 Underneath the mango tree

By Ian Ross Williams

Outcomes

MUES1.1 — Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts.

MUES1.4 — Listens to and responds to music.

MUS1.1 — Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts.

MUS1.2 — Explores, creates, selects and organises sound in simple structures.

MUS1.3 — Uses symbol systems to represent sounds.

MUS1.4 — Responds to a range of music, expressing likes and dislikes and the reasons for these choices.

MUS2.1 — Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.

MUS2.3 — Uses commonly understood symbols to represent own work.

MUS2.4 — Identifies the use of musical concepts and musical symbols in a range of repertoire.

MUS3.1 — Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.

MUS3.2 — Improvises, experiments, selects, combines and orders sound using musical concepts.

MUS3.4 — Identifies the use of musical concepts and symbols in a range of musical styles.

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Teaching and learning activities

Learning the song

| Activity | Purpose |
| --- | --- |
| Listen to the song and discuss what the song is about. Explain “Tarnikini” which means flying-fox in the Tiwi language of Bathurst and Melville Islanders, Northern Territory | Listening to become familiar with language and melody |
| Listen again and add following body percussion to accompany the song  **sheet music extract for underneath the mango tree** | To maintain a steady beat |
| Teach the song by echo, phrase by phrase | To develop a feel for singing in a minor key |
| Transfer body percussion patterns to melodic percussion  **sheet music extract for underneath the mango tree** | Relating body percussion to melodic percussion if required |
| Perform melodic percussion with recorded version | Listening and performing |
| Sing song through in unison. Discuss where students felt they needed to breathe. Sing again, breathing at the end of each two-bar phrase | To develop a sense of phrasing in singing |
| Play the recorded version and ask students to raise their hands when they hear a long note held at the end of each phrase and on “oh no, oh no” | To develop appropriate breathing and an awareness of long and short notes when singing |
| Sing the song again with correct breathing and holding the long notes for their full value | Musical phrasing |

Introducing the round

| Activity | Purpose |
| --- | --- |
| Introduce the round by discussing the structure used on the recording:   * Introduction * Unison (xl) * Instrumental * Round (x2) * Coda | To be familiar with the structure of the song |
| Play the introduction again. Discuss how it is like section 3, “Oh no, oh no, oh no, go mango, mango” | Musical structure |
| Try singing section 3 as an ostinato to accompany the song | To accompany a song with vocal ostinato |
| Transfer section 3 to xylophone, recorder or another melodic instrument and accompany song in unison  **sheet music extract for underneath the mango tree** | Transferring melody to instruments |
| Divide the class into three groups and sing as a three-part round with the CD | To perform as a round in three parts |
| Try performing the round using melodic instruments to play the accompaniment from the chords on page 66 | To use melodic ostinato to maintain pitch and tonality |
| Record the class version of the round and discuss the blend of voices, dynamics, long notes, breathing and ways to improve the performance | To develop vocal blend and harmony |
| Record it again and compare the two versions | Listening and appreciating |