singing/playing intervals, and echoing phrases
- children sing more accurately "in tune" after first playing ocarinas in a variety of major, minor and blues scales
- small groups/whole-class ensembles learn to play in harmony, balance parts, observe dynamics, and keep together
- singers and players develop controlled breathing, phrasing, tonguing, slurring, and clear enunciation of lyrics
- they sing and play confidently because of the easily accessible D to D' one-octave range of all music and parts

B Creating: sounds

- sound is the material of music, and these books encourage exploring and ordering sound in many creative ways
- sound production involves experimenting with body percussion, vocalising, playing ocarinas + other instruments
- imaginative pieces help to generate pupils' own ideas for creating soundtracks, layers, loops, riffs, theme-tunes
- supportive frameworks prepare groups and soloists to improvise in the style and form of the piece being played
- theme & variations, 12-bar-blues, binary, ternary and song form are practically introduced in pupil-friendly ways

C Listening: understanding and knowledge

- listening to music in many styles and genres is part of learning to sing and play. **Style examples** are listed below:
- **Code-Cracker** (Song No.): Calypso (3), Film (8), Folk (15), Minimalism (10, 11), Classical (16, 19) + listening quiz (41)
- **Music-Maker** (Song No.): Bossa Nova (4), Jazz (3, 12), Blues (11), Rock and Roll (14 to 17), Classical (19, 20)
- pupils identify **musical elements** such as dynamics, timbre, texture, harmony, structure, form, instrumentation
- listening and reading go together as pupils hear, read and then play works by great composers/world musicians
- they learn **musical terms** and follow **notations**, connecting music across the curriculum, relating it to the world

Full instructions, facts, cross-curricular links & spin-off activities are included for every song in the Teacher Books.

Music Code-Cracker: Introduction

Levels 2 to 10

The English National Curriculum for Music begins
"Music is a universal language..."

This book helps pupils to use the language of music. It gives them things to say and ways to say them. Every page is a treasure-house of musical ideas for interpreting the sounds around us, creating coded messages for friends to decipher, and making up tunes.

The **activities** in 'Music Code-Cracker' include listening to and replicating a variety of sounds. Pupils listen purposefully and learn to structure their sound effects in different ways: in the style of birds chirping, sirens wailing, bells pealing. Each song is a project and potential performance piece. Many of the tunes are easy-to-play for beginners. 'Music Code-Cracker' also offers extension material for pupils who already play confidently. Older pupils may start here, learning to play the Ocarina from scratch as they sing and play through the songs.

Amongst many **astonishing facts** encapsulated in the songs is the story of how Morse code was used to secretly communicate during WW2. Song 16 'V is for Victory' tells this story, as classes perform a micro arrangement of Beethoven's 5th Symphony. Song 14 'Peeling Bells' reveals that there are 40,320 ways of playing eight different notes, one after the other, before any of the sequences are repeated. Encourage pupils to check this out by making up their own sequences of notes. The origin and hidden meaning of the Westminster Chimes is another secret that is unravelled in Song 13 'Big Ben'.

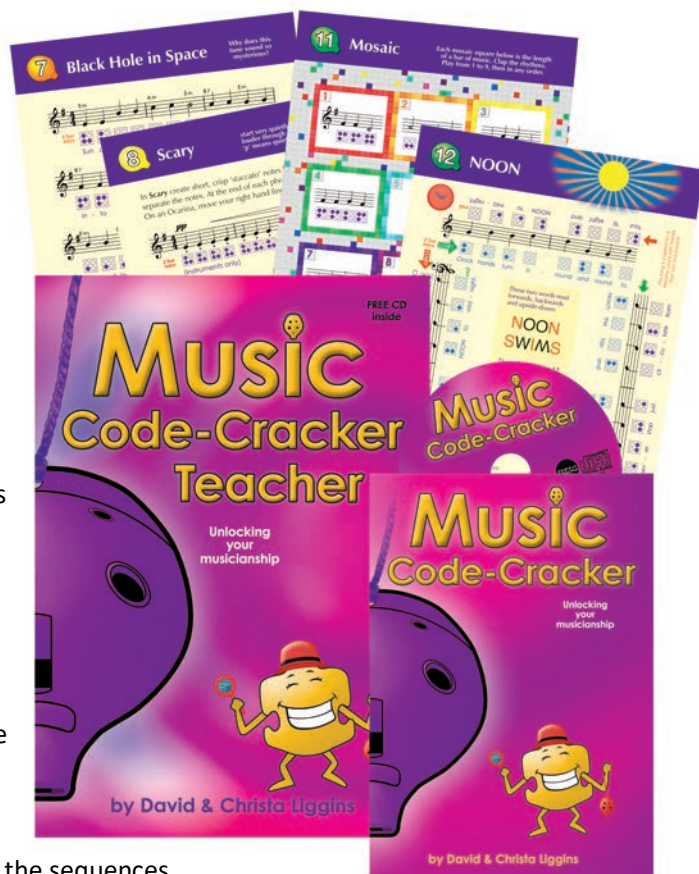
Each song is designed to develop **musicianship** in pupils. For example, Song 8 'Scary' explores trills, dynamics and the sound of things that go bump in the night, to spark imaginative sound creation. Experiments in 'Trills and Thrills' on page 12 lead pupils to use sound and dynamics to create soundtracks. Learning to control sound and dynamics to tell a story is at the heart of communicating meaningfully in the language of music.

'Music Code-Cracker' **audio tracks** are packed with intriguing noises and music, plus two listening quizzes. The audio is as varied as the written scores, which make use of mirror-music, graphic notation, jigsaws, mosaics, numbers, letters. The printed scores in the music books present **musical notation** in exciting, fun, participatory ways. They invite pupils to create their own music, using ideas and structures provided, and to record their results.

This **printed music** challenges culturally-specific notions of reading words from left to right (Arabic is right to left) and reading time by following clock hands in a clockwise direction (some move anticlockwise). Pupils can experiment with sequencing and notating sounds from right to left, upside down and around the page in any direction. Whilst all the music is accessible for pupils aged 6 to 11, the material naturally extends to older pupils and adults as well.

Improvising and composing activities appear throughout. Song 9 'Spying' has "invisible" secret notes to play in CIA and GCHQ sequences. The song's supportive framework gives scope for improvising, as pupils exercise choice over which notes to play, and try out ideas for composing their own music in similar ways: improvising and composing going hand-in-hand. The Phonetic Alphabet and International Morse Code are presented as source material, showing how to create themes and motifs as Bach and Beethoven did, and how to tap rhythms and send musical messages.

The 'Music Code-Cracker' **Progress Chart** lists playing levels for each piece. Try levels 2 to 5 to boost the confidence of pupils who are new to playing instruments. Return to previously played songs and repeat them as warm-ups, and to perfect performing skills. Embark on this book with a sense of fun, anticipation and discovery. **Music is not defined by minims and crotchets**; it is about exploring and playing with sound to create aural experiences that all can enjoy.



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Music Code-Cracker: Overview

Music Code-Cracker consists of 20 songs created for playing on Ocarinas and singing together in a whole-class setting. Play or sing the songs in the order suggested below. The Teacher Book has detailed teaching notes for each song.

A Perform and compose music that carries meaning and expression

Learn about the sounds around us and the messages they convey; harness these sounds to compose

- familiarise yourself with the ocarina; play notes illustrated in Songs 1 and 2, and the scale of D in the back cover
- sing and play NINE songs from 1 to 9, listening and composing regularly using ideas in Pupil and Teacher books
- Songs 1, 2 and 3 introduce music as a code-to-crack, with symbols to decipher and meaning to unlock
- lyrics in Songs 4, 5 and 6 ask how music communicates, and how it can be presented/interpreted on the page
- sing/play the same tune in major and minor keys in Songs 6 and 7, noting how differently they feel and sound
- experiment with sound on page 12* to create Song 8; listen to the quiz on page 14; create more sound effects
- improvise missing notes in Song 9; see pages 24 to 29 for more musical acronyms and composing ideas

* page numbers refer to Pupil Books; song numbers refer to both Pupil and Teacher Books, and to audio tracks

B Explore the building blocks of music through play

Discover form in music by sequencing sound in different ways, using pictures, numbers and music notation

- sing and play SIX more songs from 10 to 15, composing and creating musical pieces on the way
- Songs 10 and 11 have short rhythmic/melodic sequences that fit together in any order; try them with the audio*
- perform Song 12 around the page in clockwise and anticlockwise directions, right-way-up and upside-down
- consider patterns-in-music by playing, listening and creating patterns visually, alphabetically, and in other ways
- bell-chiming Songs 13, 14 and 15 sequence notes in phrases using pitch and number; create your own phrases
- compose with two notes, as in Song 1, and four notes, as in Song 13, to build confidence and harness creativity
- perform any pieces practised to date and make sure your audiences understand the meaning behind each one

* the audio tracks support and encourage improvisation and creative musicianship

C Compose creatively, and perform in harmony confidently

Sing and play in unison and harmony with increasing control, adding significant pieces to the repertoire

- code-deciphering and secure-communication inform these songs, with links to Beethoven and Mahler
- rhythm and pitch are fundamental to music; creatively explore pitch on page 24 and rhythm on page 25
- sing and play FIVE songs from 16 to 20, adding two-part harmonies whenever possible
- perform Song 16 to see how Beethoven composes with simple, repeating, four-note motifs; try it yourself
- practise Songs 17 to 20 in harmony; Song 19 repeats the tune of 18 in a minor key, as did 7 with tune 6 earlier
- Song 20 adds harmony to song 1; complete your performing and composing with concerts and recordings
- enter soloists for Music Teacher Board exams: see details below and on the Music Code-Cracker Progress Chart

Music Code-Cracker: Resources

Music Code-Cracker

– A5 Pupil / Class Music Book (20 songs)

Music Code-Cracker Teacher

– A4 Book, 68 pages: teaching notes, piano scores, audio CD

Music Code-Cracker soundtracks (audio CD / mp3)

– 42 playalong tracks: performances, backings, listening quiz

Composer Partner Titles:

Music Code-Cracker

www.ocarina.co.uk/code-cracker

Music Music-Maker

www.ocarina.co.uk/music-maker

Class Packs

www.ocarina.co.uk/class-packs

'Adventurous Music-Making' resources for English 4-hole Ocarinas and the whole class band: sing, play, learn, enjoy, become musical.

Music Teacher Board: www.mtbexams.com/syllabus/ocarina

Ocarina exams feature ten pieces from Music Code-Cracker:

Pre-Grade Introductory: Song 4, 7, 13

Pre-Grade Higher: Song 5, 6

Grade 1: Song 2, 15, 17 (duet)

Grade 2: Song 3

Grade 3: Song 16



Music Code-Cracker: Songs and Pieces

1 A&E Emergency – Follow the music and **tongue/slur** A to E accurately, as shown. **Count the four-bar intro** and **four-bar rest**.

2 Code Cracker – For notes B A G E and C, learn **ocarina fingerings, charts and stave positions**. Follow **repeats** to end together.

3 Coding Song – Sing **rhythmically by enunciating** each word carefully. Try **chanting lyrics** in a whisper to communicate the theme of secrecy in this song. Feel the **syncopation** of 4th and 5th notes on each line and play them freely, fluently and accurately.

4 Secret Message – This is 'Happy Birthday to You' with new **lyrics**. The tune can carry a message without words, so play it well. Play the **dotted rhythm** neatly for the lyric "do you".

5 Notes on the Stave – This is 'The Wheels on the Bus' with new lyrics. The **highest pitched note is D'** with all holes open and the **lowest pitch is D** with all holes covered. Notice the 'ups and downs' of pitch in this song. Play **dotted rhythms** neatly "on the".

6 Musical Yo-Yo – The theme of 'pitch' in Song 5 continues here with **ascending and descending** passages. This familiar tune in Song 6 is in the **key of E major** and is repeated in **E minor** for Song 7. Notice the different feel between **major and minor keys**.

7 Black Hole in Space – Did your class recognise Song 6 as the tune "Twinkle twinkle little star" and that Song 7 is the same tune in a minor key? You could try singing "Twinkle" words to the backings for Song 7! These new lyrics are the antithesis of the original.

Trills and Thrills – Use suggestions on page 12 to revisit **tonguing**, and **controlled long breaths**, to make a good Ocarina sound. Bird calls often consist of just a repeating note or two. Each class member could work out their own bird calls and trills to share.

8 Scary – Practise exactly as written with Ocarinas and voices. **Dots** signify **short staccato notes** and **hairpins** show that the sound makes a **crescendo** from quieter to louder. Once the piece is secure, introduce extra sound effects to make it even scarier!

Listening – Try the 'Quiz' on page 14. Give pupils time to identify sounds and imitate them with **voice, ocarina, body percussion** and other **sound sources**. Ideas for creating **graphic scores** can be found on pages 30 and 31 of 'Music Code-Cracker Teacher'.

9 Spying – Question marks indicate own-choice-notes for players to add. Any note will work; some may sound better than others. This is for pupils to work out, and is part of the **improvising** process. The audio cleverly supports the playing.

10 Jigsaw – Chant each **phrase rhythmically** and repeatedly to get a feel for **crotchet beats** (in piece 1), **minims** (3), **quavers** plus a **crotchet** (8) and all the other rhythmic mixes. Identify the different patterns, tap them, play them on pitched notes, and put them together as described in the books. These jigsaw pieces are building blocks for **composing**, and can be arranged in any order.

11 Mosaic – Each block in the Mosaic pattern has a simple **fragment of tune** with limited choice of **notes and rhythms**, or just **silence**. Playing the mosaic and making different visual and aural patterns will give pupils confidence to **structure musical ideas**.

12 NOON – This **mirror image tune** has a **range of just five notes** played with a crotchet-only rhythm. Follow music around the page, backwards, forwards and upside down as the main challenge. Encourage **creativity** by playing around with letters, numbers, and visual and aural patterns, with some of the 'Mirror Music' ideas on page 19 of the Class Music Books.

13 Big Ben – The **key signature** of 5/4 is an unusual one. It then changes to **4/4 for five bars** before repeating from the beginning. This is musically simple and reflects an iconic part of British culture: the sound of Big Ben marking every quarter of an hour.

14 Pealing Bells – Bell-ringing consists of continually changing patterns of notes. A simple **downward scale** is easily transformed into new patterns that can be represented with numbers. The musical possibilities are endless for creating new and original tunes.

15 Oranges & Lemons – This traditional nursery rhyme is played and sung to a chord pattern that can be simplified as follows: | : G | G | D | G : | repeated for 8 bars; then | : D | D | A | D : | for the next 8 bars followed by the first repeated 8 bar pattern. These notes and chords make an effective accompaniment when played on tuned percussion, ukuleles and other string instruments.

Phonetic Alphabet / International Morse Code – Pages 24 and 25 are launchpads for **composing**, with musical ideas for **pitched notes and rhythms**. They also introduce a **theme** from one of the greatest works in classical music, that appears in Song 16.

16 V is for Victory – The opening two phrases of **Beethoven's** iconic **5th Symphony** are easy-to-play. They build and develop into longer and more complex phrases that should be practised a line-at-a-time. Just as this whole work begins with a **four-note motif**, so pupils can begin to make up their own musical ideas and motifs and **compose** extended pieces of their own.

17 EGG Waltz – This title refers to the repeating note patterns EGG and ADD that accompany a simple tune in **3/4 Waltz time**. The melody is light and airy and lends itself to **improvisation**. Listen to the audio performance and give pupils their own chance to make up and play their own variations of the melody over the backing tracks, changing as many or as few notes as they like.

18 Life – This tune is that of 'Frère Jacques' in **E major**. Sing the tongue-twister lyrics with conviction and enjoy playing and singing as a **round** in up to **four-part harmony**. Start in **unison** and give a strong 2-part performance before trying it in 3- and 4-parts.

19 Enigma – This is a repeat of the 'Frère Jacques' round played in **E minor**, rather than E major, with slight changes to the rhythm. **Mahler** arranged it like this for his **1st Symphony**, where the **slow tempo** and dark sounding **orchestration** turn it into a funeral march. The Enigma theme is a good one to explore with its three meanings as outlined on page 62 of 'Music Code-Cracker Teacher'.

20 Mixed Messages – This is a repeat of Song 1 A&E Emergency with a second BBC part added. Remember to tongue and slur the notes neatly and put the two tunes together to create a sense of urgency. **Compose** your own theme tunes for television News.

Music Code-Cracker

Progress Chart

| Playing Level 2 to 10 | MTB Exam Grades A, B, 1, 2, 3 | Name | | | | | | | | | | | | | |
|--|----------------------------------|------|--|--|--|--|--|--|--|--|--|--|--|--|--|
| Music Code-Cracker Progress Chart | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| Holds the Oc® securely and plays all the notes with a good sound | | | | | | | | | | | | | | | |
| Can play Song 1 A&E Emergency with tonguing and slurring | | | | | | | | | | | | | | | |
| Can make up and play other siren sounds (see p.14) | | | | | | | | | | | | | | | |
| Can sing and play Song 2 Code Cracker to tell a story | | | | | | | | | | | | | | | |
| Sings tunelessly and enunciates lyrics clearly to convey messages | | | | | | | | | | | | | | | |
| Can play Song 3 Coding Song with the backings | | | | | | | | | | | | | | | |
| Handles playing and singing of syncopated rhythms well | | | | | | | | | | | | | | | |
| Can perform Song 4 Secret Message with and without backings | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| Understands high and low pitch sounds and how to produce them | | | | | | | | | | | | | | | |
| Can play Song 5 Notes on the Stave rhythmically and steadily | | | | | | | | | | | | | | | |
| Understands how to read and play dotted rhythms in Songs 4 & 5 | | | | | | | | | | | | | | | |
| Can play Song 6 Musical Yo-Yo and read Oc-Box™ successfully | | | | | | | | | | | | | | | |
| Has tried singing "Twinkle twinkle" to the backings of Songs 6 & 7 | | | | | | | | | | | | | | | |
| Can sing and play Song 7 Black Hole in Space mysteriously | | | | | | | | | | | | | | | |
| Has heard the differences between this tune in major / minor keys | | | | | | | | | | | | | | | |
| Experimented by making imaginative sounds in Trills and Thrills | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| Can play Song 8 Scary with all dynamics and effects | | | | | | | | | | | | | | | |
| Understands "crescendo", "trill", "staccato", and how to make them | | | | | | | | | | | | | | | |
| Has identified and imitated sounds in the Listening Quiz (p.14) | | | | | | | | | | | | | | | |
| Has made and played own sound pictures; understands notations | | | | | | | | | | | | | | | |
| Can play Song 9 Spying by adding improvised notes | | | | | | | | | | | | | | | |
| Explore acronyms to make up new tunes (see Teacher Book p.32) | | | | | | | | | | | | | | | |
| Can play Song 10 Jigsaw in different ways: solo and in groups | | | | | | | | | | | | | | | |
| Can count & play crotchet, minim, semibreve and quaver patterns | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| Can play Song 11 Mosaic in any order of numbered pieces | | | | | | | | | | | | | | | |
| Can read D, E, F#, G and A on the stave, in crotchets and minims | | | | | | | | | | | | | | | |
| Can play Song 12 NOON by following notation and lyrics | | | | | | | | | | | | | | | |
| Plays and sings clockwise and anticlockwise around the page | | | | | | | | | | | | | | | |
| Has explored Mirror Music in words, numbers and sounds | | | | | | | | | | | | | | | |
| Can play Song 13 Big Ben in 5/4 and 4/4 time, keeping count | | | | | | | | | | | | | | | |
| Knows about Big Ben and its chimes (see Teacher Book p.42 - 43) | | | | | | | | | | | | | | | |
| Has made up four-note tunes and can play in different sequences | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| Can play and sing Song 14 Pealing Bells | | | | | | | | | | | | | | | |
| Has made up and played own number patterns, as in Song 14 | | | | | | | | | | | | | | | |
| Can play and/or sing Song 15 Oranges & Lemons | | | | | | | | | | | | | | | |
| Has made up three-note musical messages / answering phrases | | | | | | | | | | | | | | | |
| Can play and/or sing Song 16 V is for Victory | | | | | | | | | | | | | | | |
| Understands importance of Morse Code and Phonetic Alphabet | | | | | | | | | | | | | | | |
| Has made up rhythms and tunes using both of the above | | | | | | | | | | | | | | | |
| Can perform Song 17 EGG Waltz in two-part harmony | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| Has composed tunes using illustrated words from pages 28 & 29 | | | | | | | | | | | | | | | |
| Can play Song 18 Life in unison, and in harmony as a round | | | | | | | | | | | | | | | |
| Has noted difference between major (Song 18) & minor (Song 19) | | | | | | | | | | | | | | | |
| Can play Song 19 Enigma in unison, and in harmony as a round | | | | | | | | | | | | | | | |
| Has sung and played instruments, performing solo and as a group | | | | | | | | | | | | | | | |
| Can play Song 20 Mixed Message in unison & two-part harmony | | | | | | | | | | | | | | | |
| Has played a sequence of several songs together in concert | | | | | | | | | | | | | | | |
| Has performed to audiences on various occasions using this book | | | | | | | | | | | | | | | |

Music Music-Maker: Introduction

Levels 3 to 11

Music is made up of many **elements**; this book introduces them, one-by-one, in a practical way. All 20 pieces can be performed in unison. Some move on to 2-, 3- and 4-part harmony, giving pupils experience in deciding which parts to play and how to put them together.

Just as technicians layer and loop music tracks in a studio, so pupils can explore these techniques in their live instrumental playing and singing with these ready-to-go arrangements.

As part of the 'Adventurous Music-Making' series, this is an **adventurous approach** to music. New challenges appear on every page, from following music in spirals and rectangles to reading backwards and upside down. 'Fishy Scales' introduces major, minor, blues and oriental scales within an easy-to-play range. These all act as starting points for improvising, with practical pointers to guide pupils and teachers alike.

Musical genres include jazz, blues, rock and roll, bossa nova and classical. **Musical forms** include 12-bar blues, theme and variations and call and response, to name just a few.

The pieces are launch pads for **improvising and composing**, both of which can begin at a very basic level to become more sophisticated over time.

'Music Music-Maker' is ideal for mainstream 7- to 12-year-old pupils, and includes easy-to-play, repetitive pieces that are suitable for younger pupils too. This book provides extension material for children who already play and sing well. It naturally follows on from its partner book 'Music Code-Cracker' with new and complementary musical challenges. Together these books can inspire composing and creative music-making projects with all pupils.

Listen to 'Music Music-Maker' **audio tracks** and play along with performances of each song. When confident, use the backing tracks and piano accompaniments that are all included in the 'Music Music-Maker Teacher' book.

All "**inter-related dimensions of music**" are here to explore. Pupils learn to gradually increase the **tempo** as they sing each **verse** in Song 1 'We have a Song'. They build-up **4-part harmony** logically and easily in Song 6 'We are the Team'. In each of Songs 7 'Music Maker' and 8 'Music Machine', pupils put together **4-part harmonies** in experimental ways to explore **timbre** and **texture**: add voices and instruments to each part to hear the difference and enjoy the effects.

Whilst most harmony-parts move rhythmically together, Song 16 'Ocarina Rock' combines three songs, each with a different rhythm, played simultaneously. These are presented in a **musical score** so that pupils can see **polyrhythms** working together. The score for Song 19 'Turning' is multi-purpose, to help pupils develop **variations** on the original theme of Pachelbel's Canon. And Song 10 'Around the Page' is a beautiful round to sing and play in **harmony**.

Song 17 'Four Way Traffic' and Song 18 'Somersaulting' are both just four bars long. Play them forwards, backwards, and upside down to extend four bars to sixteen bars. Once you have taken the "4-bar challenge", read the music again in its subsequent 16-bar presentation to see how all the parts fit together harmonically.

Playing tips for each song appear at the foot of every page in the **class music books** to guide both pupils and teachers. '**Music Music-Maker Teacher**' has further notes to help teachers develop class performances, teach each song and draw out the significance of the learning. This is not a formal introduction to music; rather it is a deep dive into the elements of music that are listed on page 12 of the 'Music Music-Maker' class music books, to fully immerse classes in music through singing and playing. **This book inspires creative thinking and encourages discovery learning for all.**



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Music Music-Maker: Overview

Music Music-Maker consists of 20 songs created for playing on Ocarinas and singing together in a whole-class setting. Play or sing the songs in the order suggested below. The Teacher Book has detailed teaching notes for each song.

A Learn about and use the many elements of music

Perform in unison and in harmony, using various musical forms, styles, rhythms, tempi, dynamics

- revise/introduce ocarina-playing by identifying notes inside the back cover; play the scale of D major on page 2
- sing and play EIGHT songs from 1 to 8; sing Song 1 first before playing it; observe how it steadily speeds up
- Songs 2 and 3 show that song-writing can begin with a tune, a lyric, or both; start song-writing with your classes
- notice musical styles as you play sophisticated melodies in Song 4; and precise, mechanical rhythms, in Song 5
- develop singing/playing/listening by practising increasingly complex rhythms and harmonies in Songs 5 to 8
- harmony parts in Songs 5 and 6 are prescribed; in Songs 7 and 8 they may be re-arranged/layered by performers
- present any of Songs 1 to 8 to an audience; ensure first and last notes begin and end together, and smile!

B Read and play different styles of music and musical scales

Follow music around the page; perform in jazz and blues styles; experiment with new scale patterns

- sing and play SEVEN songs from 9 to 15; learn to read and write music imaginatively; play 12-bar blues patterns
- challenge your group to read Songs 9 and 10; get them to help each other as they work out how to perform
- aim for quality singing in Song 10; learn lyrics; try to enunciate clearly and make a good sound; sing/play in parts
- learn to play scales to discover new ways of playing and improvising, and to develop creativity
- play 12-bar blues in Song 11 and make up your own lyrics; enjoy the syncopated jazz style of Song 12
- learn Songs 13, 14 and 15 carefully; they each have the same backing but different notes, rhythms and lyrics
- play any two of these, one after the other, or at the same time, in preparation for performing Song 16 later

C Perform in up to four-part harmony

Create layers of music; explore theme and variations; read music forwards, backwards and upside-down

- demonstrate increasing skill and confidence in solo/group performances by trying any of songs 1 to 12 again
- sing and play FIVE songs 16 to 20 in which music-reading and harmonies are both challenging and fun
- play 3-part harmony in Song 16, reading from a score; revise Songs 13, 14 and 15 to ensure each part is secure
- read and play Songs 17 and 18 forwards, backwards and upside down; use pages 26/27 or 28/29 as you prefer
- theme & variations are introduced in Songs 19 and 20; make up parts and improvise to backing tracks 39 and 40
- encourage able individuals to play solo or in small groups; perform regularly to audiences as a whole-class
- enter soloists for Music Teacher Board exams: see details below and on the Music Music-Maker Progress Chart

Music Music-Maker: Resources

Music Music-Maker

– A5 Pupil / Class Music Book (20 songs)

Music Music-Maker Teacher

– A4 Book, 64 pages: teaching notes, piano scores, audio CD

Music Music-Maker soundtracks (audio CD / mp3)

– 40 playalong tracks: performance and backings

Composer Partner Titles:

Music Code-Cracker

www.ocarina.co.uk/code-cracker

Music Music-Maker

www.ocarina.co.uk/music-maker

Class Packs

www.ocarina.co.uk/class-packs

'Adventurous Music-Making' resources for English 4-hole Ocarinas and the whole class band: sing, play, learn, enjoy, become musical.

Music Teacher Board: www.mtbexams.com/syllabus/ocarina

Six pieces from Music Music-Maker feature in ocarina exams:

Pre-Grade Introductory: Song 2

Pre-Grade Higher: Song 3

Grade 1: Song 12, Song 15

Grade 2: Song 4, 16 (duet)



Music Music-Maker: Songs and Pieces

1 We have a Song – Begin slowly and increase the **tempo** for each verse. Listen to the introduction for each verse and come in at the new speed without rushing. Most songs have a **steady tempo**: e.g. Song 19 'Turning' is slow, Song 16 'Ocarina Rock' is **quick**.

2 Summer Cold – Each of the three **four-bar phrases** is similar, with slight differences of **rhythm**. Tongue pairs of **quavers** evenly near the end of the song to make them sound crisp and clear. Count the beats for **crotchets, dotted crotchets, minims, quavers**.

3 Doo Wah – The jazzy **rhythm** of 'Doo Wah' is created by a **swung beat** in which **quavers** are played unevenly, the first being slightly longer than the second. The syllable "wah" comes in before the anticipated beat every time; this is known as **syncopation**.

4 It's Summertime – Each pair of **tied notes** creates the **syncopation** in this 'bossa nova' style piece. Hold on to the **semibreves** for **four whole beats** and play the final **semibreve**, with the **pause sign** above it, for even longer.

5 Cuckoo Clock – Count carefully for **crotchets** (1 beat), **minims** (2 beats), **dotted minims** (3 beats) and **quavers** (½ beat each). Play and/or sing Part 1 and Part 2 simultaneously to create **harmony** and **polyrhythms**. Use different instruments and voices on each part to explore **timbre** (character of individual sounds) and **texture** (effect of different sounds fitted together).

6 We are the Team – Two themes in this piece are well known to football fans; the first is **melodic** and the second is **rhythmic** and **harmonic**. Most of the melody is played on the Ocarina with left fingers only, the first right finger is only needed to play note A. In the 4-part harmonic build-up, **tongue** repeated notes and/or sing them accurately to create a crisp and dynamic group sound.

Make Music – Enjoy every **element** pictured on this page. Try the rap as a class to introduce elements of music to your audience. Use the 'Rhythm Tool Box' to put together new rhythmic ideas and take note of the music elements as you play through the book.

7 Music Maker – Explore **melody, harmony, layers and textures** in this piece and in Song 8 'Music Machine'. There are plenty of choices to make as to which parts to play together, which instruments/voices to have on each, and how to order the performance.

8 Music Machine – This song has a **verse** and **chorus form**, and also has a **call and response** in each verse: the first word being echoed instrumentally and/or vocally in each verse's second and fourth bar. Notice the different responses in verses C and D that are answering phrases rather than straight echoes. Consider **dynamics** by varying how **quietly or loudly** you play each section.

9 Spiralling – Printed **musical notation** can be presented in many ways. Song 9 'Spiralling' and Song 10 'Around the Page' both go in a clockwise direction; Song 16 'Ocarina Rock' is presented as a score; and Song 17 'Four Way Traffic' and Song 18 'Somersaulting' can be read forwards, backwards and upside down. See the 'Music Music-Maker Teacher' book for background on all the songs.

10 Around the Page – Commit the words and tune to memory and sing and play them as a round in up to **four-part harmony**. Perform smoothly and musically, and gently slur the last three notes as if they were just one. Perform it around the school hall with a class standing against each wall, singing and playing. The audience in the middle will then hear the music in full **quadraphonic sound**.

Fishy Scales – Play **musical scales** on page 18 to hear how similar or different each one sounds. To **compose** tunes, simply play up and down each scale, forwards and backwards and then play the given notes in any order. Jot down your new tunes as you go.

11 Rainy Day Blues – The **musical form** known as '**12-bar-blues**' is the basis of much 20th century **popular music**. This song is a blues with easy-to-play tune and simple lyrics. Try **writing** your own blues lyrics and **improvising** along with the audio backings.

12 Lazy Feet – Like Song 3 'Doo Wah' this tune is **syncopated** and played to a **swung rhythm** in a **jazzy style**. As with all the songs in this book, the **audio backings** and **keyboard accompaniments** will help players **feel the music** rather than just count the beats.

13 Easy – The **key signature** at the beginning of the **stave** is a complex one for the **key of E major**. Fortunately, the notes are quite easy to play on Ocarinas and the steady two-beat minims throughout give time to follow the charts and move together as one.

14 Here We Go – The **rhythm** of this song is irregular and needs careful concentration, as does playing the **chromatic passage** for "Elvis, Buddy, Cliff...". The **G natural** in bar 6 is followed two notes later by a **G sharp**. Sing the latter with a smile to pitch it up.

15 Play Your Oc – This is a genuine **rock and roll** lead for singers and instrumentalists. Make sure everyone stops together on the word "stop!" and then flattens the **G sharp** to a **G natural** in the penultimate bar.

16 Ocarina Rock – The three previous songs use identical backings. These same backings now run three times through to support the **full score**: Song 15 at Part 1, Song 14 at Part 2 and Song 13 at Part 3. Add an extra part to Part 1 on each repeat. Playing from a **score** allows players to see other parts and to swap if required. If this is too challenging, then read from the individual song pages.

17 Four Way Traffic – There are only **five notes** in this piece: G, A, B, C and D. **Repeat** the first verse to get the idea, and sniff on the **crotchet rest**, if this helps everyone to remember not to play or sing in it! Once confident with verse 1, try reading the music backwards, from right to left, for verse 2. Then turn the page upside down to play forwards, and then backwards. Build **harmony**.

18 Somersaulting – There is **no repeat** here so the direction reverses at the end of each line. Quick thinking is vital. Song 17 and Song 18 can be played and sung in up to four-part harmony. All the parts are shown as a **score** in the class music books (p.28 & 29).

19 Turning – Notice how each **variation** stays close to the original **theme** (1) whilst becoming more complex in its **melody** (2 & 3) and its **harmony** (4 & 5). Create your own **variations** by improvising, using any of the notes in variation 5 with any **rhythm** that fits.

20 Sausage Song – This Neapolitan folk tune has been played by **virtuoso** instrumentalists as a **theme with variations**, with ever more complex **runs, leaps, and trills, to ornament** the simple and beautiful tune. **Improvise variations** once you know the tune well.

Music Music-Maker Progress Chart

| Music Music-Maker Progress Chart | | Playing Level 3 to 11 | MTB Exam Grades A, B, 1, 2 | Name | | | | | | | | | | |
|--|---|-----------------------------|----------------------------------|------|--|--|--|--|--|--|--|--|--|--|
| Red | Holds the Oc® securely and plays all the notes with a good sound | | | | | | | | | | | | | |
| | Can sing / play Song 1 We have a Song at an increasing tempo | 4 | | | | | | | | | | | | |
| | Able to speed up in controlled fashion in solo and group playing | | | | | | | | | | | | | |
| | Can perform Song 2 Summer Cold rhythmically and melodically | 3 | Pre-Grade A | | | | | | | | | | | |
| | Has made up simple two-note tunes and answering phrases | | | | | | | | | | | | | |
| | Can play Song 3 Doo Wah in a jazzy style with syncopation | 4 | Pre-Grade B | | | | | | | | | | | |
| | Has had a go at making up nonsense lyrics and songs | | | | | | | | | | | | | |
| Able to play instruments confidently and sing tunefully | | | | | | | | | | | | | | |
| Orange | Can play Song 4 It's Summertime coming in at the right moment | 8 | Grade 2 | | | | | | | | | | | |
| | Plays the syncopated rhythms accurately with others and solo | | | | | | | | | | | | | |
| | Can play Song 5 Cuckoo Clock in unison and two-part harmony | 5 | | | | | | | | | | | | |
| | Is able to choose which parts to play and in what order | | | | | | | | | | | | | |
| | Can play Song 6 We are the Team with good slurring / tonguing | 6 | | | | | | | | | | | | |
| | Can clap rhythmic second section and sing in four-part harmony | | | | | | | | | | | | | |
| | Can play each of four parts in Song 7 Music Maker in any order | 7 | | | | | | | | | | | | |
| Willing to perform in different ways, with opinions as to the best | | | | | | | | | | | | | | |
| Yellow | Can sing and play Song 8 Music Machine with enjoyment | 8 | | | | | | | | | | | | |
| | Understands: chorus, verse, unison, harmony, rhythm, melody | | | | | | | | | | | | | |
| | Can play and sing Song 9 Spiralling | 8 | | | | | | | | | | | | |
| | Understands: circle, spiral, square, rectangle, triangle, rhombus | | | | | | | | | | | | | |
| | Can sing and play Song 10 Around the Page in harmony | 7 | | | | | | | | | | | | |
| | Has performed in a space with the music going around the room | | | | | | | | | | | | | |
| | Can play all the Fishy Scales on page 18 to different rhythms | | | | | | | | | | | | | |
| Has made up a tune using one of the scales and notated it | | | | | | | | | | | | | | |
| Green | Can play and sing Song 11 Rainy Day Blues with feeling | 5 | | | | | | | | | | | | |
| | Has improvised new melodies and/or lyrics for this blues | | | | | | | | | | | | | |
| | Can play Song 12 Lazy Feet in a relaxed, jazzy style | 6 | Grade 1 | | | | | | | | | | | |
| | Knows how to play and sing with a swing, to bring music to life | | | | | | | | | | | | | |
| | Can play and sing Song 13 Easy with minimal effort | 3 | | | | | | | | | | | | |
| | Has memorised the piece to play and sing it accurately | | | | | | | | | | | | | |
| | Can play and sing Song 14 Here We Go | 4 | | | | | | | | | | | | |
| Plays and hears the chromatic and accidental notes accurately | | | | | | | | | | | | | | |
| Blue | Knows who "Elvis, Buddy, Cliff or Status Quo" refers to | | | | | | | | | | | | | |
| | Can play and sing Song 15 Play Your Oc confidently | 6 | Grade 1 | | | | | | | | | | | |
| | Comes in on the beat and stays silent during rests | | | | | | | | | | | | | |
| | Can play Song 16 Ocarina Rock in unison, 2-parts and 3-parts | 8 | Grade 2 | | | | | | | | | | | |
| | Can perform any of the three parts steadily against any other part | | | | | | | | | | | | | |
| | Can read a score by following each part across pages 24 and 25 | | | | | | | | | | | | | |
| | Can play Song 17 Four Way Traffic as written on page 26 or 28 | 7 | | | | | | | | | | | | |
| Has performed Song 17 or Song 18 in harmony | | | | | | | | | | | | | | |
| Purple | Can attempt to play Song 18 Somersaulting and reach the end! | 7 | | | | | | | | | | | | |
| | Understands that making mistakes and getting lost are part of life | | | | | | | | | | | | | |
| | Can play Song 19 Turning using deep breaths for long phrases | 8 | | | | | | | | | | | | |
| | Understands that theme and variations is a form of music | | | | | | | | | | | | | |
| | Can play all the variations and has experimented to add new ones | | | | | | | | | | | | | |
| | Can play and sing Song 20 Sausage Song with feeling and fun | 4 | | | | | | | | | | | | |
| | Has examples of own improvised and/or composed music pieces | | | | | | | | | | | | | |
| Has performed to audiences on several occasions using this book | | | | | | | | | | | | | | |

Ocarina

Stages of Playing

| | | | | | | | | | | | | | | | |
|-----------------|-----------------|-----------------|--|---------------|--|--|---------------|--|--|--|--|---------------|--|--|--|
| KS1 (age 5–7) | KS1 playing | | | KS1 extension | | | | | | | | | | | |
| KS2 (age 7–11) | KS2 preparation | KS2 playing | | | | | KS2 extension | | | | | | | | |
| KS3 (age 11–14) | | KS3 preparation | | KS3 playing | | | | | | | | KS3 extension | | | |

| LEVEL | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
|-----------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|
| MTB Exam Grades | | | A | B | | 1 | | 2 | | 3 | | 4 | | | 5 |

Adventurous Music-Making

| | | | | | | | | | | | | | | | |
|----------------------|----------|----------|--|--|--|--|--|--|--|--|--|--|--|--|--|
| Music Zero-to-Hero | [Red] | | | | | | | | | | | | | | |
| 1-2-3 Ocarina | [Orange] | | | | | | | | | | | | | | |
| Music Code-Cracker | | [Purple] | | | | | | | | | | | | | |
| Music Music-Maker | | [Yellow] | | | | | | | | | | | | | |
| Music World-Explorer | | [Green] | | | | | | | | | | | | | |
| Music Time-Traveller | | [Blue] | | | | | | | | | | | | | |

Play Your Ocarina

| | | | | | | | | | | | | | | | |
|-----------------|--|---------------|--------------|----------------|---------------|--|--|--|--|--|--|--|--|--|--|
| Book 1 | | [Light Green] | | | | | | | | | | | | | |
| Book 2 | | | [Orange] | | | | | | | | | | | | |
| Book 3 | | | | [Light Purple] | | | | | | | | | | | |
| Book 4 | | | | | [Dark Purple] | | | | | | | | | | |
| Ocarina Carols | | | [Light Blue] | | | | | | | | | | | | |
| Songs of Praise | | | [Yellow] | | | | | | | | | | | | |

| | | | | | | | | | | | | | | | |
|-------------------|------------------------|--|--|--|--|-------------------|--|--|--|--|--|--|--|--|--|
| Instrument Choice | 4-hole Oc® pieces | | | | | | | | | | | | | | |
| | 6-hole Oc® preparation | | | | | 6-hole Oc® pieces | | | | | | | | | |