

Project One Dot

Friday Afternoons



SNAPE
MALTINGS

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Introduction

Project One Dot

Project One Dot is an introduction to the Friday Afternoons world, a 'first steps' into the resource designed to support **quality singing** and **creative music making** in the classroom at **Key Stage 2** in a **flexible** and **adaptable** way.

The project consists of four songs specially chosen from the Friday Afternoons Song Bank, all of which have been classified as 'one dot' (easy) in level. Each module contains **musical exploration** activities and extended creative work, which can be taken as stand-alone 'mini projects' or as part of the complete module.

You will find hints on singing the songs successfully, teachers notes, national curriculum mapping guidance, assessment points and teacher skill development included throughout.

A glossary of musical terminology is also included at the back of this resource pack. Words picked out in **bold** are explained in the glossary.

After completing Project One Dot you will have a set of four Friday Afternoons songs to perform, along with original compositions and arrangements devised by your students.

Introduction

For Everything There is a Season

This set of four *Friday Afternoons* songs all explore the concept of seasons and can be linked to Autumn, Winter, Spring and Summer respectively.

Extended teacher notes on creative ideas and listening activities for all of the songs can be accessed on pages 55 – 67 of this resource.

AUTUMN

The Little Girl of Rain

Jonathan Dove
2016

WINTER

Snow

Jonathan Dove
2016

SPRING

Cuckoo

Benjamin Britten
1933

SUMMER

Fast Car

Jonathan Dove
2016

Introduction

YOU'LL NEED

Percussion – tuned and untuned, and keyboards if available

Song Resources – either downloaded or online

White board, computer, speakers, paper and pens


Before you begin

Before learning any of the songs, ensure the children's voices and bodies are **warmed up**. For comprehensive, easy to follow vocal warm ups visit the **Share** section of the website and filter by warm ups.

Alternative vocal warm-ups can be found as part of the interactive Charanga resources in the Friday Afternoons

Song Bank

When teaching a song, try using a **call and response method**, breaking the song up into bite size chunks, singing a phrase then the students repeat back to you. This 'I sing, you sing' style is a tried and tested method that can be used to teach any song or vocal exercise. Visit the **Share** section of the website for an example of 'call and response' teaching. The Learn to Sing the Song interactive Charanga resources on the website also use this call and response method.

Where ever you see this symbol  a demonstration video is available. Simply click to open it in your web browser.

PROJECT ONE DOT

Autumn **The Little Girl of Rain**

Friday Afternoons
.....

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Overview

RESOURCE

Musical Resources plus more information on this song and the composer can be found [HERE](#)

Teacher Skill Development

- How to use the voice as an instrument and compositional tool
- How to listen to and appraise a piece of music, following the musical line

Assessment

- Students can match up and down pitch with arm movements, to varying levels of accuracy
- Students can respond to stimuli and compose/**improvise** to varying levels of complexity

- Students can edit their ideas to form melodies they like
- Students can listen to a **melody** being played on an instrument and replicate it with their voices

National Curriculum Mapping

- Play and perform, using their voices and playing musical instruments with increasing accuracy
- Improvise and compose music using the **interrelated dimensions of music:** [emphasis on pitch, structure and appropriate musical notations]

Singing the Song

TOP TIP

Remember to warm up
before you sing

The Little Girl of Rain

- This song is all about creating a moody atmosphere, use **dynamics** to enhance this feel, singing the first verses softly and mysteriously, building in volume towards the final verse. Make sure more volume doesn't turn into a shout.
- Use clear **diction** to ensure the words are heard, even when singing softly. Practise tongue twisters to get the **articulators** working hard. A good one is: 'The tip of the tongue, the teeth and the lips' which also reminds the children where the articulators live in the body!

Musical Explorations

Exploring Melodic Contours

The artist Paul Klee once famously described the process of drawing as “taking a line for a walk”.

A line is a dot ...



... that went for a walk.

Let's adapt this idea and describe making tunes as taking a note for a walk.

A tune is a note ...

56

-gain. But I will ne-ver let her in - The lit - tle girl of rain.

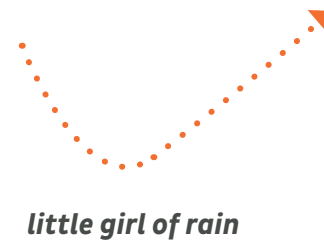
... that went for a walk

from *The Little Girl of Rain* from *Seasons and Charms*
by Jonathan Dove and Alasdair Middleton

Musical Explorations

ACTIVITY

Combine these ideas by asking the students to trace out these shapes with their hand while singing the song *The Little Girl of Rain*.



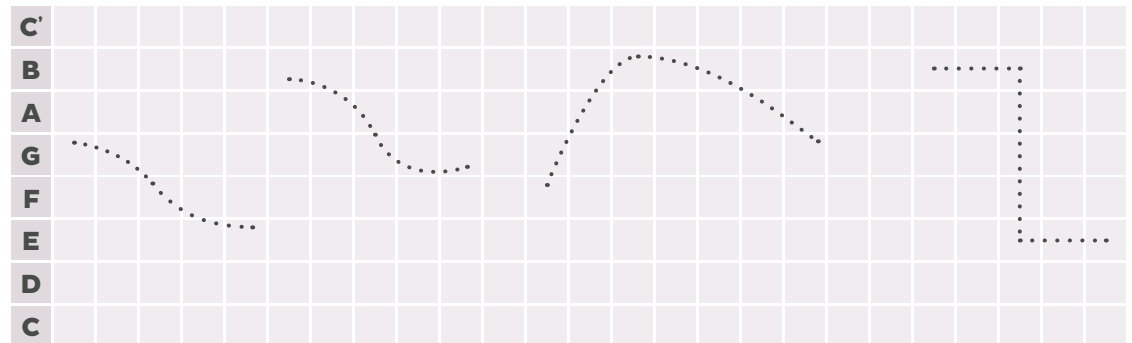
We can now reverse this process as the start of a composition activity.

Musical Explorations

ACTIVITY

Using a blank note grid, ask the students to draw a series of shapes. These can be translated into phrases of a **melody**.

Here is an example grid with four shapes drawn in:

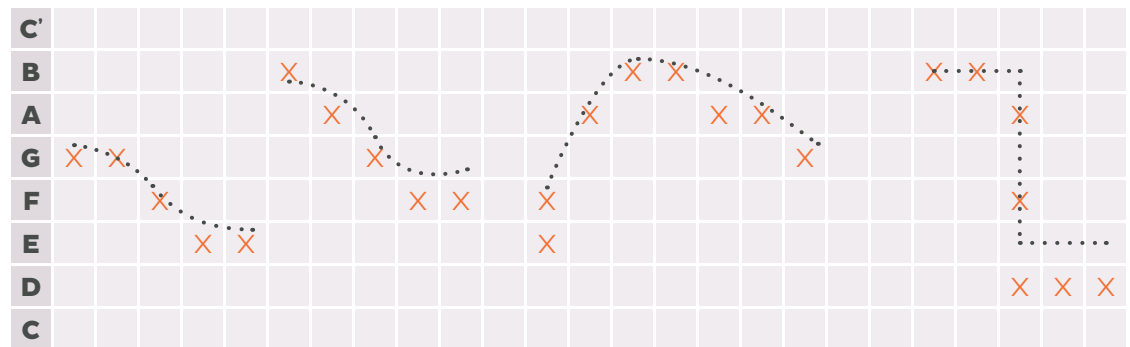


RESOURCE

Download your blank note grid from the [SHARE](#) section of the website.

Musical Explorations

Now mark some crosses on these shapes, e.g:



Using the list of notes in the first column, write out the notes for each phrase. In the above grid for example, the first phrase gives the notes G G F E E.

Now play the notes on an instrument, for example a keyboard, recorder or glockenspiel. This is just the start of composing melodies, and is designed to **free the students imagination** about how to *start* to write a new **melody**. These ideas are not fixed in stone, and if the student doesn't like a particular shape once they've heard it played, then encourage them to change it and try something else. This is all part of the process of **creative music-making**.

Musical Explorations

Try singing the newly composed melodies either using a sound such as 'ahh' or 'doo'. If you wish to develop the activity, why not link to literacy and write your own lyrics taking inspiration from the rain or a storm. Trace the shapes as you sing your new songs.

Delve Deeper

We can **improvise** melodies by dispensing with the graphic notation stage, spontaneously tracing shapes in the air as we sing. Do this slowly at first and listen carefully, making sure that your voice rises in pitch as your arm moves upwards and vice versa. Trace phrase shapes from left to right.

Working in pairs, one child traces shapes while the other sings them. Again, do this *slowly*. Reverse the process so that the first child sings while the second should trace the **melody** being sung. When done on an 'ng' or hummed sound, this is also a great vocal warm-up activity.

See video demonstration here: 

Winter Snow

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Overview

RESOURCE

Musical resources plus more information on this song and the composer can be found [HERE](#)

Teacher Skill Development

- How basic **harmony** works, the principle of **tonic** and **third**

Assessment

- Students can play a short, given **melody** on a tuned instrument
- Students can harmonise a short melody on a suitable instrument
- Students can sing a simple melody in two-part **harmony** to varying levels of accuracy

National Curriculum Mapping

- Play and perform in solo and ensemble contexts, using voice and musical instruments with increasing accuracy and control
- Compose music using the **interrelated dimensions of music**: [emphasis on pitch, texture and appropriate musical notations]

NOTE: Parallel harmony (2 or more notes moving together at the same time) is an advanced concept for some students. This is just the start of exploring how this concept works, and should be regularly revisited in order to allow all students the opportunity to get to grips with this quite tricky skill.

Singing the Song

Snow

This beautiful **melody** relies on smooth, held notes. To get the students engaged with their breath, practise the following pattern, making sure the shoulders stay relaxed and not tense or raised throughout. Working in partners facing each other can help students notice whether shoulders are staying relaxed.

- Breathe in for a steady count of 4
- Hold the breath for a steady count of 4
- Breathe out for a steady count of 4
- Increase duration of the outward breath by 2 counts e.g. out for 6 counts, then 8 counts, 10 counts and finally 12 counts
- Now repeat the whole exercise replacing the outward breath with a gently sung 'ahh' on any comfortable note

See video demonstration here: 

Singing the Song

- When it comes to singing *Snow* and you reach the final held note of the piece, remind the students of how they successfully completed the exercise on page 16, and apply the same control to the last note of the song
- The word 'snow' contains a **diphthong**. Make sure the children are singing holding onto the first open vowel sound 'uh', closing to the 'ow' on the final beat of the note

Musical Explorations

Simple Two-Part Harmony

Look at the vocal score for *Snow*. You will notice that there is an optional higher part for the vocal **melody** which begins at bar 10. It is in fact simply the original tune moved up a **third** (2 notes higher)

This is a very popular and straightforward way to add a **harmony** part to a song.

ACTIVITY

Explore adding this type of harmony to a tune in two ways...

1. Allocate two players to a keyboard [or glockenspiel/xylophone/chime bars]. Instruct the first student to play an original **melody**, while the second player copies by simultaneously playing the tune two notes higher on the same instrument.

See video demonstration here: 

Musical Explorations

TOP TIP

It may be easier to do this activity in smaller groups so students can clearly hear the harmony working together

2. By using a note chart such as the one below we can convert the original tune into a harmonised version following the principal of creating the same pattern as the original, but moved up by 2 notes.

HARMONY NOTES	E	F	G	A	B	C'	D'	E'
ORIGINAL TUNE	C	D	E	F	G	A	B	C

For example, if we take the tune *Frère Jacques*, here is the first phrase with the harmonised part shown in blue:

HARMONY NOTES	E	F	G	E	E	F	G	E
ORIGINAL TUNE	C	D	E	C	C	D	E	C
<i>Frere Jacques</i>	<i>Fre-</i>	<i>re</i>	<i>Jac-</i>	<i>ques</i>	<i>Fre-</i>	<i>re</i>	<i>Jac-</i>	<i>ques</i>

Musical Explorations

These two melodies can now be played/sung together on any combination of instruments, creating two-part **harmony**.

Develop this idea by asking the students to try harmonising any well-known tune or nursery rhyme using this method, or use a tune they have created themselves.

In addition to playing on instruments, it is important that the students try and sing the harmonies as well. This is a more advanced step and may not be achieved immediately or by all students, but is good to include and can be used as a point for differentiating assessment.

Spring Cuckoo

SNAPPE MALTINGS

Overview

RESOURCE

Musical resources plus more information on this song and the composer can be found [HERE](#)

Teacher Skill Development

- How to use the voice as an instrument and compositional tool
- What an **ostinato** is and does in music
- How to take a theme/idea from a piece of music and use it as an ostinato

Assessment

- Students can sing the Cuckoo ostinato in tune and in time
- Students can devise and perform an original ostinato for this song to varying levels of complexity

National Curriculum Mapping

- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy and control
- Compose music using the **interrelated dimensions of music** [emphasis on pitch, tempo, timbre, texture]
- Listen with attention to musical detail
- Follow staff and other musical notations

Singing the Song

Cuckoo

- This two part song has a repeated **ostinato** in the second part, and needs to be sung with a light, unforced sound. The **range** is quite high throughout, so begin with some vocal play, using sounds such as ‘weeeee’ or ‘bzzzzzzz’ or ‘ng’ to travel up and down the **vocal register**, to access the top part of the singing voice.

See video demonstration here: 

- The **melody** uses a lot of **ascending phrases**. Using the method described in *The Little Girl of Rain* activity, use the hand to draw a rising shape and follow with the voice. Try doing this with the words “*what do you do*” from the first phrase of the song.
- There is a **melisma** phrase towards the end of the song in the line ‘*August away*’. This means that one vowel travels across several notes. When you have this sort of phrase, make sure the students are singing on the open sound – in this case the ‘eh’ of away, rather than closing on the ‘y’ sound.

Musical Explorations

Composing Using a Repeated Ostinato

Listen carefully to the recorded track. Ask the students to identify the word which repeats throughout the song [cuckoo]. Play the song again, and this time ask them to join in with the “cuckoo” part whenever it appears.

Explain that a phrase which repeats like this is called an **ostinato**. Use of ostinato is a very simple but effective way of adding an accompaniment to a song. In this case, it is a two-note ostinato on the notes C, A \flat .

For variety, we can sing the “cuckoo” part slightly higher on the notes E \flat , C. Or we can sing slightly lower on the notes A \flat , E \flat . They will all sound in harmony with the song!

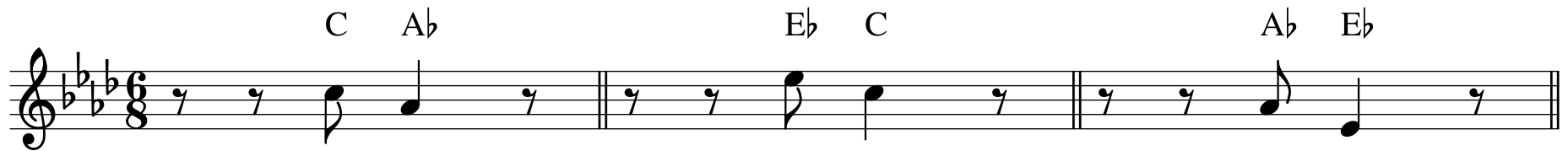
Here are the three possibilities:



Musical Explorations

ACTIVITY

Display the notations below on the whiteboard. Try singing each of the options in turn. To help the students sing the ostinato in tune, play the notes on a piano, or tuned percussion such as xylophone, glockenspiel or chime bars.

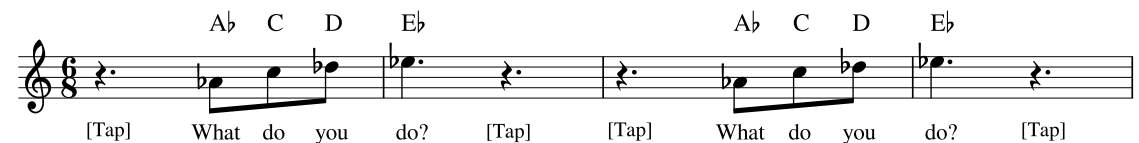


Musical Explorations

DELVE DEEPER

Why not try devising simple ostinato parts for other songs in this module or in the Song Bank, using a similar approach.

Devising simple ostinatos in a great way to start building harmony in a piece of music. A good way to do this is to find a small simple extract from the song which will bear repetition. For example, in *Cuckoo* we could use the phrase 'what do you do' which occurs at the very beginning of the song. We could add it as a vocal part, or as an instrumental part played on percussion:



Un-tuned percussion could be added to provide accompaniment, with a group of students playing the above rhythm along to the song.

PROJECT ONE DOT

Summer **Fast Car**

Friday Afternoons



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Overview

RESOURCE

Musical resources plus more information on this song and the composer can be found [HERE](#)

Teacher Skill Development

- How to take a theme/idea from a piece of music and use it as the start of a new composition/arrangement
- How to listen to and appraise a piece of music

Assessment

- Students can identify the musical contrasts between sections
- Students can devise and perform an original song/ piece of music using the concept of contrasts to varying degrees of complexity

National Curriculum Mapping

- Play and perform in solo and ensemble contexts, using their voices and musical instruments with increasing accuracy and control
- Compose music using the **interrelated dimensions of music** to highlight musical contrast
- Listen with attention to detail and recall sounds with increasing aural memory

Singing the Song

Fast Car

- This song has some big leaps between notes, including **fifths** and **octaves**.

'To-day': this is a fifth interval

'a fast:' this is an octave

A great way to practise a **fifth** is to sing the first 2 words of *Twinkle, Twinkle Little Star*, and they'll always know what a fifth sounds like!

Somewhere Over the Rainbow starts with an octave jump. Practise this opening "*Somewhere*" and try not to slide between the two notes, but spring like your voice is on a trampoline!

See video demonstration here: 

Singing the Song

- This song uses a lot of the upper part of the voice. Make sure the children are using their **singing voice** not pushing their speaking voice too high. To access the singing voice, get the children to be a little whimpering puppy – this puts the voice in a healthy place for singing in the upper **register**. Try using the ‘cat on a bungee’ exercise for accessing the higher register.

See video demonstration here: 

- This song is all about contrasts. See if the children can practise singing the song with a bright, energetic sound for the first and last section, contrasting with a smoother, more **legato** sound in the middle section. Try experimenting with **dynamics** to help reinforce this contrast, with louder singing in the first and last section, and a softer middle section.

Musical Explorations

Effective use of musical contrast, in this case using the ABA structure

The ABA structure is also known as **Ternary form**, and can be described as ‘a musical sandwich!’

In *Fast Car*, the composer Jonathan Dove makes effective use of musical contrast to reflect the meaning of the words. The first and final sections, which we will call A, are fast, loud and energetic – capturing the essence of what it feels like to be driving a powerful motorcar. The middle section B, is more reflective, where the driver thinks ahead to the journey’s end.

*Maybe, to the sea, or a distant city
Where nobody knows me
And I don’t understand what they say*

In this middle B section the words are more drawn out (longer duration) and the voices and piano are quieter.

Musical Explorations

Musical contrast is an effective device for adding interest to a piece and can be achieved in a variety of ways.

It might be helpful at this point if we think about the **interrelated dimensions of music** and possible ways of creating contrasts:

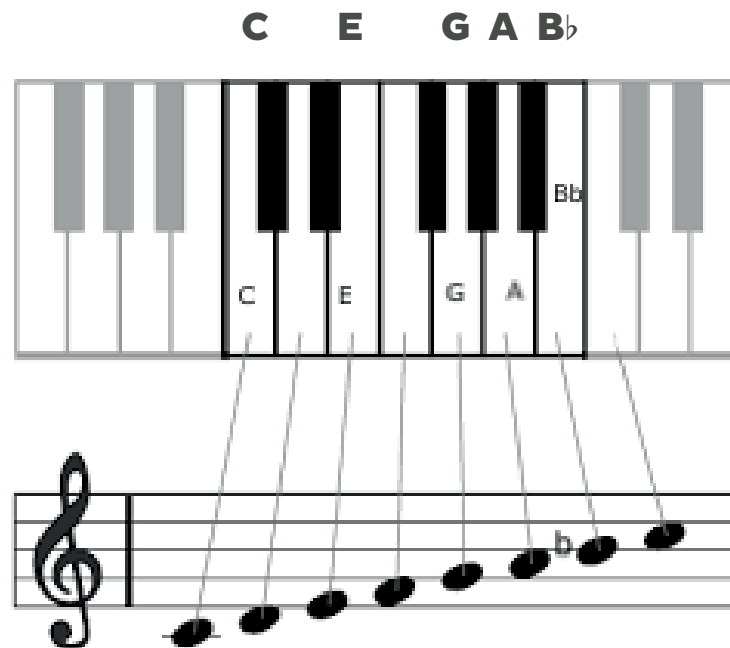
DIMENSION	LIST 1 - SECTION A	LIST 2 - SECTION B
PITCH	HIGH	LOW
DURATION	LONG	SHORT
DYNAMICS	LOUD	SOFT
TEMPO	FAST	SLOW
TIMBRE	HARSH	SMOOTH
TEXTURE	MANY LAYERS	FEW INSTRUMENTS / VOICES

Musical Explorations

ACTIVITY

Working in small groups with tuned percussion or keyboards, ask the children to create a short piece of music using the notes from the melody of the first phrase of *Fast Car*

The notes from the **melody** of the first phrase of *Fast Car* are:



Musical Explorations

RESOURCE

Download your blank Dimensions grid from the [SHARE](#) section of the website.

ACTIVITY

Give the students a blank Dimensions of Music grid. Ask them to fill out list 1 of the grid, deciding how they would like section A and C of their piece to sound. For example, they might write something which is high in pitch, fast in tempo, harsh in timbre.

The students should then be encouraged to identify the corresponding opposites for their B section. For example, section B would be low in pitch, slow in tempo and smooth in timbre to provide absolute contrast with the previous A section of music.

Each group should perform the tune they composed. Ask the students to identify the areas of contrast the group were demonstrating. This is listening and appraising in action.

Videoing the students and watching it back with them and asking them to discuss their composition is a great way to encourage **self-reflection** and is a good tool for assessment.

PROJECT ONE DOT

Listening and Appraising

‘... a musical experience needs three human beings at least. It requires a composer, a performer, and a listener; and unless these three take part together there is no musical experience.’

Benjamin Britten

© Britten-Pears Foundation

Friday Afternoons



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Overview

Benjamin Britten spoke about musical experiences requiring three human beings: **composer, performer and listener**. So far we have explored performing and composing, now let's dig deeper into the skills of listening and appraising.

The following **Discussion Prompts** are designed to encourage the students to listen carefully to the songs they've learnt, and start to think about how each song captures the mood of the seasons. This is not an exhaustive list of questions, but a starting point, and other observations and thoughts will inevitably develop as the students respond to the music.

Overview

The **Teachers Notes** section on page 55 offers some suggestions and possible answers to the questions, although it is worth remembering that there is no definitive *one* answer when listening and appraising, **everyone's response to music will be slightly different**, and the important thing is to try and encourage students to consider **why and how** the music makes them respond the way they do.

For example, the statement

“The music makes me feel sad”

is not in itself listening and appraising – it is the start of the process as music has generated an emotional response.

The listening and appraising part is achieved by guiding the students to consider things like:

“why might this be?”

“what has the composer done to make me feel this way?”

“do I feel sad for the whole song, or just in parts?”

Overview

Teacher Skill Development

- How to listen to and appraise a piece of music

Assessment

- Students can provide responses to the music they hear, some of which will be richly descriptive and imaginative
- Students can describe what is happening musically, picking out important musical features to varying levels of complexity
- Students can use musical vocabulary when comparing & contrasting pieces of music

National Curriculum Mapping

- Play and perform in solo and ensemble contexts, using their voices increasing control and expression
- Listen with attention to detail & recall sounds with increasing aural memory reflect on interrelated dimensions, especially pitch, duration, **dynamics**, tempo, structure & appropriate musical notations
- Use and understand staff and other musical notations
- Appreciate and understand a range of high-quality recorded music drawn from different traditions and from great composers and musicians

Discussion Prompts

TOP TIP

Adding a visual stimulus like pictures of weather may help more students generate creative responses to the music

The Little Girl of Rain

- Listen to the piano accompaniment. How does this part suggest the idea of rainfall? Is this a gentle shower or a heavy downpour? Is the rain steady or intermittent?
- What about the tempo of the song? Is it slow or fast? How does this affect the mood of the song?
- Is this a quiet song or something louder? Look again at the words of the song. Are there any clues here as to whether the song should be performed in a loud energetic style or something more subdued?
- What about the **melody**? Does this suggest a bright, optimistic, joyful song or something more haunting?

Discussion Prompts

Snow

- Think about snow falling and the mood it creates. It is gentle and falls more slowly and softly compared to rainfall. It also falls silently and creates a new ‘smoother’ landscape where all sharp edges and corners have been rounded. It is also something of an alien landscape reduced to one colour – a white monochrome.
- How does the song capture the feeling of snow falling?
- What mood does this create?
- Notice how the first three phrases each start on a higher note. What might this suggest?
- Listen to the short piano phrase of high notes played on the piano following the words “*The moonlit miracle all night*”. What does this suggest?
- Notice how the final line of the song is slowed down by singing notes of a longer duration. [“*With the answered prayer of snow*” is the same tune as the earlier line “*Drops the blessing of the snow*”, but the note values are longer]. What might this suggest?

Discussion Prompts

Cuckoo

- What do you notice about the **dynamics** of this song? Look at the vocal score and find all the instructions that indicate dynamics. *pp, ppp, mf, poco piu f, dim.*
- A class research activity could be to find out what these Italian terms mean.
- How does the change in dynamics throughout the song support the telling of the ‘story’?
- In the middle of the song, the cuckoo sings “*In June, I change my tune*”. How does the **melody** change at this point?
- How does the ‘Cuckoo’ **ostinato** support the mood of the song?
- What effect does repeating the song have?

Discussion Prompts

Fast Car

- What is this song about? Wanting a fast sports car to drive away on a summer holiday to exotic far away place? Or could it be about escaping generally, going to a place of anonymity?
- How would you describe the overall mood of the song?
- How does the piano accompaniment support the idea of a thrilling journey in a fast machine?
- How does the mood of the song change slightly in the middle section [bars 35-46] beginning "*maybe to the sea...*"?

PROJECT ONE DOT

Composing your own Season Song

‘Composing is like driving down a foggy road toward a house. Slowly you see more details of the house—the colours of the slates and bricks, the shape of the windows. The notes are the bricks and the mortar of the house.’

Benjamin Britten

Friday Afternoons



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Overview

Teacher Skill Development

- How to use the voice as an instrument and compositional tool
- How basic **harmony** works
- How to take a theme/idea from a piece of music and use it as the start of a new composition/arrangement
- How to listen to and appraise a piece of music

Assessment

- Students can make useful contributions to the communal word bank
- Students can devise four line verses within the 8 beat per line framework
- Students generate effective rhythmic and melodic patterns for their song
- Student devise effective accompaniments for their song performances to varying levels of complexity

Overview

National Curriculum Mapping

- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- **Improvise** and compose music for a range of purposes using the **interrelated dimensions of music**: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations
- Listen with attention to detail and recall sounds with increasing aural memory
- Use and understand staff and other musical notations
- Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians

Writing and Performing a Season Song

There are many ways to approach songwriting.

Some songwriters begin with the words, some may have a tune in their head and others may begin by strumming a few chords on a guitar or **vamping** patterns on a keyboard.

We are going to use a systematic approach which may seem a bit prescriptive, but it is a tried and tested formula which is easy to manage in a classroom context. As with the other activities and concepts in this project, this is just one way to **open the door to creative music-making**. As you develop experience of working in this way, you will inevitably find your own adaptations and additions to this method, to make it best suit your students and setting.

The stages in the process are as follows:

- Preparation and planning
- Generating the words
- Creating a **melody**
- Adding an accompaniment

Preparation and Planning

First a bit of thinking, planning and research. Preparation is important and many of our most successful songwriters and composers do this before getting fully involved in the writing stage.

As a class, build a word bank for each season. Split into smaller groups to work on a song for whichever season they have chosen. This process will require some time, so why not build this into a literacy session – generating lyrics is essentially writing poetry.

Here is a possible word bank starter. What else can you add? What are the most interesting words the students can come up with related to each season? Be bold and imaginative.

AUTUMN

Dying, rain, closing down, shorter days, falling leaves, harvest, haunted, Halloween, bonfires

WINTER

Quiet, still, cold, shivering, icy, dark, icicles, snow, Christmas

SPRING

Awakening, birth, growing, birdsong, thawing, showers, daffodils

SUMMER

Hot, lazy, holidays, bright sunshine, long days

Generating the Words

Here are some suggestions for ways to start crafting lyrics ideas:

- 1.** Make an inspiration board using a collection of pictures which evoke the moods and atmospheres of each season. This could be the colour of the trees, the wildlife you might see, the festivals that might fall during each season. Your only limit is your imagination!
- 2.** Source some richly descriptive writing about the seasons, especially poetry. Students should practise reading these aloud and selecting particularly good phrases or words that they like and can add to their word bank collections.
- 3.** Listen again to our season songs from the Friday Afternoons collection. Can we gain inspiration from any of these words or phrases?

Generating the Words

ACTIVITY

Once you have your word bank of season specific words, split the class into smaller groups to work on a season per group. It might be that each group pick their favourite season or you could randomly assign a season to each group with a seasons' 'lucky dip'

- Generate a four-line verse by forming sentences from your inspiration boards and word banks.
- Link together phrases to make a story or strong image.
- Consider adding a rhyme scheme such as ABAB or AABB to your four-line verse, although rhyme isn't essential, and there are plenty of songs that don't follow a rhyme scheme.
- Don't be tempted to lessen the impact and beauty of a phrase by choosing a word that rhymes over a word that does a better job!

Generating the Words

Songs nearly always work to a steady beat, so it is important to work with this from the outset. When the group has put together a draft version of a verse, they should try chanting the words to a steady beat accompaniment. This can be done by gently clapping or playing a quiet drum beat.

They should try to find a 'natural' rhythm for speaking the words which is not robotic yet not as free as ordinary speech

Count a steady beat of 8 beats per line, stressing the 1 and the 5 slightly:



Practice this process by chanting the words from the example below. Aim for a bit of breathing space at the end of each line.

Example of an ABAB rhyme scheme verse:

Light is fading, the nights grow long

Listen to the sound of an Autumn breeze

No birds singing, the swallows have gone

Leaves are falling from the trees

See video demonstration here: 

Creating a Melody

Once the group can chant their lyrics rhythmically over a steady beat, they should think about saying them more expressively. As they do so, it is likely that their voices will naturally rise and fall in pitch. Voice tends to go up on the important words and these words are often stressed more.

In addition to our steady beat backing add a **drone** note to help establish a sense of key [see next page for more on this].

Recite the first phrase with the drone or repeated note, allowing the voice to rise and fall expressively. Gradually exaggerate this so that a tune emerges.

Some children find this quite easy while others may struggle with this activity. It may help if they try drawing some 'melody contours' as they recite the words [refer to the Musical Explorations for *The Little Girl of Rain* on page 10].

Creating a Melody

How does the tune want to rise and fall? Is it over a narrow range of notes or are there big swoops and dives?

Hint: many songs have elements of repetition. Often the tune for consecutive or alternate lines will be similar.

If you get really stuck, try using a traditional well know melody as your starting point. Eg *Twinkle Twinkle Little Star*, or *London's Burning*, or *Frère Jacques*.

Adding an Accompaniment

There are several simple options for accompanying a song. Let's consider each in turn:

Percussion

Having a percussion instrument holding a steady beat will help keep the singers in time. Consider other instruments which may add colour and be appropriate for supporting the mood of the song. For example, triangles might be used to suggest twinkling snowflakes.

Alternatively, you could use an electronic drum pattern generated by a music technology programme such as Garage Band.

There is an opportunity for some focussed listening work here. Listen carefully to the percussion sounds you might be considering. Are they too loud or too soft? What about the **timbre**? Does it help support and enhance the right atmosphere? Should they be played throughout or more sparingly? Do we need to modify playing techniques for a sound which works better?

Adding an Accompaniment

Drones

A **drone** is usually a low sustained note and is often pitched on the 'home' or **tonic** note of the song. This can be done on instruments capable of sustaining long notes such as chime bars or a recorder. Of course, voices can also be used to add effective drones to songs.

Ostinato

This is a repeated melodic or rhythmic fragment, often drawn from the song. Listen again to *Cuckoo* from the **Song Bank** for a good example of this. Can you find others?

Harmony

More ambitious students might want to consider adding **harmony** for some sections of their song. Pitching the line a **third** higher usually produces a good result. Refer back to our work on two-part **harmony** in the song *Snow* for more on this.

PROJECT ONE DOT

Teacher Notes

Friday Afternoons

SNAPPE MALTINGS

Musical Explorations

These notes further develop the content and ideas in each of the previous sections, offering some additional guidance, hints and tips for teachers when leading the various activities

The Little Girl of Rain

What we are doing by ‘taking a note for a walk’ is showing how the notes move higher and lower as we sing.

So, on the first phrase “*The night is cold and dark*” the hand moves from left to right as follows:

- Hand starts at waist height on the word *The*
- Moves rapidly up to eye level on the word *night*
- Gradually moves down to waist height over the remaining words of the phrase “*is cold and dark*”.

We are illustrating the movement of the melodic shape of the tune. The melodic shape of the tune is very repetitive, making it easy for the students to learn and retain. Notice how a downward swooping phrase is followed by three descending phrases and finishes with an upward swooping shape.

Musical Explorations

Snow

In the early stages of putting together the two-part **harmony**, separate the two groups so they are not 'distracted' by the alternative part being sung by the other group. Reinforce each part by playing simultaneously on instruments.

Musical Explorations

TOP TIP

Although the idea of repeating a short musical pattern seems simple enough, it is important that they are sung or played rhythmically to a steady beat.

Practise this by keeping a steady pulse with a drum whilst the students chant 'cuckoo' in time. Once the rhythm is solid, add pitch.

Cuckoo

In performance, the **ostinato** singers could be divided into three groups with each group singing one of the three pairs of notes. This will create a three-part ostinato accompaniment. If this seems too ambitious, add just one of the parts to the main ostinato.

Another way of adding an effective ostinato part to a song is to use un-tuned percussion playing a rhythmic part. In addition to singing the two syllables of "*cuckoo*", we could also add the two-beat rest between the ostinato pattern on a percussion instrument. Ask the children to try out various options from your classroom percussion collection. Before deciding which ones to settle for, discuss with the class:

- Which ones sounded best? Why?
- Did any sound too loud or too quiet?
- Which sounds seem to fit best with the 'Spring' mood of the song? How would you describe the mood or atmosphere of the song?

Listening to and Appraising the Songs

There are no hard and fast *right* and *wrong* answers here and you will want to be open to giving serious consideration to all ideas and suggestions the children put forward. However, for guidance, we've added some possible interpretations in italics which may prove helpful in facilitating the discussion.

The Little Girl of Rain

- Listen to the piano accompaniment. How does this part suggest the idea of rainfall? Is this a gentle shower or a heavy downpour? Is the rain steady or intermittent?

Gently descending repeated pattern of notes suggest a gentle, continuous shower...

- What about the tempo of the song? Is it slow or fast? How does this affect the mood of the song?

Slow - possibly evoking sadness and a wistful, yearning feeling

Listening to and Appraising the Songs

- Is this a quiet song or something louder? Look again at the words of the song. Are there any clues here as to whether the song should be performed in a loud energetic style or something more subdued?

The words suggest something quiet and gentle. This is a little girl on her own... tapping...whispering...

- What about the **melody**? Does this suggest a bright, optimistic, joyful song or something more haunting? Try just humming the melody on its own...

A haunting melody, and a feeling of something mysterious. Again, the mood of the music is supported by the words... cold, dark, secrets...

Listening to and Appraising the Songs

Snow

Think about snow falling and the mood it creates. It is gentle and falls more slowly and softly compared to rainfall. It also falls silently and creates a new 'smoother' landscape where all sharp edges and corners have been rounded. It is also something of an alien landscape reduced to one colour – a white monochrome.

- How does the song capture the feeling of snow falling?

Gentle relaxed, calm, serene. The score instructs us to sing slowly and softly. The piano accompaniment is sensitive and restrained.

- What mood does this create?

The words suggest a magical and perhaps religious mood... answered prayer...miracle...heaven blessing.

- Notice how the first three phrases each start on a higher note. What might this suggest?

Prayers being sent upwards towards heaven?

Listening to and Appraising the Songs

- Listen to the short piano phrase of high notes played on the piano following the words “*The moonlit miracle all night*”. What does this suggest?

Gently falling snowflakes, sparkling in the moonlight?

- Notice how the final line of the song is slowed down by singing notes of a longer duration. [“*With the answered prayer of snow*” is the same tune as the earlier line “*Drops the blessing of the snow*”, but the note values are longer]. What might this suggest?

Everything gradually slowing down and coming to rest – a peaceful ending. The whole song has a hymn like quality.

Listening to and Appraising the Songs

Cuckoo

- How does the change in **dynamics** throughout the song support the telling of the ‘story’?

It begins quietly, the volume rises gradually, then falls away again. Perhaps this indicates how spring awakens and ‘grows’ into the more energetic vibrant summer months before birds fly away at the onset of Autumn.

- In the middle of the song, the cuckoo sings “In June, I change my tune”. How does the melody change at this point?

Changes from a rising /falling phrase to one which climbs higher.

- How does the “cuckoo” **ostinato** support the mood of the song?

Gives a sense of energy, movement and momentum by driving the song forward.

- What effect does repeating the song have?

Shows the cyclic nature of the seasons – patterns repeating year on year.

Listening to and Appraising the Songs

Fast Car

- How would you describe the overall mood of the song?

Energetic, hopeful, excitement, looking forward, a feeling of travel and momentum, perhaps running away?

- How does the piano accompaniment support the idea of a thrilling journey in a fast machine?

The rapidly alternating notes capture something of the steady throbbing of a fast revving engine. The pounding chords give a feeling of power. Perhaps the driver is playing some loud rock music in the car stereo.

- How does the mood of the song change slightly in the middle section [bars 35–46] beginning “maybe to the sea...”?

It gains a dream-like quality where the driver is thinking forward to what it will be like when he or she gets to their holiday destination, or place of sanctuary? The vocal phrases are longer and using notes of longer duration helps evoke this slight change of mood.

Writing and Performing a Season Song

Think about the prevailing mood of the song being composed. Using a **major scale** will be good for an optimistic, energetic song, a **minor scale** will create something more reflective or haunting.

Or a bluesy scale for something a bit more laidback or funky.

Try these exercises to help establish an appropriate **tonality**:

On any instrument, play these scales going up and down, while the children sing along:

Minor – play the notes

A B C D E D C B A

or

D E F G A G F E D

For a major scale – play the notes

C D E F G F E D C

Writing and Performing a Season Song

TOP TIP

Good tunes can arrive at any point: record ideas on a device to make sure you remember them all.

For a blues scale – play the notes

G A B C D C B A G F G

It is going down to the F at the end which gives this scale a bluesy sound.

Choose one that might work best for the song. The group should get their scale in their heads by singing up and down the scale several times.

Once the tune has been established, it is important to ‘capture’ it as tunes are easily forgotten. Either record the sung version or write the letter names of each note above the syllables of the song. [Typing the lyrics in double spacing is a good idea so you have room to add any note names as they’re generated.]

Performance

Once you have learned all the songs you might want to put on a performance to celebrate, including some of the original compositions the students have devised as a result of your creative work. A sharing assembly based around the changing seasons would be a great way to showcase this work.

Having thought about the songs in more detail through the musical explorations and creative activities, how might this affect how you could sing the songs in a performance?

Concentrate on bringing that attention to detail to each song, reflecting the right mood and sentiment for each piece.

Think about a performance order for the songs.

- Which season would you start with?
- Would you sing them sequentially in the order the seasons naturally follow one another?
- Which would be a good song to end with? Do you want something rousing and energetic or perhaps something slowing things down?

Glossary of musical terms

Articulators

The tongue, teeth, lips, soft palate, all areas of the mouth that affect how words are produced.

Ascending phrase

a pattern of notes moving from low to high in pitch

Crescendo

A musical term for dynamics direction; gradually getting louder.

Descending phrase

a pattern of notes moving from high to low in pitch.

Diction

The clear pronunciation of words. Good diction helps produce good sound, all singers should pay attention to it.

Diminuendo

Gradually getting softer.

Diphthong

Two vowel sounds joined in one syllable to form one speech sound. E.g. The 'ou' in found starts as an 'a' and becomes an 'ow' as the word progresses. In singing it is good practice to hold the open vowel sound, in this case the 'a' rather than the closed sound, 'ow'.

Drone

A harmonic or monophonic effect or accompaniment where a note or chord is continuously sounded throughout most or all of a piece.

Dynamics

Loudness or softness of a song/piece of music. Also refers to the musical terms or symbols defining volume in a song/piece of music.

Fifth

An interval of a distance of 5 notes.

Harmony

Two or more notes played or sung together. Can also refer to the study of chord progressions.

Improvise

Create and perform spontaneously or without preparation.

Interval

The distance in pitch between two notes.

Interrelated dimensions of music

The national curriculum for music aims to ensure that all pupils understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Glossary of musical terms

Legato

To be sung or played smoothly, the notes flow together.

Major Scale

A scale with notes separated by whole tones except for the 3rd, 4th, 7th and 8th. A major 3rd interval gives a major key its sense of 'brightness'

Melisma

Singing a syllable across more than one note.

Melody

A sequence of single notes that is musically satisfying; a tune.

Minor Scale

A scale with notes separated by whole tones except for the 2nd, 3rd, 5th & 6th. A minor 3rd interval gives a minor key its perceived feeling of 'sadness'.

Octave

Musical term referring to two notes that are 8 full tones apart, indicating the start and end of a scale.

Ostinato

Repeating musical motif.

Range

Refers to the notes that a given performer can sing comfortably.

Register

The range of notes available to sing.

Ternary Form

A piece in ternary form follows in ABA structure.

Third

An interval of a distance of 3 notes.

Timbre

The quality and character of a musical or vocal sound.

Tonic

First note of a musical scale, also called the keynote.

Tonality

Key of a piece of music, whether it is major or minor or where it is rooted.

Unison

Various singers or instruments singing or playing the same note(s) together.

Vamping

Repeat a short, simple passage of music to accompany, usually on a guitar or piano.

Author Biographies

PROJECT ONE DOT

Project One Dot was written and devised by Friday Afternoons, with content by Emily Barden and David Ashworth

David Ashworth

David Ashworth is well known for his contributions to music education. His advisory work includes helping to shape the National Curriculum for music and the National Plan for Music Education. He is a popular conference and workshop leader, having presented at many of the major national events in recent years.

As a writer of teaching resources he has been commissioned by a range of providers including Music Teacher magazine, Rhinegold Education, and the BBC.

Emily Barden

Emily works with a variety of organisations, including Sing Up, Trinity College, Snape Maltings, West Sussex Music; providing vocal consultancy to schools and Music Hubs, and leads several choirs under the umbrella of West Sussex Sings.

Emily has written many original contemporary songs for young people and choirs including several Sing Up Day anthems which have been performed by thousands of people around the world.

Friday Afternoons

Friday Afternoons is a year-round singing initiative inspired by Benjamin Britten, encouraging quality in singing with young people. Every year Snape Maltings commissions a new set of songs for the Friday Afternoons project, which are sung by young people around the world. Alongside providing fantastic new resources, Snape Maltings supports leaders at all levels to ensure their skills continue to develop.

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