

5. OLD MISTER WOODPECKER



THE LEARNING

Using the song the pupil will:

- Tap the rhythm pattern of the words
- Learn about the crotchet rest
- Discover their Thinking Voice

GETTING STARTED

There's quite a lot to cover in Old Mister Woodpecker so it's a song that can easily be spread out over several lessons. It introduces two new concepts - the crotchet rest and the Thinking Voice.

The skill of internalising or audiating music is a really important concept for all musicians to develop. Calling it the Thinking Voice is a term I have inherited from The Voices Foundation and it makes the concept child-friendly. It is the equivalent of learning to read silently. Once we hear music internally our bodies can play the music with greater ease and less tension. In Old Mister Woodpecker the Thinking Voice is used straight away with lines 2 and 4 sung internally whilst the fingers tap the rhythm pattern of the words

RESOURCES

A pair of claves or something similar - spoons would make a good alternative.



5. OLD MISTER WOODPECKER

ACCOMPANIMENTS

B flat major

[Are you read-y? Off we go]. Old Mist-er Wood-peck-er sit-ting in a tree.

5 Old Mist-er Wood-peck-er tap-ping mer ri - ly.

F major

Are you read-y? Off we go. Old Mist-er Wood - peck-er

4 sit-ting in a tree. Old Mist-er Wood - peck-er tap-ping mer - ri - ly.



5. OLD MISTER WOODPECKER

ACCOMPANIMENTS

F major

Are you read-y? Off we go. Old Mist-er Wood - peck-er

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest, followed by six eighth notes marked with an 'x' (representing woodpecker sounds), and then the melody for 'Old Mist-er Wood - peck-er'. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes.

4 sit-ting in a tree. Old Mist-er Wood - peck-er tap-ping mer-ri - ly.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a common time signature. It begins with a measure of accompaniment, followed by the melody for 'sit-ting in a tree.', then the melody for 'Old Mist-er Wood - peck-er', and finally the melody for 'tap-ping mer-ri - ly.'. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and an 8va instruction.



ACTIVITY 1



LEARNING OUTCOMES

- All pupils will have listened to the song and recognised where the woodpecker taps.
- Most pupils will have sung the song and tapped the rhythm pattern in lines 2 and 4 with help from the teacher.
- Some will have sung the complete song independently.

5. OLD MISTER WOODPECKER

Introducing the crotchet rest/finding the thinking voice

Old mis-ter wood-peck-er, sit-ting in a tree.

*Old mis-ter wood-peck-er, sit-ting in a tree.

Old mis-ter wood-peck-er, tap-ping mer-ri-ly.

*Old mis-ter wood-peck-er, tap-ping mer-ri-ly.



For the lines marked *, let your fingers tap the rhythm pattern of the words.
You can say the words very quietly or even silently as you do this.

Teacher's accompaniment

Are you read-? Off you go Old Mister Wood-pecker



TEACHING ACTIVITIES

- Move away from the piano to introduce the song if possible. Stand facing your pupil.

- Put the song in context by talking about woodpeckers. Has the pupil ever seen or heard one? Do they know what they do? Refer to the woodpecker illustration in the book to help explain if necessary.
- Sing the song through. Lines 2 and 4 should be sung using your Thinking Voice with your fingers tapping the corresponding rhythm pattern.
- At the end ask the pupil: 'what did you notice about the song?'
- Sing it through one more time asking your pupil to put their finger on their nose where they hear the woodpecker tapping.
- Teach the song to the pupil using the 'my turn your turn' approach. Use really clear and large gestures; words shouldn't be necessary.
- Tap the rhythm pattern of the words together; some pupils might need encouragement to mouth the words to get the rhythm precisely.
- Sing the song together a couple of times continuing to tap the rhythm pattern in lines 2 and 4.
- Finish by taking turns at being the singer or the tapping woodpecker.

TEACHING NOTES



ACTIVITY 2



LEARNING OUTCOMES

- All pupils will have tapped the rhythm pattern of the words pretending to be the woodpecker
- Most will have spotted the silent beats and have learnt these are called rests
- Some will have read and tapped from the rhythm notation including crotchet rests

BOOK 1 - SING 5

Sally says...

“ Ask your teacher to tap the pulse while you tap the rhythm.
Can you hear two places where the beat keeps going and the singing stops? ”

Rhythm is made up of sound and silence. The silence is called a

REST

This is a crotchet rest: 

A crotchet rest lasts for one beat.

To feel a rest lightly touch your shoulders and keep your voice silent.

Here's the rhythm of the first line of Old Mister Woodpecker. Tap it on your fingers or on the piano lid. Can you find something wooden to tap it on?



Teacher's accompaniment



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TEACHING ACTIVITIES

- Older children will probably be ready to go straight into activity 2 in the same lesson. With younger children it is best to return to the song the following week.
- Start the activity by tapping the woodpecker rhythm to the pupil, ideally using a pair of claves.

- Ask the pupil: 'what is the name of the bird in this song?'
- Give the pupil a pair of claves and sing the song through with them.
- When instruments appear pupils often forget to sing so gently encourage them with a bit of humour. I like to say 'I seem to be doing a Sally solo at the moment!'
- Sing the song taking it in turns to be the singer or the woodpecker. Make sure the pupil has had a go at both.
- Then give the pupil the challenge of presenting the whole song themselves.
- Get them to do this at least twice, the second time gently tap the beat. I like to do this with the palm of my hand on my heart.
- Following this you can present the concept of rests.
- Get the pupil to tap the rhythm pattern of phrase 2 whilst you tap the beat. Ask: 'can you hear the place where the beat keeps going and the singing stops?'
- At this point turn to off we go! p. 20 and follow through the explanations
- Get the pupil to tap the rhythm pattern of the words in their fingers lightly touching their shoulders on the rests.
- Some pupils might be ready to say, read and tap through the written rhythm pattern at the bottom. If you don't think they are quite ready then leave it till the following lesson.

TEACHING NOTES



ACTIVITY 3



LEARNING OUTCOMES

- All pupils will have used their imagination to experience an internal sensation
- Most pupils will have tapped and played the rhythm pattern using their thinking voice
- Some pupils will have completed the I CAN statements

OLD MISTER WOODPECKER

IMAGINE:

The feel of putting on a pair of wet socks... **URGH!**

The taste of a lemon... **SOZZ!**

The sound of Mum or Dad's voice telling you to get up in the morning... **oh No!**

To be a musician you have to be able to remember sounds, voices, songs and music in your head. We will call this the:

THINKING VOICE

It helps us to recreate music and to create our own music.

I CAN

- Sing the song from memory and touch my shoulders on the rests
- Tap the rhythm pattern of lines two & four on the piano lid and say the words using my thinking voice
- Play the rhythm pattern of lines two & four on a single note using a whole arm movement
- Sing the song and play the rhythm patterns

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TEACHING ACTIVITIES

- This activity might happen in the same week as Activity 2 but not in the same week as Activity 1.

- Ask the pupil to use their imagination to experience the suggestions made on p. 21. Even better come up with some of your own that are relevant to your pupil.
 - Make the point that our imagination is really powerful and has all these experiences stored in in our mind. We don't need to pull on a pair of wet socks to remember how that feels.
 - Present the concept of the Thinking Voice and that it helps us to recreate music and to create our own music.
 - Read through the I CAN statements and ask the pupil to complete this at home.
 - You might find that some pupils have already raced ahead and looked at and maybe even worked out how to sing and then play Old Mister Woodpecker!
 - If that's the case get them to explain their discoveries to you.
 - If that hasn't happened go through the suggestions on p. 22 with the pupil, helping them to make the connection between what they see in the graphic score and the pitch movement.
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TEACHING NOTES



ACTIVITY 4



LEARNING OUTCOMES

- All pupils will have sung Old Mister Woodpecker following the graphic score using singing names so and mi.
- Most pupils will be able to sing these from memory and then play the song on the piano in the two places indicated.
- Some pupils will be able to find other pairs of keys that work.

BOOK 1 - SING 5

Sally says...

“ Old Mister Woodpecker uses the same two pitches as No Robbers
so and mi. Can you sing the song using the singing names
following the patterns of the woodpeckers below?
Does it start on the higher note so or the lower note mi? ”

Add your answer below:

Copy out the rhythm of Old Mister Woodpecker in the box below. To draw a rest write a sideways Z with a C on the bottom.

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OLD MISTER WOODPECKER

Ready to play...

Now you can sing the song with the singing names, it will be much easier to play on the piano.

Here are two places you can play it:

Can you find any more pairs of keys that work as so and mi? Mark any keys you find on the keyboard below.

Once you can play the song, teach someone else in your family to tap the Woodpecker rhythm - then play it together!

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TEACHING ACTIVITIES

- You might find that some pupils have already raced ahead and looked at and maybe even worked out how to sing and then play Old Mister Woodpecker!
- If that's the case get them to explain their discoveries to you.

- If that hasn't happened go through the suggestions on p. 22 with the pupil, helping them to make the connection between what they see in the graphic score and the pitch movement.
 - Do this by asking them questions such as '*are all the woodpeckers sitting on the same line? Which one might be so and which one mi?*'
 - Sing the song through together with the singing names. Help the student to follow the score with a finger. Take care to help them move to the second line.
 - It's really important at this point for the pupils to be able to sing the song using the singing names independently and from memory. If necessary create another I CAN statement for that week's practice.
 - Pupils should move onto the Ready to Play page only when the singing names have been memorised.
 - When moving onto the keyboard there's no need at this point to specifically refer to fixed names of keys. I recommend using small sticky notes on the keys with so and mi written on if needed.
 - Sing and 'play' the song on the piano lid together first.
 - For ease of playing share between the hands playing so with R.H. finger 3 and mi with L.H. finger 3. As in other songs encourage a whole arm movement for each note rather than an isolated finger action.
 - When transferring to the keys if the pupil struggles with the repeated notes remind them to sing along using singing names.
 - Play together using the given accompaniment or your own.
 - Pupils can continue to develop this activity at home and show you the following week.
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TEACHING NOTES



ACTIVITY 5



LEARNING OUTCOMES

- All pupils will have copied the rhythm of Old Mister Woodpecker.
- Most pupils will have written a new rhythm with 8 beats.
- Some pupils will have written a new rhythm with 8 beats and sorted out the Rhythm Muddle.

BOOK 1 - SONG 5

Write a new rhythm for Old Mister Woodpecker to tap. It should have eight beats.

RHYTHM MUDDLE

Here are the first line rhythms of *Cobbler, Cobbler, No Robbers* and *Jelly on a Plate* - but they've got in a muddle. Can you help to sort them out by connecting the right rhythm to the right picture?

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TEACHING ACTIVITIES

- Ideally this is an activity for pupils to work through at home. It focusses on their understanding of rhythm.

- It is sensible to go through the activities with them first making sure they understand what they need to do - but without actually giving the answers!
 - You could get the parents involved by asking the student to explain to them what needs to be done.
 - What the student return with in the next lesson will demonstrate to you their level of rhythmic understanding and independence.
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TEACHING NOTES

