

students what they might expect the music to sound like e.g. instruments used and melodic style.

2. As this resource contains two different versions of the song there is a great opportunity to compare and contrast e.g. rhythm, word stresses and vocal range.

3. After listening to the Yorke island version, learn the song through echo. Have the students identify the rhythmic and melodic patterns which define the structure of the song.

4. Introduce ostinati patterns to accompany the song. I like to have ostinati patterns that represent the characters of the song (monkey, turtle and flies). These can be composed by the students by using rhythmic arrangements of their character name or sound.

Examples:



Mon-key

Mon-key Mon-key

Mon-key



Tur - tle

Tur - tle



Buzz

Buzz Buzz Buzz Buzz

Buzz

Buzz Buzz Buzz Buzz



5. Transfer ostinati to percussion instruments. Where possible use traditional instruments such as tapping sticks or shell rattles to maintain the island character of the song.

6. This song lends itself to traditional, stylized movements. Dances from the Torres Strait Islands are usually fairly stationary with the feet used mostly (walking on the spot) to keep the beat. Have each group create a movement to match their character and the composed ostinato.

7. The song can now be performed with various combinations of ostinati (both vocal and percussion) and movements.

Follow up: Use the resource "*Children's Songs of the Torres Strait Islands*" to introduce other music from the area. Taba Naba is a well known song from the region. A popular recording of this traditional song can be found on "*It's a Wiggly, Wiggly World!*" (Sound recording 2000) Track 7 featuring The Wiggles and Christina Anu.

All resources used in this lesson can be purchased through Music Australia (www.musicaustralia.org)

SAMPLE