

2. Hot Cross Buns:

Hot cross buns, hot cross buns, one a pen-ny two a pen-ny, hot cross buns!

5
Givethem to yourdaugh - ters, givethem to yoursons! One a pen-ny two a pen-ny, hot cross buns!

A. Music Theory:

- **Symbol:** clef: the treble clef is also called the G clef because it curls around the G line of the stave / staff. It is used by higher sounding instruments or voices such as the oboe or the soprano / treble voice.
 - [page 44 - clef and 'learn more' button](#)
 - [page 43 - how pitch works - there are only 7 letters used for the note names in music and they go forward A to G when the pitch is rising, and backwards G to A when the pitch is falling. Get the younger student to listen to rising and falling phrases and identify them.](#)
 - [page 45 - mnemonics - get them to practise saying the words in the right order when prompted by the lowest \(first\) word of the phrase and then say if the phrase refers to the lines or the spaces of the stave / staff.](#)
 - [page 48 - quiz](#)
- **Symbol:** double bar line: one thicker vertical line following one thinner line tells us that the piece has finished - like 'THE END' written at the end of a story.
 - [page 35 - 'learn more' button](#)
- **Key:** the key signature consists of 1 flat: the song is written here in F Major.
 - [page 58 - understanding accidentals](#)
 - [page 60 & 61 - finding B flat on the keyboard](#)
 - [page 63 - quiz](#)
 - [page 102 - scales interactive for visual and sound](#)
 - [pages 88 to 94 - understanding of the Major key structure going back to...](#)
 - [pages 57 & 73 - semitones and tones, then...](#)
 - [page 78 - scale, then...](#)
 - [page 93 - the order of tones and semitones in a Major scale](#)
 - [page 103 - quiz questions](#)

'B' is always the first note to be flattened in a 'flat' key signature sequence, key signatures always have their accidentals appearing in the same order.

- [page 97 - key signatures an introduction](#)

- **Key (continued):** Key signatures will have either sharps or flats - never a mixture of the two.

- [page 98 - key signature table up to 6 sharps and 6 flats](#)

Extra snippet of information: F Major is the only Major key that uses flats that does not have the word 'flat' in the title of the key.

- [pages 107 to 108 - the 'line' then the 'circle' of 5ths are together a good subject for the more advanced student](#)

- **Notation:** three different types of note are used - the crotchet / quarter note (1 count), the minim / half note (2 counts), and the quaver / eighth note (1/2 a count).

Use maths games - how many quavers / eighth notes can you get into a minim / half note, a minim / half note plus a crotchet / quarter note, etc. Look at the difference between writing a single quaver / eighth note and beamed quavers / eighth notes - why would we do this - it makes the music easier to read, understand and translate into sound.

- [page 31 - anatomy of a note - especially the difference between writing a single quaver / eighth note and a beamed group of quavers / eighth notes \(bar 3\)](#)
- [page 32 - the note symbols and duration](#)
- [page 34 - chart of how the note lengths relate to each other](#)
- [page 35 - visuals and sound files of how the notes relate to each other \(relative duration - use the idea in the 'hint' button to follow the notes in the lines of music with a finger as they play\) and the introduction of semiquavers / 16th notes into a rhythm - more examples here of beaming](#)
- [page 42 - notation quiz](#)

- **Stem direction:** in this piece there is a mixture of up-stems and down-stems. Discussion on the middle line rule and how to decide which way the stems will go when the notes are beamed together.

- [page 46 - middle line rule](#)
- [page 46 - advanced level 'learn more' button regarding SATB stem rules](#)
- [page 47 - middle line rule for beaming, and a fun 'learn more' button](#)
- [page 71 - quiz](#)

- **Time signature:** the piece is in 4/4 time which indicates that the totaled length of the notes and / or rests in each bar will add up to the equivalent of 4 crotchets / quarter notes. Suggestion - write the duration of each note under it and add them up to see how each bar equals the duration of 4 crotchets / quarter notes.

- [page 32 - notation - which single note has the same value as 4 crotchets / quarter notes?](#)
- [page 188 - anatomy of a time signature](#)
- [page 192 - quiz](#)
- [page 197 - when the upper number is 4 the time is described as Simple](#)
- [page 197 - when the upper number is a 4 the time is called quadruple \(memory aid: a 'quad' bike has 4 wheels\).](#)
- [page 201 - quiz](#)

B. Compositional techniques:

- **The first phrase:** is short and to the point, and comes 3 times in the first 4 bars. It is designed to catch our attention - a higher note, a lower note and the key note (5, 5, 1). The interval does not distract the listener from the message - it is a plain and simple octave.

Discussion on degrees of the scale (5, 5, 1) and also the technical names of dominant and tonic and why these are good notes to use here. The tonic and dominant notes are very important in establishing the key of a piece of music.

- [page 80 - degrees of the scale](#)
- [page 81 - quiz](#)
- [pages 100 to 101 - technical names for the degrees](#)
- [page 103 - quiz](#)

The octave leap accents the word 'hot' because it is placed on the higher note, and also on the first beat of the bar.

- [page 139 - octave intervals](#)
- [page 172 - the importance of the first beat of the bar](#)
- [page 175 - quiz - second question leading into a different discussion on being 'in time' or 'out of time' \(page 173 - 174\)](#)

The second word will be lighter in dynamic and stress because it is lower and on the lesser stressed second beat of a 4 beat bar.

The most important word - 'buns' arrives on the tonic, which gives a (suggested) harmonically firm and steady feel to the statement. It is also a longer note, which creates an accent.

- [page 215 - for additional ways to accent a note](#)

The first phrase comes 3 times in the first 4 bars - this is yet another way of pressing the point home.

- **Bar 3:** the use of quavers / eighth notes could indicate that the buns are being sold quickly, they pull the listener along and tempt and entice the buyer to hurry up and buy.
 - [page 33 - notation](#)
 - [page 42 - quiz](#)
 - [page 34 - diagram showing note lengths in relation to each other](#)
 - [page 71 - quiz](#)
- There are no rests in this song and the tempo is normally taken as strict.
 - [page 173-174 being in time / out of time](#)
 - [page 176 - tempo](#)

C. Musicianship:

- Look at the notes and say the letter names out of time.
- Clap the rhythm of the piece - you may like to think of the rhythm as being the 'word rhythm'.
- Say the word rhythm and clap each beat, just the first beat of the bar, the first and third, just the second etc - lots of different combinations to try.
- Do the above clapping whilst singing the song.
- When confident with both pitch letter names and rhythm, choose a slow tempo and say the letter names in the correct rhythm.
- Play the rhythm on a monotone or sing the words on a monotone.
- Sing the song whilst repeatedly clapping the rhythm of the phrase 'Hot cross buns' all the way through.
- Teacher sings or plays the 'Hot cross buns' ground for the whole piece (with the exception of bar 6 where they could sing or play the dominant for the whole bar) whilst the student sings the tune - this could bring about a discussion of why the 'ground' does not work in bar 6.
- The above could be done with the teacher still doing the ground in bar 6 to see if the student can sing the discord between the tonic and the supertonic.
- Sing just the first beat (syllable) of each bar whilst clapping the beat, do the same whilst clapping the rhythm. The more advanced student could try doing this on the first and third beats, the second etc, etc.
- The student could play just the first beat of each bar and wait out (counting in their head) the remainder of each bar.
- The teacher and student could sing alternating words. This could be done playing also.
- Sing or play the song in a round, this could be done at one bar or two bars distance.
- For an advanced piano student they could play the 'Hot cross buns' phrase on a monotone tonic whilst playing the tune in the Right hand. They could also play the monotone in the Left hand and sing the tune above.
- Sing or play the piece with changing dynamics, articulation, tempi or even a different pitch or rhythm somewhere, and ask the student to listen and identify the change.

D. General musical knowledge:

Instruments and voices that would use the treble / G clef:

a) **Oboe:** find a picture of an oboe

- Which orchestral family does it come from: woodwind
- Where does it sit in the orchestral family:
Flute (S) Oboe (A) Clarinet (T) Bassoon (B)
- What is the range: middle B flat to G 3 octaves and a major 3rd above
- What sort of reed does it use: double reed
- Why might the orchestra tune to the oboe: it has a strong and steady sound that can be heard above the other instruments and also it is the least likely to have its tuning affected by the weather.
- and which pitch does it tune to: A above Middle C (440 hertz)
- Which other instrument has a double reed: bassoon
- Which oboe plays a 5th lower: cor anglais (lowest note E below middle C)
- Find recordings to listen to and compare the sound: for example
 - Handel: Oboe Concerto No. 3 in G minor
 - Mozart: Adagio for Cor Anglais and Strings K580a

b) **Treble voice:**

- Who has a treble voice: 'treble' is one way of describing the voice of a boy, before it changes and goes lower
- What sort of music might we most often hear sung by a treble voice: mostly church music which we might also call 'sacred' or 'liturgical': for example
 - 'Hear My Prayer' by Mendelssohn (contains 'O for the wings of a dove')
 - 'Magnificat in G' by Stanford (a choral work with an extensive 'treble' solo)
- What is the full range of a treble voice - normally somewhere around Middle C to the C two octaves above, but not everyone has access to all of these notes
- This could lead onto a discussion of the other voice types: with perhaps some listening to one of each type.
 - Soprano
 - Mezzo soprano
 - Alto (contralto)
 - Tenor
 - Baritone
 - Bass

The repertoire does not have to be classical - depending on the age or interest of the student you could use jazz or popular songs - it is best to decide on any repertoire choices in advance so that you are engaging with suitable lyrics and also, if watching them on video, that the imagery is appropriate.