

making MUSIC count

practical ideas for music making in the classroom



A partnership between sound festival and Aberdeenshire Council

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Gordon Fraser
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Introduction

The intention of this Toolkit is to provide the non music specialist primary teacher with a resource that will help incorporate regular musical activity into the classroom.

Whether you are developing a public presentation or wanting to illustrate a particular topic, it is our intention that these activities are manageable and practical. For all of us, working with music stimulates the imagination, develops spatial thinking and helps us express thoughts, emotions and concepts.

Increasing everyone's confidence with percussion instruments is a particular area of focus.

Throughout the Toolkit we set out ideas and teaching methods for music workshops. Clearly, there are many different ways to incorporate music into the classroom in a positive setting, and other practitioners will have alternative ideas and strategies. But, encouraged by some of these possibilities, we hope that they present you with a 'musical key' to unlock the potential of a music project of your own, with a higher degree of confidence and more options than before. Use what you like and what you feel is most relevant to your own needs without restriction. Copy and reshape our ideas if you wish, or use them merely as a starting point.

Whilst it is our primary intention to offer musical ideas and activities, it is worth mentioning that as the two pilot projects (see Appendix) neared completion, the qualities we were having to draw upon most were our fledgling directorial skills combined with an overall imaginative vision for each presentation. Our hope is that by adopting some of our musical ideas and techniques, you will empower children to express themselves as independently and imaginatively as possible, thereby allowing more freedom to focus on the bigger picture of direction and presentation.

In primary schools across Scotland there are currently many examples of presentations taking place where the children are well-drilled, speak confidently and articulately, and often engage enthusiastically with the Expressive Arts. Combining your existing skills in direction and organisation with some of the musical ideas contained in this Toolkit should allow the discovery of music to enter your classroom in an inspiring and enjoyable way.

Kenneth Dempster

Joanna Nicholson

Why is the Toolkit here?

Integrating music and music-making into your teaching can:

- illustrate a topic more effectively and memorably
- contribute to a clearer understanding of narrative
- clarify and deepen emotional response
- help pupils create a shared or personal mind-space for the development of expressive and imaginative thought

In addition, the process of creating, rehearsing and performing music allows the pupils an opportunity to create partnerships within the class as well as collaborations with visiting arts practitioners. These specialist contributions from professionals can help to enlighten the children with enterprising ideas, at the same time giving them an insight into the world of employment.

Curriculum for Excellence alignment

These worksheets will help you and your pupils:

- deliver the Learning Outcomes for Music in the P5-7 stage (Second level)
- sing and play music using performance directions
- use voice/musical instruments to experiment with sounds, pitch, melody, rhythm, timbre and dynamics
- express and communicate ideas, thoughts and feelings through musical activities
- listen to music and respond by discussing your own thoughts and feelings – accept constructive comment on your own and others' work

The CfE guidelines suggest that these should be achievable for each pupil towards the end of their primary school education (but earlier/later for some).

The key Learning Experiences:

- active involvement in creative activities and performances
- tasks or performance opportunities which require a creative response
- opportunities to perform or present to an audience
- partnerships with professional performers/artists and other creative adults
- raising awareness of contemporary culture and connecting with young people's experiences
- appropriate, effective use of technology

Building on the principles of Assessment is for Learning:

- both collaborative and independent learning
- establishing links within the expressive arts subjects and wider curriculum
- opportunities to analyse, explore and reflect

WORKSHEETS

By completing these 8 worksheets, you and your class will develop the skills to devise a musical presentation, suitable for public performance.

Each worksheet might be completed in a session of about 45 minutes - but you may well want to spend longer developing and extending the activities, and should feel free to do so.


Resources you will need:

- at least one musical instrument for every pupil. The worksheets suggest using percussion instruments, any band or orchestral instrument a pupil might be learning, and homemade instruments.
- the following music tracks, which can be downloaded from i-Tunes:
 - 1) **Whale Songs**
 - 2) **Lost Bells, Night of the Electric Insects, Sounds of Bones and Flutes** - all from "Black Angels" by George Crumb
 - 3) **Ionisation** - by Edgard Varese
 - 4) **Ostinato pianissimo** - by Henry Cowell

Worksheet 1: First steps: Listening & Imaging

Learning Intentions	Success Criteria
Focussed listening with eyes closed	I am able to describe a sound (perceptively and imaginatively) without knowing what made it
Use the voice to mimic sounds	I can copy a sound with my voice
Make up a rhythmic chant	I can say a short phrase in time to a beat

Vocabulary
dynamics - volume (loud, soft, getting louder, getting softer)

Resources	Tips
<p>Ocean drum</p> 	<ul style="list-style-type: none"> • If you don't have one, you can easily make one using dried peas in a large round tin or tub, such as a sweet tin. • Website containing playing techniques for the ocean drum, also information about other percussion instruments and how to play them: http://artdrum.com/OCEAN_DRUM_PLAYING_TIPS.HTM
Triangle and two different beaters - one thin metal, one thick wooden	You can improvise beaters with a teaspoon and a wooden spoon or a pencil
Downloaded Track 1 (Whale Song)	

CfE Health & Wellbeing	CfE Listening & Talking (Literacy)	CfE Expressive Arts – Principles and practice
<ul style="list-style-type: none"> • expressing feelings and developing the ability to talk about them • developing thought/opinion through listening/imaging 	<ul style="list-style-type: none"> • sharing information, experiences and opinions • contributing to discussion and explaining their thinking • learning collaboratively 	<ul style="list-style-type: none"> • recognising/representing feelings and emotions (their own and others)

Activities

Encourage the children to close their eyes, listen and engage their imagination. (Do not show them the instruments):

Play an ocean drum and ask them to describe the sound:

- what does it sound like? (Wind; sea; etc. ?)
- is the 'wind' a strong gale or a gentle breeze; is the 'sea' calm or stormy; etc.?

Strike a triangle using two different beaters (i. Thin Metal ii. Thick Wood) and ask them:

- to identify which is which
- to discuss what makes the sounds different
- whether (in their imagination) the 'chiming bell' is close or far away

Play downloaded track 1 - whale song - without letting them know what it is and ask them to:

- describe the sounds (e.g. happy or sad; beautiful or ugly; etc.)
- discuss what could have produced these sounds
- listen carefully to the dynamics and mood (emotion) of each whale-song and try to copy with voice – look out for close-listening

Ask the children to make up one or more short, rhythmic chants based on an iambic (short- long) pattern - da Dum, da Dum, da Dum, da Dum - e.g.

- a happy chant to words: 'he-llo, good-bye, he-llo, good-bye'
- a threatening chant to words: 'I'm going to catch a whale'
- a phrase relevant to a project the class is working on
- ask them to march while saying their chant (tip: their feet will be keeping the beat while the words are the rhythm on top. Be vigorous!)

Rhythm and Language

– rhythmic chanting can help the delivery and emphasis of words and phrases. This is helpful for children whose first language is not English or who may be having verbal-fluency issues. When everyone shares the same spoken rhythm at the same pulse it can encourage a similar linguistic tone/ inflection across a group of children.

Worksheet 2: Experimenting with making sounds on percussion

Learning Intentions	Success Criteria
Using drums to <ul style="list-style-type: none"> • play rhythmically • reproduce sounds from the environment 	I can accompany a rhythmic chant. The sounds I replicate are identifiable
Experimenting with expressing moods and recreating sounds from the outside world using percussion instruments	I am uninhibited and try to be expressive with the instruments

Resources	Tips
Drums of any size - enough for one each	If you don't have enough for everyone, what can you use as a substitute? Try empty plastic or metal containers, such as margarine or coffee tubs - experiment with and without lids
Other percussion instruments, any type - enough for one each	Add rice to make your tub a shaker. Tap pencils or pens together. Move zippers up and down, open and close velcro, drum your fingers on the desk. What else around you can you use?
	Wait until you have given out the instruments before handing out beaters - this can help keep noise levels manageable
Music tracks Lost Bells, Night of the Electric Insects, Sounds of Bones and Flutes - all from "Black Angels" by George Crumb	

CfE Health & Wellbeing	CfE Listening & Talking (Literacy)	CfE Expressive Arts – Principles and practice
<ul style="list-style-type: none"> • developing thought/opinion through listening/imaging 	<ul style="list-style-type: none"> • sharing information, experiences and opinions • explaining processes and ideas • expressing their emotions, their thinking and their learning • learning collaboratively • language/verbal fluency 	<ul style="list-style-type: none"> • being creative and expressing themselves in different ways

Activities

Revisit your chant(s) from last session. Add drums - use hands only, no beaters.

Using only drums (still hands only, no beaters), encourage the children to reproduce the sight/sound of:

- a honeycomb in a busy beehive
- the impressive rock-formations on Staffa
- the gradual opening of a flower
- your own ideas

Do not give instructions on how to play, if possible - there should be no set rules. Describe what happened each time.

Using percussion of their choice (use beaters as required), ask the children to play:

- fast and loud to express excitement
- slow and loud to reflect anger
- fast and quiet to imitate an anthill at work
- slow and quiet to express a glowing sunset

Make objective observations about what you see/hear/experience. Ask the children to note how the different combinations of fast/slow/loud/soft affect the mood.

Encourage the children to improvise using a variety of percussion instruments to represent the following sounds:

- waves (is it a lake or the sea? stormy or calm weather?)
- church bells (how far away? how many? what message?)
- buzzing of insect wings (static or travelling? many or few?)
- if you like, try combining the above

Now ask them to change the sound (on the same instrument) by:

- using the reverse end of the beater
- using a different beater
- substituting beater for hand, or vice versa

Describe how the sound changes.

Round off the session by playing the music tracks by George Crumb. Discuss.

The children should use the percussion instruments in any way they choose without fear of "getting it wrong". Do not worry about correct technique, that is not the aim of this exercise.

Worksheet 3: Planning and experimenting

Learning Intentions	Success Criteria
Following directions when playing	I can play in a way asked for by others
Planning what kind of musical performance the children want to present	I can explore possibilities and arrive at reasoned decisions
Experimenting with the instruments	I am becoming familiar with my instrument(s) and can produce a variety of sounds

Vocabulary
tuned percussion - percussion instruments that produce specific pitches or notes i.e. a tune. Examples of tuned instruments (non-percussion) include guitar, violin, clarinet. Examples of tuned percussion instruments include xylophone, piano, tubular bells
non-tuned percussion - percussion instruments that do not produce a specific pitch. E.g. drums, scrapers, cymbals, shakers

Resources	Tips
Drums and percussion instruments as before	
Metallic tuned percussion - e.g. glockenspiels/ chime bars	If you don't have these instruments, use the drums and percussion you do have and choose the sounds in square brackets.
Music tracks Ionisation - by Edgard Varese and Ostinato pianissimo - by Henry Cowell	

CfE Health & Wellbeing	CfE Listening & Talking (Literacy)	CfE Expressive Arts – Principles and practice	CfE Management & planning (Numeracy)
<ul style="list-style-type: none"> expressing their views and ideas developing thought/opinion through listening/ imaging 	<ul style="list-style-type: none"> contributing to discussion and explaining their thinking sharing information, experiences and opinions learning collaboratively 	<ul style="list-style-type: none"> expressing themselves and thinking innovatively being creative and express themselves in different ways 	<ul style="list-style-type: none"> structured planning using/managing time effectively towards performance preparation

Activities

Ask the children to play single, isolated and sustained sounds on glockenspiel or chime bars [drums and percussion] to represent the sound of:

- the school bell [giant footsteps]
- droplets of melting water from an icicle splashing on a frozen lake [acorns falling off an oak tree]
- dazzling sunlight reflected off a window [a glacier “calving” an iceberg]

With a beater in each hand, play rapid strikes on a single note to copy the sound of:

- ground trembling beneath our feet - an earthquake beginning
- humming of a bee (*Tip - Before using instruments, try using the voice to imitate a bee humming or a shivery feeling and then combine the two*)
- shivery goose-bumps and chattering teeth on a cold winter’s day

Encourage the children to play a pattern to evoke:

- a drummer motivating his troops towards battle
- an approaching thunderstorm
- the rhythmic operation of a factory machine

Now it’s time to make up your own piece of music.

As a group, discuss and agree what do we want our music to be about, to express?

Suggestions: a journey - perhaps by train, space ship, submarine ... a party....running a race ...a storm ... baking a cake...

- what is the mood?
- how will we show that mood, or moods? e.g. what speed will we start - will it stay the same, or get faster/slower? How loud will it be, and will that stay the same or change? Which instruments play and when?

This will give an order/structure to the music - make a note of the different sections. E.g. say you chose a sunrise, the sections could be: 1. darkness 2. light emerging 3. birds singing and animals waking up. (Three sections will be enough.)

Think back over all the playing techniques you have tried - talk about which instruments to choose, how best to play each instrument – e.g. hand or beater; strike or scrape; etc.

Think about:

- Rhythm** Try to choose short, repeated rhythmic motives containing two or three notes. Longer rhythms can be developed at a later stage, if necessary.
- Dynamics** There are four different dynamics we can use – quiet; getting louder; loud; getting quieter. This is simple for everyone and should result in a clearly defined performance.
- Playing style** This is open to trial and error – let children experiment. There are three principal styles: i) the single-strike ii) many rapid strikes – sometimes called tremolo (trembling) iii) motives or patterns (see i above)

Have a go at playing your music.

When you talk about it afterwards, first be objective and discuss simply what you heard, what happened. Then move on to whether or not you liked it.

Further activity - listen to and discuss Ionisation by Edgard Varese and Ostinato pianissimo by Henry Cowell.

It can be very interesting to record your music, then listen back to it. Often, we find the overall piece does not sound at all the way we perceived it while we were playing. Why might that be?

Worksheet 4: Introducing other instruments and body percussion

Learning Intentions	Success Criteria
Listening and copying	I can play back a sound or phrase I have just heard
Thinking of and incorporating other (different) sound possibilities	I can think of and demonstrate ways to use my body to make sounds If I am learning a musical instrument, I can contribute imaginative sounds with it I can suggest ways for others to contribute on their instrument
Expressing beat or pulse by moving the body	I can move in time to music
Following direction when playing	I can play in time with the conductor (director)
Directing an ensemble without talking	I can show the group when to play, using gesture only

Vocabulary
tempo - speed
crescendo - getting gradually louder
diminuendo - getting gradually softer
body percussion - sounds made using only the body, such as clapping, foot stamping, thigh slapping, lip smacking, audible breathing etc

Resources	Tips
Percussion as before.	
Any instruments the children might be learning, such as guitar, violin, flute, recorder etc. should be incorporated into the workshops to give variety to the sounds/possibilities. Think of other ways you can create instruments to add new sounds to the mix. Try using two stones, or a bucket of water, or a comb and paper, or dry leaves in a plastic bag, or	Optional activity: as an aid to structuring and remembering your music, it can be fun to notate your own graphic scores. The following website gives a good introduction to this and there are several simple, graded examples of graphic scores that you can print off and try out: http://www.mtrs.co.uk/graphic.htm

CfE Health & Wellbeing	CfE Listening & Talking (Literacy)	CfE Expressive Arts – Principles and practice	CfE Management & planning (Numeracy)
<ul style="list-style-type: none"> physical activity linking rhythmic clapping/ stamping etc. to self-expression 	<ul style="list-style-type: none"> explaining processes and ideas learning collaboratively contributing to discussion and explaining their thinking 	<ul style="list-style-type: none"> developing their creativity, working cooperatively and communicating with others 	<ul style="list-style-type: none"> use of numerical patterns

Activities

Form the children into two groups, by instruments that share something in common. Try one of these suggestions, or use your own.

Group 1	Group 2
wooden instruments	metal instruments
tuned instruments (instruments that can play a specified pitch, or note)	non-tuned instruments (such as drums, scrapers, shakers)
instruments played by striking with a beater	instruments that you play in any way other than with a beater
instruments we have made	instruments from the class collection

Pitch

Group 1 children agree to play a single pitched note (E, G, D & B are good choices). Then at a given signal, **Group 2 children** have to locate and play the same pitch (or length/style of note).

The children may have to work out a technique to achieve the sounds on their instrument - give them time to do this.

NB Anyone playing a trumpet or clarinet will need to play one tone up in order to match pitch.

Articulation/texture

Using the same pitch as above, Group 1 agree (secretly) to play in one of the following ways – Group 2 listen then copy:

- sustained and quiet
- short and loud
- tremolo (shaking/shivering sound) and quiet

Group 1	Group 2
any instruments that can make short sounds - drum/tambourine/woodblock/etc	hand-clapping

Rhythm

Group 1

decide to play any number of percussive strikes (between 1 – 10) in one of the following ways:

- fast and loud
- fast and quiet
- slow and loud
- slow and quiet

Group 2

listen and copy.

- as above with group roles reversed.
(*Tip: you can clap quietly and/or quickly by using one or two fingers only.*)
- try it with a different body percussion sound.
- have both groups on body percussion.

Use of body-percussion can help to express contrasting aspects of a dramatic story or piece of music.

Additional techniques

With an instrument to hand, explore how you can change the sound by using:

- softer/harder strike
- faster/slower scrape
- switching between scrape and strike
- different beaters
- switching between hand and beater

Keeping a steady pulse or beat

Everyone plays the same pulse (directed by the teacher or one of the pupils) and has to keep together, without speeding up. The pupils will need to:

- listen carefully to one another
- follow the “conductor’s” movements and try to copy this movement with their “beater arm”. The conductor or leader can show the tempo by moving their body - try marching, head-nodding, clapping, finger-wagging...

Tips

- i) Saying a short phrase in time to your playing can aid musical memory and help rhythmic stability; later in the process you can internalise the words (say them silently in your head while you play). Try it (remember the chanting exercise in Worksheet 1).
- ii) Moving the body rhythmically (dancing) as you play can really help your sense of personal rhythm as well as your ability to keep with the group. Allow and encourage the children to bob and sway naturally in time to the music.

Changing the instrument will achieve a different sound/effect but this can also be done by changing the playing technique on any percussion instrument. As well as altering the manner in which the instrument is played, the rhythmic material, dynamics, tempo (speed) and number of players involved will all determine the music’s nature. Group discussion to encourage pupils to think about how sound is produced will complement the activities.

Worksheet 5: Introducing movement

Learning Intentions	Success Criteria
Expressing musical shape with the body	I can move my body in a way that shows musical intention
Achieving a sense of personal space	I can move in a busy environment without bumping into others
Expressing beat or pulse by moving the body	I can move in time to music
Creating 3 dimensional shapes/structures using movement	I can “build” shapes with my body, both by myself and as part of a team

Resources	Tips
An instrument for everyone	<p>This Creative Drama Classroom website has some great ideas for getting children of all ages involved in drama, improvisation and movement. Lesson plans are sorted by age-level, type and cross-curricular content:</p> <ul style="list-style-type: none"> · http://www.childdrama.com/lessons.html

CfE Health & Wellbeing	CfE Expressive Arts – Principles and practice
<ul style="list-style-type: none"> • physical activity involving imagination and self-expression • physical activity linking voice, rhythmic-clapping, etc. to self-expression • developing thought/opinion through listening/imaging • building resilience and confidence • helping to encourage learning and confidence in others • developing self-awareness, self-worth and respect for others • how to support and be inclusive 	<ul style="list-style-type: none"> • interdisciplinary learning • expressing themselves and thinking innovatively • developing self-awareness, self-discipline, determination, commitment and confidence through drawing on their own ideas, experiences and feelings • being creative and expressing themselves in different ways

Link the idea of physicality affecting the sounds and rhythms you can produce on a musical instrument with a movement session:

- Can the pupils show 'big sounds' with their body? small sounds?
- How would you show a crescendo and diminuendo with your body?
- Transfer the above ideas to playing musical instruments - keep the movement in.
- Try working with body percussion (hand-claps, foot-stomps, etc.) so that a musical accompaniment might also function as a piece of movement/dance.

A simple movement game to help emphasise the importance of 'personal space' (i.e. not bumping into people on-stage) as well as not rushing through a piece of movement:

- Everyone stands in a circle.
- Each person should choose a partner who is standing opposite them, and make eye-contact with them.
- At a given signal, everyone crosses the circle at the same time to swap places with their partner without bumping into anyone else. Tip - try imagining the game is taking place underwater, or in moonboots, to help with slowing down.

Instead of building props for your show, encourage the children to use movement to form the required shapes/objects with their bodies. Try this example:

- Form the outline of a boat
- Place a look-out, captain and steersman in the front, middle and rear of the 'boat' respectively
- Try moving the boat forward by the children 'peeling-off' in pairs from the back of the boat to the front.

Movement is intrinsically linked with music. Using movement helps the children to express music in another form - sound becomes pictorial and physical - and the development of movement alongside music can help a child to understand and internalise a concept more easily.

Worksheet 6: Getting it together: Conducting made easy

Learning Intentions	Success Criteria
Acquiring the 5 basic conducting gestures	I can direct, using gesture only, an ensemble to start, stop, play louder, play softer

Vocabulary
<i>ensemble</i> - a group of musicians

Resources	Tips
An instrument for everyone OR you could try this first time just with body percussion	If you have the chance to involve a visiting/ local musician, this might be a suitable point to introduce them to the class so as to add extra musical focus/expertise to the sessions

CfE Health & Wellbeing	CfE Listening & Talking (Literacy)	CfE Expressive Arts – Principles and practice	CfE Management & planning (Numeracy)
<ul style="list-style-type: none"> • developing self-awareness, self-worth and respect for others 	<ul style="list-style-type: none"> • learning collaboratively explaining processes and ideas. • expressing their emotions, their thinking and their learning 	<ul style="list-style-type: none"> • developing self-awareness, self-discipline, determination, commitment and confidence through drawing on their own ideas, experiences and feelings • showing initiative, dependability, leadership and enterprise experiencing enjoyment and contributing to other people's enjoyment through creative and expressive performance/presentation • experiencing personal achievement • building resilience and confidence • supporting and being inclusive • helping to encourage learning and confidence in others 	<ul style="list-style-type: none"> • structured planning • using/managing time effectively towards performance preparation

Activities

When conducting an ensemble, you need to know only five arm-directions:

- **Ready to play** Arms stretched in front in an open V-shape



- **Play** Lift arms (head high), then drop arms



- **Get louder** Raise hands, with palms facing upwards



- **Get softer** Lower hands, with palms facing downwards



- **Stop** Cross arms in front of chest



Very Important Notice For Everyone

Have confidence - as long as everyone follows the conductor's directions, it will work!!
This is an amazing feeling - try and give everyone in the class a chance to be the conductor. (This will encourage them to be more attentive when YOU are conducting).

Activity 1

- i) First, practise the five arm-directions on your own so that you get used to how it feels - or you could do this with the whole class.
- ii) Then put them into practice with an ensemble in front of you but perhaps only using one or two at a time. Make sure everyone is looking at you before you begin. For example:
 - Stretch arms in front of you to command they are ready to play (but make sure nobody plays at this point!)
 - Start the ensemble playing quietly, then stop them
 - Start them playing quietly, then get louder, then stop them
 - Start them playing loud, then get quieter, then stop them.

Things to note about eyes

Believe it or not, your eyes are just as important as your hands and arms when you are conducting or playing music in a group.



For the Conductor

- Be very definite about establishing eye-contact with everyone before you start - when you sweep a look round the players, it indicates that you want to get started.
- Looking at specific players helps to make it obvious whether you are asking one musician or a small group to play, or the whole ensemble.

For the Ensemble

- The ensemble must learn to watch the conductor more than looking at the instrument they are playing – this can be difficult at first but is fun to practise:
- With eyes glued to the conductor, the ensemble follows individual strikes, which can come at random. You can make it into a game by having players "out" if they play at the wrong time. Some players will probably find that they miss their instrument the first few times. To fix this....
- Practise playing the instruments with eyes shut.

Activity 2

Ask the pupils to select one *imaginary* percussion instrument. Direct them to play these imaginary instruments as a class so that they have to:

- take clear notice of your arm-directions
- follow the change from one arm-direction to another
- practise the physical movements of playing the selected instrument

Start adding in real instruments (one player or group at a time) making sure that they keep following your directions. Make sure the first players in keep their concentration to the end - it's easy to get distracted. The conductor has to remember to stay in touch with them.

The whole thing is a bit like learning to drive a car - there are a few moves to learn, then it's all about putting them together with increasing smoothness.

You'll be in 5th gear in no time!

Try to do
some group steady-beat work
early on in your music sessions. Once
confidence starts to grow, the children
will want and be able to direct these
sessions more and more.

Effective rehearsal

Idea:

Conductors (teachers and pupils) can lead practice sessions using the five arm-directions above. In order to give a clear focus to what and how they might play, an ensemble can be encouraged to express an imagined emotion or activity.

Activity:

Class can choose one emotion and one activity from the following lists:

- **Emotions** can include – happy, angry, sad, determined, energetic, exhausted, etc.;
- **Activities** might include – marching, flying, jumping, swimming, running, cycling, etc. Try your own ideas.
- Decide to play as a class, in small groups or individually.
- Play your instrument in a way that reflects both words equally (NB: There is no right/wrong way of producing this musical material so long as their minds and imaginations are engaged between idea and sound).

Examples could be as follows:

- **Happy marching** A three-note marching rhythm (long-short-short) is played in a steady repeating pulse/pattern: 'one, two-and; one, two-and'. The 'happy' aspect of the music could be reflected by: a quick pulse; choice of light-sounding instruments (e.g. maracas, castanets, tambourine, guiro, etc) and by using a soft striking technique.
- **Determined marching** Could use same rhythmic idea as above. The more serious nature of the music can be conveyed through: a slower pulse, selection of heavier-sounding instruments (e.g. drum, bodhran, etc.) and using a harder striking technique.
- **Energetic cycling** Fast and free circular motions to be played on appropriate instruments (drum, bodhran, tambourine, cymbal, triangle, etc).



Musical direction of the percussion ensemble is a popular activity which enables the pupil to gain the following insights:

- taking the initiative and leading the ensemble
- leading the ensemble to play in the way (s)he intends
- position of responsibility and influence
- good communication skills and eye-contact required
- using five arm-directions in a clear manner
- thinking/planning ahead with a clear sense of structure (whilst actually conducting!)
- listening carefully to the music being played – when you stop the ensemble, what will you say to encourage improvements?



Worksheet 7: Developing text

Learning Intentions	Success criteria
Using text and music together creatively	I can support the emotions/narrative in a piece of text with music

Resources	Tips
An instrument for everyone - you could also choose to work with voice and body percussion	Website demonstrating the positive impact of music-making on literacy skills –: http://www.abcmusicandme.com/documents/Impact_of_Music_on_Literacy.pdf
Writing materials	

CfE Health & Wellbeing	CfE Listening & Talking (Literacy)	CfE Expressive Arts – Principles and practice	CfE Management & planning (Numeracy)
<ul style="list-style-type: none"> • developing thought/opinion through listening/imaging • subject-matter might deal with sensitive areas • physical activity linking voice to self-expression 	<ul style="list-style-type: none"> • creating texts for presentations • expressing their emotions, their thinking and their learning • language/verbal/vocal fluency • contributing to discussion and explaining their thinking 	<ul style="list-style-type: none"> • interdisciplinary learning • exploring ethical questions, responding to personal/social issues, developing stances and views • recognising and representing feelings and emotions (their own and others) • being creative and expressing themselves in different ways 	<ul style="list-style-type: none"> • structured planning

Activity:

Divide the class into three working groups.

Group One – poetry:

- Recite a pupil's poem that contains refrains; one instrumental group can 'back' the verse, whilst another accompanies the refrain. In this way the children are encouraged to listen and take their musical cues from the text rather than from a conductor. The verse might be in a free/improvisatory style, whilst the refrain could be more rhythmic.

Group Two – dramatic scenario:

- Improvise music in response to a piece of drama. The music can describe an emotion or be the soundtrack for the action.

Group Three – descriptive/expressive writing:

- Alternate text and music. Try to let the music reflect ideas in the text; the music can either anticipate the mood of the next piece of text, or reflect back what has just been said.

Once the subject-matter is in place for a piece of musical work, it can be worthwhile expanding the creative work to incorporate the writing of poems, dramatic scenarios and pieces of descriptive/expressive writing. These can provide narrative-structure in a musical performance; it can be interesting to discover different, creative ways to link music and words together.

Worksheet 8: Recording sounds

Learning Intentions	Success Criteria
Extend the range of musical possibilities to include everyday sounds from the children's local environment	I recognise the idea that familiar sounds can be organised into music
I know how to make a recording on one or more devices	I have made and played back one or more recordings

Vocabulary
electroacoustic - sounds recorded from the environment and used as musical material

Resources	Tips
<p>The Zoom H1 "Handy Recorder" is ideal for indoor and outdoor recording and is extremely easy to use: http://www.zoom.co.jp/english/products/h1/</p> <p>Other devices (including mobile phones) can be used for recording audio; files can then be transferred to classroom computers with a USB connection</p> <p>Audacity is a software program for recording and editing sounds. It is free to download and can be used on both PC and Mac. It has many audio effects (e.g. reverb, delay, etc.) that can be added to recordings. Completed compositions can be rendered as audio files then burned to CD</p> <p>Audacity website for downloading software: http://audacity.sourceforge.net</p>	<p>Use a notebook while making recordings to keep a list of all the sounds recorded – this will be invaluable when it comes to transferring the files to the classroom computers</p> <p>If possible, use headphones while recording to monitor the sounds being captured</p> <p><u>Caution:</u> When making outdoor recordings, strong winds can cause distortion to the recording (although the Zoom H1 comes supplied with a windscreen)</p> <p>If possible, rest the recording device on a surface whilst recording – it will often pick up unwanted sounds if held by hand.</p> <p>Before recording, adjust the input level so that the device is receiving a "healthy" signal. NB: If the input is set too low, the recording will contain a lot of hiss; if set too high, the sound could distort</p>

CfE Health & Wellbeing	CfE Listening & Talking (Literacy)	CfE Expressive Arts – Principles and practice	CfE Management & planning (Numeracy)
<ul style="list-style-type: none"> • developing thought/opinion through listening/ imaging 	<ul style="list-style-type: none"> • sharing information, experiences and opinions • explaining processes and ideas 	<ul style="list-style-type: none"> • interdisciplinary learning • expressing themselves and thinking innovatively • shaping their sense of personal, social and cultural identity • developing their creativity, working cooperatively and communicating with others 	<ul style="list-style-type: none"> • structured planning

Activity 1 - Recording:

The class visits places of local interest to collect sounds for their electroacoustic musical work:

- decide what kind of sounds to record
- try to achieve as much variety in the sounds as possible
- record selected sounds using the device of your choice
- save to class-computer

Activity 2 – Creating:

- discuss a structure/order for the sounds and join them together
- consider musical elements that might be found in the local environment, e.g. rhythm (trains passing, 'work sounds' such as drilling and hammering) and pitch (car-horns, pedestrian crossings)
- these sounds can then be joined/mixed together to create a *montage*-style soundtrack to which percussion/instrumental music can be added
- transfer recording to CD
- discuss and create ways of responding to the sequence of recorded sounds. Will we add percussion music? Text? Abstract voice sounds? Movement?

Finishing touches:

Stage direction and presentation - Ideas....

1) Teamwork

Creating an ensemble can be a most exciting and creative activity in its own right. Its formation fosters a team mentality with everyone pulling in one direction.

2) First among equals

The role of music director can move between several pupils throughout a presentation to ensure a broad share of responsibility. If some of the more rhythmically confident pupils take the musical lead, then others can lead movement, writing dialogue or recording sound-effects. The pupils should be encouraged to look to each other for cues - both visual and aural - during rehearsals; this helps foster a strong sense of individual responsibility and ownership for all aspects of the production.

3) On the floor - in the round

When presenting musical shows, especially if they contain movement work or even just moving around, we like to have the children perform on the floor of a large hall and preferably in the round (i.e. a stage-area surrounded by an audience on all sides). Stages can be noisy, can 'trap' some of the more subtle musical sounds and quieter voices, and always pose the problem of getting the children on and off stage. Performing in the round obviates the issue of 'facing the front' and frees the children up to concentrate on their performance. All the children feel engaged with the performance and the audience all of the time because there is no 'back' of the stage for some of them to get lost in. Allowing the audience to position themselves anywhere around the performance area gives them a better chance of seeing and hearing more and at a closer proximity. The back of a hall can be a long way from the front of the stage!

4) Costumes and Props

It can be fun and challenging for the children to gather clothing for costumes from within the home. Small items for props can be resourced from helpful family members. One way of creating a distinctive 'look' to the show is to buy a white T-shirt for each child and let them design their own tops. With black trousers or leggings, this can create a dynamic and modern impression for the performance.

Additional items can be resourced through charity shops, jumble sales, etc.

5) Collaboration

There is always a huge benefit to the children in having at least one adult performer involved in the creative rehearsal process as well as in the show itself – especially if they are involved from the beginning. The presence of a visiting performer (musician, dancer or actor) will usually:

- encourage the children to raise their own game
- heighten the feeling and enlarge the possibilities for variety and expression
- give the children an insight into the professional world of work

Potential collaborators:

- school's music-specialist teacher
- visiting instrumental teacher
- local musician
- music student (5th/6th year) from local high school

CfE Health & Wellbeing	CfE Expressive Arts – Principles and practice
<ul style="list-style-type: none">• partnership/collaboration/cooperation with arts practitioner• specialist professional contribution• developing enterprise and employability skills	<ul style="list-style-type: none">• fostering partnerships with professional arts companies, creative adults and cultural organisations• recognising the value and variety of culture locally, nationally and globally• recognising the importance of the arts to the culture and identity of Scotland and other societies

Reflection - Ideas....

1) Relaxing 'control'

Sometimes there can be little more exciting, and more scary, than exploring the world of the imagination, ideas and creativity. This can be unusual territory where there is no 'right and wrong' and sometimes the children will have better ideas than the teacher:

- Recognise the freedom here, and your lack of control – try to embrace it.
- Let the children realise that their ideas really count.
- Pupils' engagement with their imagination matters much more than where the ideas might actually be going.
- It may be a bit uncomfortable at first (for the pupils as well) – this may be a departure from the normal teaching method. Stick with it.
- Try to enjoy the session and have in mind a means of bringing the session "back to earth".

2) Musical creativity

In the early stages of generating musical ideas, skills of self-reflection are usually based on questions such as:

- Where do our ideas come from?
- How do we produce musical sound?
- How does our music sound?
- How can we improve the sound of our music?
- Does the music reflect what we are trying to express?
- Are we achieving a variety of sounds/moods/textures?
- What is the overall structure of our presentation?

3) Rehearsal technique

During the latter stages of development (rehearsing scenes/parts of scenes as a 'run-through'), try to follow-up each rehearsal 'run' with:

- an immediate discussion that begins not by stating likes and dislikes, but rather with objective observations of what has been heard/seen/experienced. Just note what happened.
- now, a discussion about their likes and dislikes. Try to focus on positive aspects. Many pupils will happily volunteer their opinions; the discussion should encourage them to further 'think-through' what they have done.
- a quick consensus amongst the pupils on two weaker points (and not naming names!) that everyone can improve upon. (For example; voice-projection, keeping an eye on the conductor, maintaining a steady pulse, etc.)

Appendix:

Two teaching ideas:

i) Sails

ii) Footsteps in the snow

Introduction

It can be helpful to begin with an existing piece of music. Set out below are a few ideas for getting started, focussing on structure, choosing percussion instruments, musical material and performance style. Both these sample projects are centred on pieces of piano music by Debussy - but of course you can choose any piece of music that expresses the kind of ideas with which you wish to work, and apply the same method and creative ideas.

i) Sails

With the class, listen to Debussy's solo piano piece, *Voiles* (from Preludes, Book One). (There are many good recordings available. The piece is about four minutes long and the title translates as either Sails or Veils, and this 'floating' uncertainty is an important feature of the music.)

Section 1

Ask the class to imagine a flat, calm sea on a warm, hazy day. Imagine seeing lots of little sailboats with their sails fluttering in the gentle breeze.

Form the class into two groups, one somewhat larger than the other.

Group 1 (larger group):

- What kind of percussion sounds would best represent this 'sea-scape'?
- Perhaps resonant instruments:
- e.g. **Tuned** – glockenspiel, chime bars, vibraphone; **Untuned** – triangle, cymbal, antique cymbal.
- Which pitches should we use for the tuned percussion instruments?

Debussy uses only six pitches for this piece of music, except for the short section in the middle where upward 'swooshes' on the piano create a louder and more active interlude (see Group 2 below). The six pitches include C, D, and E so these can perhaps be the three pitches to use for the tuned percussion.

How should the instruments be played?

- Debussy makes frequent use of a two-note, 'short-long' rhythm that can be copied here; and playing in a quiet but sustained manner would correspond with the music's quiet and calm mode of expression.
- Now listen to the recording again from about 2 minutes in - the music begins to change at about 2'20". This suggests a slight change in weather or mood – it does not last long however (40").

Group 2:

- What kind of percussion sounds best represent this change of mood?
- Perhaps something stronger, a little more threatening: a few hand-played drums (using sticks/ beaters might be too much!)
- How should the instruments be played?
- Use a rapid drumming/rolling with the fingers or hands; improvise wind-blowing/sail-flapping sounds; play quiet-growing louder-getting quieter dynamics.

Group 1:

- After the short middle section, the music returns to how it was previously and the same ideas can be re-used.
- This form of structure is called A B A or Ternary Form, where the opening material returns near the end and the central B material contrasts with the outer sections.
- Perhaps second time around add gentle rain sounds – use a rain stick and some quietly shaken tambourines? Perhaps overlay the end of Section 1 with some dialogue/poetic narrative to anticipate Section 2?

Section 1 duration: about 4 mins

Section 2

Now create a rougher, stormier section based on the idea of a storm at sea. What kind of percussion sounds would best represent this storm?

- **Group 1** - Cymbals and triangles; **Group 2** – Hand-held drums and xylophones.
How should the instruments be grouped, played and structured?

Part A (30 seconds approx.):

- i) Cymbals/triangles – play many rapid, unsynchronised strikes to create a wash of sound
- ii) Drums/xylophones – play slow, single and synchronised strikes;

NB: Number of strikes can increase/decrease as required to build/release tension.

Part B (20 seconds approx.): Reverse above roles –

- i) Drums/xylophones – play many rapid, unsynchronised strikes to create a wash of sound
- ii) Cymbals/triangles – play slow, single and synchronised strikes.

Repeat Section A, but in a shortened version of about 10 seconds.

Section 2 duration: about 1 min

Section 3

Repeat Section 1 but this time with only half the class playing percussion. Encourage the other half-class to provide a movement/poetic response to the musical ideas representing sailing boats on a calm sea. Overlay the beginning of Section 3 with dialogue/poetic narrative that expresses the return to a safe calm mood.

Section 3 duration: about 4 mins

Sections 1-3 total duration: about 9 mins

ii) Footsteps in the snow

With the class, listen to Debussy's solo piano piece, *Des pas sur la neige* (from Preludes, Book One).

(There are many good recordings available. The piece is four minutes long and the title translates as **Footsteps in the snow**. The piece is based on a repeated, two-note, 'short-long' rhythm. This two-note rhythmic motif rises first between D - E, then between E - F. This *ostinato* (repeating) idea recurs throughout the piece intermittently, and always on the same pitches.)

Section 1

Ask the class to imagine a cold, frozen winter landscape. Imagine walking slowly through the fresh, deep snow, the sound of crunching snow beneath their feet. This 'crunching' idea seems to lie behind Debussy's two-note rhythmic motif.

Form the class into two groups.

Group 1:

Glockenspiels/chime bars/vibraphones (metallic sounds) – each player makes up a three-note rhythmic motif:

- use only the notes D, E & F
- should the motif be played loud or quiet?
- what aspect of the frozen landscape might the motif express?
- play all these different motives at the same time, unsynchronised

Group 2:

Xylophones, claves and woodblocks (wooden sounds) – whole group makes up a rhythm based on an agreed repeated vocal phrase:

- e.g. the phrase, *Icicles and snowmen* will probably produce a rhythm of four short notes (*Icicles and...*) followed by two longer notes (*...snowmen*)
- use only the note D (xylophones)
- agree on the pulse (speed) of the rhythm then rehearse playing it together
- practise repeating the rhythm in a steady loop
- should the rhythm be played loud or quiet?
- use this looped rhythmic idea to accompany the Group 1 instruments

Structure:

- create a performing order that might be effective (ABA form?)
- try the groups on their own as well as together
- try starting with a solo player in one group then adding others to help create a more effective *crescendo*

Section 1 duration: about 2 mins

Section 2 (play along with the recording)

Group 1 – untuned percussion:

Triangles, antique cymbals, castanets and guiros – after becoming familiar with the piano piece, select something in the music you really like and play single strikes/scrapes every time you hear it (imitate the sound of ice cracking or an icicle dripping, etc.). You can operate individually or as a group.

For example, you might choose to play only when:

- the two-note rhythmic motif is present/absent in the music
- you hear high/low sounds on the piano
- the music sounds 'beautiful', 'scary', etc.

Please also note that when you play with the piano piece:

- dynamics are quiet
- musical texture is light/thin
- tempo is slow

Group 2 – voice work:

A selection of your own poems/expressive writing can be recited over the Group1 music above as long as the voices project well enough. If this proves difficult, the recitations can be placed in the breaks between the sections.

Section 2 duration (played along with recording): 4 mins

Section 3 (play after the recording) - Tuned percussion:

Group 1 or 2 (the groups can stay at the same station, or swap roles so the instrumentalists now become the movement group): As before.

Group 1 or 2 Develop a simple piece of movement that begins in 'frozen mode' and ends 'active/warmed-up': (or vice versa).

Section 3 duration: about 2 mins

Sections 1-3 total duration: 8 mins

Examples of suitable music:

The following works contain many short and descriptive pieces of music with evocative titles. By selecting from the list below, it is possible to use the music and its associated ideas as a starting point for musical exploration that can lead towards a staged public presentation:

- Britten, Benjamin: *Four Sea Interludes* from *Peter Grimes*
- Debussy, Claude: *Preludes*, (Books 1&2)
- Mussorgsky, Modeste: *Pictures at an Exhibition* (orch. Ravel)
- the Classic FM website has many themed suggestions for listening and is well worth a browse

NOTES:



This project was devised jointly by **sound** and Aberdeenshire Council Arts Education team in response to the need identified in a number of education settings for support in the delivery of music programmes for children.

The aim of the project was to devise a resource to assist musical activities within the classroom thereby allowing the classroom teacher - whether having musical knowledge or not – to teach important musical principles and useful techniques with confidence.

The toolkit is designed to enable teachers to manage cross-curricular and meaningful music activities by giving a robust structure to free up their innate creativity and enterprise. Once used, the content of the toolkit can be expanded and remodelled to accommodate the teachers' own projects to be limited only by their imagination.

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sound is Scotland's festival of new music, and takes place annually in North East Scotland in October/ November. It aims to make new music more accessible to audiences of all ages and backgrounds by presenting an eclectic range of music through a wide variety of events including concerts, talks, installations and workshops.

For further information, please visit our website at: www.sound-scotland.co.uk

