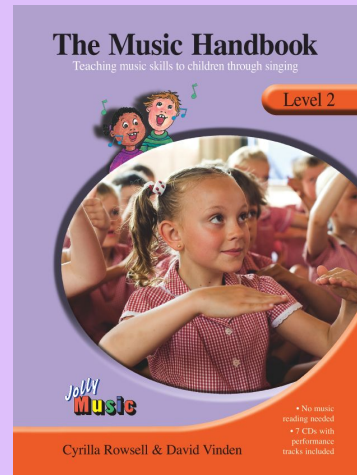
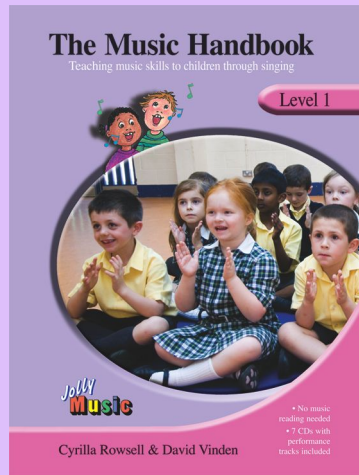


# Jolly Music

Teaching music skills to children  
through singing



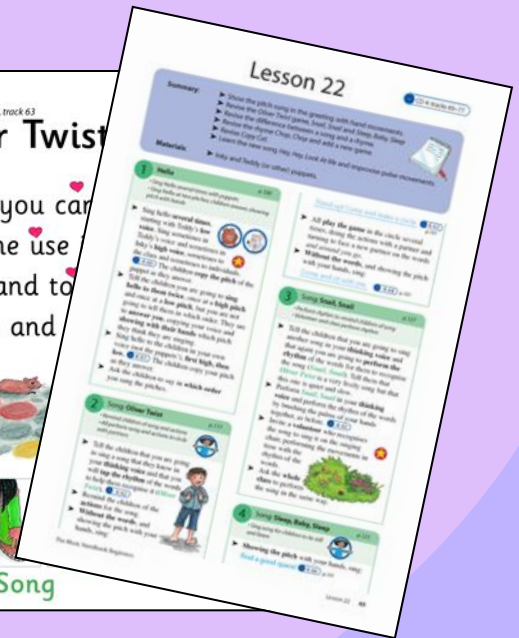
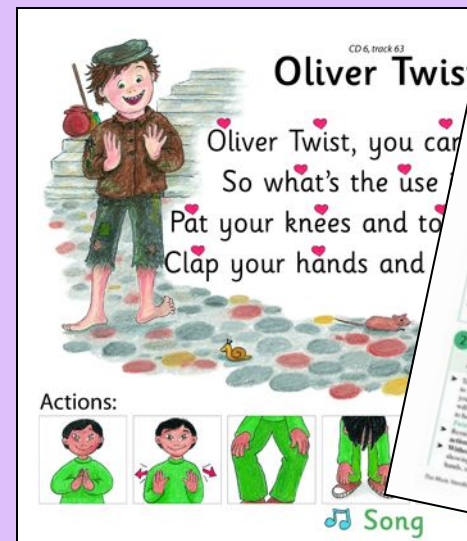
# Introducing Jolly Music



# For non-specialist teachers...

Jolly Music has been developed to bring the best and most effective music teaching within the reach of any teacher – even those without any musical experience

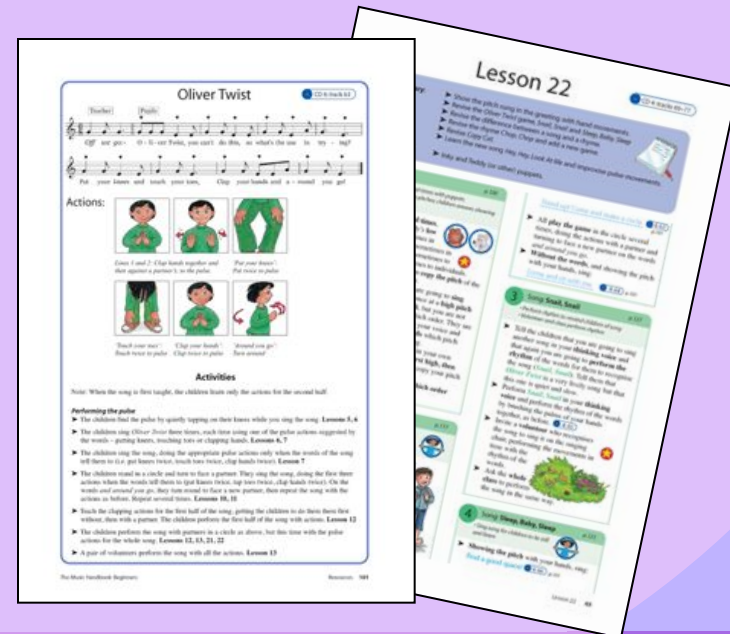
- Well sequenced lesson plans
- No need to sing - all tracks on supporting CDs
- No music reading needed
- Make music part of everyday classroom life



# ...and for specialist music teachers

Music specialists will find Jolly Music a flexible and powerful resource, full of ideas and activities, all with clear goals in terms of the children's skills.

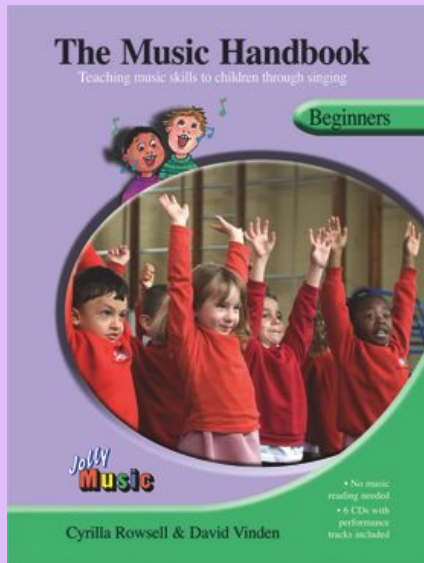
- Lesson plans based on Kodály principles
- Resources section allows flexible use of materials
- Music notation provided



# The best music teaching

- The lessons are carefully sequenced and progressive.
- The programme builds key musical skills right from the start.
- The children acquire an excellent foundation for instrumental learning.

# Beginners' Level (ages 4-7)



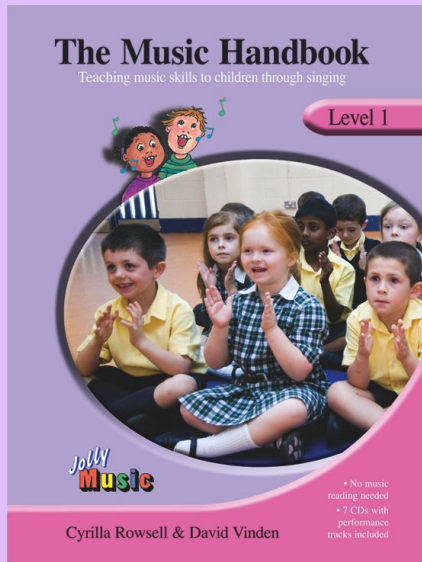
- 144 pages
- 6 CDs



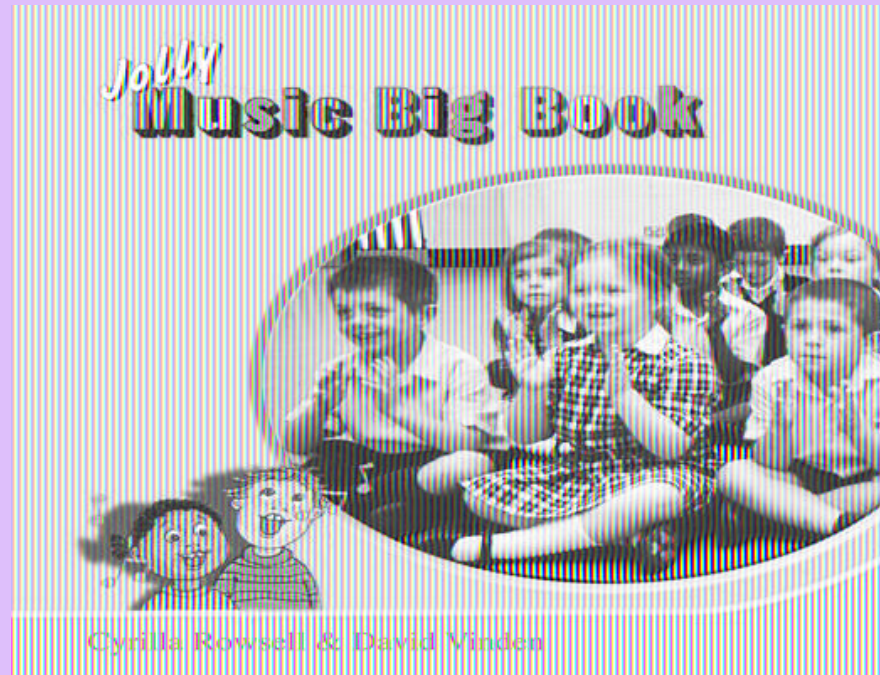
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# Level 1 (ages 5-8)

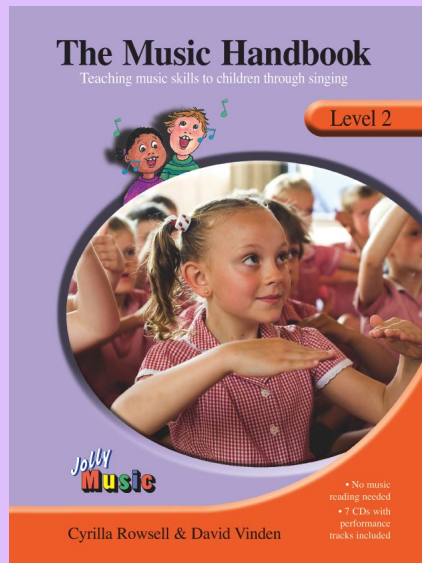


- 192 pages
- 7 CDs

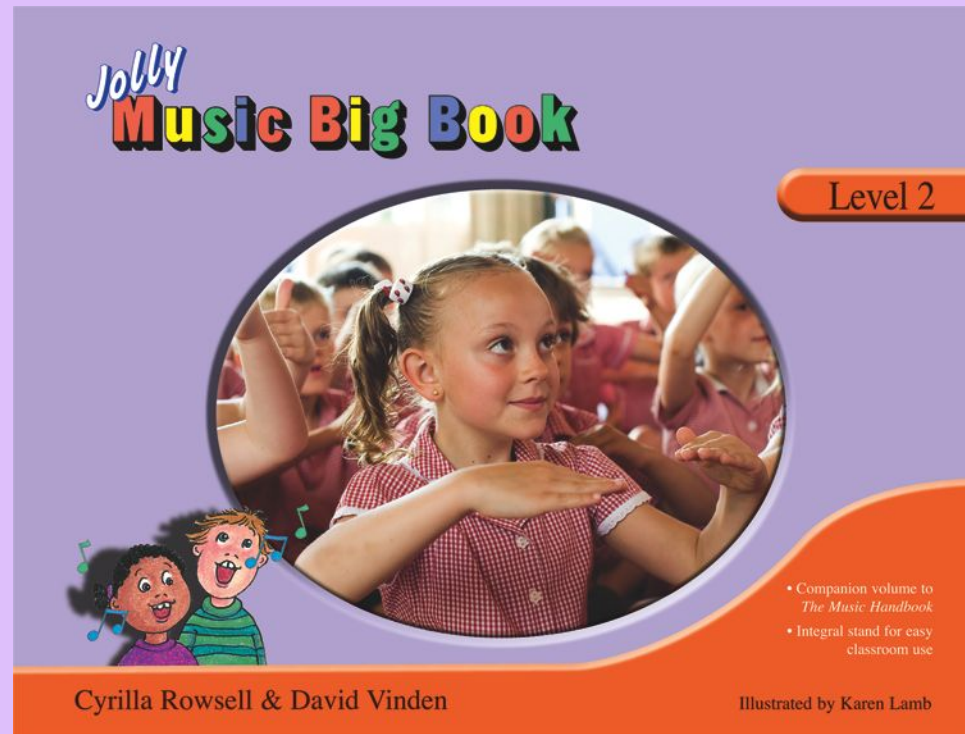


available now

# Level 2 (ages 6–9)



- 208 pages
- 7 CDs



available now

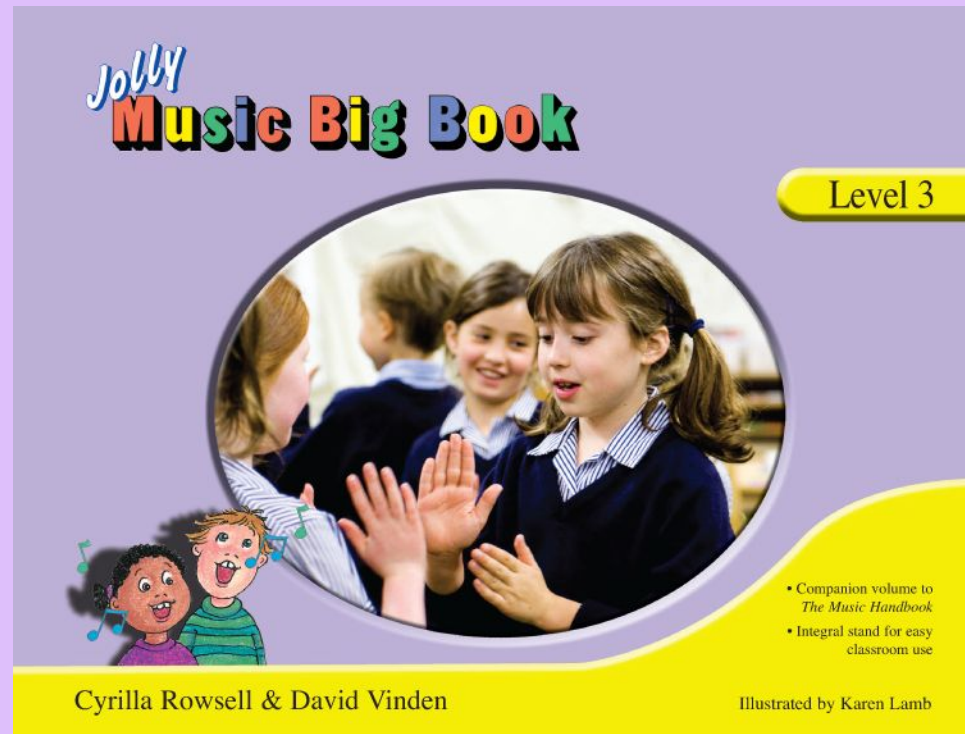
Jolly  
Music



# Level 3 (ages 7–10)



- 208 pages
- 7 CDs



Available Autumn 2011

# A complete primary music curriculum

- Each level provides a complete, well-planned music curriculum for one year.
- The finished programme will have seven levels, one for each year of primary school
- The suggested starting age is 4–5 years (Reception), but the programme may be started as late as age 7 (Year 3).



# Praise for Jolly Music

**‘My school is positively revelling in it. The Headmaster loves what is happening and so does the Director of Music, not to mention parents and other teachers.’**

*Martin Lijinsky, Music Teacher,  
Cheam Prep School, Newbury*

**‘The lesson plans are beautifully crafted... Lucky the children who are brought through this process.’**

*Elsbeth Compton, British Kodály  
Academy*

**‘Fun and easy to use, both by specialist and non-specialist teachers ... No school should be without it!’**

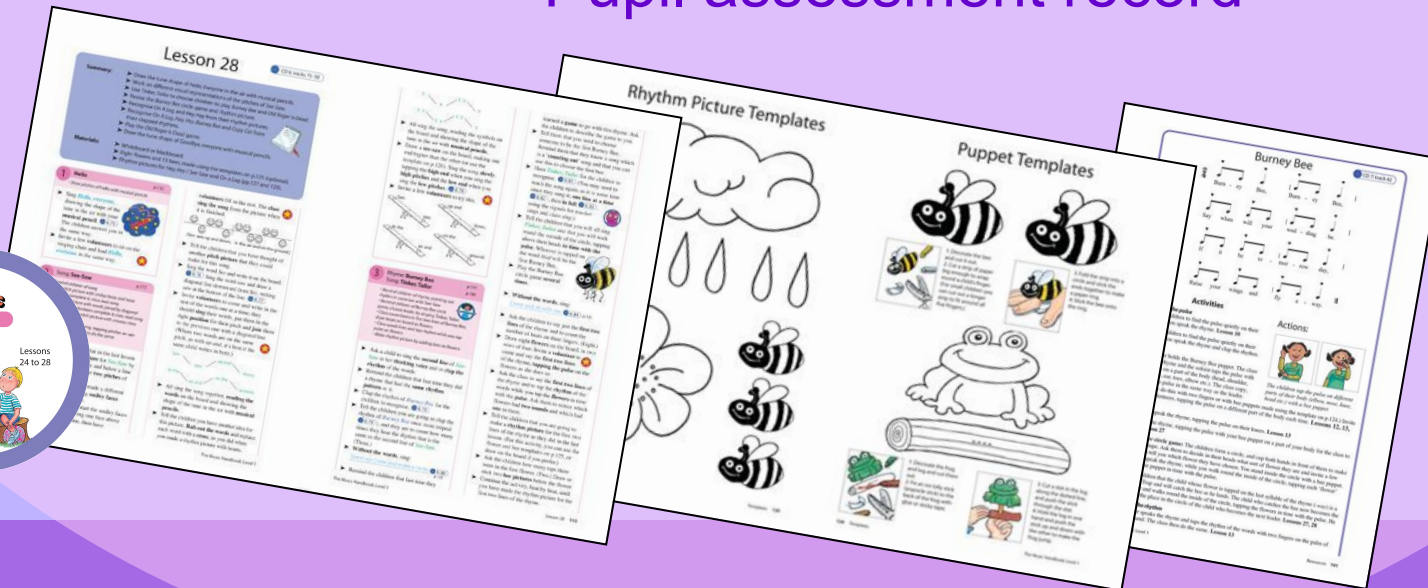
*John Pryce-Jones, Director, Halifax Choral  
Society, and Artistic director, Northern  
Orchestral Enterprises*

**‘The songs are so catchy that the playground, the dining hall and even the toilets resound with them’**

*Marj Newbury, Reception Teacher,  
Byron Primary School, Bradford*

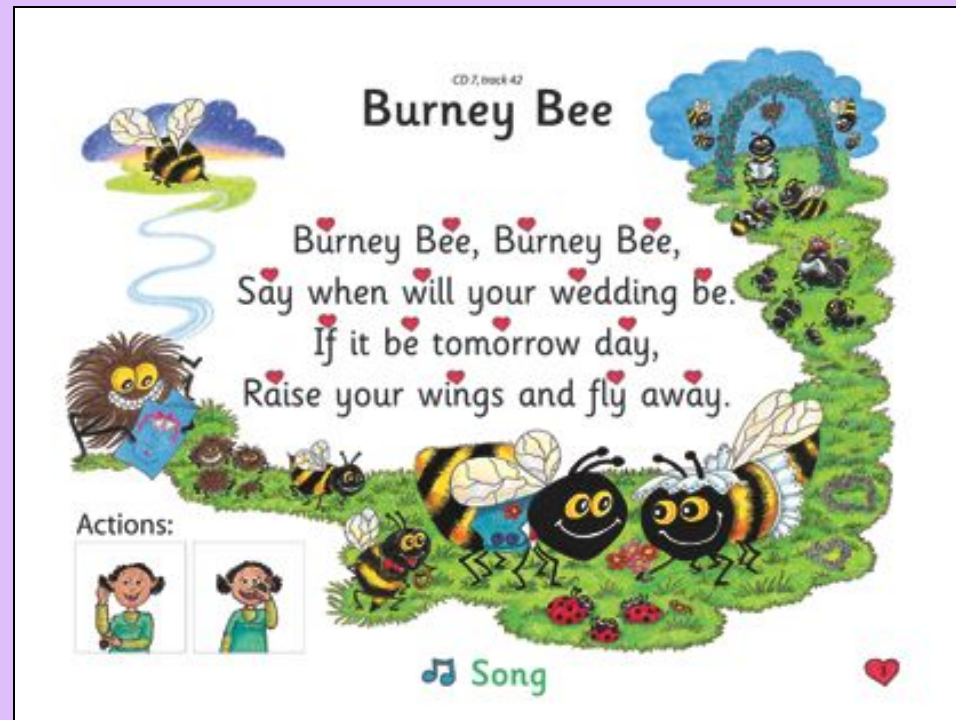
# Inside *The Music Handbook*

- 30 detailed lesson plans
- CDs with teaching and performance tracks for all material
  - Puppet and activity templates
- Resources section with songs, rhymes, actions and games
  - Pupil assessment record



# Inside the *Jolly Music Big Book*

- All the rhymes and songs in a large easy-to-read format
- Pulse marks to guide the children in performance
- Pictures showing the appropriate actions or games





# The Kodály approach

# Music is for everyone

- *Every* child can be taught musical skills
- All children taught in this way can develop their ability to pitch accurately
- No child should ever be told that he or she cannot sing



“Every sound child with good eyes and ears is *able* to learn music and *should* learn music.”

Zoltán Kodály

# Begin early

- Between 3 and 7 years is the ideal age to start.
- *Jolly Music* can be used in primary schools from Reception year (age 4–5) onward.
- The approach is child-centred and developmental.



# Teach music skills through singing



- Singing is a joyful and sociable activity.
- Everyone has a voice, and it's free.
- It is the most direct way of making a musical response.
- Singing is an internal skill; playing an instrument is external.
- Singing engages the inner hearing.



# Sound before symbol

- Training the ear comes before the children learn to read and write music.
- They start with simple visual representations of pitch and rhythm.
- The aim is for them to be able to hear what is written, and write what they hear.





# Use only the best material

- Kodály recommended folk music as the most suitable musical material.
- *Jolly Music* uses playground rhymes and songs - the folk music of childhood.



# Choose singable songs

- The rhymes and songs in Jolly Music used are chosen for their small range and simple rhythms.
- Most are based on the interval *so-mi* – the natural and familiar sound of calls like ‘Mum-my’ or ‘co-ee’.



# From the known to the unknown

- Learning takes place in three stages:

## 1. Unconscious experience

(preparation)

*Example: The children sing a song many times and clap the pulse when they sing it.*

## 2. Making conscious

(presentation)

*Example: The children learn the word 'heartbeat' or 'pulse' to describe what they have been clapping.*

## 3. Reinforcement

(practice)

*Example: The children listen to a new song and try to clap the pulse.*



# Kodály teaching tools

# Relative solfa

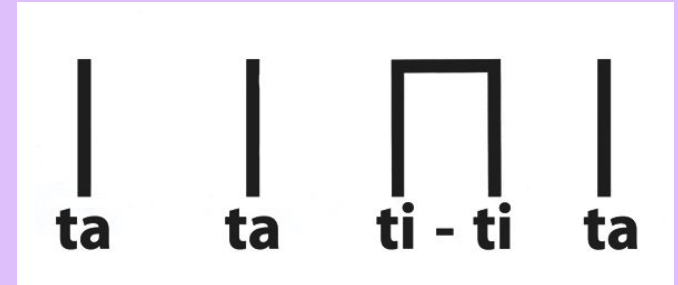
- The children learn to use solfa names:  
*do, re, mi, fa, so, la, ti.*
- Any note can be *do*. This helps the children to understand the patterns of music and how notes relate to one another.





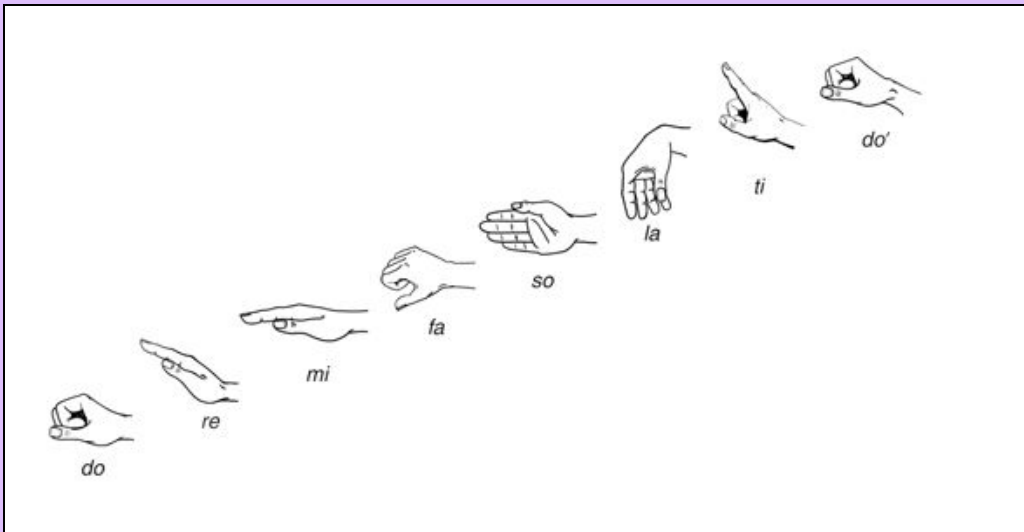
# Rhythm names

- Rhythm names such as *ta* and *ti-ti* actually convey the rhythms that they describe.
- They can be used without the complication of numbers and equivalences (such as ‘two crotchets equals one minim’).
- They are taught first in relation to known musical sounds and patterns, and later as symbols



# Handsigns

- Handsigns help the children to visualise pitch; they provide a kinaesthetic link to the sound



# Movement

- Children learn best about pulse and rhythm through movement.
- As well as clapping, they perform the pulse through a variety of movements including walking.
- Through the many games they learn to co-ordinate their movements with the music.



# Musical skills

# Musical memory

## Examples of activities:

- Learning and recalling rhymes and songs
- Recognising a rhyme or song from its hummed melody or tapped rhythm
- Identifying the same rhythm in different rhymes and songs.





# Pitch awareness

## Examples of activities:

- Showing pitch with hand movements, puppets, actions and handsigns
- Identifying high and low pitches
- Matching another person's pitch in call-and-response work.



# Inner hearing

## Examples of activities:

- Using the ‘thinking voice’ - children tap rhythm while ‘singing’ in their head
- Identifying a song from its rhythm alone
- Performing rhythm of question-and-answer songs in groups or pairs.



# A sense of pulse

## Examples of activities:

- Performing the pulse (the 'heartbeat') of songs with learned or improvised actions
- Using puppets to show the pulse
- Walking or clapping the pulse as part of a game.



# Understanding rhythm

## Examples of activities:

- Performing rhythm by tapping, clapping or other actions
- Relating rhythm to pulse
- Creating ‘rhythm pictures’
- Learning the rhythm syllables ‘ta’ and ‘ti-ti’.

The image displays a grid of rhythm cards. The top two rows show words in hearts: 'Hey, hey, look at me,' and 'I am tap-ping can you see?'. The next two rows show 'X' marks representing syllables: 'X X XX X' and 'XX XX XX X'. The bottom two rows show rhythm patterns with 'X' marks and brackets: '[ta ta ti-ti ta]' and '[ti-ti ti-ti ti-ti ta]'.

# Listening

## Examples of activities:

- Responding to musical instructions without words
- Guessing games
- Observing and discussing classmates' performance
- Listening to and discussing new songs.





# Ensemble work

It takes mutual awareness and teamwork to perform together.

Examples of activities:

- Question and answer songs
- Performing in separate groups or as duets
- Taking turns to perform a line or verse of a song
- Co-ordinating actions



# Jolly Music in the classroom

# Singing games

- The combination of singing and rhythmic movement provides a ideal unconscious learning experience
- Children love these games and are happy to repeat them endlessly
- They make their own of the games, taking them from the classroom into the playground



# The 'singing chair'

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



**‘Our children all speak English as a second language. They can also be shy and sometimes withdrawn. What a difference Jolly Music makes. Everyone wanted a turn on the chair.’**

*Marj Newbury, Reception Teacher, Byron Primary School, Bradford*

# Solo performance

- It builds the children's confidence.
- It allows you to assess each child individually.
- It makes the children listen; they perform better as a group after listening to a soloist perform.





# Music and behaviour management

- Musical instructions and games can be helpful in managing the children:
  - to focus their attention quickly
  - to get them working together
  - to calm them down.



# Make singing as natural as speaking

- Sung greetings ('Hello everyone', 'Goodbye, everyone') and instructions ('Stand up!', 'Sit down' etc.) are used throughout Jolly Music.
- They can be used in any classroom situation and are easily adapted to other words.



# Music every day

- Many of the Jolly Music activities can easily be used daily by the class teacher, even where the regular music lesson is given by a music specialist.
- The CDs make it easy for the teachers to share material.



# Music and learning

# Music and achievement

Children at a Glasgow nursery who received Kodály-based music lessons were 12 months ahead of their chronological age in literacy by the end of primary 1 (age 5).<sup>1</sup>

First-grade children at a US school who received intensive Kodály training performed more effectively than a control group on temporal and spatial tasks and on reading tests.<sup>2</sup>

Six-year-olds receiving either Kodály or keyboard lessons showed 'modest but widespread intellectual benefits', in areas including concentration, processing speed, reading and maths skills,

perceptual organisation and overall IQ.<sup>3</sup>

1. Myant, M., Armstrong, W. & Healy, N. (2008). Can music make a difference? A small scale longitudinal study into the effects of music instruction in nursery on later reading ability. *Educational & Child Psychology*, 25 (3), 79–96
2. Gardiner, C. Fox, C., Davies, J. & Gelfand, D. (1996). Learning to play: Effects of training on IQ. *Journal of Music Therapy*, 33(1), 26-41.
3. Glenn Schellenberg, E. (2004). Music Lessons Enhance IQ. *Psychological Science*, 15, 511.



# Music and behaviour

Quality music teaching contributes to the development of the whole child, producing improvements in:

- self-confidence
- communication and listening skills
- concentration

“Just four months after the introduction of the music sessions, staff... began to notice changes in the children: not only did they show joy in music but there was also a significant reduction in aggressive play and stronger class bonding.”

co-operation.

‘Sound Beginnings’, an account of the study at Queen Mary Street Nursery School in Glasgow, in *Early Years Matters*, Spring 2006, 8–9 (published by Learning and Teaching Scotland)

