



**A' Chiste-chiùil**

**Published in 2011 by Young Musicians Hebrides on behalf of:**

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## Acknowledgements - Taing

Young Musicians Hebrides is very grateful to everyone who has helped us put together this bank of material.

Special thanks go to the National Youth Choir of Scotland for inspiring us in the first place and giving us the basis for building up musical activities for under 5s. Training from Lucinda Geoghegan was particularly helpful and also the use of her books *Singing Games and Rhymes* which we have been permitted to copy and adapt.

Thanks also to the Oxford University Press for permission to use and translate the songs **Two teddies on a trampoline** and **Copy Kitten** from Linda Bance's VOICEPLAY.

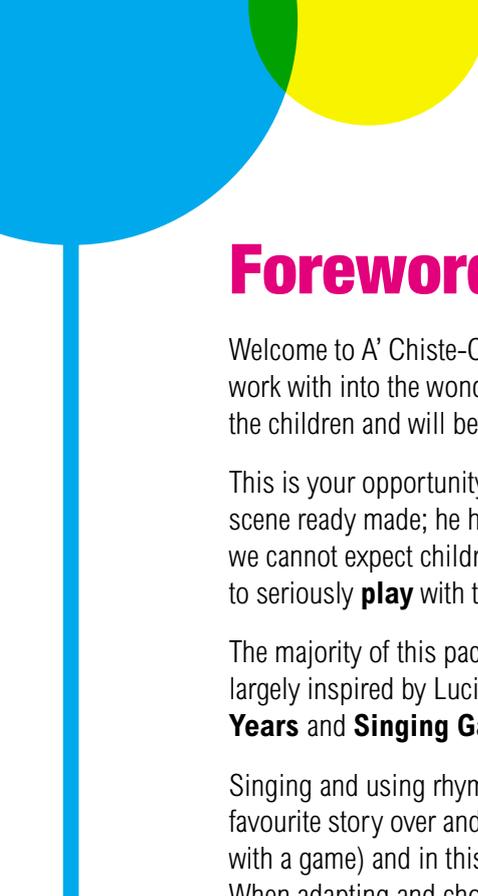
The project was originally funded by GASD – the Gaelic Arts Development Fund, the Scottish Arts Council, Bòrd na Gàidhlig and Comhairle nan Eilean Siar. In 2011 the folder was redesigned and reprinted by Pelican Design Consultants and Stòrlann Nàiseanta na Gàidhlig. Stòrlann also paid for 100 kits for distribution to Gaelic schools.

We are also very grateful to Comhairle nan Eilean Siar for enabling us to work closely with the pre-school sector in the Western Isles to develop this pack.



S e Carthannas clàraichte  
ann an Alba a th' ann an  
YMH, Àireamh: SC026059





## Foreword

Welcome to A' Chiste-Chiùil. We hope that opening this treasure chest will take you and the children you work with into the wonderful world of music. As you work through the sessions you will learn alongside the children and will become a confident music leader.

This is your opportunity to really play with music. We don't expect an artist like Picasso to appear on the scene ready made; he had to start with **scribbling** and trying out the laws of perspective first. Similarly we cannot expect children to be wonderful musicians and beautiful singers if they haven't had the chance to seriously **play** with the raw materials first.

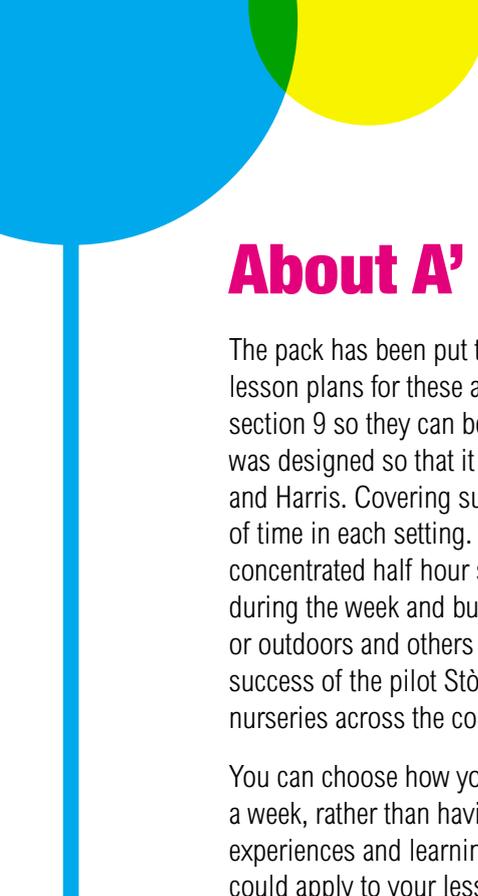
The majority of this pack is based on excellent material published by the National Youth Choir of Scotland, largely inspired by Lucinda Geoghegan; particularly the books **Singing Games and Rhymes for Early Years** and **Singing Games and Rhymes for Tiny Tots** .

Singing and using rhyme are wonderful for supporting language learning. Just as children will enjoy their favourite story over and over again, they will want to sing the same song (particularly if it is combined with a game) and in this way acquire vocabulary and a real Gaelic **blas** without realising they are learning. When adapting and choosing material for this pack we have tried to ensure that the language we use is suitable and useful for young children.

There is always debate about how to pronounce words and also about what vocabulary would suit most Gaelic speaking areas. There is no definitive view so please feel free to adapt and add to this material to suit your needs. You will find yourself writing your own songs before long, once you have all the building blocks in place. Keep a record of all your new material and share it with colleagues.

### **Christine Richings**

Early Years and Out-reach Co-ordinator  
Young Musicians Hebrides



## About A' Chiste-chiùil

The pack has been put together to provide all the materials for a course of twelve half hour sessions. The lesson plans for these are in section 10. The activities from these have also been grouped together in section 9 so they can be picked and arranged differently for different requirements. The original format was designed so that it could be delivered in our pilot project with Gaelic pre-school groups in Lewis and Harris. Covering such a large area with a small team meant that we could only spend a small amount of time in each setting. The idea was to take out ideas and introduce them to staff and children in a concentrated half hour session. Staff could then work on these activities in more manageable chunks during the week and build them into their normal routines. Some activities work well in a large space or outdoors and others are ideal for small group time or working with individual children. Following the success of the pilot Stòrlann Nàiseanta na Gaidhlig came on board to roll the materials out to schools and nurseries across the country.

You can choose how you want to work with the pack – perhaps spreading one of the lesson plans over a week, rather than having a whole music lesson on one day. We have included some examples of experiences and learning outcomes from the Curriculum for Excellence so that you can think of how they could apply to your lesson plans and when researching new material. This column has been left blank on the session plans for you to choose what is most appropriate for the stage of your children. Our hope is that music becomes embedded into your work and becomes a vital tool, not just for its own end, but also in delivering other aspects of the curriculum such as maths, communication, social and physical development for example.

As well as the sessions working with pre-school groups, we offered four training sessions for staff and parents, which were highly valued by those who attended. At the end of the course one person who had been quite anxious to come at all went home with a tune that she had written to go with a Gaelic rhyme about washing hands. The training was based on material from this pack and it showed how the material could be developed for changing abilities, for adult learners as well as children.

We hope once you have caught the bug you will be looking for more and more – please share your experience with others too. Use this folder to keep your ideas and compositions in section 9 and it should become a valuable resource to use every day. You will find a lot of inspiration will come from the creativity of the children you work with too.

If you want to take things further and develop your own singing and teaching techniques try to get the opportunity to go on one of NYCoS' excellent training weekends. You will not be disappointed. They cater for all levels of availability from complete beginner upwards and really make the learning fun.

Good luck and enjoy your music making!

Gura math a thèid leibh!

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# Curriculum Context for Music

Co-theacs Curraicealam airson Ceòl

- 1 Curriculum for Excellence - Music
- 2 CfE Experiences & Outcomes
- 3 Understanding Musical Concepts Through Games in Early Years



# Curriculum for Excellence

Musical activities and singing can be useful for delivering experiences and outcomes across all the curriculum areas and not just in music. Creating and performing music solo and in groups can also give valuable opportunities for demonstrating the four capacities.

We tend to think of music mostly as singing for the early years age group, and songs are ideal for helping children remember Gaelic vocabulary and phrases. Even from the very early stages children can create musical patterns and stories; which are the basics of composition. These skills can be transferred to work in most areas of the curriculum. Music obviously first of all has close links to the other art forms – dance, drama and the visual arts. Drawing or painting what they hear while listening to music can be very creative and even the youngest children can be engrossed for quite a length of time in this activity.

Exploring how sound is made and the qualities of sound made by different instruments and differing materials – wood, metal, plastic etc – very nicely fits the science learning outcome “Through play, I have explored a variety of ways of making sounds” SCN 0 – 11a. Experimenting with instruments and making instruments would also be useful for SCN 0 – 12a “I can identify my senses and use them to explore the world around me” and SCN 0 – 15a “Through creative play, I explore different materials and can share my reasoning for selecting materials for different purposes.”

Songs and rhymes can be used very effectively in Maths for remembering information and counting – adding on and counting back. Remembering anything is easier and more fun with a song. Using music encourages listening and coordination which are transferable to all learning and physical development

Introducing a love and understanding of music at an early age, even if a child doesn't go on to use music as a career, will develop an appreciation of music which gives a feeling of pleasure and well-being, a stress buster and a way of making memories which will last into old age.

Having musicianship skills from a young age will, of course, give the children a head start, if they go on to learn an instrument, join a choir or pursue voice training as a career or for pleasure.

# Music

Music		
<p>Through music, learners have rich opportunities to be creative and to experience inspiration and enjoyment. Performing and creating music will be the prominent activities for all learners. Through these activities they develop their vocal and instrumental skills, explore sounds and musical concepts, and use their imagination and skills to create musical ideas and compositions. They can further develop their understanding and capacity to enjoy music through listening to musical performances and commenting on them. They use ICT to realise or enhance their composition and performance, and to promote their understanding of how music works.</p>		
Early	First	Second
<p>I enjoy singing and playing along to music of different styles and cultures.</p> <p><b>EXA 0-16a</b></p>	<p>I can sing and play music from other styles and cultures, showing growing confidence and skill while learning about musical notation and performance directions.</p> <p><b>EXA 1-16a</b></p>	<p>I can sing and play music from a range of styles and cultures, showing skill and using performance directions, and/or musical notation.</p> <p><b>EXA 2-16a</b></p>
<p>I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm.</p> <p><b>EXA 0-17a</b></p>	<p>I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and dynamics.</p> <p><b>EXA 1-17a</b></p>	<p>I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics.</p> <p><b>EXA 2-17a</b></p>
<p>Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities.</p> <p><b>EXA 0-18a / EXA 1-18a / EXA 2-18a</b></p>		
<p>I can respond to music by describing my thoughts and feelings about my own and others' work.</p> <p><b>EXA 0-19a</b></p>	<p>I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.</p> <p><b>EXA 1-19a / EXA 2-19a</b></p>	

From the curriculum for excellence  
Expressive Arts Experiences and  
Outcomes  
Pages 9 and 10

# Music

Through music, learners have rich opportunities to be creative and to experience inspiration and enjoyment. Performing and creating music will be the prominent activities for all learners. Through these activities they develop their vocal and instrumental skills, explore sounds and musical concepts, and use their imagination and skills to create musical ideas and compositions. They can further develop their understanding and capacity to enjoy music through listening to musical performances and commenting on them. They use ICT to realise or enhance their composition and performance, and to promote their understanding of how music works.

## Music/Ceòl

### Dynamics/daineamaigs

The varying degrees of loudness and quietness in sound.

### Music concepts/Bun-bheachdan ciùil

Terms that describe the ingredients of music, such as repetition, harmony, major key, syncopation.

### Music technology/Teicneòlas ciùil

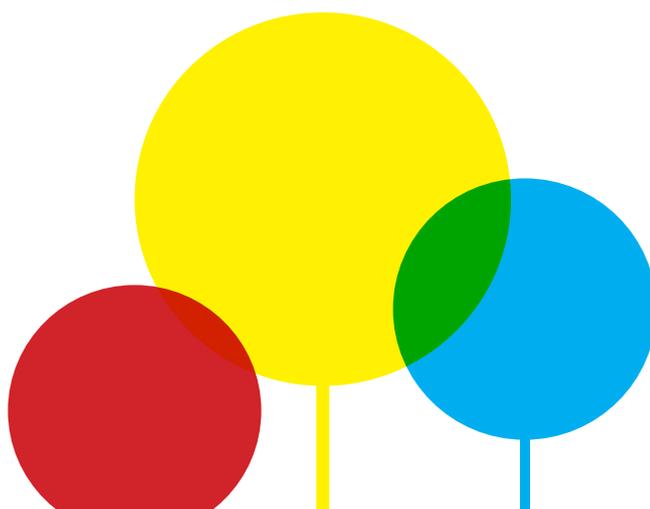
The use of electronic devices and computer software in music compositions and performance.

### Pitch/Pitse

The term used to describe how high or low/deep a note or sound is.

### Timbre/Timbre

The tone colour or quality of tone which distinguishes one instrument from another.



# Understanding Musical Concepts Through Games In Early Years

## PULSE/TEMPO

When the child has experienced clapping the beat, walking the beat, tapping the beat etc. through games, introduce the phrase: a' cumail na buille (riaghailteach). If they have played lots of clapping games and imitation games they are likely to be more than adequately prepared.

## RHYTHM/RUITHEAM

Introduce rhythm unconsciously to begin with. Clapping back simple patterns from songs the children know and improvising rhythm patterns for them to clap back helps the children understand BEFORE they are introduced to the notation. Sound must come from symbol. Initial introduction to rhythm is in the form of stick notation.

## DYNAMICS/DAINEAMAIGS

The children can be introduced to louder and quieter music through songs/rhymes. It is important to teach children to be able to sing quieter. Make sure though when they sing louder that they don't shout. Use your own singing voice to sing for them as a listening activity: can they identify when you sing loudly and quietly?

At the heart of musical learning  
**SINGING GAMES AND RHYMES**  
This bank needs to be full of ideas and the children need to have experienced concepts unconsciously BEFORE the concepts are made conscious. The sound of music should be part of the child BEFORE the musical concepts are introduced.

## PITCH/PITSE

Using songs the children know and have sung many times, melodic shape can be introduced: at first unconsciously through listening and repeating, showing higher and lower shapes of melodies (using only two pitches so and mi). When the children fully understand the so and mi interval, these pitches can be placed on the staff.

## TEMPO

Make sure children understand the pulse at different speeds: they should understand the contrast of faster and slower music.

## TEXTURE

The children should experience the sound of solo singing, group singing, unaccompanied singing and accompanied singing.

## TIMBRE

The children should experience different sound qualities of individual voices and different sounds of simple percussion instruments.

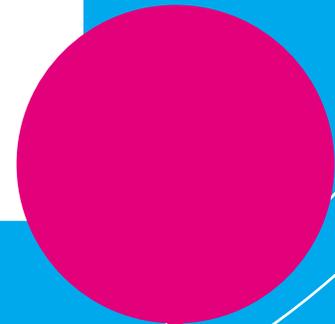
## PHRASING AND MUSICAL FORM

Through simple game activities, children will unconsciously learn about phrasing e.g. walk one direction for the first line, change direction for the next. Jumping the beat and always going back to the first beat shows that there are four beats in a pattern. Showing the phrasing in Queen Queen Caroline, for example, both in arm action and in walking the phrase or using flashcards, makes the children aware of the form of a song or rhyme. Queen Queen Caroline is ABBA NyCoS "Early Years" page 59.

# Working with Rhyme

## Ag Obair le Rannan

- 1 How to Work With Rhyme
- 2 Working with the Rhymes in this Pack
- 3 Index of Rhymes



# How to Work with Rhyme

If you find the idea of singing with children daunting, working with rhyme can be a comfortable starting point. You will notice that many aspects of music are involved in rhyme – it is really just a song without a tune. Even if a rhyme does not have a tune you will see that you are using your voice in quite a musical way, a **sing songy** voice. Try saying a nursery rhyme as though you were holding a conversation and you will find it is very difficult. Even when we speak normally we use some elements of musical expression to add to the meaning of what we say.

Rhymes are special because they work in patterns called metre and often have repeated sounds and rhyming to give them shape. There is an underlying pulse or beat to them – the same as a song – so you can clap along to the pulse of rhymes or walk/march as you say them to keep in time.

One of the most vital skills for a musician is to be able to keep in time with other singers or players. They need to have an internal ticking clock and the co-ordination to keep playing and singing while listening to what is going on around them. Playing music with others involves using more parts of your brain and body at the same time than any other activity. The children in your care will really benefit in many areas of their development if you start them off with games and rhymes that help them to keep in time and be able to feel differences in pulse and rhythm.

Using actions and games with rhymes reinforces the learning; also anything that adds to the enjoyment of activities and uses the whole body will make learning more effective. Repetition is not boring if it is a favourite game. Even something like learning tables can be fun if it has a song. Our minds seem to be programmed to remember songs and rhymes – words seem to stick when they have a tune or rhythm.

Some ideas have been listed to accompany the rhymes in the pack. You will no doubt find other ways to use them yourself and also keep a note of other favourite rhymes in section 9 for your own programme.

# Working with the Rhymes in this Pack

## Anndra Saor

Use actions that fit with the rhyme and go along with the pulse/beat

## Aon Bhuntàta

Use fists alternately one on top of the other throughout the rhyme keeping to the pulse/beat

## Aon, Dhà, Trì

Count off the numbers on fingers throughout the rhyme and mime fish swimming movement at the end

## Bòtannan Mòra

Stamp pulse or if sitting use clenched fists alternately on knees

## Brot Churrán

Hold one clave and use the side of the other hand in a chopping motion with the pulse. Clave upright and mime spoon at the end.

## Fear A Bhios Fada Gun Phòsadh

A tongue twister. Work on little bits at a time.

## Mirean Mirean Miùg Miùg

Same as above and both these are songs which the children will be able to sing when they are older. At this stage the range of notes needed will be beyond what is comfortable for them to sing.

## Na Brògan Ùra

Demonstrate with dolls' shoes on your hand. Children use flat palm and two fingers of other hand to **walk** the pulse of the rhyme

## Suas, Sìos, Sìos Agus Suas

Use appropriate up and down actions

## Tha Bò Aig Mo Nàbaidh

Actions as appropriate

## Timcheall a' Ghàrraidh

Demonstrate with a small teddy on your hand and then children use their own palm and 2 fingers of other hand. Repeat and change hands.

Try with different **dynamics** – in a hurry, sad, whisper, really happy, giant bear, angry etc.

# Index of Rhymes

(in alphabetical order)

Anndra Saor **adt 9-18**

Aon bhuntàta **adt 7-7 adapted**

Aon, dhà, trì **adt 7-3**

Bòtannan mòra **MM**

Brot Churran **SGR page 4**

Fear a bhios fada gun phòsadh **Traditional port-a-beul**

Mirean Mirean Miùg Miùg **Traditional port-a-beul**

Na Brògan Ùra **MM**

Suas, sìos, sìos agus suas **adt 10-15**

Tha bò aig mo nàbaidh **adt 11-1-3**

Timcheall a' ghàrraidh **adt 2-3a**

Adt – Aon, dhà, trì... Òrain is Rannan Cloinne, Sean is Ùr PRG/HC/Cànan 1999

SGR – Singing Games & Rhymes for Early Years NYCoS 2000

MM – Tickety Boo (CD) Mairi MacInnes, Greentrax 2002

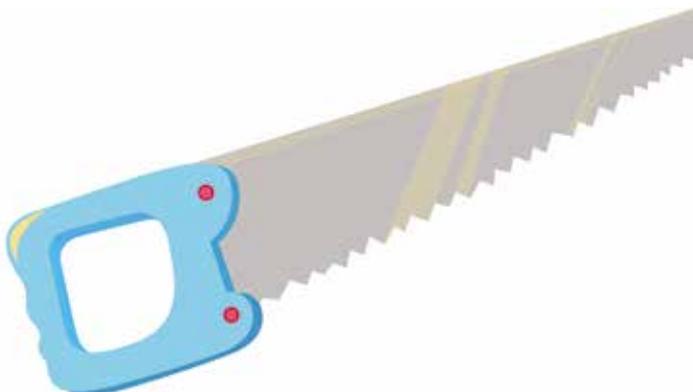
# Rhymes

## Rannan

- 1 Anndra Saor
- 2 Aon bhuntàta, dà bhuntàta
- 3 Aon, dhà, trì
- 4 Bòtannan Mòra
- 5 Brot Churran
- 6 Fear a bhios fada
- 7 Mìrean mìrean miùg miùg
- 8 Na Brògan Ùra
- 9 Suas, sìos, sìos agus suas
- 10 Tha bò aig mo nàbaidh
- 11 Timcheall a' ghàrraidh

## Anndra Saor

Brig is brag air feadh an taighe  
Drann, drann, dranndan,  
Buail an tarrag, geàrr am maide  
Sàbh is òrdag Anndra



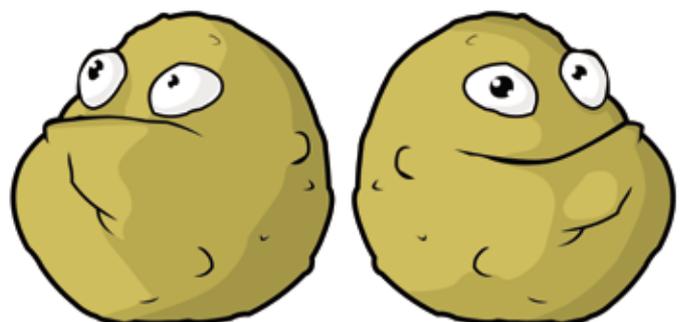
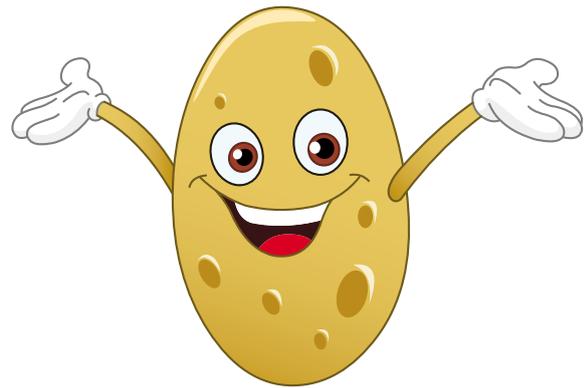
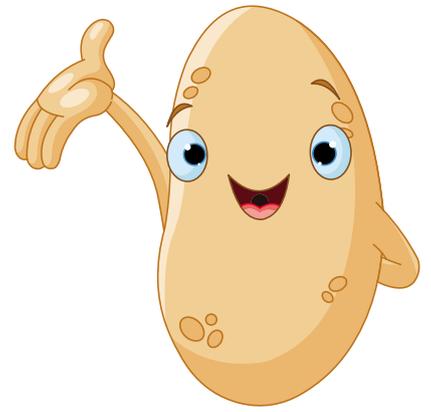
# Aon bhuntàta, dà bhuntàta

Aon bhuntàta, dà bhuntàta

Trì buntàta salach,

Ceithir buntàta, còig buntàta

Sia buntàta 's barrachd

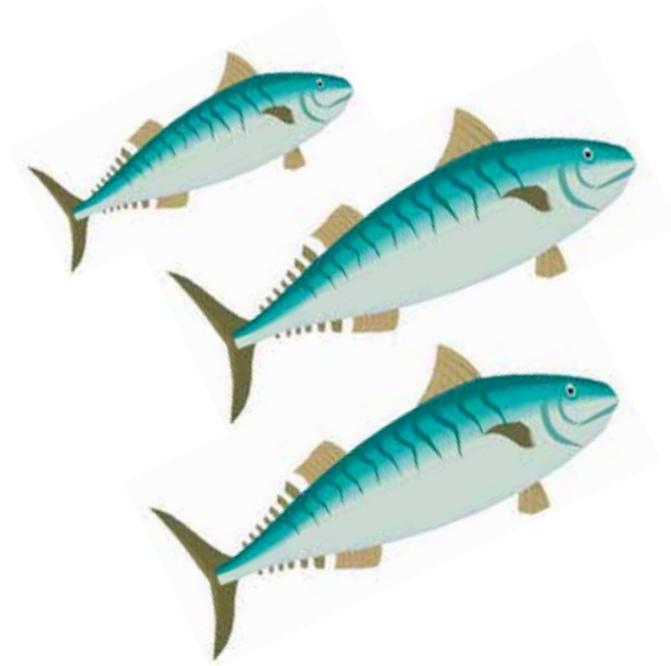
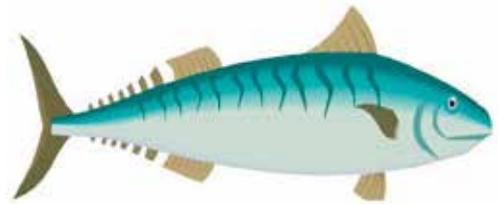


## Aon, dhà, trì

Aon, dhà, trì,  
Tha cuilean agam fhìn,  
Tha e math air cluiche  
Aon, dhà, trì.



Ceithir, còig, sia,  
Chunnaic mise iasg  
A' snàmh anns an abhainnn,  
Ceithir, còig, sia.



## Bòtannan Mòra

Bòtannan mòra, mòra, mòra  
Bòtannan mòr' air mo chasan beag  
Bòtannan mòra, mòra, mòra  
Bòtannan mòr' air mo chasan beag  
Bòtannan mòra, mòra, mòra  
'S nì mi an dannsa air cùl na creig



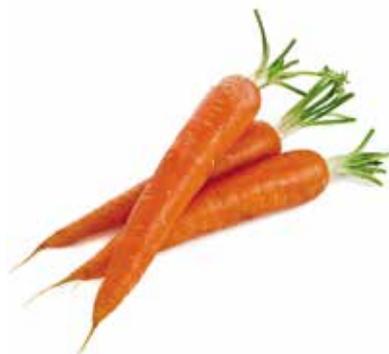
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## Brot Churran

Geàrr, geàrr, geàrr e an-àirde,  
Geàrr, geàrr, geàrr e an-àirde,  
Geàrr pìosan tiugh no geàrr pìosan tana,  
Cruinnich iad uile is cuir iad dhan a' phana,  
Geàrr, geàrr, geàrr e an-àirde.

Mu chuairt, mu chuairt,  
Mu chuairt leis an spàin,  
Seall a-nis dè tha sibh a' faighinn?



# Fear a bhios fada

Fear a bhios fada gun phòsadh  
Fàsaidh feur is fraoch is fioran air  
Fear a bhios fada gun phòsadh  
Fàsaidh feur is fraoch air  
Fàsaidh feur air  
Fàsaidh fraoch air  
Fàsaidh feur is fraoch is fioran air  
Fàsaidh feur air  
Fàsaidh fraoch air  
Fàsaidh feusag mhòr air



# Mìrean mìrean miùg miùg

Mìrean mìrean miùg miùg

Mìrean mìrean miùg miùg

Mìrean mìrean miùg miùg

Aran is ìm is càise

Mìrean mìrean miùg miùg

Mìrean mìrean miùg miùg

Mìrean mìrean miùg miùg

Aran is ìm is càise

Aran is ìm is miùg is mìrean

Aran is ìm is miùg is mìrean

Aran is ìm is miùg is mìrean

Aran is ìm is càise



# Na Brògan Ùra

O horo na brògan ùr'  
na brògan ùr' a fhuair mi,  
O horo na brògan ùr'  
na brògan ùr' a fhuair mi.

Na brògan ùra, ùra, ùr'  
na brògan ùr' a fhuair mi,  
O horo na brògan ùr',  
na brògan ùr' a fhuair mi.



# Suas, sìos, sìos agus suas

Suas, sìos, sìos agus suas

Suas, sìos, gus am bi thu sgìth

Suas, sìos, sìos agus suas

Suas agus sìos, a h-aon, a dhà 's a trì

Suas, suas, suas chun a' mhullaich

Suas, suas, sreapaidh sinn cho àrd

Suas, suas, feuch a-nis nach tuit thu

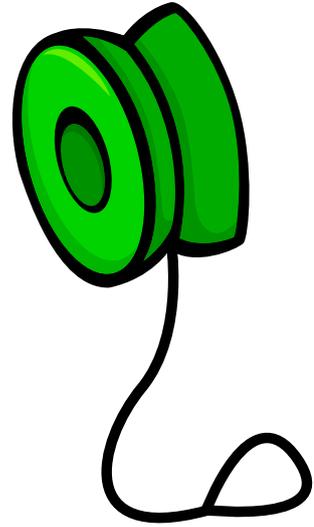
Ruigidh sinn am mullach, agus tillidh sinn gu làr.

Sìos, sìos, sìos air do shocair

Sìos, sìos, sàbhailte gu bonn

Sìos, sìos, feuch a-nis nach tuit thu

'S nuair a gheibh sinn sìos ann, togaidh sinne fonn.



## Tha bò aig mo nàbaidh

Tha bò aig mo nàbaidh  
A chanas “mù – ù”,  
Tha coileach aige cuideachd  
Chanas “gog-ar-ù-ar-ù”.

Tha tunnag aig mo sheanmhair  
A chanas “guac-guac”,  
'S tha òrd aig mo sheanair  
A nì brag! brag! brag!



## Timcheall a' ghàrraidh

Timcheall a' ghàrraidh

Dh'fhalbh (chaidh) am mathan mòr

Aon cheum, dà cheum,

Diogladh gu leòr!

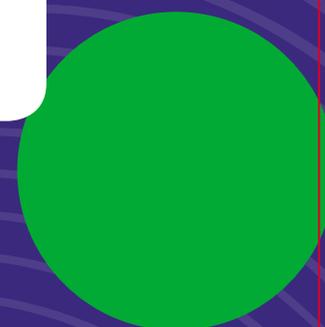


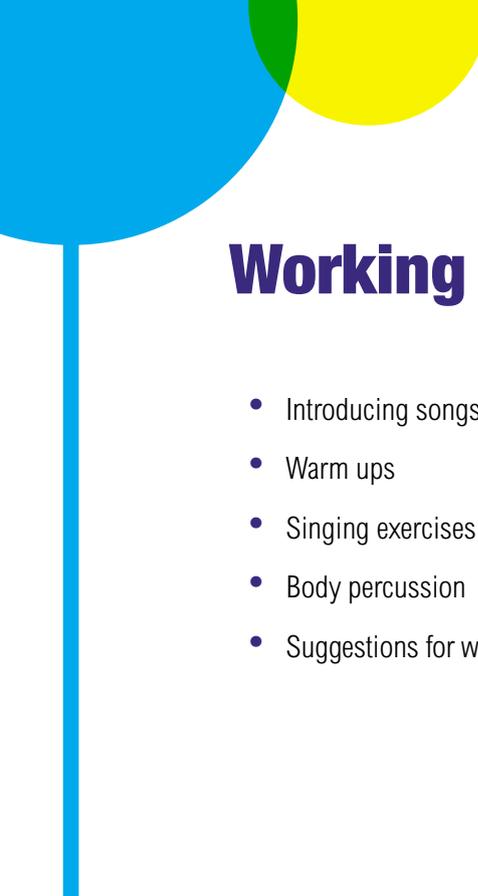
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# Working with Songs

Ag Obair le Òrain





# Working with Songs

- Introducing songs
- Warm ups
- Singing exercises
- Body percussion
- Suggestions for working with songs from the pack

# Ideas on how to introduce and work with songs

There are many ways to work with songs which can add variety and reinforce the skills needed to develop musical awareness and understanding.

A new song can be simply introduced by singing all the way through at some time before you actually teach it, so the children have an idea of how it sounds. Then when you want them to learn it, a starting phrase is really helpful to set them off at the correct pitch and at the speed you want. This would be sung on the starting note (you can always vary this or let a child lead starting at the pitch they choose). I have used “Tha sinn deiseil. Suidh a-nis”.

There are two things to bear in mind when setting up a song: a young child’s natural walking speed is faster than an adult’s and in order to encourage a **singing** voice the pitch needs to be higher than a child’s **speaking voice**. Try and work out the pitch of your own speaking voice and then try to sing at that pitch. You will find it quite difficult to make it really tuneful. Then try starting just slightly higher and hear the difference.

Some of the warm up exercises allow children to hear and feel the difference between speaking and singing voices and higher and lower pitch.

Now you are ready to go!

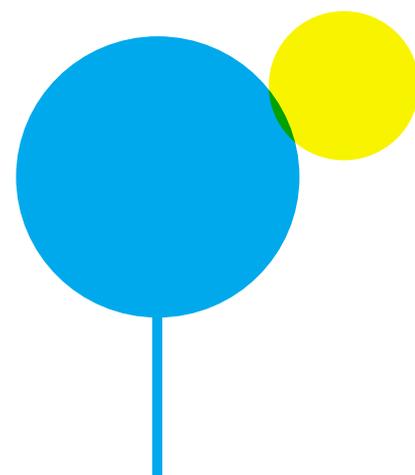
- Make sure you have prepared the notes you need for the song. It is helpful to check through and write down all the different notes you need with their sol fa names (the tone set of the song). Sing these notes up and down a few times and you will have the feeling for the song in your head. If you are not confident to do this, find the tune on CD and hum along until you are.
- When you are ready, sing through the song a phrase or line at a time with the children.
- Indicate to the children that you will sing first and then they will copy – this could be by crossing your arms across your chest as you sing and then opening them out with hands palms up when it is the children’s turn. You can also keep the pulse for them by gently pressing down with your hands as they sing.
- Repeat with two phrases and work up to the whole song.
- Use puppets or other props to help Gaelic learners understand the words and just to make the songs more fun.

It may seem mean not to sing with the children, but if you do not sing, you are helping them to develop their own skills and can also hear who is coping and who is not. Another member of staff could join in with the children.

Once the song is familiar to the children try it out in different ways:

- Walk the pulse and sing the song (**Uisge Tuiteam Sios** works really well with a jump in a puddle on the rests)
- Clap hands or tap knees for the pulse and sing song
- Keep pulse and sing song out loud and then sing one word or short phrase in their heads (Lucinda advises they sing **loudly** in their heads!)
- Walk the pulse and clap the rhythm – this is difficult
- Half the group clap pulse and the other half clap the rhythm
- Use various combinations of percussion instruments for pulse and rhythm – try to use different kinds of sounds for pulse and rhythm to make it easier to hear the difference; drum, claves or castanets with little maracas or egg shakers
- Sing sol fa names instead of the words
- Sing and sign sol fa names
- Sing song and do sol fa hand signs!
- Sing song faster/slower, higher/lower, angrily/happily/sadly etc
- Clap and say rhythm names – ta and te etc (A walking finger puppet can help)
- Say rhythm names
- Sing rhythm names to the tune of the song
- Play the games with the songs
- Think up new games to play with the songs
- Work up to a grand performance with singing and using untuned percussion for the beat and rhythm and chime bars and bells for an ostinato (a repeated pattern on the pulse – **sol** and **do** work well together)
- Anything else you and the children can think of!

In section 9 of the pack there is a sheet called **song analysis** which can be copied and used to help you build up a library of your own songs. It shows you what to look out for and will help you work out what will be the most useful and suitable material. There is an example given for **Uisge Tuiteam Sios**.



# Warm Ups

**Sound Singing** by Gordon Pearce published by Lindsay Music is a very helpful book. It is aimed at older children but explains the mechanics of using the voice very well and has useful suggestions for all types of singing exercises.

On the website [www.storlann.co.uk/a-chiste-chiuil](http://www.storlann.co.uk/a-chiste-chiuil) there are printable resources available including a copy of notes by Wilma Macdougall giving quite detailed information about how to warm up the voice, if you would like to go into this in more detail.

You will see below some other of the other activities we have used in warm ups from our programme and a summary of the important points that Wilma raises with some of her ideas of how to explain them to children.

**Posture** – you need to be comfortable, relaxed and well balanced. If on a chair sit nearer the front of the seat to keep body erect and not slumped against the back of the chair. If standing, have weight balanced between legs which are soft at the knees – erect, but not forced, and head up. This can be demonstrated with a saggy soft toy: hold the toy in its slumped position and then pick it up by the top of the head to stretch out the neck and body. This should show a nice straight back and neck pulled up. The chin needs to be parallel with the floor and the head should not be pulled back too far.

Get the children to sing with a small bean bag on their heads. This activity helps to keep the head at just the right angle. Pretend to pull a hood up over your head and see how this action helps you stretch up your neck and should help to make your head feel loose too.

The body should feel **tall and proud**. Stand with back against a wall and then move away from the wall walking like a king or queen! Be careful that shoulders don't rise up – lift and lower them a few times if they do, and pull head back.

**Eyes** – need to be wide open. Try singing with eyes scrunched up and then try with them open and listen to the difference. Try scrunching and releasing whole face too.

**Scary Eyes** – Look up, look down, look to one side, look to the other, make a circle one way and then the other.

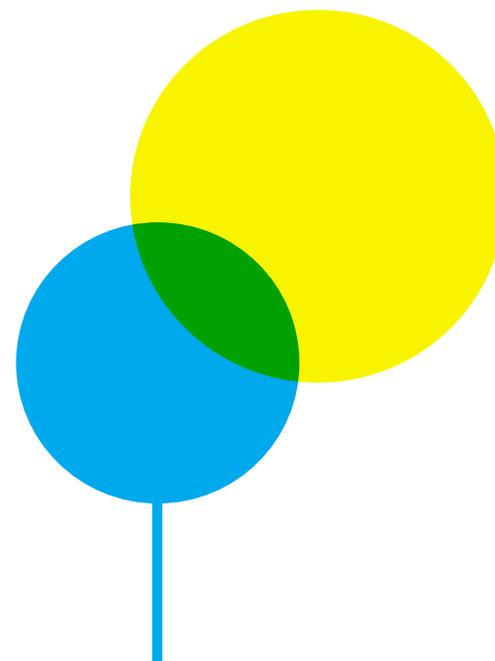
**Breathing** – should not be forced. Stand with the correct posture, open mouth slightly and take in breath gently without making a lot of sound. You will feel the cool of your breath at the back of your throat. Feel the breath filling you up from the bottom of your lungs – like pouring water into a glass. Wilma suggests asking children to imagine they are in a very dark room with a monster. If the monster hears them, it will eat them! So they will have their eyes wide open with fright and will breathe very quietly – just perfect for singing!

Muscle strength – you need a strong body and good muscles to support your singing voice. Your whole body is in fact part of the instrument. The warm up exercises and activities help to connect these muscles to your voice and get everything co-ordinated and comfortable and awake. Ask the children to put their hands either side of the waist with fingers at the front (Wilma’s **tickle** position) and feel the rib cage expand and contract as the breath goes in and out.

Connecting the body to voice helps you know what sound will come out when you open your mouth to sing. It connects the voice to the support mechanisms and gives tone. When singing with the children try to give yourself a chance to warm up your voice first – in the car or a cupboard or maybe bathroom!

## Physical Warm Ups

- Bending – touch toes crossing body. Lean head to left and right and then up and down.
- Roll shoulders, shake hands – arms loose and hanging down.
- Stretch and then relax upper bodies – arms, shoulders and necks.
- Pretend to have a shower and wash from head to toes and back again and spend extra time on the head and hair – especially behind the ears!
- Pretend to chew a mouthful of toffee with mouth open – as big a movement as possible.
- Drop jaw while saying “yah, yah, yah” then “mah, mah, mah”. Repeat several times.
- Spider fingers – put fingers on floor/desk/knees & try to make an even sound as each finger rises and drums down. Make sure that all fingers rise the same distance. Then put fingers together like a spider in a mirror. Try sure that they meet while other fingers remain firmly together. Call out the number of finger to be lifted. Count in 4’s – just use fingers not thumb
- Body percussion – start with fingertips hovering over head  
Tap head – count 1, 2, 3, 4, 5, 6, 7, 8 (whisper)  
Repeat for shoulders, knees and toes  
Then in patterns of 1, 2, 3, 4 (normal voice) and 1, 2 (loud) and 1 (shout)



## Breathing Exercises

Breathe in for 3 and out for 5 – lips () shape and “tssss” out. Try and increase the count breathing out, maybe up to 10. Breathe in through nose (smell flower) and blow out through mouth gently and smoothly (cool a hot drink). Count in and out – start in and out for 3 and then try more.

Try **Tummy Balloon**. Lie on the floor with your hands on your tummy. Breathe in and your hands will rise; breathe out and they will lower. If you lie on your back on the floor it is virtually impossible to breathe incorrectly. It is also easier for each child to focus on the activity (instead of on their neighbour) when lying on the floor, and the body is naturally more relaxed.

**Balloon with a slow leak**. The same as above; but make a sound as you exhale – ss, ah, zz, ff etc. Try to make the sound last for a slow count to 4. Use different kinds of air sounds, varying the amount of breath and using muscle control to maintain the sound consistently. As the group develops extend the count to 6, 8 etc.

## Singing Exercises

Hum with eyes shut and feel voices vibrating with fingertips in throats. The vibrations will change as hum gets higher or lower.

Make motorbike sounds with the lips – vary pitch up and down. This is an excellent warm up for leaders as suggested above it really gets your voice working.

Take a deep breath then close lips and hum a long note to “mm” and gently massage cheeks. Repeat with “nn” – tip of tongue behind front teeth.

Say the vowel sounds 5 times – oo, ee, ah. Push lips forward to make a tube for oo. Wide smile, without clenching teeth for ee. Relax jaw to make large circle for ah. Teeth should be apart, so that 2 fingers will fit on top of each other in between. When these are well established add pitch and have some fun. You could make a siren with oo and ee for example or try ah falling down a deep hole.

Sing a small sentence or phrase on one note and repeat on a descending scale of 5 notes. Eg “abair latha an diugh”

Do a variety of call and response sound patterns with body and voice (spoken, sung and vocal effects)

Use chime bars to help sing simple phrases (start with children’s names) with **sol** and **mi**. Use hand signs and sing sol fa names or the words you have chosen. Change the key – singing a higher or lower **sol** and **mi**.

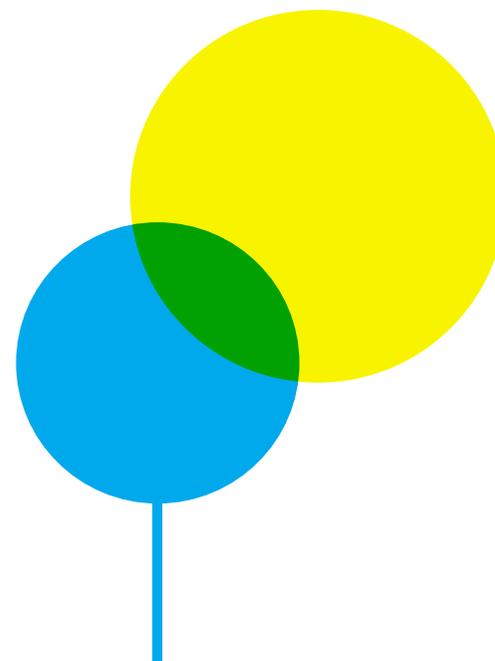
## Combining Physical and Singing Exercises

Stand in a circle and use a very soft ball, small soft toy or **Koosh** ball. Sing little phrases such as “Is mise .....

Think of your own little phrases to use. You can use the idea of the 5 note descending scale with a little phrase “Is caomh leam aireamh trì” for example. Use A or G as your starting note and you will find it fits very well as

4

	┌───┐				
(ta	te	te	ta	ta	ta)
is	caomh	leam	àir-	eamh	a trì
sol	fa	fa	mi	re	do
G	F	F	E	D	C



# Warm up Body Percussion Games

## Number 1

1	2	3	4 (Pulse)
Knees	Clap	Click*	-
Knees	Clap	Click	-
Knees	Clap	Click	Knees
Knees	Clap	Click	-

## Number 2

Knees Clap (right)	Clap Clap	Clap	Hold
Knees Clap (left)	Clap Clap	Clap	Hold
Knees Clap (r)	Clap	Knees Clap (l)	Clap
Knees	Clap	Click	-

## Number 3

Clap Knees	Knees Clap	Knees Knees	Clap Knees
Knees Clap	Knees Knees	Clap	Hold
Clap Knees	Knees Clap	Clap	Hold
Knees	Clap	Click	-

## Number 4

Gradually add on more lines until all can be remembered

Tap head	1
Cross left hand to right shoulder, right hand to left	2, 3 (or R to R)
Tap right thigh with right hand, left with left	4, 5
Tap right hip with right hand, left with left	6, 7
Stamp right foot, stamp left foot	8, 9
Clap	10

\*Click with fingers – children just hold fingers up if they can't click: until they can!

# Working with the Songs

## A' Glacadh Rionnach

Sing in a circle with 2 children in the middle. The ones in the middle move and the ones outside can clap or slap knees or stamp to the pulse. At the end call for 2 different children to go into the middle and the first two come out. In a large group you could add by twos into the middle and then take them out again in twos.

Use lycra and small toys for the mackerel to bounce – add and subtract by 2s.

Use instruments. Sit in a circle. Divide into 2 groups. Group 1 sings while group 2 play percussion instruments or chimes on the pulse. (Chanting “boig, boig” ) while they play will help Group 2 keep a steady beat. Then swap over groups.

## Bidh mis' a' danns

A song with actions. You can use all the actions each time or just do a different one for each verse. Using the same one through the verse as a pulse/beat is very effective while learning the song. There is also the option that the children can suggest ideas of actions etc.

## Còig Muncaidhean Beaga

Use puppets to demonstrate – monkey finger puppets and crocodile hand puppet.

Get children to work with their own hands too – fingers of one hand are the monkeys and other hand makes the crocodile jaws.

Bring in some percussion instruments and make rain forest sounds with finger percussion. Half class could have monkey finger puppets and half keep the pulse with shakers or claves and then change over; or everyone has a monkey and an instrument and they play after their monkey has been eaten.

## A' Còrdadh Rinn a Bhith a' Seòladh

Teach the song simply first – you sing a line and the children echo back. This is how the game works as well.

For the game sit in a circle. The leader should demonstrate first and stay outside the circle. They hold the telescope (cardboard tube) and walk around the circle as they sing – children echo back each line. At the last line drop the tube behind someone's back and run. The chosen one should pick up the tube and try to catch you before you get back to their space. The chosen one is the next leader.

Percussion instruments can be added – keep in time with the pulse or rhythm of the song and then beat quickly while people are running around.

## Falbh Mun Cuairt na Gealaich

Learn the song using hand signs for moon (crescent with thumb and first finger, sun (loosely clenched fist wriggling fingers slightly), stars (open fingers and use both sets of fingers to twinkle). Raise hand higher for each line of the song.

As a circle game – stand in a circle holding hands and walk towards the right as you sing the song – try to keep a steady pulse with the feet. When you shout “Boom” at the end jump and turn to face the other way and repeat song going that way.

This can be varied by singing quietly/loudly or singing then whispering, marching, tiptoe.

Choose an instrument and put it in the middle of the circle for a child to play on the “Boom”.

Maybe try a chime bar **ostinato** playing **D** and **A**.

Try and sing the song in your head and just say “Boom”.

## Feasgar/Madainn M(h)ath

This song gives opportunities to introduce many musical ideas as it is very simple and can be used at each session. Use a pop up puppet to encourage child to sing their name – it will only pop up if they sing really nicely!

Clap rhythm patterns for “madainn mhath”, “cò thusa?” – can they distinguish the difference. How many claps and what is the pattern for each child’s name?

Introduce sol fa – hand signs and the names. Use chime bars.

Look at the rhythm pattern with walking finger puppet.

## Lullaby/Tàladh – Ba ba

Very simple – a different style of singing and works well if children hold and rock a teddy/doll while they sing with the idea of putting the toy to sleep.

## Piseag Mholach

Cat puppet can be used. Song can be learned quite quickly and then the idea is to use different sounds and pitches to copy at the end each time. After a while children could be asked to volunteer sounds to copy. Try spiky sounds using short sharp sounds, smooth and gentle, higher or lower sounds, louder or quieter.

## Poll Bog Air Mo Mhiotagan

Learn song and then try walking the beat for the first verse and using fists in a **waulking** movement for the second verse.

## Seilcheag, Seilcheag

Learn the song using snail and mouse puppets. This can also be a finger rhyme – the fingers of one hand moving on the palm of the other.

Make up verses for other quick and slow animals.

As a game – Join hands in a line and then the leader takes them into a spiral shape while singing “Seilcheag”, then change direction and unwind the spiral quickly singing “Luch, luch”.

You can also use this game with a parachute – change direction as you change animals – or just use the names as you move around (and try some others) for changing direction and type of movement. Everyone can get under the parachute to be an elephant for example – you all have to move together for this one!

## Seo am bàlla dhut

This needs to be learnt sitting in a circle with a soft ball for rolling. Sing the song and roll the ball to a child as you sing their name at the end. Then it is their turn to do the same. Encourage them to roll to people across the circle rather than to their neighbour.

## An Snagan-daraich

The two sung lines of the song are repeated each time by tapping the rhythm of the tune straightaway afterwards. The children might find it easier if they clap as they sing a few times to feel the tune and the rhythm together. When they are confident they can use claves.

There is a good game to follow on from this. This is like **Simon Says**. If you say “Snagan-daraich a’ gnogadh” before you tap a rhythm they should tap it back; if you don’t say “Snagan-daraich a’ gnogadh” then they shouldn’t repeat it! They are usually pretty smart with this. It is a good way of thinking about short rhythms though. If you struggle to think of patterns just try tapping out a word or short phrase – they might be able to guess some of these. Football teams, foods, pop groups – anything you can think of.

## Tioraidh Ò

Be careful with the end of the tune. The rhythm of the song has been changed from the English song **Down the road**, but the pitch is the same.

## Uisge Tuiteam Sios

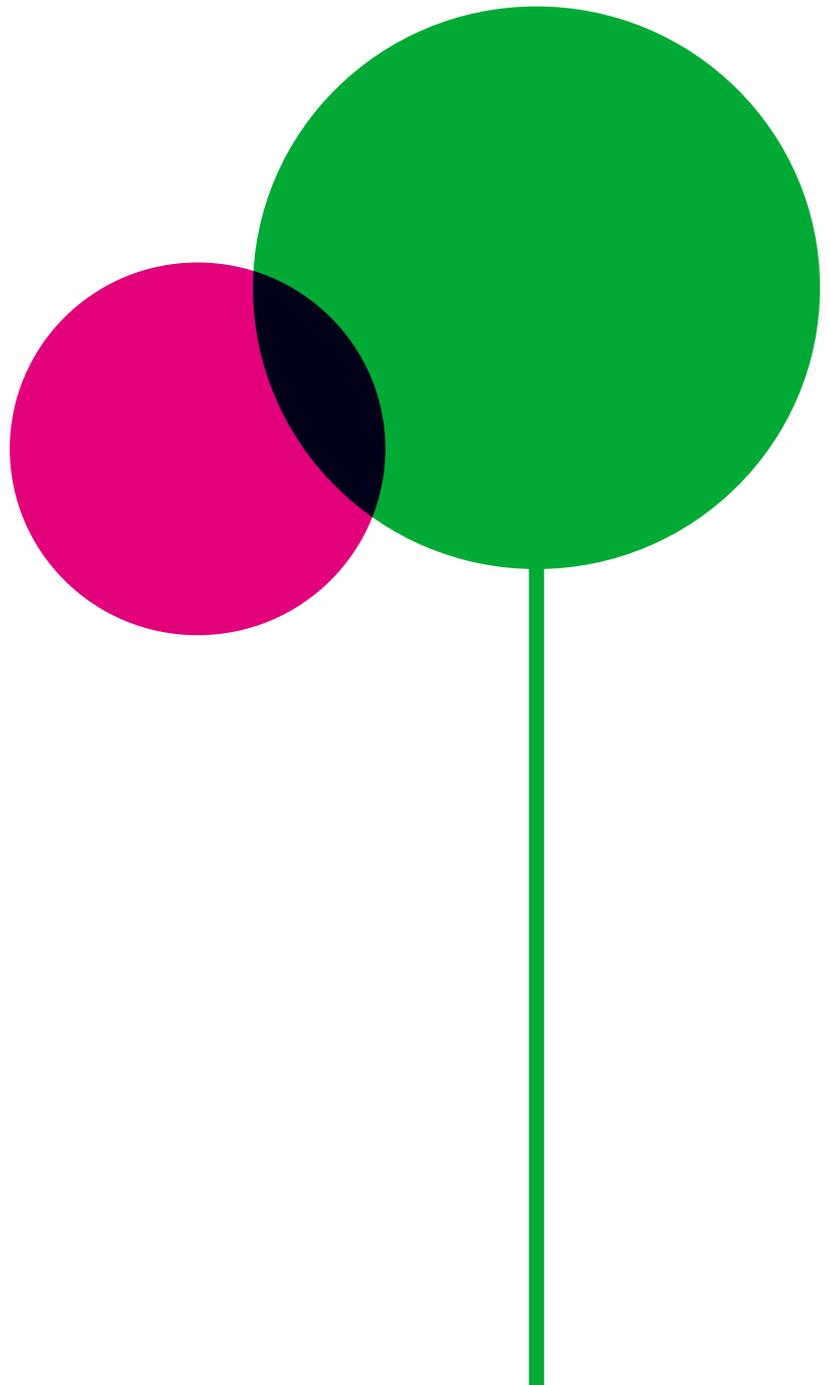
The interesting part of this song is the rest (quiet) that comes at the end of bars 1, 2 and 4. You can use “sh” (to show that there should be no sound) and then perhaps “splais” for the rest or make an action and ask children to choose different actions for each time. You could use a small rain stick to play in the rest.

Hand actions help children learn about pitch with this tune. Start with both hands up and wiggle fingers as arms go downwards for the first 2 bars and the last bar (they are moving their arms down as the tune goes down). In the third bar fingers wiggle up and down as you sing **pitter patter** as the tune goes down and up twice.

To keep the regular pulse or beat either play a percussion instrument all the way through or stand up and everyone walks on the spot to keep time. As a movement game – walk around the room and when you reach the rest jump on that beat (splashing in a puddle) – vary the pace and the volume by having thunder storms or gentle showers etc.

Later on there is a lot of scope with this song for instrumental playing. The children will need to understand the difference between the rhythm (short notes and long ones and rests) and the pulse which is a constant 1,2,3,4 in this song. Start by clapping rhythm and pulse and then try with percussion instruments. Then try dividing into 2 groups and one do the rhythm and one do the pulse and then change over.

Then it gets really exciting! Try one group singing the song and the other singing “drip, drop” as the pulse (try A and D – mi and doh) Other ideas – claves play the quaver beat (as though they were doing “pitter patter” all the time). Use chime bars **A** and **D** as an **ostinato** – play them alternately on the pulse. Choose an instrument just to play the “splash” – triangle or tambourine for example. When these are well established try putting some or all of them together and you have an orchestra.



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**Adt** - Aon, dhà, trì... Òrain is Rannan Cloinne, Sean is Ùr PRG/HC/Cànan 1999

**SGR** - Singing Games & Rhymes for Early Years NYCoS 2000

**SGR TT** - Singing Games & Rhymes for Tiny Tots NYCoS 2002

**VP** - Voiceplay by Alison Street and Linda Bance OUP 2006

# Songs

## Òrain

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- 2 Bidh mis' a' danns
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- 14 Uisge Tuiteam Sìos

# A' Glacadh Rionnach

Dà rionnach mhòr a' leumadaich san lìon

**Boig, boig, boig, boig**

Dà rionnach mhòr a' leumadaich san lìon

**Boig, boig, boig**

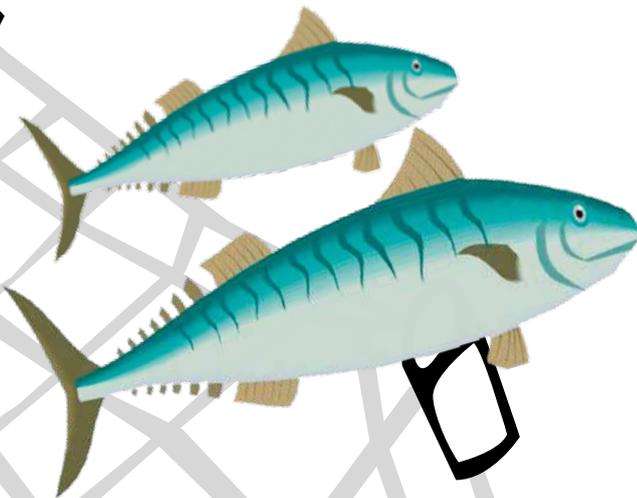
*(Ceithir rionnaich, Sia rionnaich...)*

Doh is D

Starting note F#

m m m d d m m m m s m d m r

m m m d d m m m m s m r d



# Bidh mis' a' danns

Starting note F

Doh is F

Bidh mi – s' a' danns. Bidh mi – s' a' seinn. Ni

d m m r d m m r d

mi – se ceòl tha dir – each grinn. Seo am fonn a

m m r d m r d m m r d

rinn mi 'n dè. Hi ho hi o hi o hé.

m m r m m r d m r d

**Nì mise smèid. Bidh mis' a' seinn...**

**Nì mise brag. Bidh mis' a' seinn...**

**Bidh mis' a' leum. Bidh mis' a' seinn...**



# Còig Muncaidhean Beaga

Doh is D Starting note A

Còig muncaidhean beag' a' sui-dhe anns a' chraoibh.

s m m m s m s s m | s

(whisper) (thài - nig an cro - gall mòr so - cair so - cair)

Hoigh Maigh - stir Cro - gall Mòr chan ith thu - sa mi - se!

s m m s s m m s m | s m

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3

**UM!**



# Còrdadh Rinn a Bhith Seòladh

Doh is G

Starting note G

Còr - dadh rinn a bhith seò - ladh.

d d d d d r m

Còr - dadh rinn a bhith còmh - ladh.

d d d d d | s|

Càit a bheil an tìr ùr?

d d d d r m

Chan fhaic mi.

d s| d



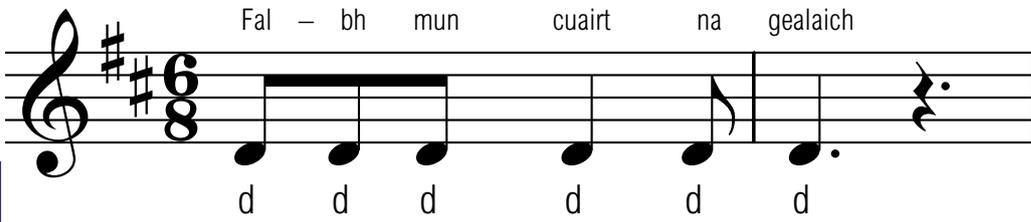
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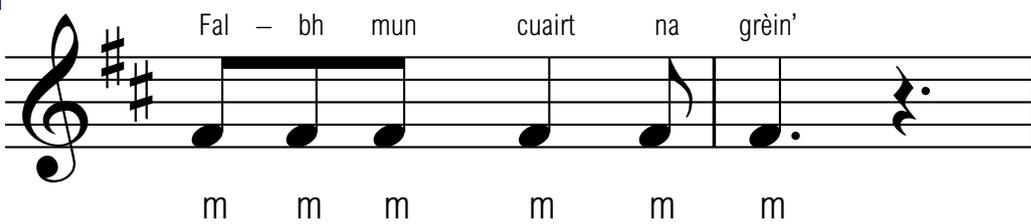
# Falbh mun Cuairt na Gealaich

Doh is D

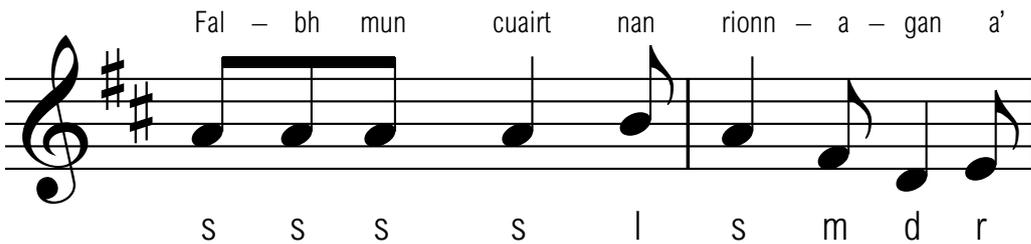
Starting note D



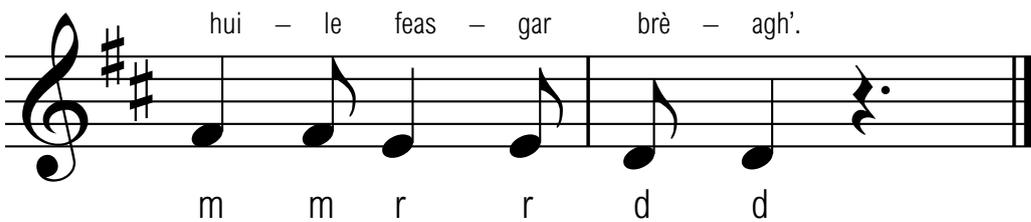
Fal - bh mun cuairt na gealaich  
d d d d d d



Fal - bh mun cuairt na grèin'  
m m m m m m



Fal - bh mun cuairt nan rionn - a - gan a'  
s s s s l s m d r



hui - lefeas - gar brè - agh'.  
m m r r d d



# Feasgar/Madainn M(h)ath

Doh is C

Starting note G

s s m s m m s m l s m

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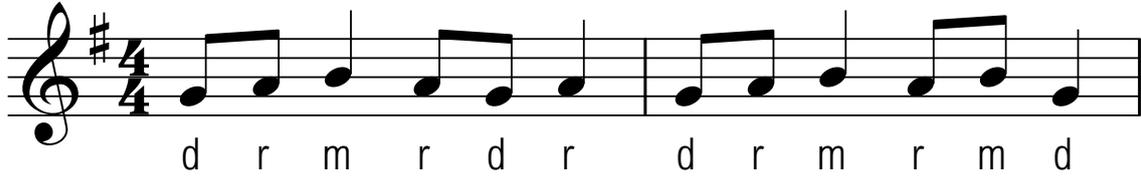
**Feasgar/Madainn m(h)ath. Cò thusa? Is mise .....**

# Lullaby/Tàladh – Ba ba

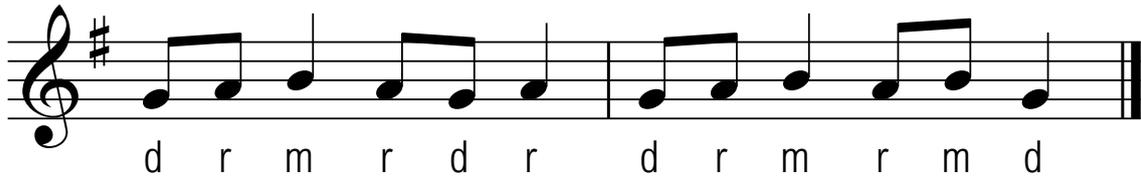
Starting note G

Doh is G

Ba – ba – ba ba – ba – ba ba – ba – ba ba – ba – ba



ba – ba – ba ba – ba – ba ba – ba – ba ba – ba – ba.





# Ann's a' pholl (Poll bog air mo mhiotagan)

Poll bog air mo mhiotagan,  
Poll bog air mo chòta,  
Poll bog air mo stocainnean,  
Poll bog air mo bhrògan.



Nighidh mi mo mhiotagan,  
Nighidh mi mo chòta,  
Nighidh mi mo stocainnean,  
Glanaidh mi mo bhrògan.



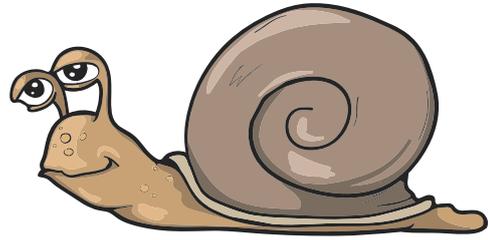
Doh is C

Starting note E

m m r m s m r m m d m r r

m m r m s m r m d r t, d d

# Seilcheag, seilcheag, slaodach, slaodach, timcheall



Doh is C

Starting note G

Musical notation for the song 'Seilcheag, seilcheag, slaodach, slaodach, timcheall'. It is written on a single staff in 2/4 time. The melody consists of quarter and eighth notes. Below the staff, the syllables 's s m s s m s s | | s s m' are aligned with the notes.

s s m s s m s s | | s s m

# Luch, luch, luch, luch, ruith, ruith luath, timcheall



Doh is C

Starting note G

Musical notation for the song 'Luch, luch, luch, luch, ruith, ruith luath, timcheall'. It is written on a single staff in 2/4 time. The melody consists of quarter and eighth notes. Below the staff, the syllables 's m s m s s | | s s m' are aligned with the notes.

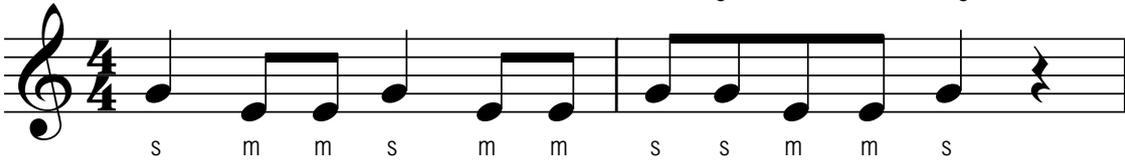
s m s m s s | | s s m

# An Snagan-daraich

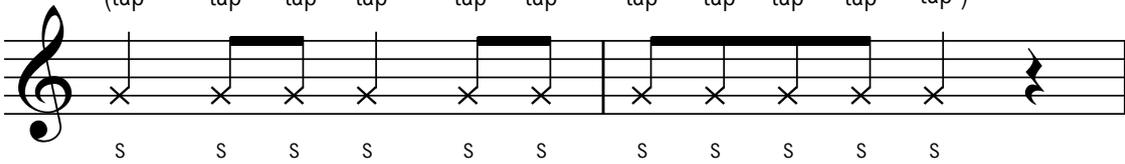
Starting note G

Doh is C

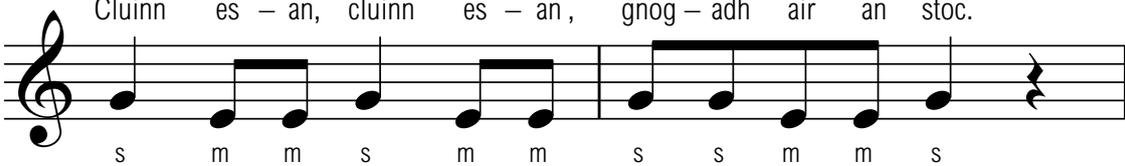
Cà bheil thu, cà bheil thu, sna – gan dar – aich snog?



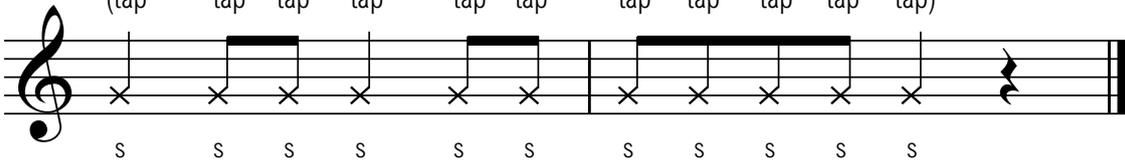
(tap tap tap tap tap tap tap tap tap tap tap)



Cluinn es – an, cluinn es – an, gnog – adh air an stoc.



(tap tap tap tap tap tap tap tap tap tap tap)



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# Seo am bàlla dhut



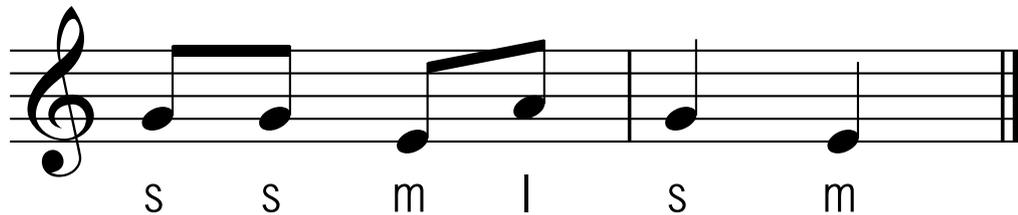
Starting note G

Doh is C

Seo am bàll – a dhut.



Am faigh thus' e Ann – dra?



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# Uisge Tuiteam Sìos

Uisge tuiteam sìos – splais!

Uisge tuiteam sìos – splais!

Pitter patter, pitter patter

Uisge tuiteam sìos – splais!



Doh is D

Starting note F#

m m r r d m m r r d

m m r r m m r r m m r r d

# Working with Rhythm and Pitch

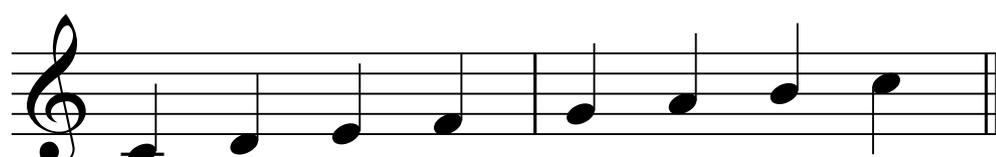
## Ag Obair le Ruitheam agus Pitse

- 1 Names of Notes and Sol Fa for Chime Bars and Hand Bells
- 2 Note Values and Rhythm Names
- 3 Sol Fa Hand Signs
- 4 Seas an-àird a-nis
- 5 Coisich coisich
- 6 Madainn/Feasgar M(h)ath
- 7 Tioraidh Ò
- 8 Uisge Tuiteam Sìos
- 9 Blank Manuscript



# Names of notes and sol fa for chime bars and hand bells

Doh is C

C	D	E	F	G	A	B	C
							
d	r	m	f	s	l	t	d'

# Note values and rhythm names

1 1 1 1 2 2

ta ta ta ta ta-a ta-a

This musical staff is in 4/4 time. It contains two measures. The first measure has four quarter notes, each with a syllable 'ta' underneath. Above each quarter note is a '1'. The second measure has two half notes, each with a syllable 'ta-a' underneath. Above each half note is a '2'.

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  1 beat rests

te te te te te te te te

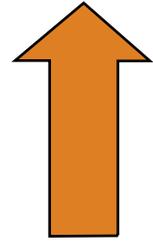
This musical staff is in 4/4 time. The first measure contains eight eighth notes, each with a syllable 'te' underneath. Above each eighth note is a  $\frac{1}{2}$ . The second measure contains four quarter notes, each with a '1 beat rests' label above it.

$\frac{1}{2}$  beat rests 2 beat rests

This musical staff is in 4/4 time. The first measure contains four quarter rests, each with a  $\frac{1}{2}$  beat rests label above it. The second measure contains two half rests, each with a 2 beat rests label above it.



**so**



**suas**

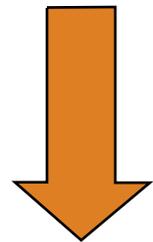


**mi**



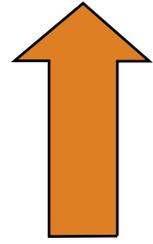
**do**

**sìos**





la



suas



so

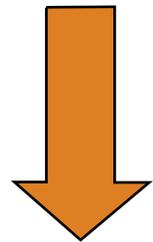


mi

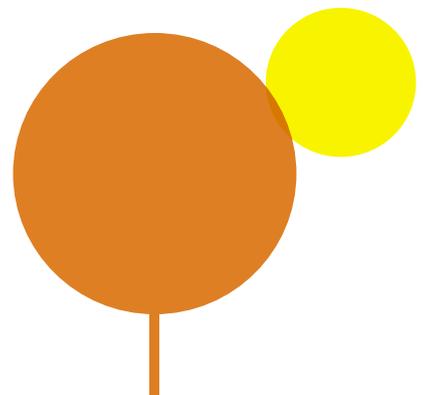


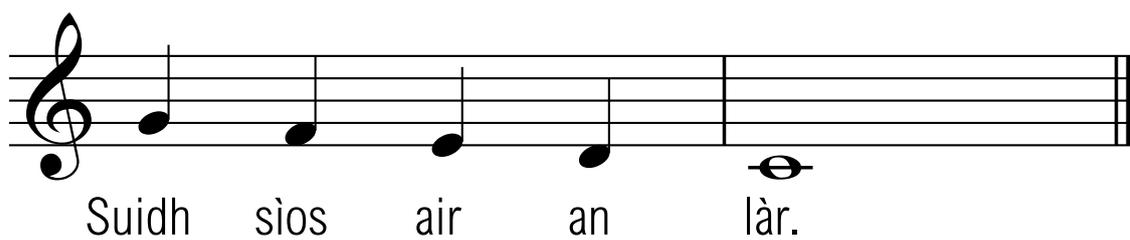
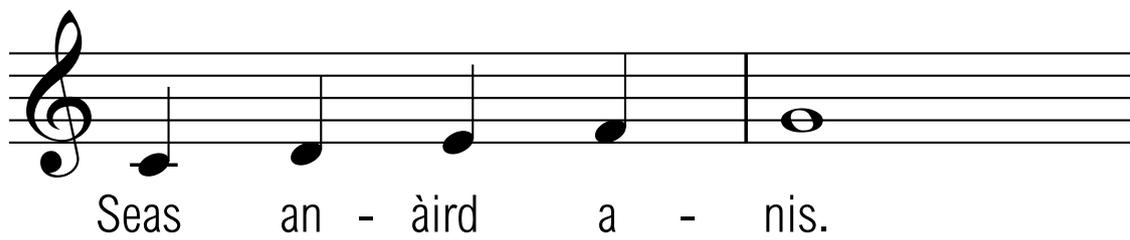
re

sìos



do





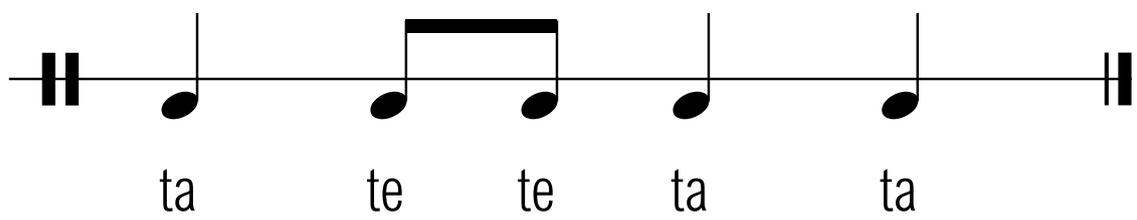
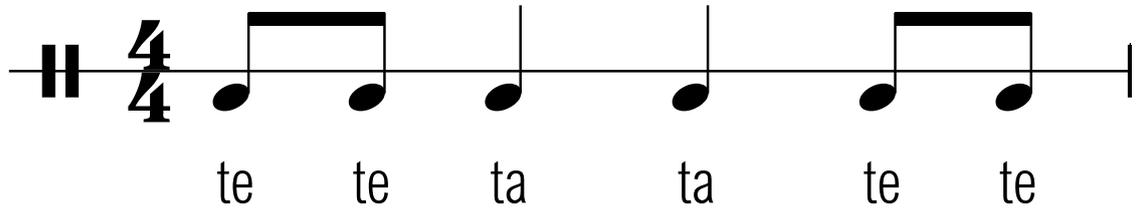
coi - sich coi - sich coi - sich coi - sich

ceum mòr ceum mòr

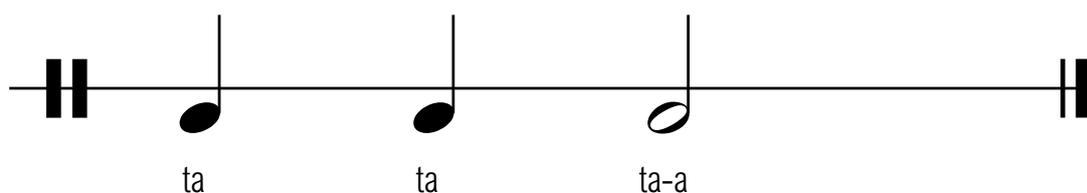
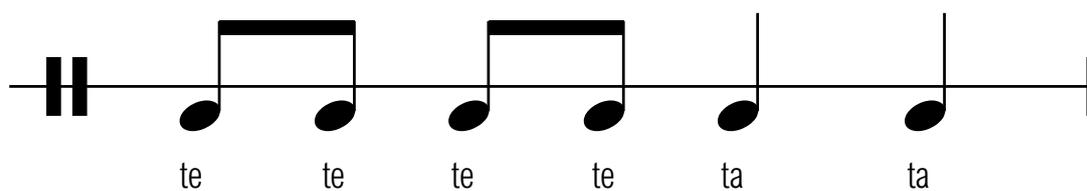
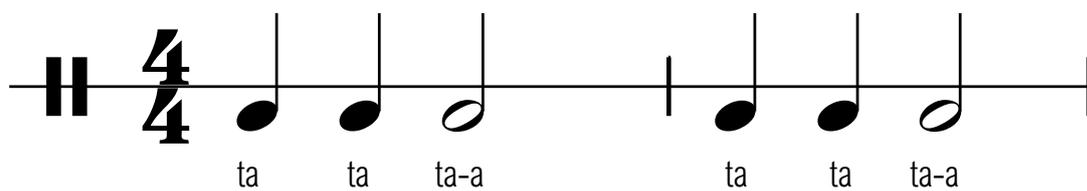
ruith ruith ruith ruith ruith ruith ruith ruith

ruith ruith ruith ruith ruith ruith ruith ruith

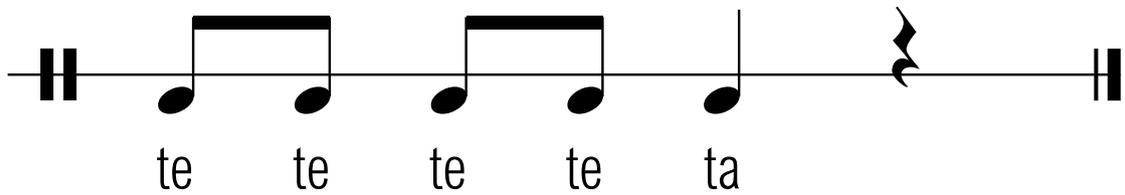
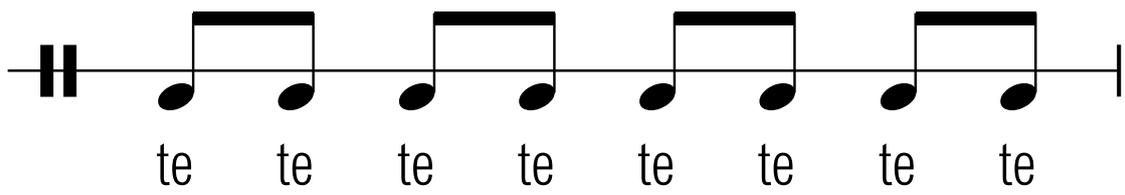
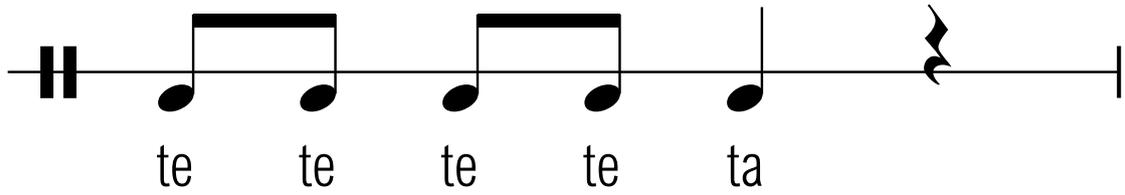
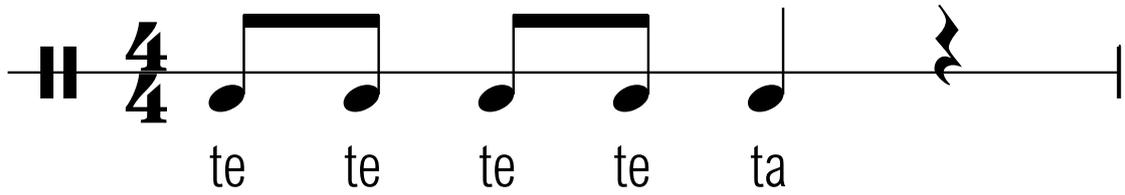
# Madainn/Feasgar M(h)ath

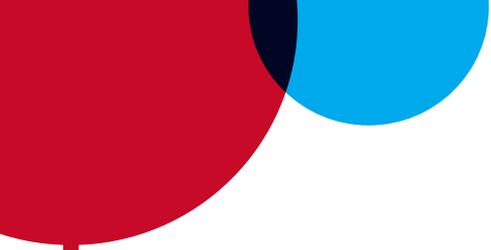


# Tìoraidh Ò



# Uisge Tuiteam Sìos





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# Use of Instruments and Resources

A' Cleachdadh nan Ionnsramaidean agus nan Goireasan

- 1 Use of Instruments and Resources
- 3 Listening Activity

# Use of Instruments and Resources

Chime Bars can be played individually or as a group. Set them up on the box provided so children can see how high or low a note is as well as hearing the difference. To get a good sound the beater needs to be held lightly near the end to allow movement. Strike the chime bar firmly in the middle and let the note ring. The sound will be dampened and dull if the beater is gripped too tightly in the middle. Let the children experiment and hear the difference in timbre.

Chime bars can be used along with other percussion instruments either to show the pulse (use do, mi or sol for example) or as an ostinato, a repeated pattern, with one child playing one or two chime bars or several children with one bar and beater each.

See the first sheet in section 6 for the names of notes and their sol fa names

**Hand Bells** can be used in much the same way as the chime bars, but the timbre and method of playing are quite different. The sound of the bell resonates longer than the chime bar. They can be played, held up and shaken or pressed on the top like a hotel bell on a table. You could select the bells you want to use and put them out in the same order as the chime bars. They can of course then be played in any order and the children could arrange them how they like.

See the first sheet in section 6 for the names of notes and their sol fa names

**Frame Drums** can be played with hands or fingers or with the beaters provided. In session 5 they are used to make **animal foot prints**. These drums vary in pitch – the smaller they are the higher the pitch – so this can decide what type of animal and how fast they will go. The large drum is easier to play slowly as the sound reverberates longer than the small ones and needs a stronger stroke.

A drum has a good sound which carries for beating time for walking/running etc in gym sessions.

**Triangle** – strike on the outside rather than on the inside at the bottom to get the best sound. This is easier to do with the triangle held in a stand.

## Egg Shakers

- Can be shaken in one hand.
- You can shake in 2 hands together with fingers closed and then fingers open to hear the difference in timbre – hands closed gives a **dampened** sound.
- Hold with thumb and 2 fingers, thumb facing towards your nose. Now rock to and fro with stiff arm and wrist from elbow. This gives a clear single beat and is good for setting a pulse. It can be done slowly or quicker.
- Hold in weaker hand with point upwards and tap once with one finger of other hand or lay on hand and tap with other hand or one finger of the other hand to get a clear single beat.
- Use for practice at counting and keeping together – passing from hand to hand etc as in session 2 and session 7.

**Maracito/small maraccas** are the ideal size for small children to hold. Be aware that when using the shaker there will be sound as well on the back swing as you prepare for the next stroke. Try the same techniques as listed for the egg shaker except for the passing games.

**Claves** are easiest for young children to play if they are held at the ends, one in each hand, and tapped together at the other end. This should help prevent them squashing fingers. The claves are excellent for keeping the pulse and for rhythm work as they give a clear crisp sound. See session 10 for the song and game for Snagan-daraich.

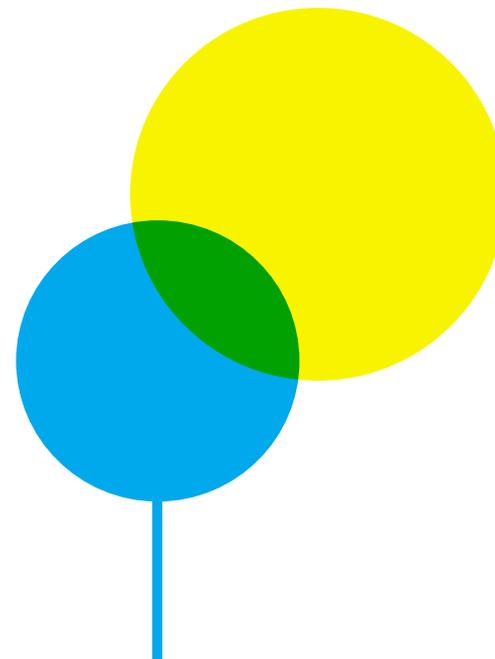
**Castanets** which have to be tapped to close are easier for small hands to use than the normal type as the action needed to play them is a closing one rather than opening one. The easiest method is to sit the castanet on one palm and to tap it with the other hand in a clapping action. This makes the sound very controllable and good for the pulse or rhythms. They can also be played with one hand – or one in each hand – in the Spanish style when children’s motor skills are well developed.

**Puppets and ten laminated mackerel** Use as a visual aid for the songs and rhymes where required. The walking finger puppet is to be kept for demonstrating the rhythm names –“ta”, “te” and “ta –a”.

**Laminated animal cards** have many uses. See sessions 7 and 12. The idea behind this comes from Philip Sheppard’s book (see Reading List). The **luch** is a one beat note, the **tunnag** is two half beats, the **ailbhean** a triplet or three thirds and the **damhan-allaidh** four quarter beats. Saying the animal names in the patterns of 4 rows of 4 really becomes music. This exercise is obviously useful to reinforce learners’ vocabulary too. The activity can be used on many different levels and over time really gets the musical imagination going. The children will run with this activity and you will find many ways of varying it with instruments etc. Ultimately groups could play different lines together at the same time or like a round or canon.

Variations:

- set cards out in bars of 3 rather than 4
- turn some of the cards over to show the blank side so they can act as rests
- it may be easier to start with just using the **luch** and the **tunnag** and you may want to copy more of these cards so there are enough to make patterns



**Soft ball** to use for **Seo am bàlla dhut** and with parachute games or for warm ups and general counting and co-ordination.

**Parachute** to use for activities in a large space or outdoors. This helps to keep the children in a circle for games and encourages team work when used with the ball.

**Lycra** also keeps children together and helps those who cannot feel the beat or rhythm to be carried along with those who can.

Tips for instruments you may have in your music box

**Jingle/sleigh bells** – hold them hanging down in one hand and use fist of other hand to gently tap on the hand holding the bells.

**Tambourine** Ask the children to turn their wrist to one side so the bells on the tambourine are lying on top of each other. “Cuir na glagan a chadal”. When you want them to play they can tap gently on the edge of the tambourine or do a big shake. Let them play and then put the jingles back to sleep until you want them to play again.

**Indian bells** – hold one at right angles to the other and use it as a beater to strike the horizontal one.

In the **Online Resources** you will find a folder that says **A4 sol fa**. You can print and laminate the individual sheets you want to work with and use these as a visual aid or as **stepping stones** to reinforce understanding or make up tunes. If you print them all they can be laid out in a ladder to show the journey from low **do** to high **do**.

There are also sheets showing the hand signs on the website.

# Listening Activity

**CD Track 1 & 2 Elephant and Aquarium from Carnival of the Animals** – Camille Saint Saëns

Lycra activity

**CD Track 3 Mairi's Wedding set** – from the Caledonian Fiddle Orchestra

Lycra activity

**CD Track 4 Radetzky March** – Johann Strauss

Lycra activity

**CD Track 5 Dance of the Mirlatrons** from Nutcracker Suite – Tchaikovsky

Chopping action with claves

**CD Track 6 March Militaire** – Franz Schubert

Quick March

**CD Track 7 The Trumpet Voluntary** – Jeremiah Clarke

Slow March

**CD Track 8 Albatross** – Fleetwood Mac

Use floaty scarves or lie on the floor and fly in your mind

**CD Track 9 Dai Ndiine Mukoma** – Oliver Mtukudzi from **The Rough Guide to The Music of Zimbabwe**

Work with drums and shakers and movement

**CD Track 10 St Bernard's Waltz set** – The Caledonian Fiddle Orchestra

Children work in pairs holding a scarf between them. Side steps – try in a circle in pairs or just sway.

**CD Track 11 Cancan** – Jaques Offenbach

Lycra activity

**CD Track 12 Lark Ascending** – Ralph Vaughan Williams

Listen and do a picture with felt pens or paints

**CD Track 13 In a Persian Market** – Ketèlbey

Lycra activity

**CD Track 14 In Paradisum** – Gabriel Fauré

Close eyes and then say what you saw or rock your teddy to sleep

**CD Track 15 España** – Chabrière

Spanish style music. Use castanets. Free movement and dance

# Support Materials

## Stuthan-taice

- 1 Using the Online Resources
- 2 Example of a Rhythm Sheet
- 3 Manuscript Sheet – 4 lines
- 4 Manuscript Sheet – 6 lines
- 5 Song Analysis Sheet

# Using the Online Resources

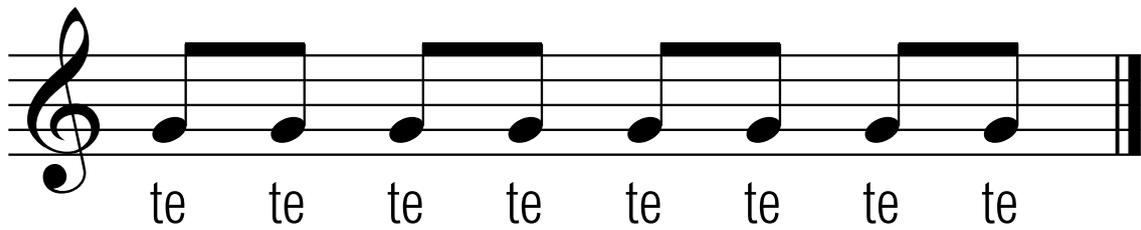
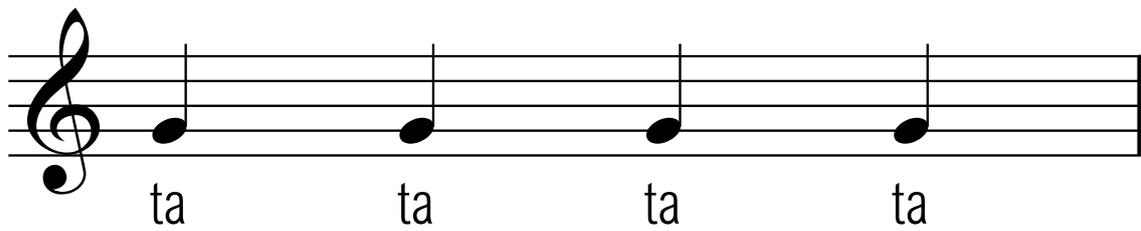
You will find extra material that you can print for yourself on the website ([www.storlann.co.uk/a-chiste-chiuil](http://www.storlann.co.uk/a-chiste-chiuil)) and there are also copies of some of the sheets in the pack that may need to be replaced from time to time. These are mostly Word documents or JPEGs so should be easy to print on most systems. Some are in Publisher which will allow you to make your own resources if you have this programme on your computer.

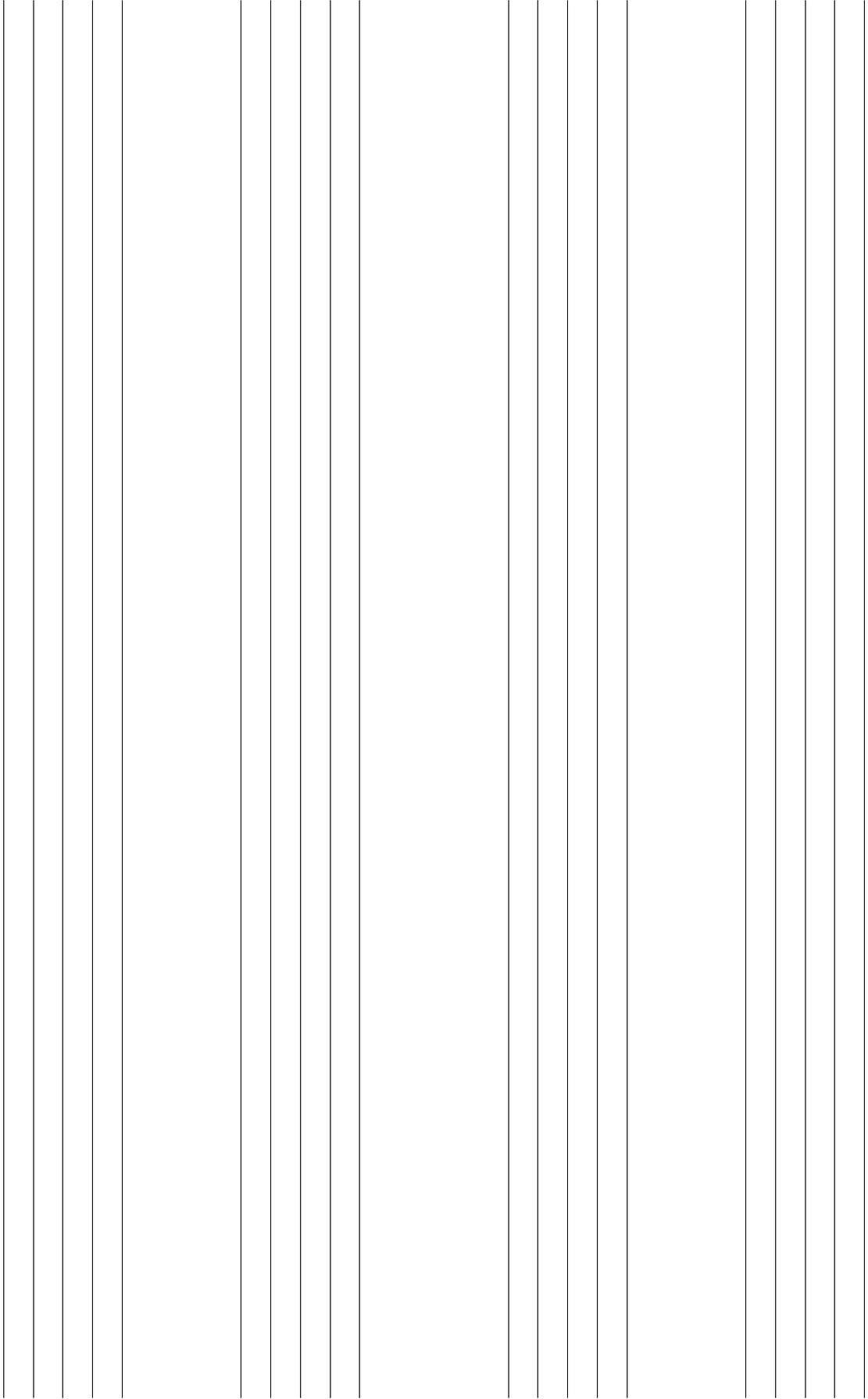
There are four folders and one Word document on the website. The folders are:

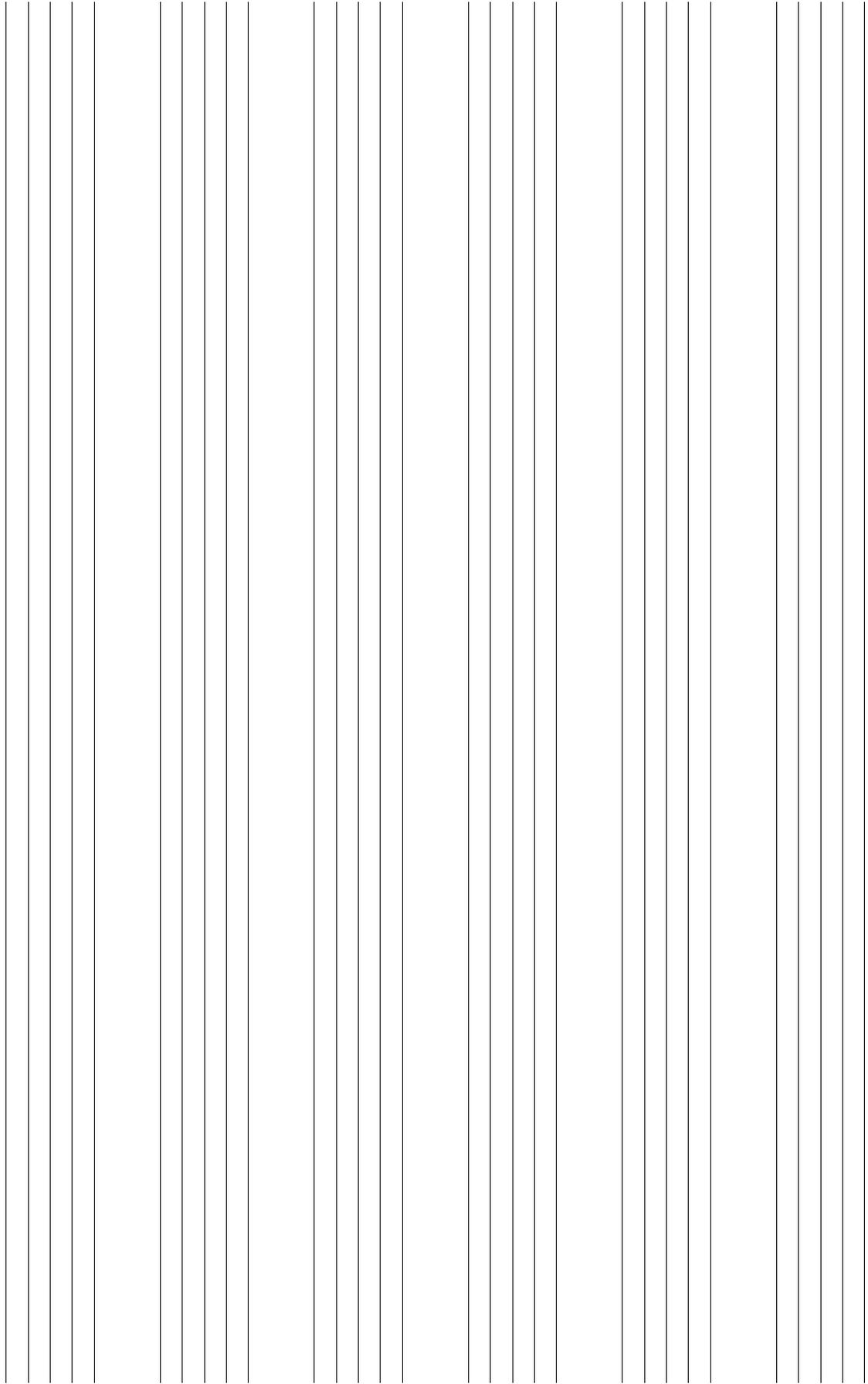
- Animal Resources with the four animals we have used for rhythm activities: a **luch** for a one beat note (crotchet), **tunnag** for two half beats (quavers) **ailleabhan** for a triplet and **damhan-allaidh** for four quarter beats (semi-quavers). We have also used the rhythm names on some of the cards and you will see these on sheets in the pitch and rhythm folder as well. You will also find sheets for making the rionnach for the song **A' Glacadh Rionnach**. These need to be cut out and glued (spray mount is good for this) in pairs and then laminated.
- Manuscript sheets. There are two sheets in this folder; one has four lines for writing music on and the other has six lines. Children can use these when they are experimenting with their music. Just as you leave out blank paper for pre-writing and early literacy activities in other areas of the playroom these can be left in the music corner. Children may like to use the same colours as the bells or chime bars to jot down their compositions for example.
- Pitch and rhythm sheets. There are copies of some of the sheets for the activities from section 6 in the folder as well as some basic music notation cards to be used as children become musically literate.
- Sol fa. In here you will find separate folders with individual sheets for each sol fa sign as a word and as a hand sign. See the end of **Use of instruments and resources** in section 7 for ways to use these.
- A blank song analysis sheet to copy so you can add songs to your collection to keep in section 9 (sheet available in English & Gaelic in folder).

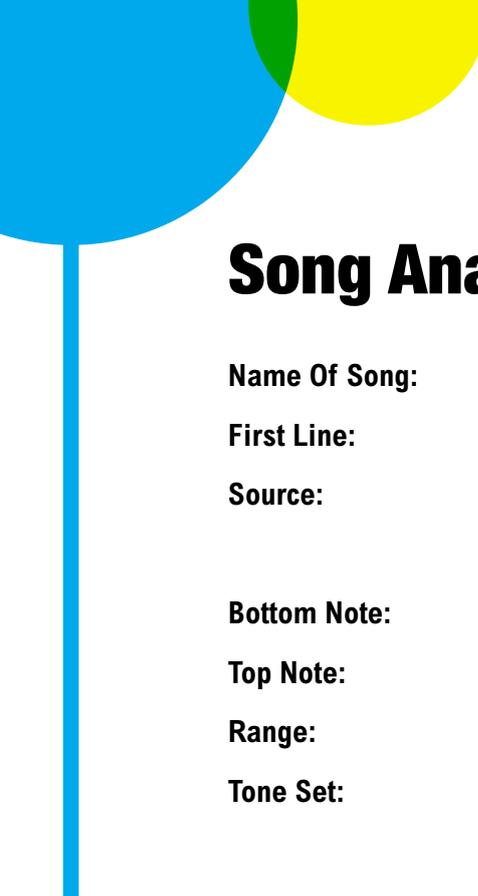


# Example/Eisimpleir









# Song Analysis

**Name Of Song:**

**First Line:**

**Source:**

**Bottom Note:**

**Top Note:**

**Range:**

**Tone Set:**

**Time Signature:**

**Rhythms Used:**

**Suitability Of Words:**

**Links To Themes/Curriculum:**

**Percussion Possibilities:**

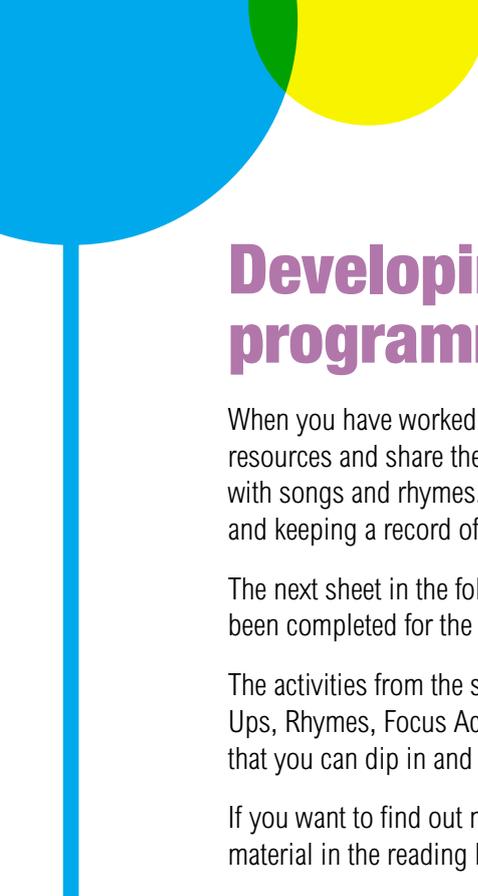
**Game/Movement Possibilities:**

# Developing Your Own Resources

## A' Cruthachadh Stuthan Ùra

- 1 Notes
- 2 Song Analysis for Uisge Tuiteam Sios
- 3 Blank Song Analysis Sheet
- 4 Activity Grids
- 5 Reading List
- 6 A Box of Musical Tricks/Sing with Confidence
- 7 Why playing a musical instrument 'can help children learn with language skills'
- 8 Music Strikes Chord with Literacy Skills





## Developing your own programme and materials

When you have worked your way through this pack you will be more than ready to make up your own resources and share them with colleagues as well. Keep in this section any ideas that come from working with songs and rhymes. You will find that the children in your group will keep you well stocked with ideas and keeping a record of this will show how they have been involved in planning activities.

The next sheet in the folder is a Song Analysis page and following that is an example of a sheet that has been completed for the song **Uisge tuiteam sios**.

The activities from the session plans in section 10 have been grouped together under the headings Warm Ups, Rhymes, Focus Activities, Songs, Circle Games and Listening Activities at the back of this section so that you can dip in and out to make up your own programme.

If you want to find out more about music and the benefits for young children you will find some good material in the reading list at the end of this section.

# Sgrùdadh Òrain/Song Analysis

**Name Of Song:** Uisge Tuiteam Sios

**First Line:** Uisge tuiteam sios – Splais

**Source:** **Singing Games And Rhymes For Early Years** Page 75 National Youth Choir Of Scotland

**Bottom Note:** D

**Top Note:** F#

**Range:** A third

**Tone Set:** Do, Re, Mi

**Time Signature:** 4  
4

**Rhythms Used:** Te, Ta, Te Te Te Te Ta. Groups Of 4 Quavers And Individual Crotchets. There Is A Rest At The End Of Bars 1, 2, 4.

**Suitability Of Words:** Very suitable and appropriate for young children. Language easy to understand for Gaelic learners.

**Links To Themes/Curriculum:** Weather. SCN0-05a

Working in groups with percussion instruments and co-operating with others and sharing resources. HWB0-14a, HWB0-23a

Develop confidence and independence with performance techniques.

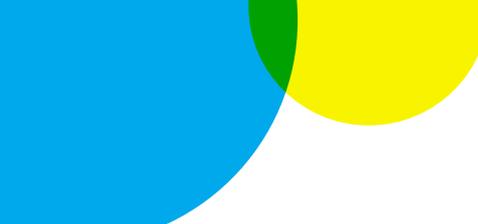
Recognising the shapes and patterns in the rhythm and the tune. MTH0-13a

Gross motor development when used as a game and fine motor development using percussion instruments HWB0-22a

**Percussion Possibilities:** pulse and rhythm with claves/shakers etc. Special sound for splash eg triangle

Ostinato with tuned percussion on A and D.

**Game/Movement Possibilities:** In a large space spread out small spot rubber mats for puddles. Children will move around in time to the song and jump on a puddle at the rests at the end of bars 1, 2, 4. Vary speed and intensity of the **showers**.



# Sgrùdadh Òrain

**Ainm an Òrain:**

**Ciad Loidhne:**

**Air a thogail à:**

**Not ìosal:**

**Not àrd:**

**Raon:**

**Tòn:**

**Comharra-time:**

**Ruitheaman:**

**Dè cho freagarrach 's a tha na faclan:**

**Ceangal ri Cuspairean/Curraicealam:**

**Cothroman bualaidh:**

**Geamaichean & Gníomhan :**

Session	Warm Ups	Resources
1	Breathe in for three counts with lips in "Oo" shape and out for five with teeth together making "Tss" sound. Sing "oo" sliding up and down. Sing "nee naa" using soh and mi like ambulance/fire engine.	
2	Bending touch toes crossing body. Lean head to left and right (tick tock action) and then up and down. Breathe in for 3 and out for 5 – lips shaped into a small "oo" for breath in and "tssss" out. Try breathing longer. Can you reach 10?	
3	Roll shoulders, shake hands – arms loose and hanging down. Pretend to chew a mouthful of toffee – mouth open wide. Breathe in through nose (smell flower) and blow out through mouth gently and smoothly (cool a hot drink) – count in and out – start in and out for 3 and then try more.	
4	Hum with the eyes shut and feel voice vibrating with fingertips in throat. The vibrations will change as hum gets higher or lower. Drop jaw while saying "yah, yah, yah" then "mah, mah, mah". Repeat several times. Make motorbike sounds with lips and vary pitch up and down – large and small bikes	
5	Take a deep breath then close lips and hum a long note to "mm" and gently massage cheeks. Repeat with "nn" – tip of the tongue behind front teeth.	
6	<b>Whoops Seonaidh</b> finger game. Hold up your right hand and with index finger of other hand touch each finger starting at the little finger and say <b>Seonaidh</b> at each one. When you reach the gap before you come to the thumb slide finger down the curve and say "Oooops". Vary speed, tone, volume and pitch.	
7	Say the vowel sounds 5 times – oo, ee, ah. Push lips forward to make a tube for oo. Wide smile without clenching teeth for ee. Relax jaw to make large circle for ah. Teeth should be apart, so that 2 fingers will fit on top of each other in between. Find hand shapes to prompt the children to make the right sounds. Try putting sounds together eg. ambulance sound – "oo ee oo ee"	
8	Sing a small phrase or sentence on every note of a descending scale of 5 notes. Eg "abair latha an diugh" or "tha e fliuch an diugh"	
9	Spider fingers - put fingers on floor/ desk/ knees and try to make an even sound as each finger rises and drums down. Make sure that all fingers rise the same distance. Then put fingers together like a spider in a mirror. Try to make sure that they meet while other fingers remain firmly together. Call out the number of fingers to be lifted. Count in 4's – just use fingers not thumb – index finger is 1.	
10	Body percussion - start with finger tips over head :Tap head – count 1, 2, 3, 4, 5, 6, 7, 8 (whisper) Repeat for shoulders, knees and toes; then in patterns of 1, 2, 3, 4 (normal voice) and 1, 2 (loud) and 1 (shout)	
11	Breathe in deeply and then pretend to be blowing at falling feathers using short, sharp bursts of breath. If you put your hand in front of your mouth you can feel the cool breath. Use a real feather to show how it moves when puffed at.	Feather
12	Stretch and then relax upper bodies – arms, shoulders and necks. Do a variety of call and response sound patterns with body and voice (spoken, sung and vocal effects). Eg say "luch, luch" with a high voice and hold up a picture card and then "ailbhean" slowly in a low voice. Show one of the rionnaich and say "iasg" sliding voice up and down and moving fish in a sweeping motion to fit the pitch.	Picture resources
13	Singing warm up. Using mi and sol (chime bars/ recorder etc to help find pitch) sing simple phrases. Eg use instructions that would give to children during the day or just work on their names to start with.	Chime bars

Session	Rhymes	Resources Required
1	Timcheall a' Ghàrraidh – demonstrate with small teddy then children use their own palm and 2 fingers – change hands.	Timcheall a' Ghàrraidh Rhyme sheet Small teddy
2	Aon bhuntàta	Aon bhuntàta rhyme sheet
3	Mirean Mirean Miùg Miùg	Mirean Mirean Miùg Miùg rhyme sheet
4	Brògan Ùra	Brògan Ùra rhyme sheet, A pair of doll's shoes to put on fingers
5	Fear a bhios fada gun phòsadh	Fear a bhios fada gun phòsadh rhyme sheet
6	Bòtannan Mòra	Bòtannan Mòra rhyme sheet
7	Anndra Saor	Anndra Saor rhyme sheet
8	Timcheall a' Ghàrraidh – try with different dynamics – in a hurry, sad, whisper, really happy, giant bear, angry, naughty etc.	Timcheall a' Ghàrraidh rhyme sheet, tiny teddy
9	Tha Bò aig mo Nàbaidh	Tha Bò aig mo Nàbaidh rhyme sheet
10	Aon, dhà, trì	Aon, dhà, trì rhyme sheet
11	Suas, sìos, sìos agus suas	Suas, sìos, sìos and suas rhyme sheet

Session	Songs	Resources Required
1	<p><b>Feasgar/Madainn M(h)ath</b></p> <p>This song gives opportunities to introduce many musical ideas as it is very simple and can be used at each session. Use a pop up puppet to encourage child to sing their name – it will only pop up if they sing really nicely!</p> <p>Clap rhythm patterns for “madainn mhath”, “cò thusa?” – can they distinguish the difference. How many claps and what is the pattern for each child’s name?</p> <p>Introduce sol fa – hand signs and the names. Use chime bars. Look at the rhythm pattern with walking finger puppet.</p> <p><b>Uisge Tuiteam Sios</b></p> <p>The interesting part of this song is the rest (quiet) that comes at the end of bars 1, 2 and 4. You can use “sh” (to show that there should be no sound) and then perhaps “splais” for the rest or make an action and ask children to choose different actions for each time. You could use a small rain stick /triangle/shaker to play in the rest.</p> <p>Hand actions help children learn about pitch with this tune. Start with both hands up and wiggle fingers as arms go downwards for the first 2 bars and the last bar (they are moving their arms down as the tune goes down). In the third bar fingers wiggle up and down as you sing ‘pitter patter’ as the tune goes down and up twice.</p> <p>To keep the regular pulse or beat either play a percussion instrument all the way through or stand up and everyone walks on the spot to keep time. As a movement game – walk around the room and when you reach the rest jump on that beat (splashing in a puddle) – vary the pace and the volume by having thunder storms or gentle showers etc.</p> <p>Later on there is a lot of scope with this song for instrumental playing. The children will need to understand the difference between the rhythm (short notes and long ones and rests) and the pulse which is a constant 1, 2, 3, 4 in this song. Start by clapping rhythm and pulse and then try with percussion instruments. Then try dividing into 2 groups and one do the rhythm and one do the pulse and then change over.</p> <p>Try one group singing the song and the other singing “drip, drop” as the pulse (try A and D – soh and doh)</p> <p>Other ideas – claves play the quaver beat (as though they were doing “pitter patter” all the time. Use chime bars <b>A</b> and <b>D</b> as an <b>ostinato</b> – play them alternately on the pulse. Choose an instrument just to play the “splais” – triangle or tambourine for example.</p> <p>When these are well established try putting some or all of them together and you have an orchestra.</p>	<p>“Feasgar/Madainn M(h)ath” song sheet</p> <p>Stick puppet</p> <p>Mi and soh chime bars</p> <p>Rhythm sheet</p> <p>Walking finger puppet</p> <p><b>Uisge Tuiteam Sios</b> song sheet, Percussion instruments</p> <p>Chime bars A and D</p>

Session	Songs page 2	Recourses Required
2	<p><b>Falbh Mun Cuairt na Gealaich</b></p> <p>Learn the song using hand signs for moon (crescent with thumb and first finger, sun (loosely clenched fist wriggling fingers slightly), stars (open fingers and use both sets of fingers to twinkle). Raise hand higher for each line of the song.</p> <p>As a circle game – stand in a circle holding hands and walk towards the right as you sing the song – try to keep a steady pulse with the feet. When you shout “Boom” at the end jump and turn to face the other way and repeat song going that way.</p> <p>This can be varied by singing quietly/loudly or singing then whispering, marching, tiptoe. Choose an instrument and put it in the middle of the circle for a child to play on the “Boom”. Maybe try a chime bar <b>ostinato</b> playing <b>D</b> and <b>A</b>.</p> <p>Try and sing the song in your head and just say “Boom”.</p>	<p><b>Falbh Mun Cuairt na Gealaich</b></p> <p>song sheet</p> <p>An instrument for the “Boom”</p> <p>Chime bars – A and D</p>
3	<p><b>Seilcheag, Seilcheag</b></p> <p>Learn the song using snail and mouse puppets. This can also be a finger rhyme – the fingers of one hand moving on the palm of the other.</p> <p>Make up verses for other quick and slow animals.</p> <p>As a game – Join hands in a line and then the leader takes them into a spiral shape while singing “Seilcheag”, then change direction and unwind the spiral quickly singing “Luch, luch”.</p> <p>You can also use this game with a parachute – change direction as you change animals – or just use the names as you move around (and try some others) for changing direction and type of movement. Everyone can get under the parachute to be an elephant for example – you all have to move together for this one!</p>	<p><b>Seilcheag, Seilcheag</b></p> <p>song sheet</p> <p>Snail and mouse puppets</p> <p>Parachute</p>
4	<p><b>Còig Muncaidhean Beaga</b></p> <p>Use puppets to demonstrate – monkey finger puppets and crocodile hand puppet. Get children to work with their own hands too – fingers of one hand are the monkeys and other hand makes the crocodile jaws.</p> <p>Bring in some percussion instruments and make rain forest sounds with finger percussion. Half class could have monkey finger puppets and half keep the pulse with shakers or claves and then change over; or everyone has a monkey and an instrument and they play after their monkey has been eaten.</p>	<p><b>Còig Muncaidhean Beaga</b></p> <p>song sheet</p> <p>Monkey finger puppets and crocodile puppet</p> <p>Percussion instruments</p>
5	<p><b>Còrdadh Rinn a Bhith Seòladh</b></p> <p>For the game sit in a circle. The leader should demonstrate first and stay outside the circle. They hold the telescope (cardboard tube) and walk around the circle as they sing. The children echo back each line. At the last line drop the tube behind someone’s back and run. The chosen one should pick up the tube and try to catch leader before they get back to their space. The chosen one is the next leader.</p> <p>Percussion instruments can be added – keep in time with the pulse or rhythm of the song and then beat quickly while people are running around.</p>	<p><b>Còrdadh Rinn a Bhith Seòladh</b></p> <p>song sheet</p> <p>Cardboard telescope</p> <p>Percussion instruments</p>

Session	Songs page 3	Resources Required
6	<p><b>A' Glacadh Rionnach</b></p> <p>Sing in a circle with 2 children in the middle. The ones in the middle move and the ones outside can clap or slap knees or stamp to the pulse. At the end call for 2 different children to go into the middle and the first two come out. In a large group you could add by twos into the middle and then take them out again in twos.</p> <p>Use lycra and small toys for the mackerel to bounce – add and subtract by 2s.</p> <p>Use instruments. Sit in a circle. Divide into 2 groups. Group 1 sings while group 2 play percussion instruments or chimes on the pulse. (Chanting “boig, boig”) while they play will help Group 2 keep a steady beat. Then swap over groups.</p>	<p><b>A' Glacadh Rionnach</b></p> <p>song sheet</p> <p>Lycra and laminated mackerel</p> <p>Percussion instruments</p>
7	<p><b>Piseag Mholach</b></p> <p>Cat puppet can be used. Song can be learned quite quickly and then the idea is to use different sounds and pitches to copy at the end each time. After a while children could be asked to volunteer sounds to copy. Try spiky sounds using short sharp sounds, smooth and gentle, higher or lower sounds, louder or quieter. Good examples are shown on page 10 in the VOICEPLAY book.</p>	<p><b>Piseag Mholach</b></p> <p>song sheet</p> <p>cat puppet</p>
8	<p><b>Poll Bog Air Mo Mhiotagan</b></p> <p>Learn song and then try walking the beat for the first verse and using fists in a <b>walking</b> movement for the second verse.</p>	<p><b>Poll Bog Air Mo Mhiotagan</b></p> <p>song sheet</p>
9	<p><b>Seo am bàlla dhut</b></p> <p>This needs to be learnt sitting in a circle with a soft ball for rolling. Sing the song and roll the ball to a child as you sing their name at the end. Then it is their turn to do the same. Encourage then to roll to people across the circle rather than to their neighbour.</p>	<p><b>Seo am bàlla dhut</b></p> <p>song sheet</p> <p>Big soft ball</p>
10	<p><b>An Snagan-daraich</b></p> <p>The two sung lines of the song are repeated each time by tapping the rhythm of the tune straightaway afterwards. The children might find it easier if they clap as they sing a few times to feel the tune and the rhythm together. When they are confident they can use claves.</p> <p>There is a good game to follow on from this. This is like <b>Simon Says</b>. If you say “Snagan daraich a' gnogadh” before you tap a rhythm they should tap it back; if you don't say “Snagan-daraich gnogadh” then they shouldn't repeat it! They are usually pretty smart with this. It is a good way of thinking about short rhythms though. If you struggle to think of patterns just try tapping out a word or short phrase – they might be able to guess some of these. Football teams, foods, pop groups – anything you can think of.</p>	<p><b>An Snagan-daraich</b></p> <p>song sheet</p> <p>2 claves for each person</p>

Session	Songs page 4	Resources Required
11	<p><b>Lullaby – Tàladh – Ba ba</b></p> <p>Very simple – a different style of singing and works well if children hold and rock a teddy/doll while they sing with the idea of putting the toy to sleep.</p>	<p><b>Ba ba</b></p> <p>song sheet</p> <p>Teddy or doll for each child</p>
12	<p><b>Bidh mis' a' danns</b></p> <p>A song with actions. Can use all the actions each time or just do a different one for each verse. Using the same one through the verse as a pulse/beat is very effective while learning the song. There is also the option that the children can suggest ideas of actions etc.</p>	<p><b>Bidh mis' a' danns</b></p> <p>song sheet</p>

Session	Focus Activities page 1	Resources Required
1	<ul style="list-style-type: none"> <li>• Mouth exercises – breathe in for 3 with “Oo” shape lips and out with “tss” sound</li> <li>• Sing “Ooooo” sliding up and down</li> <li>• Sing “Nee nah” using soh and mi (F# and D)</li> </ul>	Mouth exercises Chime bars or hand bells in G and E
2	Work with egg shakers – pass between own hands and say “ceart” and “cli”, then counting in groups 2, 3, 4. Vary speed. Try counting in groups of 4 loudly in head and move egg between hands – leader can mouth numbers. Cup hands with egg pointing forward then try shaking with fingers open and fingers closed. Make sure arms and hands are relaxed. Make a train journey with these sounds and vary speed.	Egg shaker for each person
3	Clap pulse and sing “Uisge Tuiteam Sios”. Clap rhythm and then try instruments for both.	“Uisge Tuiteam Sios” Song sheet Percussion instruments
4	Work on rhythm names for “Uisge Tuiteam Sios” with flash card and walking finger puppet. Try some other rhythms from songs too. Try and sing the songs using ta, te etc instead of words.	“Uisge Tuiteam Sios” Rhythm flash card Walking finger puppet Other songs and rhythm cards.
5	Drums – animal foot step patterns. Set a jungle scene and try and make sounds for elephants, giraffe, mouse, snake etc. on a drum Use flat of hand for elephant. Fingers smooth across for snake, finger tips for small animals etc. Vary pace.	Drum or drums
6	Marching Music – march to the pulse and then touch alternate knees with opposite elbows. (Schubert – March Militaire). Then try to lift leg behind and touch heels with opposite hands – use slower music for this. (Clarke – The Trumpet Voluntary)	Quick March CD track 7 Slow March CD track 8

Session	Focus Activities page 2	Resources Required
7	Composition on CDEGC with hand bells/ chime bars Let the children be creative and try out the sounds and patterns. You are using do, re, me, sol and high doh.	Low C, D, E, G, high C hand bells or chime bars
8	Making a rain storm – 1 finger clap on the opposite hand, then play 2s, 3s, 4s, 3s, 2s, 1 to vary the intensity of the sound. Feet can be added for thunder. Set up a jungle scene with percussion and body percussion and use as back ground for a jungle for a performance of <b>Còig Muncaidhean Beaga</b> .	Percussion instruments
9	Composition with hand bell/ chime bars on CDEGC with percussion for pulse. The group should play the pulse, keeping to a regular 4 count. One child will play their melody on top of this, trying to keep with the feeling of the pulse – not easy!	Hand bell/ chime bars on low C,D,E,G high C Percussion for pulse
10	Sing <b>soh</b> and <b>mi</b> with pairs of chime bars at different pitches (top C&A, G&E, E&C). Children should play, listen and sing. Use hand signs as well. Make some melodies using these notes. You will see the new song <b>An Snagan-daraich</b> only uses soh and mi.	Chime bars and beaters in pairs for singing <b>soh</b> and <b>mi</b> – G and E, High C and A.
11	<b>Brot Churran</b> rhyme Use one clave as a prop for carrot and chop with the side of the other hand as a pulse to the rhyme. Hold clave like a spoon and mime stirring for the second part of the rhyme. Work out rhythm patterns for names of vegetables to go in the soup and tap them out at the end of the rhyme.	<b>Brot Churran</b> rhyme sheet, A clave for each person
12	<b>Brot Churran</b> rhyme Use one clave as a prop for carrot and chop with the side of the other hand as a pulse to the rhyme. Hold clave like a spoon and mime stirring for the second part of the rhyme. Work out rhythm patterns for names of vegetables to go in the soup and tap them out at the end of the rhyme.	Animal rhythm cards, Choice of percussion instruments

Session	Circle Games	Resources Required
1	<p><b>Uisge Tuiteam Sios</b></p> <p>Walk and sing and jump in puddles on the rests. A slight shower or a big thunder storm etc to vary the pace.</p>	<p><b>Uisge Tuiteam Sios</b></p> <p>song sheet</p> <p>Percussion instrument for the <b>splais</b> during the rests.</p>
2	<p><b>Suidh sìos air an làr, Seas an-àird, a-nis, Coisich, ceum mòr, ruith</b></p> <p>Use printed sheets to guide and sing and clap or use claves as appropriate.</p>	<p><b>Suidh sìos air an làr, Seas an-àird a-nis, Coisich, ceum mòr, ruith</b></p> <p>sheets</p> <p>Claves or just use hands to clap.</p>
3	<p>Body percussion – repeat these patterns Tap on chest, clap hands, Slap thighs, Stamp feet</p> <p>Tap tap tap (rest) = quiet on 4th beat</p> <p>Clap clap clap (rest)</p> <p>Slap slap slap (rest)</p> <p><b>Then try:</b></p> <p>Tap tap clap clap</p> <p>Slap slap stamp stamp</p> <p>Tap tap clap clap</p> <p>Slap slap stamp stamp</p> <p>Try a 3 rhythm: clap, slap right thigh, slap left thigh.</p>	<p>Body</p>
4	<p>Try ball run around with parachute. Try to keep ball on parachute around the edge. Another game is to aim ball across circle and say name of child it is going to. One handed run/ walk etc around with parachute – key words to change direction and speed. (eg seilcheag, luch)</p>	<p>Parachute</p> <p>Soft ball</p>
5	<p><b>Còig Muncaidhean Beaga</b></p> <p>As game sitting in a circle. Some children (or all in a small class) have a finger monkey puppet. Leader has a crocodile and bites off monkeys in turn at end of each verse. Have as many monkeys as you like. Children can have a turn with the crocodile. Use claves to keep pulse. You can play when your monkey is eaten.</p>	<p><b>Còig Muncaidhean Beaga</b></p> <p>sheet</p> <p>Claves for each person</p> <p>Crocodile puppet</p> <p>Monkey finger puppets</p>
6	<p><b>Seilcheag, Seilcheag</b></p> <p>Leader plays woodblock or claves with children walking to beat and singing song – slow for “seilcheag” and quicker for “luch”.</p> <p>Spiral game – hold hands in a circle then leader drops one hand and steps inside circle and winds around until everyone is in a spiral while singing “Seilcheag”. Turn when spiral is tight and unwind spiral back to circle singing “luch luch” and increasing pace and tempo.</p> <p>Try different animals and different movements too – snake, rabbit, tortoise etc.</p>	<p><b>Seilcheag, Seilcheag</b></p> <p>song sheet</p> <p>Woodblock or claves or hands for clapping</p>



Session	Listening Activities	Resources Required
1	Elephant and Aquarium from <b>Carnival of the Animals</b> by Camille Saint Saëns. All sit with legs stretches out into the middle of a circle or stand in a circle and take hold of lycra sheet with both hands. Move hands up and down with the music and try to guess what the music is about. Feel the difference in the mood and <b>heaviness</b> of the music.	Listening activities CD tracks 1 and 2 Sheet of lycra
2	Scottish dance music – Mairi’s Wedding set from the Caledonian Fiddle Orchestra. Stand in a circle and hold lycra sheet, move arms up and down in time with the music.	Listening activities CD track 3 Sheet of lycra
3	Radetzky March by Johann Strauss – stand and hold on to lycra sheet and move arms in time with the music – notice where you need bigger and smaller movements.	Listening activities CD track 4
4	Dance of the Reed Pipes from Tchaikovsky’s Nutcracker Suite Hold a clave in one hand as a carrot and using a chopping action with the side of the other hand keep in time with the pulse of the music – notice the changes in pulse.	Listening activities CD track 5 1 clave for each person
5	Albatross by Fleetwood Mac. Use floaty scarves as wings and soar around the room or lie on the floor and imagine flying in a blue sky over the sea.	Listening activities CD track 6 Floaty scarf for each child
6	African Music – Oliver Mtukudzi from The Rough Guide to Music of Zimbabwe Move around the room dancing to African rhythms and playing drums and/or shakers.	Listening activities CD track 9 Drums/maracas/egg shakers
7	Scottish Ceilidh dance music. – St Bernard’s Waltz set Children work in pairs holding a scarf between them to sway in time to the music. Listen for the “ <b>stamp stamp</b> ” that comes throughout the music.	Listening activities CD track 10 Scarves between 2
8	The Cancan by Jaques Offenbach. Stand in a circle and hold on to lycra sheet and move arms up and down in time with the music. Listen out for big and small movements and building a crescendo (gradually going from small to big movement).	Listening activities CD track 11 Sheet of lycra
9	The Lark Ascending by Ralph Vaughan Williams Give out large sheets of paper and paints or felt pens in cool colours. – blues, greens, purples. Let pen In a Persian Market by Ketèlbey. Stand in a circle and hold on to lycra sheet. – move in time to the different stories you hear in the music – riding camels, snake charmers etc s/brushes move in swirling patterns to the sounds of the music.	Listening activities CD track 12 Paper and paints or pens
10	In a Persian Market by Ketèlbey. Stand in a circle and hold on to lycra sheet – move in time to the different stories you hear in the music – riding camels, snake charmers etc.	Listening activities CD track 13 Sheet of lycra
11	In Paradisum by Gabriel Fauré Hold teddies and rock them to sleep listening to the gentle music.	Listening activities CD track 14 Teddy/doll for everyone to hold
12	España by Emmanuel Chabrièr. Move to the Spanish music and play castanets. You will notice that the piece is syncopated and the strong beats are not where you expect.	Listening activities CD track 15 Castanets – one or pair for each child

# Reading List

There is a lot of information available through the National Youth Choir of Scotland website:

[www.nycos.co.uk](http://www.nycos.co.uk)

You will find links from this site as well if you want to find out more about the Kodály methods of teaching music and sol fa.

**Singing Games and Rhymes for Early Years** NYCoS books

**Singing Games and Rhymes for Tiny Tots** NYCoS books

**Singing Games and Rhymes for Middle Years** NYCoS books

**Sound Singing** by Gordon Pearce published by Lindsay Music is a very helpful book. It is aimed at older children but explains the mechanics of using the voice very well and has useful suggestions for all types of singing exercises.

**Music Makes Your Child Smarter** by Philip Sheppard

Artemis Editions [www.artemismusicshop.com](http://www.artemismusicshop.com) ISBN 1-904411-27-4

**Sounds like playing – Music and the early years curriculum** by Marjorie Ouvry including CD with songs written by Soo Beer –

Early Education [www.early-education.org.uk](http://www.early-education.org.uk)

**VOICEPLAY** Alison Street and Linda Bance –

Oxford University Press [www.oup.com](http://www.oup.com) ISBN 0-19-321060-6

**Young Voiceworks** Jo McNally

Oxford University Press [www.oup.com](http://www.oup.com) ISBN 0-19-343555-1

**Air Do Bhonnagan A Ghaoil** – Acair

**Òrain agus Rannan** from **Dè Thuirt Thu** PRG/Cànan 1998

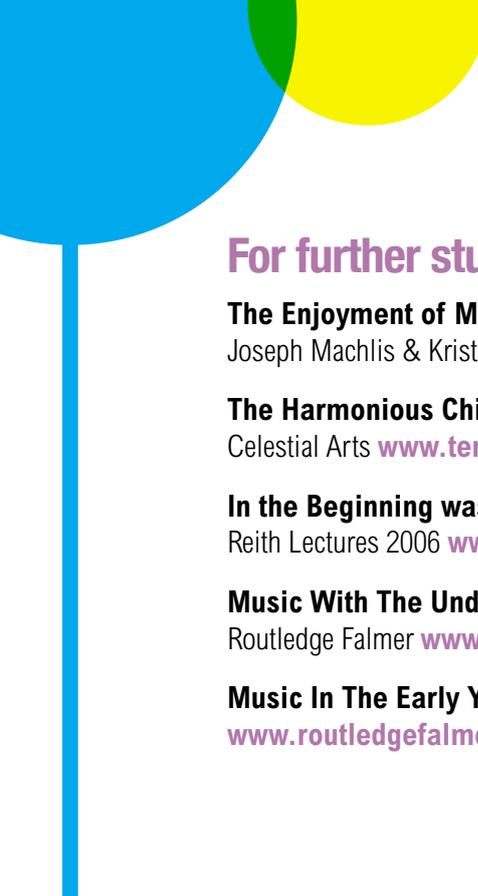
**Aon, Dhà, Tri – Òrain is Rannan Cloinne, Sean is Ùr** PRG/Cànan 1998

**A Little Bird Song** Emma Hutchinson

Music House Publication [www.musichouseforchildren.co.uk](http://www.musichouseforchildren.co.uk)

**Bobby Shaftoe, Clap your hands**, Sue Nicholls

A&C Black ISBN 978 07136 5560



## For further study

**The Enjoyment of Music – Ninth Edition** (Shorter Version)

Joseph Machlis & Kristine Forney [www.wwnorton.com](http://www.wwnorton.com) ISBN 0-393-97879-6

**The Harmonious Child** Beth Luey and Stella Saperstein

Celestial Arts [www.tenspeed.com](http://www.tenspeed.com) ISBN 1-58761-171-6

**In the Beginning was Sound** Daniel Barenboim

Reith Lectures 2006 [www.bbc.co.uk/radio4/reith2006](http://www.bbc.co.uk/radio4/reith2006)

**Music With The Under Fours** Susan Young

Routledge Falmer [www.routledgefalmer.com](http://www.routledgefalmer.com) ISBN 978-0-415-28706-7

**Music In The Early Years** Susan Young and Joanna Glover

[www.routledgefalmer.com](http://www.routledgefalmer.com) ISBN 0-7507-0659-7

# A box of musical tricks

Article | Published in TES Magazine on 31 May, 2002 | By: Elaine Williams

Elaine Williams lifts the lid on new ways to unlock young children's potential

Music-making cannot start too early in life. It boosts self-confidence, improves co-ordination and concentration, and develops listening skills and engagement in number and language work.

Children who get an early start are more likely to be musical in later years. Under-fives can become familiar with the sounds different instruments make, learn to move to a beat and differentiate between their singing and speaking voices. They may also begin to grasp the concept of a **thinking voice**. This is the internal voice you use to hear sounds in your head and which aids musical memory.

But choosing the right resources for fostering musical engagement is crucial. It entails much more than doling out a heap of instruments willy-nilly or banging out simple songs on the piano and expecting children to sing to them. Teachers don't need to have a musical background or expertise but they should be aware of the need for a step-by-step approach when dealing with three to five-year-olds.

This is the view of Dr Cathryn Dew, education manager at the National Centre for Early Music in York, and Susan Hollingworth, a choir trainer and project director for the Voices Foundation based in Scunthorpe. The two have designed a **music box** containing material for a lively, structured approach to music-making – songs, scores, 12 instruments, stories, puppets and a training CD.

Two principles underpin the selection of instruments for the box. Firstly, they all provide an opportunity for small children to make the best sound possible – all of them are designed to be easily manipulated by little hands and to help develop fine motor movements. And the box offers different categories of sound (timbre) – including tuned and un-tuned sounds from wooden and metallic instruments – and different ways of making sound – shaking, tapping, scraping and rolling.

Many of the songs in the box incorporate one instrument at a time and children have to take turns to use them, so they get to know the sounds and recognise them. Cathy Dew said: "Sometimes in schools and nurseries all the instruments are handed out together and it can get very noisy and chaotic."

A disciplined approach, concentrating on one particular timbre at a time, helps develop social and listening skills, co-ordination and concentration.

Directions accompany each song and story to involve children in singing, playing instruments and movement. Four of the stories and a rap for toddlers are taken from Kaye Umansky's book *Three Tapping Teddies* (A&C Black). For instance, Umansky's **The Green Wide-Mouthed Tree Frog** is used to explore mouth shapes in making different vowel-sounds, an important singing skill. **Have You Brought Your Whispering Voice** introduces children to different kinds of voices. Cathy Dew said: "Understanding the concept of a thinking voice is a very good musical skill to develop. Eventually it leads to being able to sight read, to see the notes on the page and to hear them in your head."

Sue Hollingworth, who is training librarians and early-years practitioners to use the box, says the CD that accompanies it allows adults to learn the music before they work with pupils. "It is best to work voice-to-voice with children and to sit down with them at their level. If they can watch you singing then they can pitch-match much more easily. The puppets also help to give them confidence. They will sing to a puppet where they might not sing to an adult.

"Some children get very muddled between their speaking and singing voices – they tend to do quite shouty low stuff and don't find their higher resonance. If you sing voice-to-voice regularly with them (you don't need to play to them) they will find their singing voice. This approach builds up listening skills."

## Meet Melody Monkey

**Melody Monkey's Marvellous Music Box**, which is being piloted in libraries in the Humber region, is intended for loan to families and early-years groups. It contains 12 instruments suitable for young children, including:

- two bead go-jo bags with Velcro straps to go around the hand or wrist which children can shake, tap or roll;
- a small drum to play with the hand (small children often have difficulty co-ordinating a beater)
- a guirio (scraper) to make long and short sounds;
- three chime bars;
- a booklet with 25 simple songs and stories;
- four bright glove puppets that introduce musical terms – Crotchet Crocodile, Octave Owl, Forte Frog and Melody Monkey.

100 boxes are being piloted in an initiative of Music4U (Humber Region Youth Music Action Zone), funded by the National Foundation for Youth Music and Yorkshire Arts.

For information about the music box and its availability nationally, contact

**Music4U, The National Centre for Early Music, St Margaret's Church, Walmgate, York YO1 9TL.**

Call Cathryn Dew: **01904 632220** e-mail: [projects@humber-music4u.com](mailto:projects@humber-music4u.com)

For further details go to: [www.humber-music4u.com](http://www.humber-music4u.com)

## Sing with confidence

- Repetition is important in building up confidence. Doing new things with the same song is more effective than learning lots of different songs all at once.
- Practise little and often – choose songs and stories that are short so they can be slotted into busy schedules. It is better to practise for 10 minutes each day than for one hour a week.
- Introduce finger games into songs to develop the fine motor movements and finger dexterity necessary for playing instruments.
- Introduce body movements and encourage children to move in time with the pulse. This helps them find the pulse (or **heartbeat**) of the music, the basis of rhythm.
- Help children learn to recognise a singing voice through singing and rhyming games, to identify the difference between different kinds of voices and to recognise each other's voices.
- Choose songs that the children can sing. To begin with it is helpful to base songs around a minor third (me to soh – like the sound of a cuckoo or doorbell) within the children's range - for example, D to F, E to G, F to A-flat, G to B-flat. This interval forms a natural starting point for young voices. If children are given plenty of opportunity to find where these notes are in their voices they can go on with confidence to more melodic material. Young children can only sing a limited range – approximately from the D above middle C to the B a major sixth above that. Some traditional nursery rhymes are great for children to listen to, but are difficult for them to sing.
- Encourage children to listen and you listen carefully in return. You don't need to sing along with them all the time – often it is good to sing a phrase and let them repeat it without you joining in. This helps to emphasise the importance of listening, helps you to hear how they are getting on and gives them confidence to sing on their own.
- Choose instruments carefully to make a range of different sounds in different ways.

# Why playing a musical instrument ‘can help children learn with language skills’

By Daily Mail Reporter

If you spent hours learning a musical instrument as a child only to lose interest when you reached your teens, it may not have been a complete waste of time after all, according to a leading expert.

Learning to play an instrument has major advantages for a growing brain and should be a key part of school education, says neuroscientist Professor Nina Kraus.

She points out there is strong evidence to show that music lessons help children improve their language skills. Prof Kraus has led the first research to demonstrate that playing a musical instrument significantly enhances the brain’s sensitivity to speech sounds.

Playing an instrument may help children better process speech in a noisy classroom. (Posed by models)

The benefits could help normal children as well as those with developmental problems such as dyslexia and autism, she argues.

‘Playing an instrument may help youngsters better process speech in noisy classrooms and more accurately interpret the nuances of language that are conveyed by subtle changes in the human voice,’ Prof Klaus told the American Association for the Advancement of Science in San Diego, California.

‘Cash-strapped school districts are making a mistake when they cut music from the curriculum.’

At her laboratory at Northwestern University in Evanston, Illinois, researchers developed a way to show how the nervous system responds to the acoustic properties of speech and music sounds with sub-millisecond precision.

They found the effectiveness with which the nervous system interprets sound patterns is linked to musical ability.

‘Playing music engages the ability to extract relevant patterns, such as the sound of one’s own instrument, harmonies and rhythms, from the **soundscape**,’ said Prof Kraus.

‘Not surprisingly, musicians’ nervous systems are more effective at utilising the patterns in music and speech alike.’

Previously her team found that sensitivity to sound patterns correlates with reading skill and the ability to hear speech against background noise.

‘People’s hearing systems are fine-tuned by the experiences they’ve had with sound throughout their lives,’ said Prof Kraus.

‘Music training is not only beneficial for processing music stimuli. We’ve found that years of music training may also improve how sounds are processed for language and emotion.

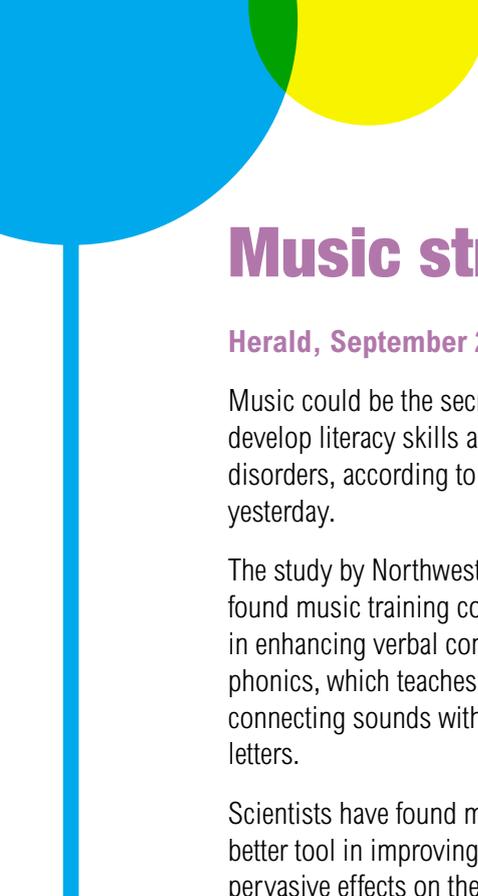
‘The neural enhancements seen in individuals with musical training is not just an amplifying or volume knob effect. Individuals with music training show a selective fine-tuning of relevant aspects of auditory signals.’

Her research indicates that playing a musical instrument affects automatic processing in the brainstem, the lower part of the brain that joins onto the spinal cord.

The brainstem is an evolutionarily ancient brain region that controls many vital functions such as breathing and heartbeat, as well as responses to complex sounds.

‘Now we know that music can fundamentally shape our sub-cortical sensory circuitry in ways that may enhance everyday tasks, including reading and listening in noise,’ said Prof Kraus.

Read more: <http://www.dailymail.co.uk/news/article-1252652/Learning-play-musical-instrument-helps-young-brains-develop-language-skills.html#ixzz1VNR7Av6K>



# Music strikes chord with literacy skills

**Herald, September 2007**

Music could be the secret to helping children develop literacy skills and combat literacy disorders, according to a study published yesterday.

The study by Northwestern University in Illinois found music training could be more important in enhancing verbal communication skills than phonics, which teaches children to read by connecting sounds with letters or groups of letters.

Scientists have found music training could be a better tool in improving communication due to its pervasive effects on the nervous system's ability to process sight and sound.

Musicians watch other musicians and read lips as well as feeling and hearing music, thus engaging multi-sensory skills.

It has been discovered that the brain's alteration from this multi-sensory process of music training enhances the same communication skills needed for talking and reading.

Nina Kraus, professor of communication sciences and neurobiology at Northwestern, said: "Audiovisual processing was much enhanced in musicians' brains compared to non-musician counterparts, and musicians were more sensitive to subtle changes in both speech and music sounds."

The nervous system's multi-sensory processing begins in the brainstem, part of the brain previously thought to be unmalleable.

Dr Krauss said: "The study underscores the extreme malleability of auditory function by music training and the potential of music to tune neural response."

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# Session Plans

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# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Programme</b>	<b>Madainn/Feasgar M(h)ath</b> – use pop up puppet to encourage children to respond. It will pop up if they sing their name. Clap and echo back parts of song. Can they hear the difference in rhythm between “Madainn mhath” and “Is mise”	
<b>Warm up and Rhyme</b>	<b>Timcheall a’ ghàrraidh</b> – demonstrate with small teddy then children use their own palm and 2 fingers – change hands.	
<b>Focus</b>	Mouth exercises – breathe in for 3 with “Oo” shape lips and out for 5 with “ts” sound. Sing “Ooooo” sliding up and down Sing “Nee nah” using soh and mi (F# and D)	
<b>Song</b>	Learn <b>Uisge Tuiteam Sios</b> Try different things for the rest at the end of bars 1, 2, 4 – say “sh” or “splais” or use egg shaker etc.	
<b>Circle Game</b>	<b>Uisge Tuiteam Sios</b> Walk and sing and jump in puddles on the rests. A slight shower or a big thunder storm etc to vary the pace.	
<b>Listening Activity</b>	Elephant and Aquarium from <b>Carnival of the Animals</b> Sit with legs stretched into middle of circle or stand and all take hold of lycra with two hands. Move hands up and down with the music and try to guess what the music is about. Feel the difference in mood and <b>heaviness</b> of the music.	
<b>Sing Goodbye</b>	<b>Tioraidh ò</b> Song	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainn/Feasgar M(h)ath</b> Pop up puppet Song sheet
Warm up and Rhyme	<b>Timcheall a' Ghàraidh</b> Small teddy Rhyme sheet
Focus	Mouth exercises Chime bars or hand bells in G and E
Song	<b>Uisge Tuiteam Sios</b> Song sheet Percussion instrument for the “splash” during the rests.
Circle Game	<b>Uisge Tuiteam Sios</b> Song sheet Plastic spots or carpet squares for puddles – not entirely necessary.
Listening Activity	Elephant and Aquarium from <b>Carnival of the Animals</b> Sheet of lycra CD tracks 1 & 2
Sing Goodbye	<b>Tioraidh Ò</b> Song Song sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainnn Mhath</b> song with stick puppet. Puppet pops up if children sing back their name	
<b>Warm up and Rhyme</b>	Bending touch toes crossing body. Lean head to left and right (tick tock action) and then up and down. Breathe in for 3 and out for 5 – lips () shape for breath in and “tssss” out. Try breathing out for more. Can you reach 10? <b>Aon bhuntàta</b>	
<b>Focus</b>	Work with egg shakers – pass between own hands and say “ceart” and “cli”, then counting in groups of 2,3,4. Vary speed. Try counting in groups of 4 loudly in head and move egg between hands – leader can mouth numbers. Cup hands with egg pointing forward then try shaking with fingers open and fingers closed. Make sure arms and hands are relaxed. Make a train journey with these sounds and vary speed.	
<b>Song</b>	Learn <b>Falbh Mun Cuairt Na Gealaich</b> Hand shapes for gealach (make a crescent with thumb and first finger), grian (turn hand towards you, curve fingers inwards and wriggle them) and rionnagan (open fingers and face palm away from you and twinkle). Lift hand higher as you using each line – the sun is higher than the moon and the stars higher than the sun – this matches the pitch of the song.	
<b>Circle Game</b>	“Suidh sìos air an làr” “Seas an-àird a-nis” “Coisich, ceum mòr, ruith” Use printed sheets to guide and sing and clap or use claves as appropriate.	
<b>Listening Activity</b>	Scottish ceilidh music – Mairi’s Wedding set from the Caledonian fiddle orchestra. Stand in a circle and hold on to lycra and move arms up and down to music.	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainnn Mhath</b> Pop up puppet Song sheet
Warm up and Rhyme	<b>Aon bhuntàta</b> Rhyme sheet
Focus	Egg shaker for each person
Song	<b>Falbh Mun Cuairt Na Gealaich</b> Song sheet
Circle Game	<b>Suidh sìos air an làr</b> <b>Seas an-àird a-nis</b> } Sheets <b>Coisich, ceum mòr, ruith</b> Claves or just use hands to clap
Listening Activity	Scottish cèilidh music Sheet of lycra CD track 3
Sing Goodbye	<b>Tioraidh Ò</b> Song sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainnn Mhath</b> song with stick puppet – clap children's name rhythms. Sing first part together and then go round the circle clapping each name in turn – everyone can join in with the clapping. Clap some of the patterns and see if children can guess the names – who has 1,2,3 syllables or more?	
<b>Warm up and Rhyme</b>	Roll shoulders, shake hands – arms loose and hanging down. Pretend to chew a mouthful of toffee – mouths open wide. Breathe in through nose (smell flower) and blow out through mouth gently and smoothly (cool a hot drink)- count in and out – start in and out for 3 and then try more <b>Mirean Mirean Miùg Miùg</b>	
<b>Focus</b>	Clap pulse and sing <b>Uisge Tuiteam Sios</b> . Clap rhythm and then try instruments for both.	
<b>Song</b>	Learn <b>Seilcheag, Seilcheag</b> Use puppets to demonstrate and then get children to work with their hands. Change hands	
<b>Circle Game</b>	Body Percussion – repeat these patterns Tap – chest, clap hands, Slap – thighs, Stamp Tap tap tap (rest) = quiet on 4th beat Clap clap clap (rest) Slap slap slap (rest) Stamp stamp stamp (rest) Then try: Tap tap clap clap Slap slap stamp stamp Tap tap clap clap Slap slap stamp stamp Try a 3 rhythm: clap, slap right thigh, slap left thigh	
<b>Listening Activity</b>	<b>Radetzky March</b> and lycra	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainn Mhath</b> Pop up puppet Song sheet
Warm up and Rhyme	<b>Mirean Mirean Miùg Miùg</b> Rhyme sheet
Focus	<b>Uisge Tuiteam Sios</b> Song sheet Percussion instruments
Song/Rhyme	<b>Seilcheag, Seilcheag</b> Song sheet Snail and mouse puppets
Circle Game	Bodies!
Listening Activity	<b>Radetzky March</b> Sheet of lycra CD track 4
Sing Goodbye	<b>Tioraidh Ò</b> Song sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainn Mhath</b> song with stick puppet – hum song and sing names.	
<b>Warm up and Rhyme</b>	Hum with eyes shut and feel voice vibrating with fingertips in throat. The vibrations will change as hum gets higher or lower. Drop jaw while saying “yah, yah, yah” then “mah, mah, mah”. Repeat several times. Make motorbike sounds with the lips and vary pitch up and down – large and small bikes <b>Brògan Ùra</b>	
<b>Focus</b>	Work on rhythm names for <b>Uisge Tuiteam Sios</b> with flash card and walking finger puppet. Ta, te-te and sh Try some other rhythms from songs too. Try and sing the songs using ta,te etc instead of words.	
<b>Song</b>	Learn <b>Còig Muncaidhean Beaga</b> Use puppets to demonstrate. Get children to work with their own fingers too. Change hands.	
<b>Listening Activity</b>	<b>Dance of the Mirlatrons</b> or <b>Dance of the Reed Pipes</b> from the Nutcracker Suite Chopping action with side of hand on one clave – keep in time with the music.	
<b>Circle Game</b>	Try ball run around with parachute. Try to keep ball on parachute around the edge. Another game is to aim ball across circle and say name of child it is going to. One handed run /walk etc around with parachute – key words to change direction and speed. (eg seilcheag, luch)	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainn Mhath</b> Song sheet Pop up puppet
Warm up and Rhyme	<b>Brògan Ùra</b> rhyme sheet A pair of doll's shoes to put on fingers
Focus	<b>Uisge Tuiteam Sios</b> Rhythm flash card and walking finger puppet. Other songs rhythm cards.
Song	<b>Còig Muncaidhean Beaga</b> Song sheet Crocodile hand puppet and monkey finger puppets.
Listening Activity	<b>Dance of the Mirlatrons/Reed pipes</b> 1 clave for each person CD track 5
Circle Game	Parachute. Soft ball
Sing Goodbye	<b>Tioraidh Ò</b> Song sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainnn Mhath</b> song with walking finger puppet. Sing song to “ta” and “te te”. Then clap and say “ta” and “te te”.	
<b>Warm up</b>	<b>Whoops Seonaidh</b> finger game Hold up right hand and with index finger of other hand touch each finger starting at the little finger and say Seonaidh at each one. When you reach the gap before you come to the thumb slide finger down the curve and say “Oooops”. Vary speed, tone, volume and pitch. Take a deep breath then close lips and hum a long note to “mm” and gently massage cheeks. Repeat with “nn” – tip of tongue behind front teeth.	
<b>Focus</b>	Drums – animal foot step patterns. Set a jungle scene and try elephants, giraffe, mouse snake etc. Use flat of hand for elephant. fingers smooth across for snake, finger tips for small animals etc. Vary pace. Let children try.	
<b>Song</b>	Learn <b>A' Còrdadh rinn a bhith Seòladh</b>	
<b>Circle Game</b>	<b>Còig Muncaidhean Beaga</b> as a game sitting in a circle. Some children (or all in a small class) have a finger monkey puppet. Leader has crocodile and bites off monkeys in turn at end of each verse. Have as many monkeys as you like. Children can have a turn with the crocodile. Use claves to keep pulse. You can play when your monkey is eaten.	
<b>Listening Activity</b>	<b>Albatross</b> – Fleetwood Mac Use floaty scarves and fly round the room.	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
<b>Welcome</b>	<b>Madainnn Mhath</b> song sheet with rhythm pattern Walking finger puppet.
<b>Warm up</b>	<b>Whoops Seonaidh</b> Just fingers
<b>Focus</b>	Drum or drums
<b>Song</b>	<b>A' Còrdadh rinn a bhith seòladh</b> Song sheet Cardboard tube for telescope
<b>Circle Game</b>	<b>Còig Muncaidhean Beaga</b> Song sheet Claves for each person Crocodile puppet Monkey finger puppets
<b>Listening Activity</b>	<b>Albatross</b> CD track 6 Floaty scarf for each child – preferably a long narrow one. Could use one scarf between 2 if large group
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b> Song sheet – if you still need it!

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainnn Mhath</b> song Use sol fa hand signs and sing song with the words.	
<b>Warm up</b>	Say the vowel sounds 5 times – oo, ee, ah. Push lips forward to make a tube for oo. Wide smile without clenching teeth for ee. Relax jaw to make large circle for ah. Teeth should be apart, so that 2 fingers will fit on top of each other in between. (then try ambulance sound – “oo ee oo ee”) <b>Fear a bhios fada gun phòsadh</b>	
<b>Focus</b>	Marching music – march to the pulse and then touch alternate knees with opposite elbows. (Schubert – March Militaire) Then try to lift leg behind and touch heels with opposite hands use slower music for this. (Clarke -The Trumpet Voluntary)	
<b>Song</b>	<b>A' Glacadh Rionnach</b> Use lycra and laminated mackerel or bean bags etc. to bounce – add and subtract by 2s.	
<b>Circle Game</b>	<b>Seilcheag, Seilcheag</b> Leader plays woodblock or claves with children walking to beat and singing song – slow for “seilcheag” & quicker for “luch”. Spiral game – hold hands in a circle then leader drops one hand and steps inside circle and winds around until everyone is in a spiral while singing “Seilcheag”. Turn when spiral is tight and unwind spiral back to circle singing “luch luch” and increasing pace and tempo. Try different animals and different movements too – snake, rabbit, tortoise etc	
<b>Listening Activity</b>	African music – work with drums and shakers and move to music. Music of <b>Zimbabwe Oliver Mtukudzi Track 5</b>	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainnn Mhath</b> song sheet Sol fa sheet for hand signs
Warm up	<b>Fear a bhios fada gun phòsadh</b> Rhyme sheet
Focus	Quick March CD track 7 Slow March CD track 8
Song/Rhyme	<b>A' Glacadh Rionnach</b> Song sheet Sheet of lycra Laminated mackerel
Circle Game	<b>Seilcheag, Seilcheag</b> Woodblock or claves
Listening Activity	African music Drums and shakers CD track 9
Sing Goodbye	<b>Tioraidh Ò</b> sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainn Mhath</b> song Sing sol fa	
<b>Warm up and Rhyme</b>	Animal Rhythm Cards – 16 cards of 4 animals – 1, 2, 3 and 4 syllable names – luch, bratag, aibhean, damhain - allaidh. Shuffle and lay the cards out in 4 rows of 4 then say the animal names and clap patterns. Get into the <b>groove</b> and feel how saying the names becomes a rhythm pattern. Sing a small phrase or sentence on every note of a descending scale of 5 notes. Eg “abair latha an-diugh” or “tha e fliuch an-diugh” <b>Bòtannan Mòra</b> stamp pulse	
<b>Focus</b>	Composition on CDEGC with hand bells/chime bars Let the children be creative and try out the sounds and patterns. You are using do, re, me, sol and high do.	
<b>Song</b>	Learn <b>Piseag Mholach</b> Experiment with different sounds to repeat at the end.	
<b>Circle Game</b>	Work with egg shakers in standing in a circle – one egg for each person. Practice at first individually with “deas” and “cli” passing between own hands. Next – start with egg in right hand and pass to your left hand then open your right hand, palm up, and pass your egg to the open hand of the person next to you while taking the egg from the person on your right. Try and keep passing and count until an egg drops – could also sing a song or say a phrase eg “Siud thu, siud e”. In English it goes “pass and share”. Can be easier sitting around a table at first	
<b>Listening Activity</b>	Scottish country dance music. Children work in pairs holding a scarf between them. Side steps – try in a circle or just sway.	
<b>Sing Goodbye</b>	Tioraidh Ò Work with rhythm sheet and walking finger puppet.	

# A' Chiste-chiùil

Programme	Activity
Welcome	Madainn Mhath song with stick puppet Song sheet with sol fa
Warm up and Rhyme	Animal Rhythm Cards – 16 cards of 4 animals Just use 1 or 2 animals if children find this activity difficult “Bòtannan Mòra” Rhyme sheet
Focus	Low C, D, E, G, high C hand bells or chime bars
Song/Rhyme	“Piseag Mholach” Song sheet Cat puppet
Circle Game	Egg shaker for each person.
Listening Activity	Scottish country dance music CD track 10 A scarf between 2
Sing Goodbye	Tioraidh Ò Rhythm sheet Walking finger puppet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainn Mhath</b> song with “sol fa” hand signs and sing song in head.	
<b>Warm up and Rhyme</b>	Spider fingers – put fingers on floor/table/knees & try to make an even sound as each finger rises and drums down. Make sure that all fingers rise the same distance. Then put fingers together like a spider in a mirror. Try to lift each pair of fingers and bring them back together, making sure that they meet while the other fingers remain firmly together. Call out the number of finger to be lifted. Label them 1 – 4 (just use fingers not thumb) – index finger is 1. Mix up the order and try 2 or more pairs at the same time! <b>Anndra Saor</b>	
<b>Focus</b>	1 finger clap on opposite hand, then play 2s, 3s, 4s, 3s, 2s, 1 to vary the intensity of the sound – makes a rain forest. (feet for thunder) Set up a jungle scene with percussion and body percussion and use as back ground for a jungle for <b>Còig Muncaidhean Beaga</b>	
<b>Song</b>	<b>Poll Bog Air Mo Mhiotagan</b> Learn song and then try walking the beat for the first verse and using fists in a <b>waulking</b> movement – fists together in front of you and pushing forwards and backwards for the second verse.	
<b>Circle Game</b>	<b>Còrdadh Rinn a Bhith Seòladh</b> Sitting in a circle children can keep pulse with claves or half with claves for rhythm and shakers for pulse etc. Leader to start the game going around the outside with the cardboard tube and singing first part of each line. At the end place tube behind someone and chase round circle and start with new leader, like game of “Tunnag, tunnag, gèadh”.	
<b>Listening Activity</b>	Canan with lycra	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainn Mhath</b> Song sheet with sol fa
Warm up and Rhyme	<b>Anndra Saor</b> Rhyme sheet
Focus	Percussion instruments
Song	<b>Poll Bog Air Mo Mhiotagan</b> Song sheet
Circle Game	<b>Còrdadh Rinn a Bhith Seòladh</b> Song sheet Cardboard tube Claves for all or claves for half to play rhythm and shakers for half to play pulse
Listening Activity	<b>Cancan</b> CD track 11 Sheet of lycra
Sing Goodbye	<b>Tioraidh Ò</b> sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes						
<b>Welcome</b>	<b>Madainn Mhath</b> song with stick puppet							
<b>Warm up and Rhyme</b>	<p><b>Timcheall a' ghàrraidh</b> – try with different <b>dynamics</b> – in a hurry, sad, whisper, really happy, giant bear, angry, naughty etc.</p> <p>Body percussion – start with fingertips hovering over head</p> <p>Tap head – count 1,2,3,4,5,6,7,8 (whisper)</p> <p>Repeat for shoulders, knees and toes</p> <p>Then in patterns of 1,2,3,4 (normal voice) and 1,2 (loud) and 1 (shout)</p>							
<b>Focus</b>	Composition with hand bell/chime bars on CDEGC with percussion for pulse. The group should play the pulse, keeping to a regular 4 count. One child will play their melody on top of this, trying to keep with the feeling of the pulse – not easy!							
<b>Song</b>	<p>Learn <b>Seo am bàlla dhut</b></p> <p>Sit around in a circle on the floor or at a table with a soft ball to roll. As you sing the person's name roll the ball to them.</p> <p>This can also be done with the leader throwing the ball to each child – you will find they tend to throw it back to you and it will be in time as the song helps them anticipate and prepare the movement.</p>							
<b>Circle Game</b>	<p>Move around to 3 different sounds – either different percussion instruments or different note on chime bars/bells</p> <p>Loud &amp; long, medium &amp; shorter, high &amp; short</p> <table style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;"> </td> <td style="text-align: center;"> </td> <td style="text-align: center;"> </td> </tr> <tr> <td style="text-align: center;">Super slow motion</td> <td style="text-align: center;">walk</td> <td style="text-align: center;">short fast tip toe steps</td> </tr> </table> <p>Can vary game by someone being out if they get the wrong action.</p> <p>In a bigger space let children move as they want, but when they cross someone's path they shake hands in time to the pulse.</p>				Super slow motion	walk	short fast tip toe steps	
Super slow motion	walk	short fast tip toe steps						
<b>Listening Activity</b>	Listen to Vaughan Williams <b>Lark Ascending</b> and create a picture with felt pens or paints on large sheets of paper. Choose cool colours to encourage the idea of sky or sea. Just let pen/brush move with the music.							
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>							

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainn Mhath</b> sheet and puppet
Warm up and Rhyme	<b>Timcheall a' ghàraidh</b> Tiny teddy
Focus	Hand bell/chime bars on low C, D, E, G, high C Percussion for pulse
Song/Rhyme	<b>Seo am bàlla dhut</b> Song sheet Big soft ball
Circle Game	3 different sounds – choose instruments
Circle Game Listening Activity	Vaughan Williams <b>Lark Ascending</b> CD track 12 Paper and felt pens/ paints in shades of blue, gray, purple, green
Sing Goodbye	<b>Tioraidh Ò</b> sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainn Mhath</b> song with stick puppet	
<b>Warm up and Rhyme</b>	Breathe in deeply and then pretend to be blowing at falling feathers using short, sharp bursts of breath. If you put your hand in front of your mouth you can feel the cool breath. Use a real feather to show how it moves when puffed at. <b>Tha bò aig mo nàbaidh</b>	
<b>Focus</b>	Sing <b>sol</b> and <b>mi</b> with pairs of chime bars at different pitches (top C&A, G & E). Children should play, listen and sing. Use hand signs as well. Make some melodies using these notes. You will see the new song only uses sol and mi.	
<b>Song</b>	Learn song <b>An Snagan-daraich</b> . Children have claves to play the rhythm lines. Play <b>An snagan-daraich a' gnogadh</b> game Leader says "Snagan-daraich a' gnogadh" and then plays a short rhythm pattern for children to repeat. If you don't say the phrase they shouldn't tap, like <b>Simon Says</b>	
<b>Circle Game</b>	<b>Usige tuiteam sìos</b> Use a chime bar ostinato on D and A and percussion instruments for pulse and/or rhythm. Find a special sound for the rest – maybe a triangle.	
<b>Listening Activity</b>	<b>In a Persian Market</b> – Albert Ketèlbey Lycra activity	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
<b>Welcome</b>	<b>Madainn Mhath</b> sheet and puppet
<b>Warm up and Rhyme</b>	<b>Tha bò aig mo nàbaidh</b> Rhyme Sheet
<b>Focus</b>	Chime bars and beaters in pairs for singing “soh” and “mi” G and E, High C and A or E and C
<b>Song</b>	<b>An Snagan-daraich.</b> Song sheet Pair of claves for each person
<b>Circle Game</b>	<b>Uisge tuiteam sìos</b> song sheet Chime bars A and D Triangle or other special sound Percussion instruments of choice
<b>Listening Activity</b>	<b>In a Persian Market</b> CD track 13 CD player Sheet of lycra
<b>Sing Goodbye</b>	Tioraidh Ò sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainn Mhath</b> song with stick puppet Choose a variation – maybe children change their name to a favourite character.	
<b>Warm up and Rhyme</b>	Stretch and then relax upper bodies – arms, shoulders and necks. Do a variety of call and response sound patterns with body and voice (spoken, sung and vocal effects). Eg say “luch, luch” with a high voice and hold up the picture card and then “ailbhear” slowly in a low voice. Show one of the rionnaich and say “iasg” sliding voice up and down and moving fish in a sweeping motion to fit the pitch. <b>Aon, dhà, trì</b>	
<b>Focus</b>	<b>Brot Churran</b> rhyme Use one clave as prop for carrot and chop with the side of the other hand as a pulse to the rhyme. Turn clave around and use to mime a spoon for the second part of the rhyme. Work out rhythm patterns for names of vegetables to go in the soup and tap them out at the end of the rhyme.	
<b>Song</b>	Learn lullaby tune Rock a teddy or doll as you sing	
<b>Listening Activity</b>	Relaxing music – <b>In Paradisum</b> – Gabriel Fauré Close eyes and keep rocking teddies. At the end wake everybody up with “Dùisg an-àird!”	
<b>Circle Game</b>	<b>Falbh Mun Cuairt na Gealaich</b> Children moving holding hands in a circle – try and keep a steady beat with feet. Jump and change direction on “BOOM”. Use triangle for Boom and maybe chime bar ostinato on A & D (children in the middle of the circle could play these) Try and think of different sounds/effects for the “Boom”. Try and sing the song/part of the song in your head and just say “Boom”.	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainn Mhath</b> sheet with resource of choice
Warm up and Rhyme	<b>Aon, dhà, trì</b> rhyme sheet
Focus	<b>Brot Churran</b> Rhyme sheet 1 clave as prop for chopping veg for each person.
Song/Rhyme	Teddies or dolls to hold
Circle Game	<b>Falbh mun cuairt na gealaich</b> song sheet Triangle for Boom and maybe chime bar ostinato on D and A. Percussion instruments
Listening Activity	<b>In Paradisum</b> CD track 14 CD player teddies
Sing Goodbye	<b>Tioraidh Ò</b> sheet

# A' Chiste-chiùil

Programme	Activity	Experiences & Outcomes
<b>Welcome</b>	<b>Madainn Mhath</b> song with stick puppet Choose a variation	
<b>Warm up and Rhyme</b>	Singing warm up Using mi and sol (chime bars/recorder etc to help find pitch) sing simple phrases. Eg use instructions that you would give to children during the day or just work on their names to start with. <b>Suas, sios, sios agus suas</b>	
<b>Focus</b>	Animal rhythm cards Use percussion instruments – a different instrument for each animal and play for each syllable of the word – each name has to fit into one beat, so “luch” will be one long beat and aibhean will be 3 short beats. Start with just two animals (luch and tunnag are easiest) and put them down in lines of 4. Keep repeating the simple pattern and then shuffle to find a new one. Increase as children gain confidence. Divide group into two and play both lines at the same time!	
<b>Song</b>	Learn <b>Bidh mis' a' danns</b> Perform with actions	
<b>Circle Game</b>	<b>A' Glacadh Rionnach</b> as a circle game – 2 children in turn to dance in the centre	
<b>Listening Activity</b>	<b>España</b> – Emmanuel Chabrier There is a Spanish style music which suits castanets – you will notice that this piece is syncopated so you will feel the stress of the music is not where you are used to – just go with it! If in a large space let the children move to the music – if the class is small it is nice to have a castanet for each hand.	
<b>Sing Goodbye</b>	<b>Tioraidh Ò</b>	

# A' Chiste-chiùil

Programme	Activity
Welcome	<b>Madainn Mhath</b> sheet and choice of any resource
Warm up and Rhyme	<b>Suas, sios, sios agus suas</b> Rhyme sheet
Focus	Animal rhythm cards Choice of percussion instruments
Song/Rhyme	<b>Bidh mis' a' danns</b> song sheet
Circle Game	<b>A' Glacadh Rionnach</b> song sheet
Listening Activity	Spanish music <b>España</b> CD track 15 CD player Castanets
Sing Goodbye	<b>Tioraidh Ò</b> sheet