

eModule 1: Shaking it Up with Richard Gill

1. Intro and Part 1

1.1 Title Slide

eModule: Teaching Music in Your Primary School Series

Shaking it Up with Richard Gill

Time Required – 30 minutes

(Learning Hub Logo and 'Start Lesson' button)

(Photo of school children in year 4 standing in a row one behind the other clapping)

1.2 Introduction

Welcome to eModule 1 of the Teaching Music in Primary Schools Series. There are two eModules in this series.

This eModule utilises the skills of celebrated industry expert, Richard Gill, to provide specific support for teachers introducing new choral repertoire. Incorporating video, interactive information and progressive questioning to clarify pedagogy, this module supports teachers to understand both musical concepts and best practices in educational instruction.

(photo of Richard Gill standing in front of primary school students who are standing. Students are looking up at him)

Did you know hot spot layer on slide 1.2

Richard Gill is a passionate advocate for Arts education, and for the essential role of music in education and child development. He is often highlighted in the media for his passionate views and articulate manner. For further links see the attached resources.

1.3 NMTMP

The National Music Teacher Mentoring Program?

The National Music Teacher Mentoring Program is a unique in-school professional learning music program open to K-6 teachers in all NSW public schools.

Participating teachers are mentored at their school over Terms 2 and 3 by experienced, highly-skilled music educators, providing them with the skills and confidence to deliver high quality music in their classrooms.

The aim of the program nationally is to provide high quality music education for all Australian primary school students. In NSW, the goal is for all K-6 students to access this through their current music specialist, or if none is available, their everyday classroom teacher.

This link provides more information on the National Music Teacher Mentoring Program <https://www.artsunit.nsw.edu.au/music/nmtmp-nsw>

1.4 Richard Gill Biography

(Photo of Richard Gill standing with left arm resting across his abdomen and right arm raised softly with fingers making a conductor's gesture)

Richard Gill is one of Australia's most recognizable musical personas. A celebrated conductor, a sought-after speaker and a passionate advocate for music education, Richard Gill has built an impressive career spanning over 50 years. He is well known for his conducting, working with choral, orchestral and operatic productions, and also specialises in musical theatre, vocal/choral training and music education. Beginning his career as a high school music teacher in Marsden High School, Richard Gill went on to become the Dean of the Western Australian Conservatorium of Music in...

1.5 Richard Gill Bio pg 2

1985, to then the Music Director of the Victorian Opera in 2005, became the Musical Director of the Sydney Chamber Choir in 2014. He has held workshops and presented all over the world from Australia, to the USA, to Salzburg to New Zealand.

An extended Biography is available within the accompanying resources.

Did you know hot spot layer on slide 1.5

(Speech bubble with photo of the cover of Richard Gill's book. He is wearing a black shirt and holding a conductor's baton delicately in front of his chest with both hands. The left hand is lower than the right.)

Richard Gill's memoir [Give Me Excess of It](http://www.writerscentre.com.au/richard-gill-award-winning-australian-conductor-and-music-educator/), explores his journey from school, to high school teaching to conducting and directing National Opera companies. The link below takes you to a link for a podcast and transcript of an interview with the Australian Writers' Centre. <http://www.writerscentre.com.au/richard-gill-award-winning-australian-conductor-and-music-educator/>

1.6 Title Page

Part 1- Breathing and Vocal Warm Ups

(Photo 1. Richard Gill standing in front of the students signing. Photo 2. A music stand with sheet music on it in the foreground, with primary school students standing behind this singing. Photo 3. Richard Gill sitting at a Grand Piano with his left hand resting gently on the keys while he is talking to the students.)

1.7 Video 1

Title 'Breathing and Vocal Warm-ups'

(Photo of Richard Gill and link to video)

Part 1 – Breathing and Vocal Warm ups

And we're going to do a little breathing thing. So we're going to go like this, we're going to put our hands just here on our belly buttons and we're going to breathe through our nose and we're going to go, ha.

Ha.

That's it, breathe through your nose. Ha. One more time.

Ha.

One more time.

Ha.

Last time.

Ha.

Now what do you feel when you go ha? Yes?

[INAUDIBLE].

Correct. What's your name? Alex, thank you, Alex. So we can feel it move out, we feel, ha. Go.

Ha.

Again.

Ha.

Beautiful. Now, hands by our side. And say day.

Day.

Today--

Today--

--is Wednesday.

--is Wednesday.

I like Wednesday.

I like Wednesday.

Because--

Because--

--it ends--

--it ends--

--with a Y.

--with a Y.

I like Monday.

I like Monday.

Because--

Because--

--it also ends with a Y.

--it also ends with a Y.

In fact--

In fact--

--I like any day--

--I like any day--

--which ends with a Y.

--which ends with a Y.

Are there any days that don't end with a Y?

No.

No. Please sit.

[SINGING] Day by day, by day, by day, by day. Go.

[SINGING] Day, by day, by day, by day, by day.

Why do I do that? Why do I go, day by day? Why do I do that? Austin?

Because when you say day you say A.

Good. You go A for day. What's the first sound we hear?

Duh.

Duh. What's your name?

Sophia.

Sophia. We hear duh. So go like this, guys, go duh. Do it with your hands.

Duh.

That's it, and that makes the sound go very fast and quick like, [SINGING]
day, by day, by--

[SINGING] Day, by day, by day.

Beautiful. And here we go.

[SINGING] Day, by day, by day, by day, by day. Day, by day, by day, by day, by
day.

Beautiful, and--

[SINGING] Day, by day, by day, by day, by day. Day, by day, by day, by day, by
day.

Last one.

[SINGING] Day, by day, by day, by day, by day.

We test our singing together this way. Listen, listen. [SINGING] Day, by day, by day, by day, by day. What did I do?

Stamp and clap.

Stamp, clap. Here we go. At the end of each one. And--

[SINGING] Day, by day, by day, by day, by day. Day, by day, by day, by day, by day. Day, by day, by day, by day, by day. Day, by day, by day, by day, by day.

Last one.

[SINGING] Day, by day, by day, by day, by day.

Now let's see if we can do-- Here we go, and--

[SINGING] Day, by day, by day, by day, by day. Day, by day, by day, by day, by day. Day, by day, by day, by day, by day. Day, by day, by day, by day, by day. Day, by day, by day, by day, by day.

Please sit. Now, because we've gone down with the warm up, we go back.

[SINGING] Day, by day, by day, by day, by day. And we hold that, and make it as beautiful as we can.

[SINGING] Day, by day, by day, by day, by day.

Correct. That is exactly what you do. Use your hand exactly the way-- is it Chris?

Hogan.

Hogan. I don't know where Chris came from. Thank you, Hogan, that's beautiful. Would you do that for us, Hogan? Just stand up. Watch. Watch, and--

[SINGING] Day, by day, by day, by day, by day.

That's exactly what we want to make the sound long and beautiful. Here we go.

[SINGING] Day, by day by day, by day, by day.

Thank you.

[SINGING] Day, by day, by day, by day, by day.

That makes our sound long and beautiful.

[SINGING] Day, by day, by day, by day, by day. Now we use both hands, when we get a bit higher we use both hands. And--

[SINGING] Day, by day, by day, by day, by day.

Beautiful. And--

[SINGING] Day, by day, by day, by day, by day.

And the last one.

[SINGING] Day, by day, by day, by day, by day.

Maybe one more.

[SINGING] Day, by day, by day, by day, by day.

Beautiful. So, day by day, day by day with the stamping and the clapping, Day by day going up and making beautiful sounds, and now this one. This one. I'm going to play three notes and I want you to sing them back.

[SINGING] La, la, la.

Excellent.

[SINGING] La, la, la. La, la, la. La, la, la. La, la, la.

Now I want you to do this one. Listen. Yes, Alex?

[INAUDIBLE].

This one, look. Woo.

Woo.

Woo.

Woo.

Hi.

Hi.

This one. Ooh. Start as high as you can, go.

Ooh.

Gosh.

[SINGING] La, la, la. La, la, la. La, la, la. La, la, la.

Beautiful. One more.

[SINGING] La, la, la.

Maybe one more.

[SINGING] La, la, la.

One more. Last one.

[SINGING] La, la, la.

Very good. This one. Oohoo.

Oohoo.

Aha.

Aha.

Oohoo.

Oohoo.

Oh, wa.

Oh, wa.

Oh, wa.

Oh, wa.

Now this one is all about vowels which don't have onset. So, like this. Say after me. Americans--

Americans--

--eat apples.

--eat apples.

Austrians--

Austrians--

--eat oranges.

--eat oranges.

Africans--

Africans--

--eat avocado.

--eat avocado.

Australians--

Australians--

--eat everything.

--eat everything.

So, every one of those words started with a

A vowel.

A vowel. A vowel. And now we're going to say the vowels. Ready? After me.

Ee.

Ee.

Eh.

Eh.

Oo.

Oo.

Aw.

Aw.

Ah.

Ah.

Listen again. Ee.

Ee.

Eh.

Eh.

Oo.

Oo.

Aw.

Aw.

Ah.

Ah.

Why have I said them in that order? Listen. Ee. Eh. Oo. Aw. Ah. Why in that order? Sophia? They're getting bigger and bigger.

They're getting?

Bigger and bigger.

Bigger and bigger, I know adults who can't work that concept out. Correct. They go further back. So look. Ee. Do that.

Ee.

Eh.

Eh.

Oo.

Oo.

Aw.

Aw.

Ah.

Ah.

And when you go to the doctor with a sore throat, what does he say? Open your throat and say?

Ah.

Ah. So here's my sound. [SINGING] Pizza.

[SINGING] Pizza.

[SINGING] Sempre.

[SINGING] Sempre.

[SINGING] Tutti.

[SINGING] Tutti.

[SINGING] Voce.

[SINGING] Voce.

[SINGING] Bravo.

[SINGING] Bravo.

[SINGING] Pizza, sempre.

[SINGING] Pizza, sempre.

[SINGING] Tutti, voce.

[SINGING] Tutti, voce.

[SINGING] Bravo.

[SINGING] Bravo.

[SINGING] Pizza, sempre, tutti, voce, bravo.

[SINGING] Pizza, voce tutti, voce, bravo.

[SINGING] Pizza, sempre, tutti, voce, bravo. Here we go.

[SINGING] Pizza, sempre, tutti, voce, bravo. Last one.

[SINGING] Pizza, sempre, tutti, voce, bravo.

1.8 (Multiple Choice, 10 points, unlimited attempts permitted)

Students engage in an initial breathing exercise aimed to

Choices

provide a baseline assessment of student vocal expertise

allow students to gain a physical understanding of how breath is related to sound

focus on vowel sounds

feel how the belly moves with air intake

1.9 Choose the answer's that correctly complete the sentence.

(Multiple Response, 10 points, unlimited attempts permitted)

The accompanied vocal warm up using 'Day by Day' also

Choices

focused student attention on articulation, particularly of the 'd' sound

allowed students to stamp to find the rhythm

helped students learn pitch in minor scales

encouraged students to link physical movement to encourage greater understanding of pitch and duration

1.10(Multiple Choice, 10 points, unlimited attempts permitted)

How does Richard Gill demonstrate varied vowel sounds?

Choices

Use of humorous song

Demonstrating a ditty that uses assonance

Exaggerated mouth and jaw movement with accompanying sound

Physical gestures

1.11 (Multiple Response, 10 points, unlimited attempts permitted)

How does Richard Gill keep student time focused on learning?

Choices

Clear and high expectation of constant student participation

Students seated and still

Varied use of volume, vocal expression and pace

Consistent oral feedback on student responses

2.1 Title Page

Part 2 – Teaching the Song

(Photo 1. Primary school children sitting on a wooden floor cross legged, looking at sheet music in pairs. Photo 2. Richard Gill sitting at the piano and is holding sheet music and looking down at it. Photo 3. Primary school children sitting on a wooden floor cross legged, holding sheet music and looking up and signing.)

2.2 Part 2 Video

(Photo of Richard Gill and link to video)

Title 'Introducing the Piece, lyrics – Shake the Papaya'

Part 2 Introducing the piece

Let's read the words. Mama says no play. This is our work day. Up with the bright sun, get all the work done. If you will help me, climb up the tall tree. Shake the papaya down.

Beautiful. Now I'm going to play it.

[MELODY ON PIANO]

(SINGING): If you will help me, climb up the tall tree. Shake the papaya down.

Can you say down?

Down.

Down.

I went to town.

I went to town.

Down town.

Down town.

I did not frown.

I did not frown.

My friend--

My friend--

--wore a gown.

--wore a gown.

Here we go. Mama, and--

(SINGING): Mama says no play. This is a work day. Up with the bright sun. Get all the work done. If you will help me, climb up the tall tree. Shake the papaya down.

Much better on down. This time I want you to sing the words play, day, sun, done.

[PIANO]

(SINGING): Play, day, sun, done.

Excellent. This time I want you to sing no, work, bright, and work.

[PIANO]

No play, work, bright sun, work done.

Good. This time we're going to sing no play, work day, bright sun, work done.

[PIANO]

(SINGING): No play. Work day. Bright sun. Work done.

Now we're going to sing me, tree, papaya down.

[PIANO]

(SINGING): Me, tree, papaya down.

Good, let's stand. Can we remember that?

Yes.

I think we can. Close books. Put the book on the floor.

[PIANO NOTES]

One, two, three, four.

(SINGING): Mama says no play. This is a work day. Up with the bright sun. Get all the work done. If you will help me, climb up the tall tree. Shake the papaya down.

Excellent. Please sit down.

2.3(Multiple Choice, 10 points, unlimited attempts permitted)

How does Richard Gill help students focus on lyrics?

Choices

Rote learning of whole song

Have students only sing selected words after first learning each phrase

Explicitly note and explain musical notation, e.g. rest

Play piano accompaniment to give a more authentic experience

2.4 Select all that apply.

(Multiple Response, 10 points, unlimited attempts permitted)

How does Richard Gill vary the pace of the lesson?

Choices

Students physically move (stand, sit, gesture)

Short, sharp activities and exercises

Active engagement and participation

Questioning and assessing student understanding of concepts embedded in lesson

3.1 Title Page

Part 3 – Workshopping the Piece

(Photo 1. Richard Gill standing in front of the students signing. Photo 2. A music stand with sheet music on it in the foreground, with primary school students

standing behind this singing. Photo 3. Richard Gill sitting at a Grand Piano with his left hand resting gently on the keys while he is talking to the students.)

3.2 Part 3 video

'Workshopping the piece, teaching parts'

Part 3 Workshopping the piece & Teaching Parts

Hands up, altos. Beautiful. Listen to what you do, altos.

[PLAYING PIANO TUNE]

One, two, three, four. One, two, three, four.

Let's do that. Altos, after four. One, two, three, four.

[SINGING]

One, two, three, four.

[SINGING]

Beautiful.

Sopranos.

[PLAYING PIANO TUNE]

[SINGING]

Beautiful. Let's put that together. Here we go. Altos to start. One, two, three, four.

[SINGING]

Now if we look at that music, what do we notice when we sing, shake the papaya? What's the very first thing you see in that bar? Alex?

Shake.

Shake, good. That's the first word we see. But what do we see in the music? Yes?

A rest.

A Rest. So look, the altos go, shake, shake, shake, shake the papaya. I'm going to give you the rest, altos, look.

[PLAYING PIANO TUNE]

The minute you hear that, you sing after that. Altos, start. And--

[SINGING]

I'm going to play the piano.

[PLAYING PIANO]

And-- (SINGING) shake, shake, shake.

Shake the papaya.

Shake, shake, shake.

Shake the papaya.

So how do we know to stop there? What are we listening for to start? Claire?

Um.

[PLAYING PIANO TUNE]

We're listening to that, aren't we?

La, la, la, la, la. Sing that to la, guys. And--

(SINGING) La, la.

And then you hear that in the piano, and then you go, mama! I'll try-- see how good you are listening to that. And--

[PLAYING PIANO]

(SINGING) Mama says no play.

You know what? You can't trick these children. Isn't that right, Mrs. [? Frasier? ?]

Too right.

Thank you. From the beginning, [PLAYING PIANO] and--

(SINGING) shake, shake, shake.

So we go, (SINGING) Shake the papaya down. Let's do that. And--

Shake the papaya down.

Now which part am I playing now?

[PLAYING PIANO TUNE]

Which part was that? Sophia.

Shake the papaya. Shake them down.

And we said the soprano part or the alto part?

Soprano.

The soprano part. Let's sing that, sopranos. Here we go. After four-- one, two, three, four.

[SINGING]

Good. Now altos, here we go. Listen. One, two, (SINGING) shake them down. And shake them down. And shake them down. I'm guessing that's what's happening next. And let's go again, guys. Altos, here we go. And one, two.

(SINGING) Shake them down. One, two.

[SINGING]

One, two.

So that's a very big, old, special bit that we need to practice. Altos, let's do it again. And one, two.

[PLAYING PIANO TUNE]

One, two. Shake them down, shake them.

Let's do that together. Both parts. Here we go. Who starts? The sopranos or the altos?

Sopranos.

Well down. Here we go. Sopranos. And one, two, three, four.

[PLAYING PIANO TUNE]

[SINGING]

Right. Altos, here we go. And one, two. [PLAYING PIANO TUNE] Just the altos, shake them down. One, two. [SINGING] One, two. One, two.

Good. Sopranos, your part. Shake them. And three, four. [PLAYING PIANO TUNE, SINGING]

Good. Let's put it together now. Altos and sopranos. And I'm going to sing with the altos. And one, two, three, four. [SINGING] Shake them down. Shake them down. Shake them down, shake them down. Altos, huge improvement. Please stand, altos. Huge improvement. Austin, do you want to move back with the altos?

Yeah.

That's good. And it's good to have the altos away from us. That's really good. It's all good. Here we go. One more time.

(SINGING) Shake the papaya. Altos and sopranos together. Sopranos to start. One, two, three, four.

[PLAYING PIANO TUNE] [SINGING] Shake them down. Shake them down. Shake them down. Shake them, shake them down. Shake them down.

Altos, let's sing [PLAYING PIANO TUNE]

Go.

[SINGING]

Sopranos, sing that with the altos. Go. [SINGING] Everybody sing the alto part. Go. [SINGING] Altos, sing it. [SINGING] Sopranos, sing your part. Here we go, and-- [SINGING] Altos and sopranos together. And-- [SINGING]

Good, people. Let's put that from the very beginning. Everybody standing.

[PLAYING PIANO]

And (SINGING) shake, shake, shake. Shake the papaya. Shake, shake, shake. Shake the papaya. Mama says no play, this is a workday, up with the bright sun, get all the work down, if you will help me, climb up the tall tree, shake the papaya down.

And--

(SINGING) Shake the papaya.

Shake them down. Shake them down. Shake them down. Shake the-- shake them down. Shake them down.

Shake the papaya down.

Please sit. The second verse. There is a second verse. And it says, I love papaya, yummy delicious papaya.

[PLAYING PIANO TUNE]

Let's try that, sopranos. Everyone, sopranos and altos. Bar 41. One, two, three, four.

[PLAYING PIANO TUNE] [SINGING] (SINGING) Yummy, delicious papaya. I love papaya. Shake the papaya down. Yeah. Good. Altos, let's do it. Here we go.

[PLAYING PIANO TUNE] [SINGING]

Very good. All together. Altos and sopranos. I love papaya. And- (SINGING) I love papaya.

[SINGING]

[PLAYING PIANO]

And (SINGING) shake, shake, shake.

(SINGING) Shake the papaya. Shake, shake, shake. Shake the papaya. Mama says no play, this is a workday, up with the bright sun, get all the work done, if you will help me, climb up the tall tree, shake the papaya down. Shake the papaya. Shake them down. Shake the papaya. Shake them down. Shake the papaya. Shake them down. Shake the papaya down.

I love papaya. Yummy papaya. Play on the white sand. I plan to have fun. I need your help, please, to climb the tall tree. Shake the papaya down. Shake the papaya. Shake them down. Shake the papaya. Shake them down. Shake the papaya. Shake them down. Shake the papaya down.

I love papaya. Yummy, delicious papaya. I love papaya. Shake the papaya down.

3.3 (Multiple Choice, 10 points, unlimited attempts permitted)

Which voice types does Richard Gill work with in this segment?

Choices

Baritones and altos

Trebles and contraltos

Altos and sopranos

Altos and mezze-sopranos

3.4 (Multiple Choice, 10 points, unlimited attempts permitted)

Does Richard Gill encourage participation in the workshop?

Choices

Questions to confirm student understanding

Use of positive feedback

A series of quick activities that require verbal and physical involvement

Matching physical movement to musical concepts

All of the above

3.5 Drag and Drop Labels

(Drag and Drop, 10 points, unlimited attempts permitted)

Click and drag the right element below to the dotted line under the right example.
Match the quality-teaching element with the example that Richard Gill employs through the workshop.

Quality Teaching Element

Metalanguage

Higher order thinking

Social Support

Engagement

Description

1. Richard provides positive feedback to students answering questions and completing tasks. Clear respect between teacher and students, eg aside to teacher Mrs Grozier, continual student feedback
2. Students are fully engaged with the short, activities that require verbal and physical participation. Eg, video shows students attentively listening and participating
3. Richard highlights, explains and demonstrates musical terms. As needed, rephrases and contextualizes - eg accompaniment, articulation
4. Richard employs a series of why questions to prompt and support students to match concepts with musical tasks (apply, analyse and evaluate), eg 'Why do I do that?', 'Tell me a reason for humming.'

3.6 Drag and Drop

(Drag and Drop, 10 points, unlimited attempts permitted)

Title Drag and Drop Activity

Order these items chronologically

How has Richard Gill structured this workshop?

Drag Items in separate boxes

Vocal Warm up -hum

Explicit, directed teaching of alto / soprano parts

Vocal Warm up – vowels

Lyric introduction

Vocal Warm Up - Day by day

Breathing Exercise

List of steps where drag items are placed

Step 1

Step 2

Step 3

Step 4

Step 5

Step 6

3.8 Credits

Title Credits with learning hub logo, NSW Government Education and Public Schools Logo

Produced by The Arts Unit Learning Hub in collaboration with the National Music Teacher Mentoring Program.

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