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# Phonological Awareness and Music

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**GDSS**



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## What is Phonological Awareness?



Phonological awareness is an **auditory** skill. It is not to be confused with phonics. Phonics is about the link between the sounds and written letters. Phonological awareness is all about listening to language and hearing and saying sounds. Well-developed phonological awareness plays a big part in the successful development of literacy skills. Many dyslexic learners have some difficulty developing their phonological awareness skills and this can affect progress in reading and writing.

Phonological awareness teaches learners to tune in to the **rhythm** and **sounds** of language. This allows them to have a better understanding of how language works, for example that sentences are made up of separate words and that words can be made up of more than one syllable. When a learner is able to recognize the rhythm within words, they can break down words into syllables.

A **syllable** is part of a word that contains a vowel sound. There is a vowel sound in every syllable. To count the syllables in a word, put your hand under your chin and say the word. Your mouth opens wider each time you say a vowel sound and you will be able to count the number of times you feel your chin move.

Phonological awareness is the ability to **hear** and play with or **manipulate** the sounds of spoken language. **Phonemes** are the small units of speech sound which make up our words. Before children can hear specific phonemes they need to develop their listening skills. They need to have fun listening to, joining in with and playing with sounds so that they can distinguish, isolate and manipulate phonemes within words. Once children can easily do this, the skill of linking the sounds to letters (phonics) becomes much easier for most learners to develop.

We have approximately 44 phonemes in our language, depending on our dialect. When you are saying phonemes, try to keep them as short as possible and make sure you don't add on an extra vowel sound at the end (called a schwa).



Children who have developed good phonological awareness in the early stages are more likely to go on to successfully learn to read and write. Those with gaps in their phonological awareness will benefit from targeted support. Even much older learners who are experiencing difficulties in this area may have gaps. It is therefore always worthwhile to check the phonological awareness skills of **any** learner who is having difficulty. Some assessments are free to download from the Addressing Dyslexia Toolkit.



Aspects of phonological awareness will require repetition and explicit emphasis in order for learners to develop their skills successfully. Games and music can provide very valuable and enjoyable ways of doing just that!

### **The 10 Stages of Phonological Awareness:**

1. Awareness of words
2. Blending syllables to make a word
3. Breaking words into syllables
4. Awareness of rhyme
5. Blending of speech sounds (phonemes)
6. Awareness of where a phoneme is in a word
7. Breaking words into phonemes
8. Deleting phonemes/syllables within words
9. Substituting phonemes within words
10. Transposing phonemes within words

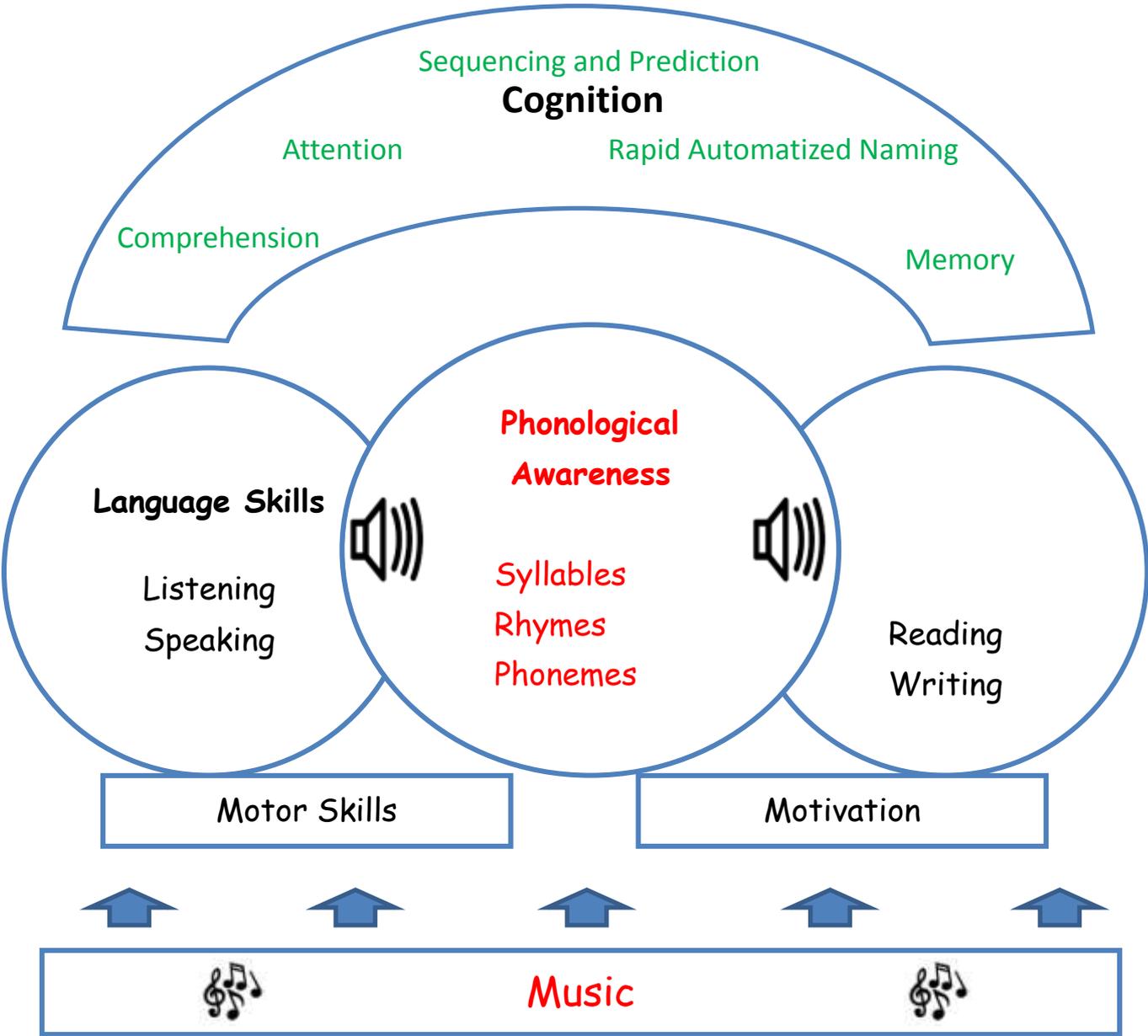
From 'Sound Linkage': Peter Hatcher

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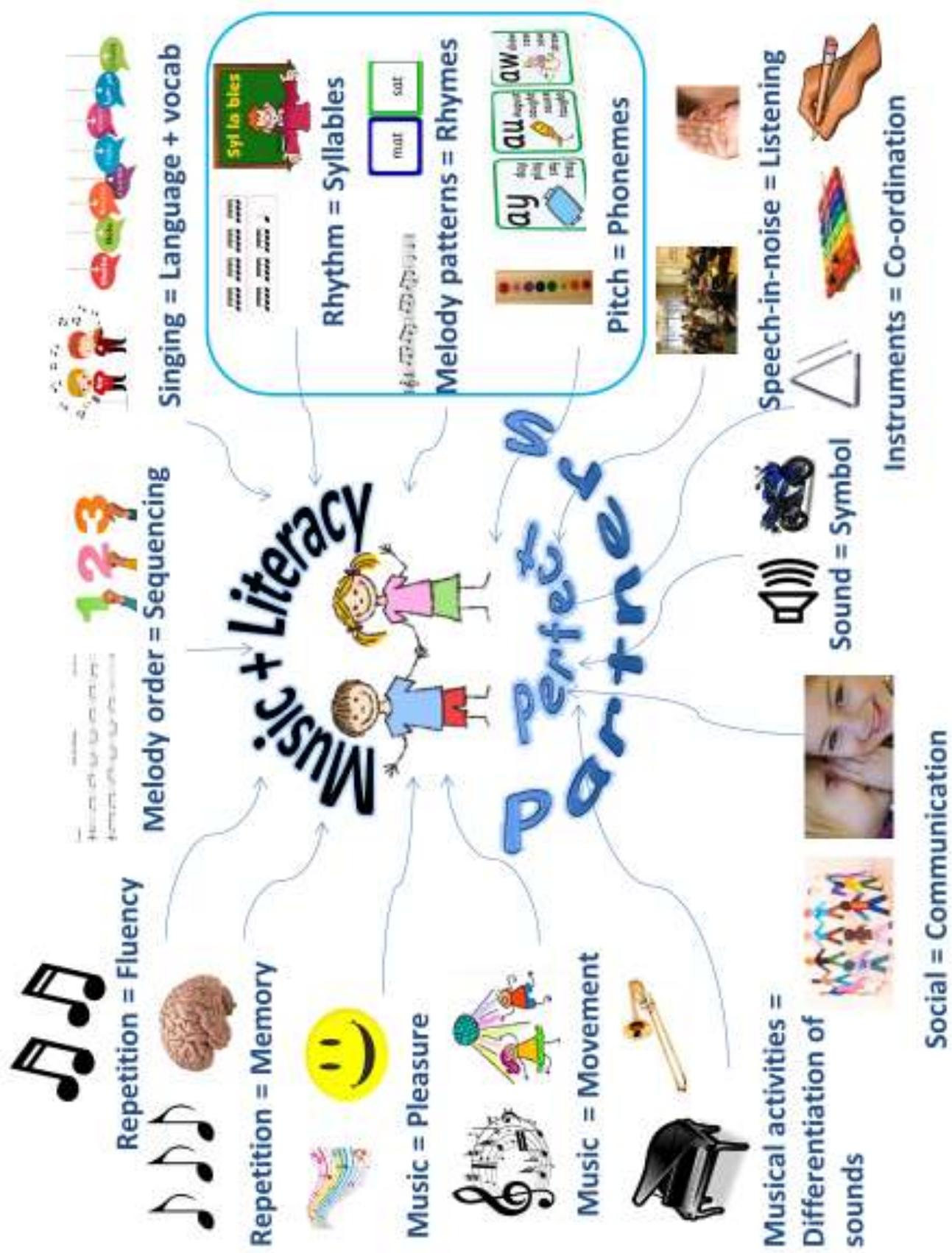
Phonological Awareness and Literacy

Phonological awareness is only part of literacy learning.

**Requirements for Literacy**



Musical activities can help to promote many aspects of literacy learning.



## Why Use Music to Develop Phonological Awareness?

The undertaking of musical activities may confer a plethora of benefits to children. These include:

- Stimulation of the brain (Schlaug et al., 2005)
- Musicians have faster neural responses to music and speech sounds (Strait et al., 2009, 2012, 2014)
- Benefits to speech processing (Patel, 2014)
- Increase in attention (Dewi et al., 2015; Putkinen, et al., 2013)
- Assistance with memory recall (Parbery-Clark et al., 2009)
- Music is motoric (Toyka and Freund, 2007)
- Movement in turn stimulates the brain (Eliot, 2000)
- Enhanced detection of 'speech-in-noise' (Parbery-Clark et al., 2009)
- Assistance with memory recall (Janata, 2009)
- Music can entrain movement to a beat, thereby helping co-ordination (Corriveau and Goswami, 2009; Slater et al., 2013)
- Improving movement to time may improve temporal processing (Goswami, 2013)
- Music is engaging, thereby attention-grabbing (Tierney and Kraus, 2013a)
- Listening to and engaging in musical activities helps to reinforce children's awareness of speech segmentation (François et al., 2013)
- A possible increase in literacy scores in school (Slater et al., 2013)
- Improving auditory skills (Putkinen et al., 2013)
- Increasing ability to detect sound in noise (Slater et al., 2015)
- Promoting imagination (Welch et al., 2011)
- Helping to engender a sense of achievement (Salimpoor et al., 2013)
- Helping to build children's confidence (Ofsted, 2012)
- Enjoyment (Salimpoor et al., 2013)
- Production of chemicals (dopamines) in the brain which induce happy feelings (Salimpoor et al., 2013)
- Creating a positive environment (Fisher, 2001)
- Encouraging social skills (Gerry et al., 2012)
- Inducing a relaxed and therefore suitable learning state (Thoma, 2013)

Tierney and Kraus (2013a) aver that '*one of the reasons musical training can be such a powerful educational tool is that music is inherently rewarding, emotion-inducing and attention grabbing*' (Menon and Levitin, 2005; Patel, 2011 and 2013 in Tierney and Kraus, 2013a)

Music and Dyslexia

<p>Music can bring together many aspects of learning which could help the dyslexic child</p>	
<p>The British Dyslexia Association Identifies Various Areas of Weakness:</p>	<p>Participation in Musical Activities Has Been Shown to Assist Skills in:</p>
<p><b>Language</b> Spoken language - pronunciation Following instructions Forgetful of words Unusual sequencing of letters or words</p>	<p><b>Language</b> Benefits language experience Improves listening skills Promotes attention to sound Assists memory recall. Using syllabic music helps in syllabification of words</p>
<p><b>Brain</b> Work messy General sequencing Concentration</p>	<p><b>Brain</b> Music: stimulates the brain Assists memory retention and recall Improves focus/attention</p>
<p><b>Timing</b> Difficulties with time Organisation</p>	<p><b>Timing</b> Moving in time with music may improve temporal processing</p>
<p><b>Movement</b> Poor motor skills</p>	<p><b>Movement</b> Music helps co-ordination – rhythmic entrainment. Music is motoric – movement stimulates the brain</p>

## Commonalities between Music and Literacy

<b>Music</b>	<b>Areas of Convergence</b>	<b>Emergent Literacy Skills</b>
<p>Musical activities promote auditory awareness and discrimination</p> <p>Musicians good at SiN</p> <p>Singing promotes fluency of speech</p> <p>Songs can help to build vocabulary</p> <p>Prosody in music</p>	<p><b>Language</b></p> <p>Listening</p> <p>Auditory discrimination</p> <p>Speech-in-noise (SiN)</p> <p>Speaking</p> <p>Music and language are innate to humans</p> <p>Prosody</p>	<p>Discrimination of the sounds in words is pivotal to literacy</p> <p>Ability to hear in noise</p> <p>Spoken language is predictive of reading</p> <p>Good vocab required</p> <p>Prosody in language</p>
<p>Rhythm</p> <p>Sound patterns</p> <p>Pitch</p>	<p><b>Phonological Awareness</b></p> <p>Awareness of and discrimination of sounds in large and small grain sizes</p>	<p>Syllabification</p> <p>Onsets and rimes</p> <p>Phonemic awareness</p>
<p>Graphic notation</p> <p>Symbol recognition</p> <p>Supports visual skills</p>	<p><b>Mapping Sounds to Symbols</b></p> <p>Symbols convey meaning</p>	<p>Bibliographic knowledge</p> <p>Recognition of letters and words</p>
<p>Music stimulates the brain</p> <p>Music-based strategies aid comprehension</p> <p>Music training improves attention</p> <p>Music is an effective way to learn sequences</p> <p>Music promotes fluency</p> <p>Music enhances memory retention and recall</p>	<p><b>Cognition</b></p> <p>Comprehension</p> <p>Attention/focus</p> <p>Sequencing and prediction</p> <p>Rapid Automatised Naming</p> <p>Memory</p>	<p>Text needs to be understood</p> <p>The ability to focus on a task affects learning</p> <p>Deficit is predictive of poor reading</p> <p>Predictive of reading</p> <p>Vital to literacy</p>
<p>Music is motoric</p>	<p><b>Movement</b></p> <p>Movement stimulates the brain</p>	<p>Movement supports learning (kinaesthetic)</p>
<p>Music is engaging for young children</p>	<p><b>Motivation</b></p>	<p>Motivation promotes learning</p>
<p>Additional benefits:</p> <p>Music causes the brain to release dopamines - these increase pleasure, motivation brain function, decision-making, plus assist movement and reduce anxiety</p> <p>Repetition (which embeds learning) through music is enjoyable - as opposed to drill</p> <p>Music is a holistic learning medium and provides a means of integrating many disciplines</p>		

## Dyslexia and Music

Research informs us that phonological awareness is of great importance to the journey to literacy competence. Children need to be able to produce speech sounds before they can attempt to commit these sounds to paper. Children who possess the ability to play easily with the sounds in words tend to become good at reading and writing. This involves being able to hold sounds in the mind.

Children with dyslexia generally have difficulties with phonological skills. According to Usha Goswami (2013) this may be due to difficulty with speech rhythm and speech timing. Children with dyslexia have also been found to have difficulties in perceiving musical rhythms. By working alongside other children, children may become entrained ie they will be able to do what those beside them are doing by doing it together. This effect is the same as soldiers marching together – the strong beat and ‘togetherness’ helps everyone to keep in step. ‘Rhythmic entrainment’ refers to the ability to tap to a beat, to keep in time. Poor rhythmic entrainment is associated with developmental dyslexia. Helping children to tap to a beat can therefore be beneficial in helping children to later sound out syllables as it trains the brain to the pulse of music and then of language. It may also help with prosody, the rhythmic patterns of language and stresses on syllables.

Additionally, the many benefits of music, as detailed previously help music to provide a perfect learning medium for children. Difficulties with sequencing, memory, and specifically timing can all be ameliorated through musical engagement.

Overy (2003) suggested that dyslexia-relating timing deficits may underlie the visual and auditory perception problems, motor co-ordination problems and fluency and automatization problems which adversely affect the development of language and literacy skills. Her study in 2002 reported a positive effect of musical activities on the rapid temporal processing skills, phonological skills and spelling skills of dyslexic children. She noted particularly the correlation between children who could spell well and were also proficient at tapping musical rhythms.

Bhide, Power and Goswami (2013) found that a musical intervention was as effective as a software intervention which was based on rhyme and phoneme/grapheme training for struggling readers.

Goswami, (2013) concluded that *‘remediation with music might be very effective for improving phonology in dyslexia’*. She also notes that *‘activities which **explicitly** link musical beat structure to the beat structure of language may help to improve rhythmic entrainment’* (from Bhide et al, 2013) (my emphasis).

## Music and Phonological Awareness – Research Evidence

The ability to identify and differentiate the sounds in words is an important skill for literacy. It has been proposed that it is possible that this skill could be promoted by practise in attending to the sounds in music. The ability to attend to sounds in music has been found to be a skill which has shown transfer effect to literacy. (Anvari, Trainor, et al., 2002; Bolduc, 2009; Peynircioglu, et al., 2002; Dege and Schwazer, 2011). Putkinen, (2015) found that musical activities have a causal relationship with the ability to differentiate sounds in music. Therefore, it would seem possible that the ability to differentiate sounds in music could help children to be able to identify the various sounds within words.

Verney, (2011) found that tempo discrimination was a key factor in the acquisition of phonological skills. This has also been found to be a contributory factor to PA in children with literacy difficulties, especially dyslexia (Goswami, 2013 and Overy, 2003). Bolduc and Montesinos-Gelet, (2005) built on Lamb and Gregory's findings (1993) indicating that children who obtain superior results in pitch processing also obtain higher results in PA and pre-reading tests. The average age of the children was five years and six months.

### **Musical Aptitude and PA**

In a study by Peynircioglu et al., (2002) children (aged four years and nine months to six years and one month) were divided into groups of high or low aptitude. Results from the study showed that children with higher musical aptitude performed better than the ones with low musical aptitude on PA tests. This showed that the ability to manipulate linguistic sounds was related to the awareness of distinct musical sounds.

The term 'musical aptitude' suggests that one may have a predisposition to musical ability. Kraus and Chandrasekaran, (2010) and Strait and Parbery-Clarke, (2012) found that although there may some genetic disposition to musical talent, musical skills can be trained.

### **Music Perception and PA**

In 2011 Lathroum wrote a doctoral dissertation entitled 'The Role of Music Perception in Predicting Phonological Awareness in Five and Six-Year-Old Children'. The study '*was based upon the hypothesis that music perception and phonological awareness appear to have parallel auditory perceptual mechanisms*'. Musical perception, phonological awareness and visual-spatial skills were tested on one hundred and nineteen, five and six-year old children. It was found that '*musical perception made a statistically significant contribution to phonological awareness.*' The results of this study support the use of musical based interventions to promote phonological awareness skills for 5 and 6-year-old children. Lathroum explains music perception as the perception of musical sounds having components such as rhythm, pitch and melody (p15).

### **Music, Rhythm and Syllables**

The ability to syllabify a word and to tap out the rhythm of a song both rely on phonological segmentation. Overy, (2003) found correlation between children who were good at spelling and also at tapping out rhythms. The ability to syllabify is important to spelling. Children who struggle to identify syllables in words may omit parts of a word when writing the word down.

Besson, Chobert, et al., (2011) also found that musician children who had had an average of 4 years of musical training were more sensitive to syllabic duration.

Verney, (2011) suggested that as syllable change is often accompanied by a change in pitch, an awareness of pitch may enhance phonological discrimination. He found that the correlation of singing with phonological skills was less significant than drumming, suggesting that rhythm is more important to phonological discrimination than melody.

Slater, Tierney et al., (2013) also found that the ability to tap to a beat is linked to reading ability and can be strengthened by musical training. They suggested that a year of musical training would lead to an enhancement in ability to maintain a constant tempo when tapping out a beat. In 2013(b) Tierney and Kraus investigated the relationship between auditory input and motor output in tapping a beat. They suggested that listeners must track a rhythm in order to reproduce a beat at the correct time. They proposed that this tracking may share the same processing as language processing. Patel, (2009) also noted the relationship between auditory and motor systems in a parrot which kept a beat to music.

### **Music and Rhyme**

Many children's songs contain lyrics which have rhyming endings. The value of rhymes to literacy is not in question. Maclean in 1987 found that nursery rhymes were strongly related to phonological skills. Using rhymes to teach children about sound patterns in language is an accepted part of an early years curriculum. Adding music to rhymes helps to embed learning further, nursery rhymes are often fun and have accompanying actions which children enjoy, further enhancing their function as a learning tool.

Bostelman, (2008) studied the effects of rhyme and music on the acquisition of early phonological and phonemic awareness skills. Bostelman instructed 16 students in the Alphabet Dance portion of the Phonics Dance programme Dowd, (1999). The results showed an overall improvement in letter naming and initial sound fluency. She concluded '*that a program utilizing rhyme and music would be beneficial to preschool students in acquiring early phonological and phonemic awareness skills*'. (p44)

### **Music and Phonemic Awareness**

Lamb and Gregory, (1993) found a relationship between the discrimination of pitch and phonemic awareness in 4 and 5yr old children. Loui, Kroog, et al., (2011) also confirmed a strong correlation. Anvari, et al., (2002) found that melody and chord discrimination correlated with phonemic awareness and reading, thereby confirming evidence from McMahan's (1979) study but further identifying which specific area of PA correlated with the ability to discriminate chords.

In 2005 Joyce Gromko concluded from her study that music instruction that emphasised the development of aural perception led to significant gains in the development of phonemic awareness. She determined that this was the result of the effectiveness of the near-transfer-hypothesis.

As phonemic awareness is one of the best predictors of how well children learn to read (Ehri, et al., 2001; Hulme, Hatcher, Nation, Brown, Adams and Stuart, 2002; Nation and Hulme 1997) then if music instruction promotes phonemic awareness then music instruction should ultimately help reading skills. However, Foregard, et al., (2008) and Dege and Schwarzer (2011) found that music training did not correlate with phonemic awareness while Rubinson (2010) found that it did.

Participation in musical activities does not automatically impart literacy skills – the activities must be used for a purpose specified by the teacher to target particular outcomes. To teach PA skills, teach PA; music is the perfect medium for this.

## Big Brave Bill

Big Brave Bill – The Hero Who Drinks Yorkshire Tea All the Time – Kate Rusby

<http://www.bigbravebill.com/>

This video contains good examples of a strong beat, repeated rhythm, rhyme and alliteration.

People with dyslexia may struggle with keeping a beat in time with music. Encouraging this skill in an enjoyable way may help. When a person keeps time along with others, the movement of other people helps them to keep to the same tempo.

The rhythms in Big Brave Bill are repeated. Repetition helps information to embed in the brain. Repeating rhythms in music helps to embed the rhythms in words (syllables) when lyrics are sung along to music. Listen especially at the end for the use of repetition for effect 'thinks Yorkshire, loves Yorkshire, drinks Yorkshire tea' along with accompanying visuals.

Listen for the rhyming words in the song:

Clark – park – lark

Flood – mud

Plan – man

Main – chain

Day – way

Eyes – skies

Durnside – seaside – side – cried

Proud – crowd

The song makes use of alliteration – Big, brave Bill from Barnsley; tea all the time; Mrs Dobbins from down the Durnside; warm water.

Additionally, the activity is attention grabbing due to its visuals and when Kate sings the song on stage it is accompanied by Superman actions at the mention of Big Brave Bill!

Childrens songs and rhymes also make use of rhythm, rhyme and alliteration but in order to take advantage of this natural resource these features need to be emphasised for children and their attention drawn to them. Ideally add movement and visuals to further embed learning!

## Phonological Awareness and Music – Overlapping Areas

### **Syllables**

Music, especially for children, is often syllabic. The rhythm in the music will match the syllables in the words of the song. Emphasising these and asking children to tap out syllables in words will help their ability to spell as they will be able to chunk long words into smaller sound segments.

Where recalling a musical tune helps children to remember words to a song this may also help them to identify syllables as the sounds in the music match the chunks of sound in words.

### **Rhymes**

When we remember a tune, this often jogs our memory of the words too. When we can remember a word at the end of a line in a verse, there is often a rhyming word to follow in the next lines. This helps children to match words with rhyming sound patterns.

Words with the same sound may be spelt the same – they have the same pattern at the end:

Found, sound, pound, round  
Table, stable, fable,  
Land, stand, brand, hand

This of course is not always the case but if children learn that words belong to a 'family' this makes it easier for them to remember the spelling and to recognise chunks of sound so that they don't need to sound out every letter in a word when they are reading.

### **Phonemes**

As you can see from Kate Rusby's song, songwriters make good use of alliteration – using words with the same first letter sound – Big, Brave Bill. When children learn songs and rhymes with matching initial sounds this becomes fun and children can be encouraged to think up more words with matching initial sounds.

## Teaching Tips

Musical activities alone are not sufficient to effect literacy learning. Teaching piano does not teach a child to read. The focus must be upon literacy outcomes. Music is a highly effective means through which to deliver literacy learning.

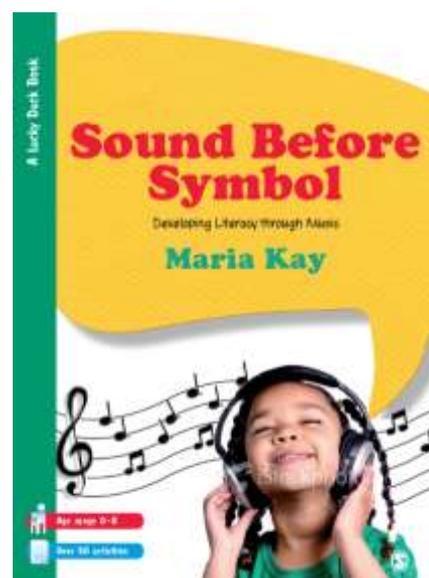
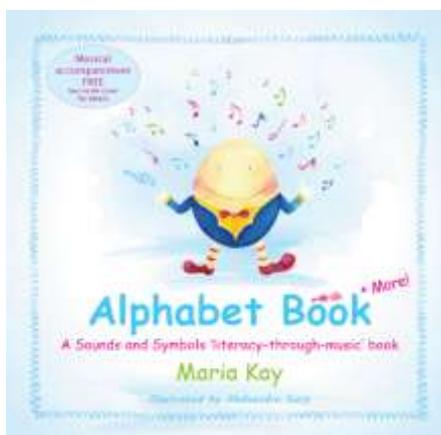
Movement and visuals are also important learning aids. As music is motoric and stimulates the brain, using music with movement is double the stimulation as movement also stimulates the brain! Using visuals adds another dimension to help the learner to retain information. Literacy requires auditory and visual discrimination.

Learning should be:

- Relevant to the needs and likes of the learners
- Engaging – to maintain interest and assist learning by making the activities memorable
- Multi-sensory – a greater number of stimuli gives learners more associations, increasing the chances of information being retained and available for recall in the memory

Remember that music is fun!

Further activities and information  
can be found here:



## Activities

**Table 1** – Read through the instructions. Play out the activity. Sing along to the music. You can access the music on the website link in this booklet – see the next page.

Consider how you may use this activity to promote phonological awareness.

SLEEPING BEAUTY (The actions are given in brackets)

Identify a princess, a wicked fairy and a prince. Give props. Everyone else holds hands in a circle, sings and does actions as appropriate.

There was a princess long ago, long ago, long ago, (Children stand in a circle and clap to the beat) There was a princess long ago, long, long ago.

The princess lived in a big high tower, a bit high tower, a big high tower (raise arms)  
The princess lived in a big high tower, long, long ago.

A wicked fairy cast a spell cast a spell cast a spell (enter the fairy to wave her wand, looking wicked and the princess falls to the floor, asleep – fairy exits to join the circle)  
A wicked fairy cast a spell long, long ago.

The princess slept for a hundred years, a hundred years, a hundred years (clap the syllables for 'hundred') The princess slept for a hundred years, long, long ago.

A great big forest grew around, grew around, grew around (Children 'grow' like twisted brambles and trees until their arms are all intertwined and held aloft)  
A great big forest grew around, long, long ago.

A handsome prince came galloping by, galloping by, galloping by (Prince gallops around the outside of the circle, riding his horse; others clap syllables for 'galloping')  
A handsome prince came galloping by, long, long ago.

He cut the trees down one by one, one by one, one by one (Prince mimes trying to break into the circle, unsuccessfully a few times – then he is allowed in)  
He cut the trees down one by one, long, long ago.

He woke the princess with a kiss, with a kiss, with a kiss (Prince blows a kiss to the princess and she awakes and stands up)  
He woke the princess with a kiss long, long ago.

So everyone was happy then, happy then, happy then (All take partners and dance)  
So everyone was happy then, long, long ago. (Sing 'long, long, ago' slowly as the song ends)

Additional activities – sequence the picture cards, make props, retell the story. Good for sequencing, memory and language. Discuss reality.

You can find the music to this activity and other musical stories on the 'Teach Early Years' website. <http://www.teachearlyyears.com/learning-and-development/view/sing-me-a-story>. The Crocodile Song provides a good rhyming exercise.

This is the basic activity and accompanies the story of Sleeping Beauty (One of Grimm's Fairy Tales).

Discuss the clapping of syllables for the words 'princess', 'hundred' and 'galloping'. When the children are used to singing and clapping together, try being silent and just clapping the syllables in the words. This helps children to internalise the sounds in a word. Discuss the syllables in other words – which may have one, two or three syllables?

This song is not a rhyming one but has strong rhythm and requires that children pay attention to the timing of the song. The repetition at the end of each line helps to emphasise the initial phonemes in the words, take care to enunciate them. Use this song to learn about initial letter sounds. Ask questions such as 'which word begins with the sound 'l'? Choose phonemes which are frequent. Suggest names for the Prince and Princess which are alliterative – Princess Patricia, Pauline, Paige - Prince Paul, Pablo, Patrick.

Music and movement assist memory and will help children to remember activities associated with the song.

**Table 2** – Chanting. Chanting offers a bridge between music and speaking. Chanting is discussed extensively by Fred Cummins on his website dedicated to the subject. Interesting articles also here on Chant Matters - <https://fredcummins.wordpress.com/>

The film ‘The King’s Speech’ offers a good example of how chanting may be used to help speech. There is evidence that children who perform regular playtime hand-clapping games have better handwriting skills than those who do not - <http://www.aabgu.org/media-center/news-releases/ben-gurion-research-handclapping.html> Sulkin’s (2010) supervisor stated that Sulkin’s findings lead to the presumption that "*children who don't participate in such games may be more at risk for developmental learning problems like dyslexia and dyscalculia*".

Activity ideas:

- A In pairs chant and clap the rhyme:
- A sailor went to sea, sea, sea  
To see what he could see, see see  
And all that he could see, see see  
Was the bottom of the deep blue sea, sea sea
- B Make new words eg A small boy went to school. Words at the end of a line need to sound the same; they do not need to be spelt the same.
- C Perform the rhyme while clapping and missing out the word ‘sailor’ – try to keep time.
- D Make up different actions.
- E In a group of 5 or ten – say one syllable each as you recite the rhyme. Does clapping at the same time help to re-enforce the rhythm?
- F In a group recite the rhyme, one syllable each – see if each person can supply a different rhyming word for each line!
- G Think about how important it is to be able to keep time in this activity.
- H If you are feeling adventurous, another useful chant for older children is ‘Miss Mary Mack’.

**Table 3** – Using Music to Help Adults. This song can be used to try out various rhythms in time with the music, to find rhyming words and for memory and comprehension.

#### DAY TRIP TO BANGOR

Didn't we have a lovely time the day we went to Bangor  
A beautiful day, we had lunch on the way and all for under a pound you know  
But on the way back I cuddled with Jack and we opened a bottle of cider  
Singing a few of our favourite songs as the wheels went round

Do you recall the thrill of it all as we walked along the sea grand  
Then on the sand we heard a brass band that played the Diddlely-Bum-Terrara  
Elsie and me had one cup of tea then we took a paddler boat out  
Splashing away as we sat on the bay and the wheels went round

Didn't we have a lovely time the day we went to Bangor  
A beautiful day, we had lunch on the way and all for under a pound you know  
But on the way back I cuddled with Jack and we opened a bottle of cider  
Singing a few of our favourite songs as the wheels went round

Wasn't it nice, eating chocolate ice as we strolled around the fun-fair  
Then we ate eels on big ferris wheels as we sailed around the ground but then  
We had to be quick 'cause Elsie felt sick and we had to find somewhere to take her  
I said to her "lad, what made her feel bad was the wheel going round"

Didn't we have a lovely time the day we went to Bangor  
A beautiful day, we had lunch on the way and all for under a pound you know  
But on the way back I cuddled with Jack and we opened a bottle of cider  
Singing a few of our favourite songs as the wheels went round

Elsie and me, we finished our tea and said goodbye to the seaside  
Got on the bus, Flo said to us, oh isn't it a shame to go  
Wouldn't it be grand to have cash on demand and to live like this for always  
Oh it makes me feel ill, when I think of the mill and the wheels going round

Didn't we have a lovely time the day we went to Bangor  
A beautiful day, we had lunch on the way and all for under a pound you know  
But on the way back I cuddled with Jack and we opened a bottle of cider  
Singing a few of our favourite songs as the wheels went round

On the next page is a worksheet I prepared for some adult learners. In pairs discuss how you might use the song to promote phonological awareness for your own learners. Make a worksheet.

## Day Trip to Bangor

### Questions to identify rhymes

All answers must rhyme with the words emboldened.

- 1 What did the day trippers hear on the **sand**?
- 2 Elsie and **me** had a cup of \_\_\_\_\_?
- 3 Who was cuddled on the way **back**?
- 4 What was **nice** to eat?
- 5 Why did they have to be **quick**?

Use an exercise like this to match spelling patterns and think of alternative spelling to words with the same sound endings.

How many different rhythms can you make to accompany the song?

Can you perform the different rhythms together?

Discuss how words may be changed through pronunciation to fit the music – ‘*wouldn’t*’ into one syllable (wunt), also, ‘*cause*’ – shortened to one syllable from ‘*because*’, whilst ‘*paddler*’ is lengthened to three (padd/l/er).

### Comprehension Questions:

- 1 How many people were on the trip?
- 2 What were their names?
- 3 What mode of transport did they use to get to Bangor?
- 4 Where is Bangor?
- 5 Name 3 activities the day trippers undertook in Bangor.
- 6 Why did Elsie not feel well?
- 7 How did the group entertain themselves on the way home?

The song could also be used to initiate writing about a holiday or trip or to investigate locations of well-known place names.

#### Table 4 – The Grand Old Duke of York

This popular children's song is often used in early years settings. Think about how it is used. It is very difficult for children to play a drum, using two beaters and march and sing in time to the song. Consider how you might build up to this competence. Try it out yourselves. Can you beat two sticks and march and sing in time? Use the claves provided.

Listen to the music – wait for the introduction.

The music plays for 3 verses

*Sing 3 verses. The second time I tell the children that the men put on their pink fluffy slippers and tiptoe quietly up the hill – so sing quietly and tiptoe; on the third verse I tell them the soldiers put on their heavy marching boots and stomp their way up the hill – stamping and singing loudly. Play instruments up in the air for UP and down near floor for DOWN.*

The Grand Old Duke of York he had ten thousand men  
 He marched them up to the top of the hill and he marched them down again  
 And when they were up they were up and when they were down they were  
 down  
 And when they were only half way up they were neither up nor down

Without marching – tap the beat and vary rhythms. Is marching on the spot easier than marching along?

Devise other activities – for example different actions with the claves, crossing the midline or tapping sticks in pairs. How might these vary with children of differing ages or even adults (think of the marching bands at Edinburgh Tattoo).

For another rhythm and timing activity sing 'Pumpkin Pumpkin' by A J Jenkins – make up actions. You will be amazed how easily children remember this song; the syllables match the notes in the music helping children to note where the syllables are. You could clap the syllables of other artefacts or items related to Halloween.

<https://www.youtube.com/watch?v=1Mph3hygIFU>

Enunciating the syllables in words assists pronunciation eg 'gallery' – gal-ler-y.

## Table 5 – Rhyme Time

It's nearly Halloween – Listen to '5 Little Pumpkins'.

<https://www.youtube.com/watch?v=cm1qvX1ygOo>

If children were learning this song I would use the cloze technique by missing out the second of a matching word for children to replace. For example, 'Five little pumpkins sitting on a gate; one said 'my it's getting xxxx'.

Also 'Too Spooky for Me' by A J Jenkins -

<https://www.youtube.com/watch?v=7gZy-vQ0RnQ>

Mr Jenkins has attempted to match as many rhyming words as possible in this Halloween song but has not always been successful. Look for where words rhyme and where they do not. Think of other words to match the rhyming patterns. With children I would give them pictures or ask them to draw pictures and then find words to rhyme with the one in the picture. For example, bat, rat, cat.

There are many nursery rhymes which can be used to help children to recognise rhyming sounds. For example, take the Miss Polly rhyme. Ask children what other words **could** rhyme with Polly. Broolly, dolly, folly, golly, holly, jolly, collie, lolly, Molly, nolly, roly, solly, tolly, trolley, volley, wolly, zolly. Which words are 'real' words? Which ones are names? Think about how children might generate the initial sounds in their heads. How do you do it? Use the letters in their names as a starting point or point to letters around the room.

Consider the following rhyming songs and how you might use them to help children to identify, match and generate rhyming words.

Humpty Dumpty  
Miss Polly Had a Dolly  
1 2 3 4 5 Once I Caught a Fish Alive  
Hey Diddle Diddle

Raffi provides a rich source of songs which can be used to promote rhyming skills. Eg Down by the Bay - <https://www.youtube.com/watch?v=-CSxGHve60E>

It also has a strong beat to clap along to. How easy is it to sing and keep clapping? Make up some more rhyming questions!

**Table 6** – Alliteration – use of repeated consonant sounds in words close together in a sentence or phrase

Some children’s rhymes make use of alliteration:

Five fat peas in a pea pod pressed  
 One grew, two grew and so did all the rest  
 They grew and they grew till they could not stop  
 When all of a sudden, the pod went ‘POP!’

Pease pudding hot, pease pudding cold  
 Pease pudding in the pot, nine days old

Eeny, meeny, miney, mo, catch a baby by the toe  
 If he screams let him go, eeny, meeny, miney, mo

Mouse, mouse in your house, would you like some lunch?  
 Here’s a piece of perfect cheese, mmmm... munch, munch, munch

Encouraging children to repeat initial sounds as an enjoyable activity helps their speech development and awareness of matching sounds.

Make up your own alliterative rhyme. Here’s a start if you are stuck –

Five fat flies flew to the fair.....

### Tongue Twisters

Tongue twisters are also alliterative rhymes. Use them to promote speech and familiarity with the matching of initial letter sounds. Some are very short and easy to remember, for example:

Sister Suzie sews socks for soldiers

Round the ragged rocks, the ragged rascal ran

She sells seashells on the sea shore.

Some rhymes are also tongue twisters, for example:

Peter Piper picked a peck of pickled pepper,  
If Peter Piper picked a peck of pickled pepper,  
Where's the peck of pickled pepper, Peter Piper picked?

A certain young fellow named Beebee  
Wished to marry a lady named Phoebe  
"But," he said, "I must see  
What the minister's fee be  
Before Phoebe be Phoebe Beebee."

A tutor who tooted the flute  
Tried to tutor two tooters to toot  
Said the two to the tutor  
"Is it tougher to toot  
Or to tutor two tooters to toot?"

Try to learn any of these or make up your own! Which sounds are more difficult than others to say? Does using alliteration make them easy to remember?

Alliteration is used effectively in stories too. For example, in the Billy **Goats Gruff** story – the goats '**trip trapped**' over the **rickety, rickety** bridge or '**Fee, Fi, Fo, Fum**' in Jack and the Beanstalk. Point these out to children as you come across them.

Another activity is to think up an alliterative name for yourself – I'm Mad Maria!

Raffi's audience has great fun as he plays with the vowel sounds in Apples and Bananas - <https://www.youtube.com/watch?v=oacQL7UQtlk>

Scottish Government, Deacon, S. (2012) reported studies which found that musical mnemonics helped memory recall. The use of musical jingles in TV advertising (Beanz Meanz Heinz, for example, from 1967!) ensures memory retention.

<http://genius.com/The-who-heinz-baked-beans-lyrics>

Can you think of other musical jingles? Examples might include some TV adverts and Big Brave Bill!

Notes:



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