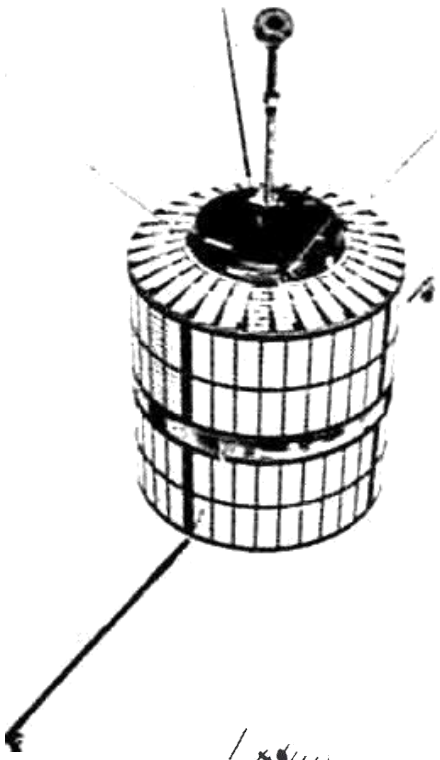
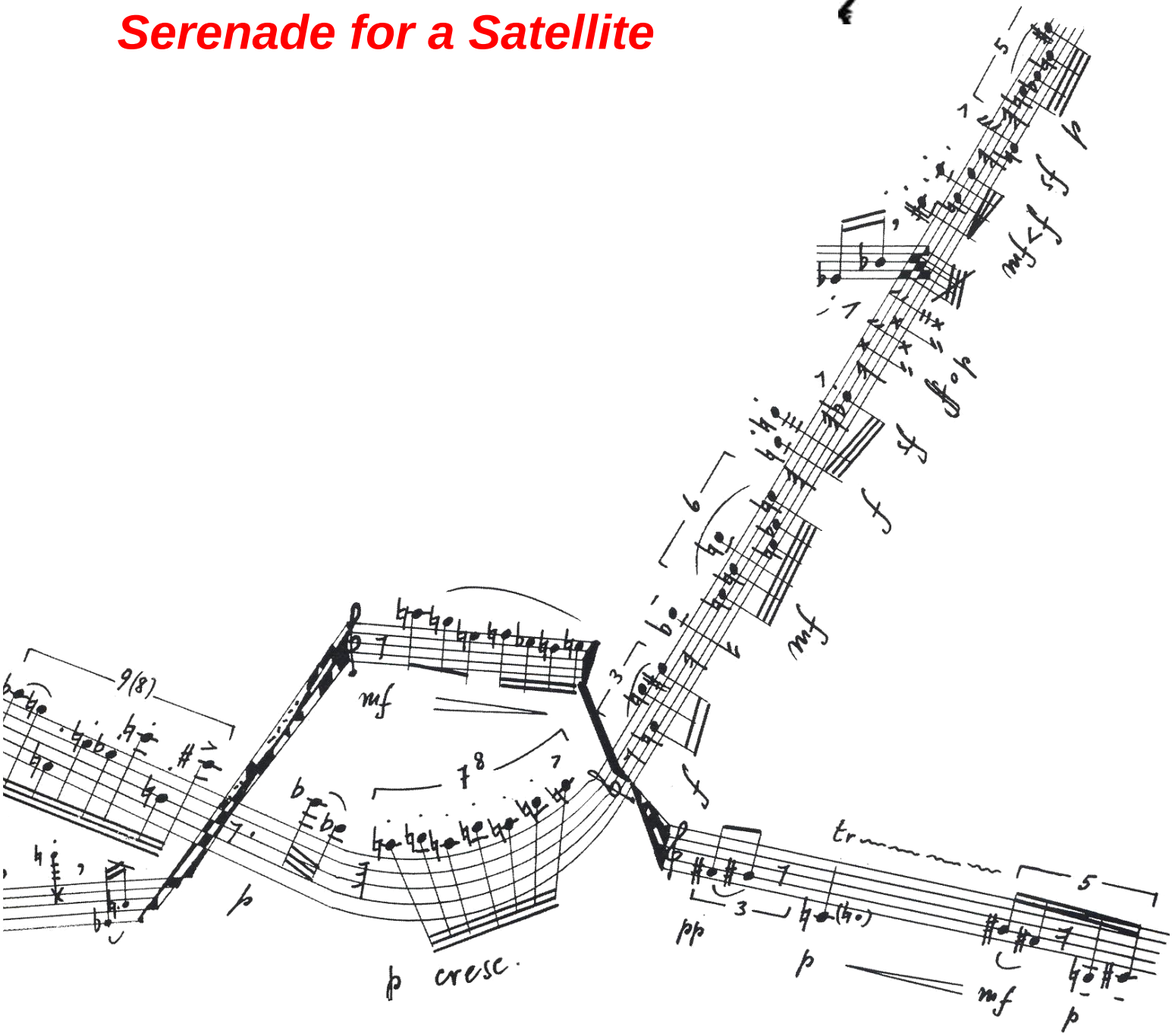
Birmingham Contemporary Music Group



BCMG SCHOOLS' CONCERTS
Resource Pack 2010
Serenade for a Satellite

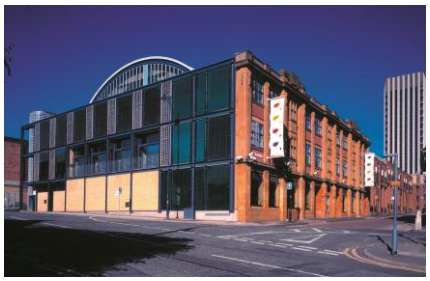


Introduction

On 30 April 2010 Birmingham Contemporary Music Group (BCMG) presented its fourth annual Schools' Concerts conducted by Peter Wiegold at the CBSO Centre.

BCMG is one of the world's leading classical new music ensembles. Emerging from within the City of Birmingham Symphony Orchestra in 1987, the Group quickly established a reputation for brilliant performances, ambitious commissions, innovative collaborations, and a vibrant learning programme. With a central commitment to composers and the presentation of new work, BCMG has premiered over 150 new works, many commissioned through its pioneering Sound Investment scheme. BCMG's open and inclusive approach takes people of all ages through the rich and fascinating world of contemporary music. BCMG has received a host of national and international awards, has an extensive catalogue of CD recordings and broadcasts regularly on BBC radio.

CBSO Centre



The Resource Pack

Aims:

- To support and prepare children and teachers attending BCMG's Schools' Concerts
- To help children and teachers gain a deeper understanding of the music and of how to use the pieces as a stimulus for classroom activities
- To encourage children to think like composers
- To explore different kinds of notation
- To encourage performing, listening and interacting as musicians
- To introduce young people to contemporary music

Not all the music in the concert programme will be explored in this resource pack. We have chosen those we think offer the most potential for young people to create their own music. This pack has activities that explore a whole range of musical concepts and skills – in particular, generating rhythm, creating melodies and different kinds of notation. Some activities are very open and it is important to allow the children a free rein with their imaginations. Other activities create stronger frameworks for creative activity. At the beginning of exploring each piece we have included information about the piece and the composer. This is for your own information and to help you understand the context of the music.

The Concert Programme

Luciano Berio	*O King*
Bruno Maderna	*Serenata per un Satellite*
Param *Vir*	*Constellations (World Premiere, BCMG commission)*
David Lang	*Lend / Lease*
Charlotte Bray	*A Match with the Moon (world premiere)*
Peter Wiegold	*Mysterium (world premiere)*

Constellations

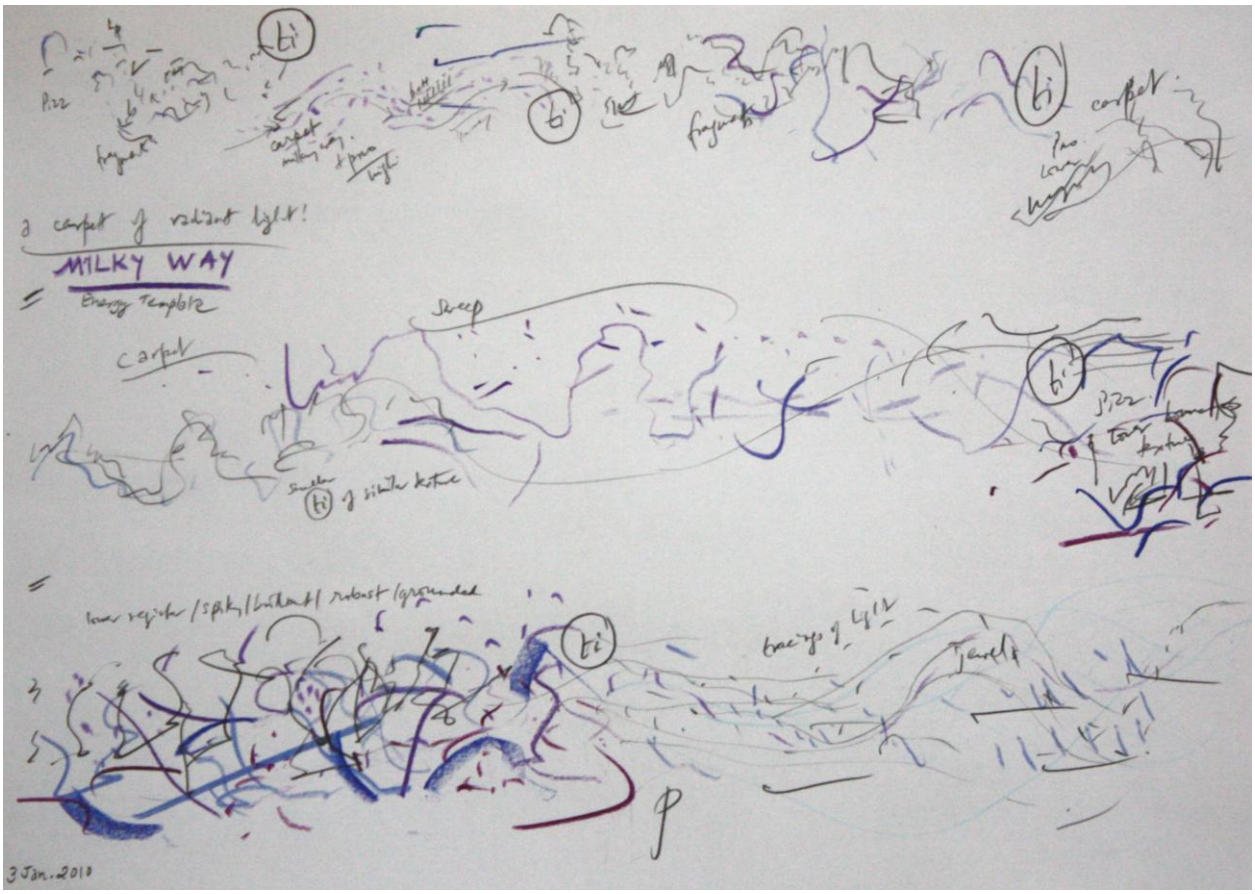
Composer: Param Vir
Date: 2010

Param Vir

Delhi-born composer Param Vir is a leading figure in contemporary western classical music. Based in London, his compositional output features works in several genres that include chamber music, symphonic works and opera/music-theatre. Param Vir has also embarked on a major long-term initiative to integrate classical Indian music into mainstream contemporary music, and is developing collaborative work with prominent soloists of Indian classical music in association with Darbar, the Asian Arts Culture Heritage.

Quote:

'What form do [my] musical ideas take? Usually I start with a bird's eye view of the piece. But I know from experience that once the picture has developed sufficient form and shape, one must zoom in, get inside the picture, for amazing new sound objects that present themselves - not always apparent in a large overall view. There is an interesting stage when one must leave the stratospheric bird's eye view and get down to the detail, to the surface of the music itself. This is scary, exciting and produces many surprises. This introduces the domain of technique where specific methods and procedures are utilized to make ideas (internal notions) become embodied (hence externalized).'

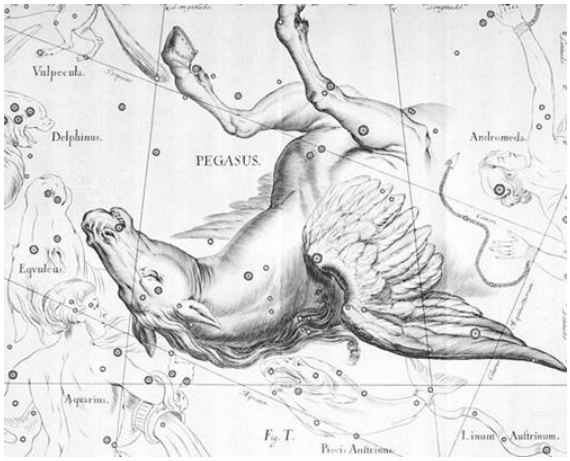


Creating Constellation Melodies

Focus: Pitch and melody

Useful warm up games for this activity: Heaven to Earth, Sound Orbit (see at the back of the pack)

1. Show the children some examples of star constellations, e.g. The Plough, Orion and Pegasus (see resource pages). You could also use Google Sky via the internet (http://www.google.com/sky/)

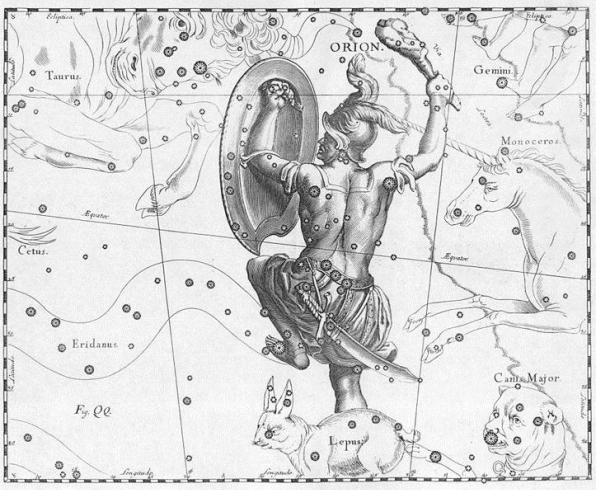


2. Give the children a copy of the constellation images (see resource pages) and ask them to look carefully at the stars. Ask them to join 6-8 of the stars together to create their own brand new constellation.

3. Now explain to the children that they need to transfer their constellation stars onto the 5-lined manuscript paper on the other resource sheet. Ask the children to write the names of the notes below the correct pitches.

4. Ask the children to think of an interesting name for the constellation. This might relate to mythology - as many of the existing constellations do. (As an extra activity the children could create their own myth for their constellation or characteristics or explore the myths behind those chosen by composer Param Vir).

5. Organise the children into small groups, and ask them to select one of their constellation melodies to work on. Using a mixture of resonant metal instruments (such as triangles, chime bars, hand chimes, bells, glockenspiels, metallophones, etc.) ask them to sing/play their new constellations to create a star-scape melody.



6. Encourage the children to create an atmosphere for the constellation that relates to its character, e.g. if it is a snake, how can they make the music more snake-like? They may wish to create a snake-like introduction before the melody appears. This might mean the children adding extra instruments.

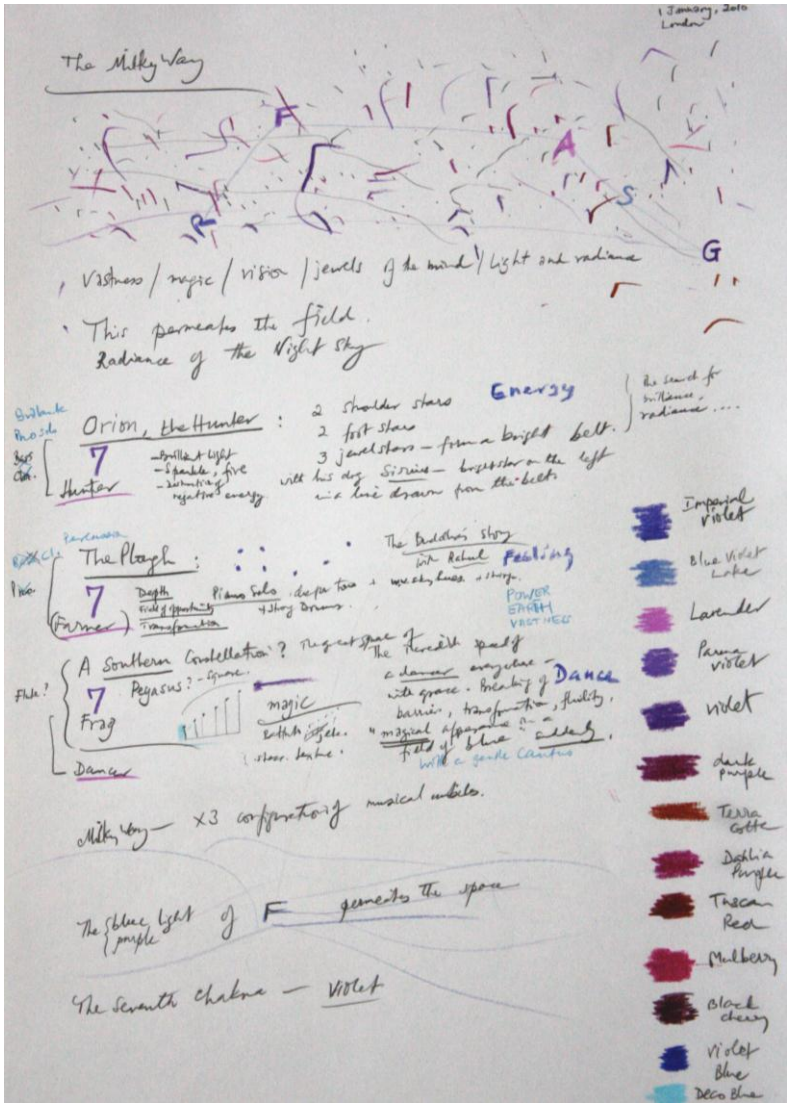
7. Record the pieces and display the constellations.

The Milky Way

Focus: Creating a soundscape and using conducting signals

Useful warm ups for this activity: Sound Orbit, Conducting

1. Take a look at the Param Virs 'Energy Templates' for the Milky Way part of his piece (below and in resource pages). What can the children tell you about the music that Param Vir is composing from this sketch? Look at the words, colours and shapes.
2. Sitting in a circle, give the children a variety of bells, chimes and other resonant metal instruments along with shakers and rainsticks.
3. Explain to the children that you are going to create music for a quiet starry night. Talk to them about the kind of atmosphere a beautiful starry night evokes. Look at the words Param Vir has used *jewels, vastness, magic, bright* and also brainstorm some different words, e.g. magical, quiet, still, open, twinkling, etc.
4. Demonstrate to the children two conducting signals that you will be using to create the piece: the first is pointing around the circle one by one. Here the children play when you point to each of them in turn. You can control how quickly or slowly you move around the circle, overlapping the sounds if you wish.
5. The second conducting signal is for the whole class at once, a clear 'start' signal using both hands opening out towards the children. Tell the children that with this signal they play only once, allowing the instrument to resonate freely. Decide with the class how loudly or quietly they can do this and choose the sounds that you think will be most atmospheric.

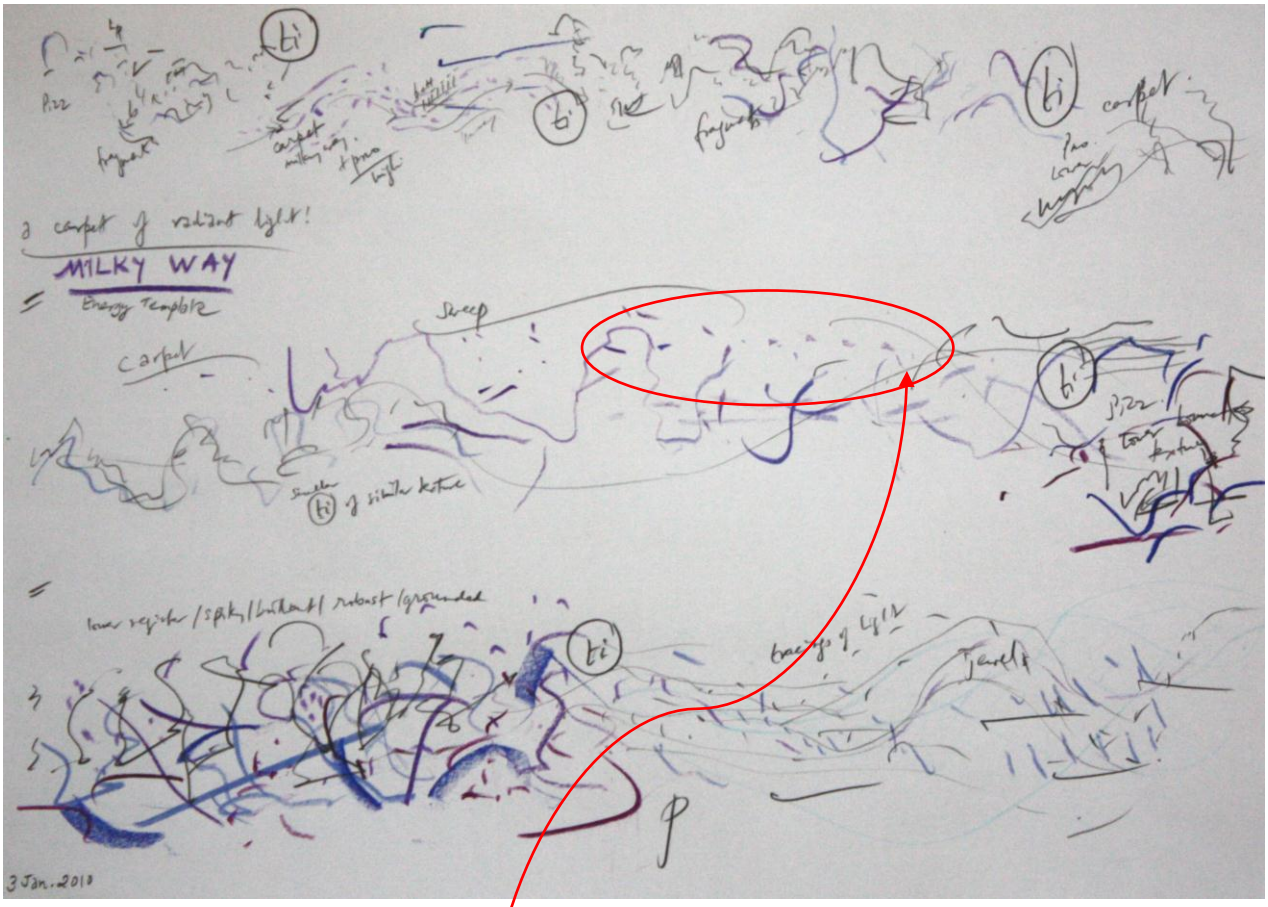


6. Create a night sky sounds piece by combining these two signals. Discuss the structure of the piece with the class and ask for their ideas about how to start and finish the music effectively.
7. Ask one of the children to conduct the class. You could also add solo instrumentalists over the night sky backdrop.

Sound Energy

Focus: Creating a graphic score **a**nd using conducting signals

Useful warm ups for this activity: Follow Me, Magic Finger, Conducting, Sky Sounds, Moon Walk

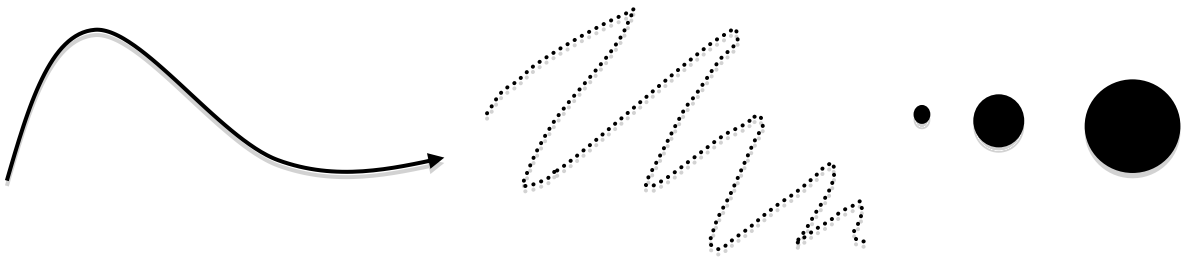


1. Look at Param Vir's Energy Template (above and in resource pages). Ask the children if they can make some of the lines/shapes as a physical gesture. Ask one of the children to demonstrate to the rest of the class. For example: the dots circled above could be hand flicks. Try different physical gestures for the same graphic. Talk to the children about the kind of energy being used and demonstrate different versions of the same movement, e.g. flowing, jerky, vigorous, dramatic.

2. Now ask the children to find their own new physical gestures. Choose one of the new gestures and ask one of the children to 'notate' the gesture on the board. Make sure they correlate the shape of the movement with the shape of the drawing, creating a graphic symbol. (Remind the children that it is the shape of the movement that is being drawn, not the person creating the movement). Try different ideas from the children and notate them together on the board.

3. Ask the children to each find 3 <u>contrasting</u> gestures or movements of their own as individuals. Encourage the children to use different kinds of energy (e.g. gentle, animated, smooth, angular, etc.) in their gestures so they are well defined and well contrasted.

For example;



4. Ask the children to draw their most interesting gesture on A4 paper or a wipe board. Explain that the gesture should have a distinctive character and encourage the children to be creative and artistic in the way that they draw the movement.

5. As a class look at the different ideas the children have produced. Are some of them similar? For example, jaggedy, wavy, dotty, swirly, rising, etc.. Group the similar drawings into three or four separate sets i.e. all the wavy lines together or all the dots together.

6. Divide the children into four groups and give each group one set of drawings. Ask the children to create a 'best' version of the graphic, using ideas from the different versions they have been given, and draw it on A4 paper.

7. Each group has one type of instrument, e.g. drums or egg shakers or glockenspiels, etc. Try to roughly match the instrument type with the drawing. Ask the children to find an instrumental sound that matches the shape and energy of the gesture. Remind them to use dynamics (quiet and loud sounds) and silence if they want to.

8. Listen to each group's ideas. As a class decide on a conducting signal that will represent the different sounds. These may link to the original gesture, or may be different. Give the children time to practice their signals.

9. Talk to the children about creating a larger piece out of the different groups' sounds. Ask them which sounds might be effective at the beginning of the piece, or at the end. Suggest that some sounds might be repeated (you could make multiple copies of the same design), or that some sounds change in volume, e.g. starting quietly and getting louder.

10. On the board or on flip chart paper create a big score using the drawing (graphic symbol). Either read the score from right to left or have a conductor to conduct the class to create a whole piece of different types of energy!

11. Record the piece and decide on an energetic title.

Extension

You could try a version where the sounds overlap and layer. You could experiment playing backwards or turning individual symbols upside down.

‘Hello Earth’ Game

Focus: Rhythm and matching sounds

Useful warm ups for this activity: Don’t Zap That One Back, Is There Anybody Out There!

Resources needed:
Percussion instruments that make long and short sounds (e.g. wood blocks and shakers)

1. Listen with the class to the satellite recordings on the CD. As a class see if you can find ways of imitating the satellite sounds with your voices.

2. Explain to the children about Morse Code (see resource pages) and how it was used to communicate, e.g. the S.O.S. ‘di –di – di da--- da--- da---’ pattern. Together with the class, work out the Morse code for the word ‘hello’ and write in the pattern of dots and dashes, writing it on the resource sheet.

3. Set a moderate pulse with a woodblock or similar. Use a *clap* for a short dot and a *zzz (vocal sound)* accompanied flat hands for a long line/dash. Practise playing the pattern of ‘hello’. NB a dash equals two dots and leave one dots length between letters.

4. Divide the children into pairs. Ask them to make the Morse Code rhythms for each of the initials of their names using the dots and dashes and write them on the resource sheet. Ask the children to learn and practice playing their morse code rhythms using the claps and zzz sound.

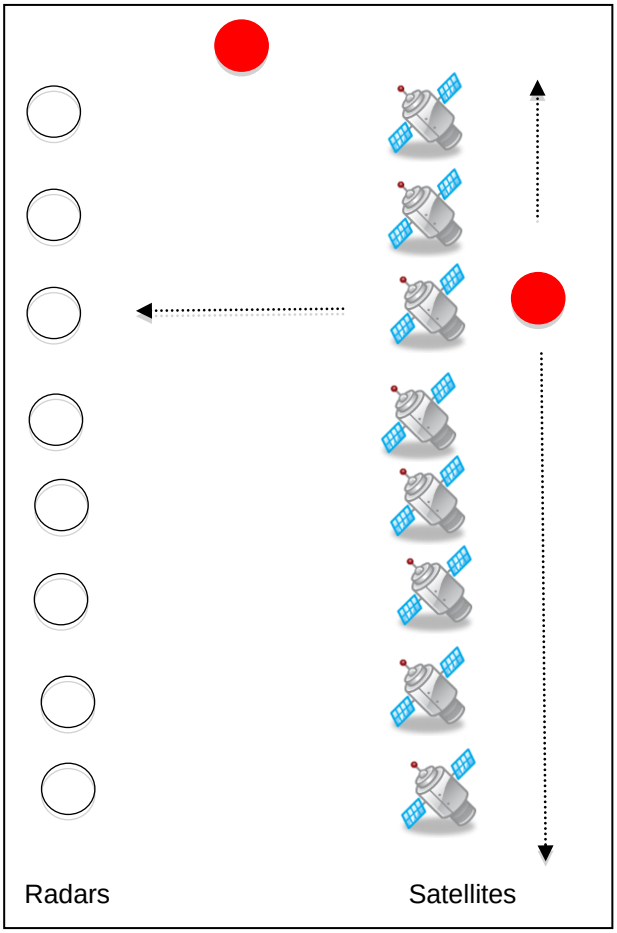
5. Give each pair a wooden instrument + beater or drum (dot) and a shaker (dash)

6. Divide the pairs into two groups – Satellites and Earth Radars. Give the Satellites the instruments. Ask the children to get into two lines with the pairs facing each other (see diagram). Now play the ‘Hello Earth’ game…

7. Select one pair of children to be the Controllers. One controller walks behind the line of Satellites and when s/he touches one of the children they play either one of their pairs’ Morse Code signals (i.e. their initials) on the instruments. When the Satellite sends the signal, the radar responds with the same signal using the clap and zzzz. The first time you play have a rule that only one signal should sound at a time. When done the pair should turn around. After that experiment with more signals at a time but no more than 3 at a time. It may help if you create a star-like backdrop that has a constant pulse (pitched or rhythm).

8. The second Controller stands at one end with a loud sounding instrument (e.g. gong). When they sound the gong the game stops. The Controller then plays the ‘Hello’ signal. ALL the children then respond with the same ‘Hello’ pattern using voices and instruments.

9. Change over the Radars and Satellites and play again.

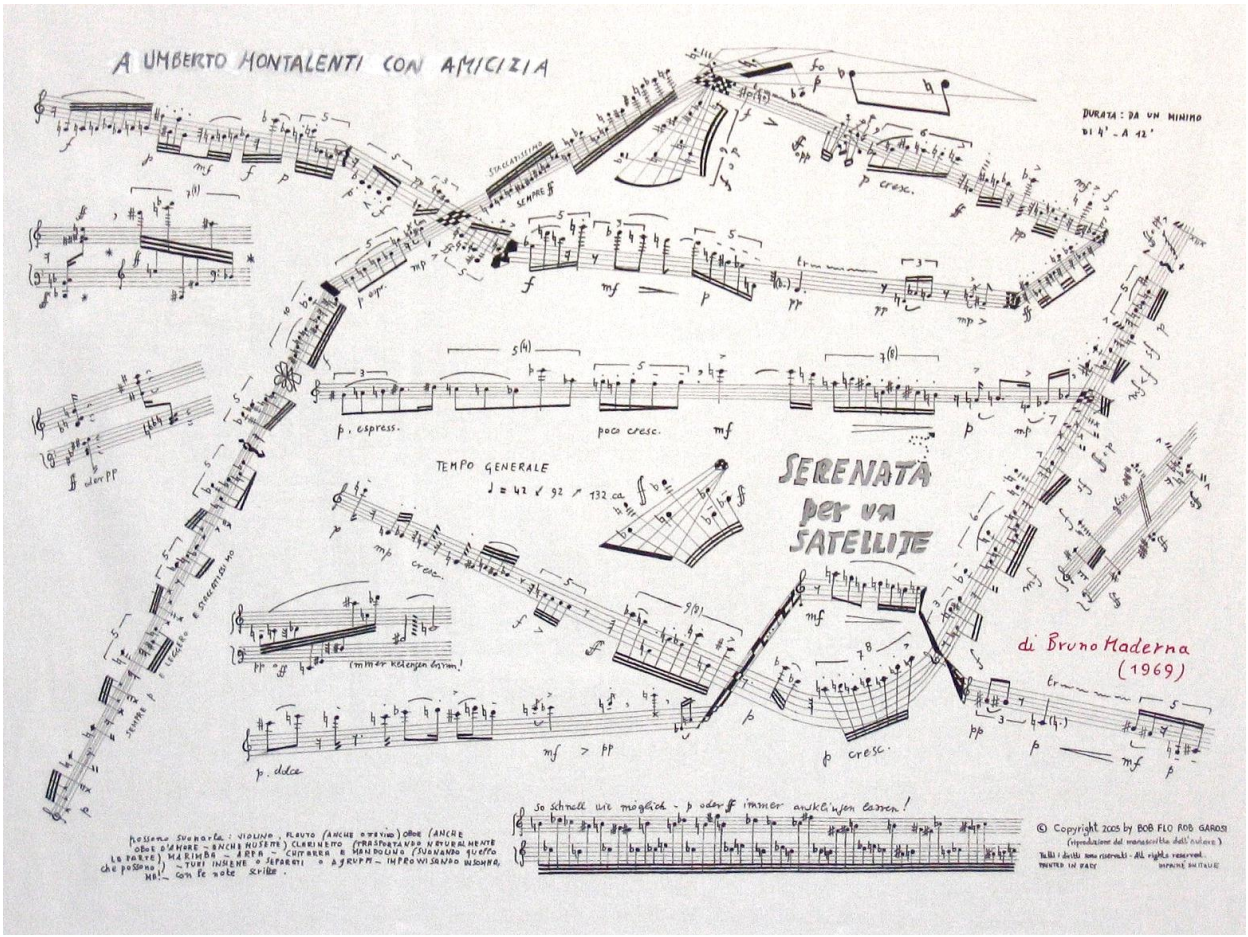


Serenata per un Satellite

Composer: Bruno Maderna
Date: 1969

Bruno Maderna (1920-1973)

Bruno Maderna's grandfather, noticed that at the age of 4, the young boy seemed to be a musical genius. Madame de Polignac (a French princess and patron) paid for his musical studies, so at the age of eight he was able to direct the orchestra at the famous La Scala theatre in Milan. From here, he started a career as a child prodigy violinist, internationally known as 'Brunetto' (Italian for Little Bruno). He often composed using aleatoric (chance) methods for unusual combinations of instruments including electronics, and is renowned as one of the main Italian composers of his generation.



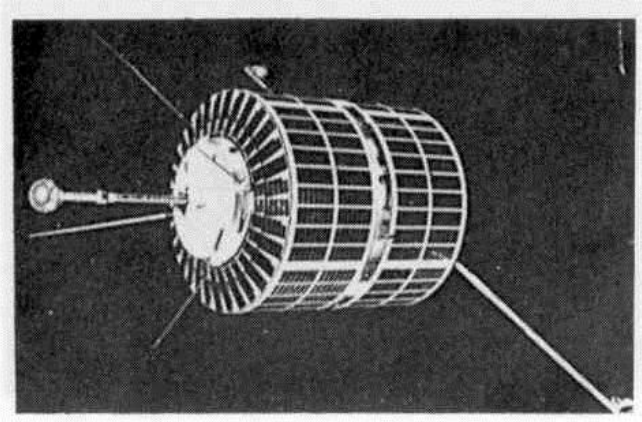
Serenata per un Satellite was written to celebrate the launch of the ESRO 1B Boreas Satellite in 1969 at the height of the space exploration period. Maderna's music is renowned for being expressive and lyrical – the most used word in his music is *calmo* and he used the title *Serenade* (meaning calm or clear in Italian) six times. The musical score is visually beautiful and presented on one sheet with the music scattered all over it, almost as if it is taking off into orbit. Though the musicians have a lot of freedom about how they perform the music the notes and graphics musicians suggest very clearly the music Maderna wanted.

Serenade for a Satellite

Focus: Looking at a musical score, creating music for an event and performance skills

Useful warm ups for this activity: Space Walk, Conducting, Magic Finger

ESRO Boreas 1B



1. Show the class an example of a piece of music using normal notation. Explain that the music is read from left to right, just as when reading words.

2. Now show the class the score of *Serenata per un Satellite* (see resource sheets). Ask them to notice anything unusual, looking at any shapes and patterns that are used as well as standard notation. Explain to the class that this music is for a group of about 6 or 8 musicians. Ask them about their ideas for how the music might be played and how it might sound.

3. Explain that you will now create some music to tell the story of a satellite's life. Storyboard the different stages of a satellite's life. This could include;

    - Excitement and preparation before launch
    - Launch
    - Heading to the sky
    - Separation from fuel tanks
    - Orbiting the earth
    - Flying over different terrains
    - Capturing cosmic particles/star dust
    - Transmitting data
    - Crash landing

You could use Youtube, the European Space agency or NASA websites to find interesting videos as a stimulus.

4. With the children working in small groups of 4 ask them create a short piece music for one part of the satellite's life. If the children are stuck ask them to brainstorm different words, feelings or movements connected to their episode. Perform and record.

Extension

If you find video clips for each part you could edit them into a sequence and ask the children to match their ideas/sounds to the video and perform alongside it. Using Audacity you could then create videos with sound files

O King

Composer: Luciano Berio
Date: 1970

Luciano Berio

Luciano Berio (1925 – 2003) was an Italian composer. He was an important innovator in electronic music, the combining of live and taped music, aleatory (chance) music, graphic notation, musical 'collage' using borrowed material, and in musical 'performance pieces'. His wife, the singer Cathy Berberian, was his principal collaborator. His best-known works include *Omaggio a Joyce* (1958), *Visage* (1961), *Sinfonia* (1968), *Opera* (1970), and his series of *Sequenze* (1958 – 2002).

Background information:

This piece uses one voice with an ensemble of 5 musicians. The words are created out of the name of Martin Luther King, who is commemorated in this piece. The singer begins with simple notes echoed by the instruments, using just the vowel sounds (indicated by symbols from the phonetic alphabet) of Martin Luther King's name. Gradually the consonants are added in, until at the end of the music you hear the words 'O Martin Luther King' emerging out of the magical and ethereal sounds of the instruments.

Song of Peace

Focus: Vocalising and creating a structure

Useful warm ups for this activity: Magic Finger, Conducting, Sound Orbit

1. Explain the background of the piece to the children.
2. Look at the first page of the O King score (see resource pages) – what do the children notice about the words? (The consonants are missing).
3. Choose one of the Nobel Peace Prize winners listed in the resource pages. Explain that the class will be using this name to create a piece in a similar way to Berio and the way he created 'O King', which uses the sounds of Martin Luther King's name in a particular way.
4. Write the name up on the board, dividing the syllables up, and say it together. Now write it again with the consonants in red and the vowels in bold, e.g.

Shi - rin E - ba - di

5. Now practise saying the name with only the vowel sounds:

i - i - E - ah - i

6. Using pitched percussion play the notes F A B (in this order). These are the notes that Berio uses at the beginning of *O King*.
7. Decide how to sing the notes to the vowel sounds, e.g.

i - i - E – ah –i
Notes: F A B F A

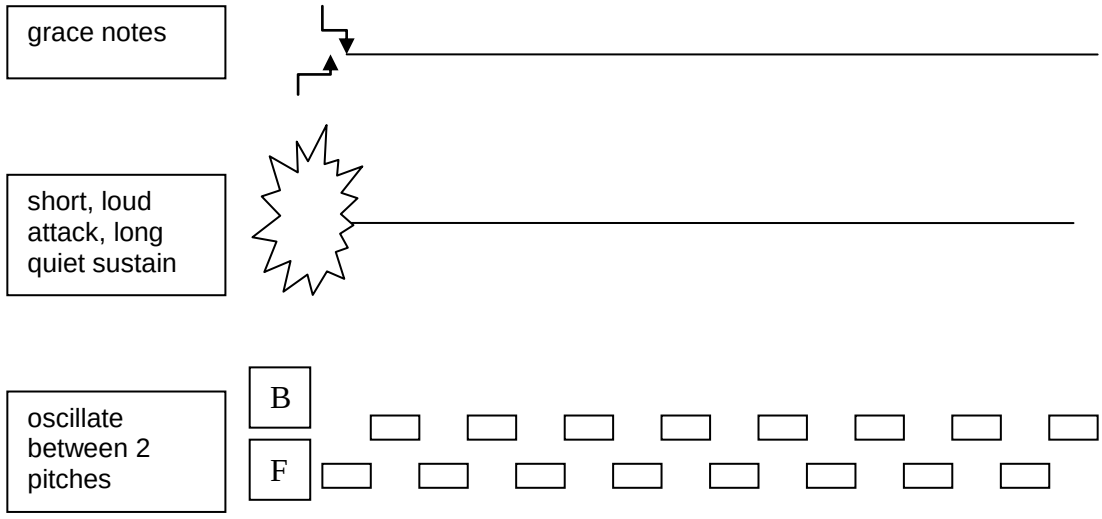
8. Practise singing with long notes on each vowel sound. Conduct the class with a simple hand signal to show when to start and stop. One or two of the children or you could play the notes on hand chimes, a metallophone or xylophone to help.

9. Now explain that Berio decorates the notes he uses in different ways:

    A. Using grace notes (one or two very short notes leading to the long notes, e.g. ta-DAAAA!)

    B. Starting the note with a strong, short attack followed by a quiet sustain or echo.

    C. Oscillating (alternating) gently between the melody note and another note



10. Divide the children into groups, with one pitched instrument per group plus some other kinds of percussion instruments, and ask them to experiment with these 3 types of sounds using both voices and instruments. Encourage the children to explore combining different kinds of instruments (e.g. a drum and a hand chime for idea B) and using a combination of different instruments with voices.

11. Listen to the groups' ideas and try some of them out on the whole class. Select the most effective and interesting combinations.

12. Now the class is ready to start constructing the piece. Explain that the consonants in the name are gradually going to appear, and at the end of the music the whole name will appear. Decide which consonants will appear first, and write down the pattern of the syllables as they appear. In each section you can add more pitches to make the melody more interesting.

13. As you are working with the class, remind them of the inspiration of the piece and ask them to consider what kind of music would be appropriate and effective as a tribute. Maybe the music starts quietly and builds to a loud triumphant end, or maybe there is a part where one child plays a solo using the note set. Perform to another class and explain the background to the piece.

Warm ups

Warm ups help to focus the class and to set some ground rules for working with voices and instruments. Each activity in this book suggests certain relevant warm ups that use skills relevant to the activity, but any and all of them are fun and help develop musical awareness in different ways. It is also useful to agree a visual 'stop' signal, e.g. hands in the air. This gives you control over the class and avoids having to use your voice in the noisy environment of creative music-making!

Follow the Alien

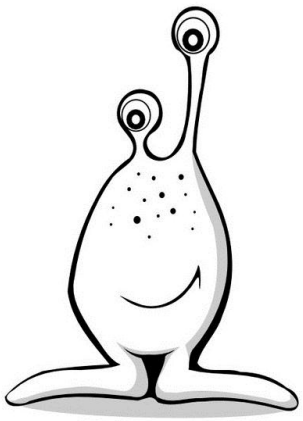
Focus: Developing watching and co.ordination skills, vocal freedom

1. Stand with the children in a circle. Ask the children to follow what you do – all the alien movements and all the alien sounds you make. Go through a range of fun movements and sounds. For example:

    - Clap your hands and fingers
    - Slap or tap your knees, tummy,thighs etc.
    - Scratch your head
    - Click your fingers
    - Stamp your feet
    - Make different vocal sounds to match movements ….aaaah, ssssss, beep, whoosh, etc.

2. The children must follow you exactly and change when you change sound or action as well as performing it at the same speed and dynamic.

3. When the children have played this game a few times ask them to lead the movements for everyone else to copy.



A variation of this game is to ask the children **not** to change action or sound when you do but to wait until you say the word 'flibble' (or another alien word of your choice!).

Heaven to Earth

Focus: Listening, identifying relative pitches,

1. Teach the children hand positions for High Middle and Low sounds. (Make sure the children relate these words to pitch, not to volume).

2. Select one instrument with pitched sounds, e.g. some chime bars or a xylophone.

3. Explain to the children that they are going to listen for which has the highest and lowest pitch out of 3 notes.

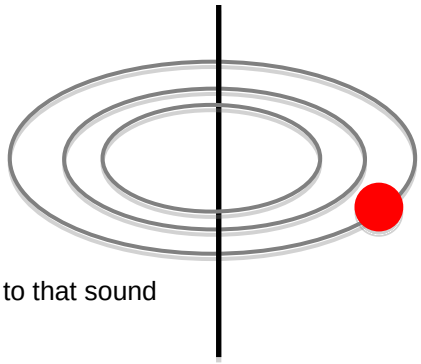
4. Ask the children to close their eyes and listen as you play 3 different pitches, in any order.

5. Repeat the 3 note pattern that you played and ask the children to show the High Middle Low position with their hand (still with eyes closed).

6. Ask one of the children to lead the activity.

Sound Orbit

Focus: Listening, playing



1. Sit in a circle with the percussion instruments that have a mixture of long and short sounds. Each child will take turns to play one sound each around the circle.

2. Explain that you cannot start your sound until the previous sound has completely died away.

3. Before the game starts, ask the children which of them has an instrument that will sound a long time (e.g. gong, chime bar). Listen to that sound and count how many seconds the sound lasts.

Moon Walk

Focus: Watching, playing accurately

1. Sit in a circle with percussion instruments. Walk across the circle, asking the children to watch your footsteps. Tell the children to play exactly in time with your footsteps – you can stop and start to test them!

2. Now ask the children if someone can show another way of crossing the circle. Ask the whole class to watch, and then join in with the instruments, playing as closely as they can to the movements. Encourage the children to explore different types of movement such as sliding, hopping, slow motion, and remind them to stop and start their movements every now and then.

3. Now ask for another type of movement, say using sliding or jerky movements. Ask for one child to play this time, and talk about how they can match the movements. One child might have an instrument that can slide around e.g. a slide whistle or a xylophone.

Extension

Swap roles so that one child plays something on their instrument and another child or children move exactly following the sounds being made.

Sky Sounds

Focus: Creative vocalisation, listening

1. Standing up in a circle, imagine the space has lots of beautiful sounds floating in the sky, each with a long string or ribbon hanging down. Tell the children that as you pull the sound down from the sky it makes a sound. Demonstrate a made up vocal sound to the class. Tell the class to reach up to catch hold of a sky sound, and as they pull each makes a fun vocal sound.

2. Ask the children to do it again, this time with a different sound. Ask if any of the children would like to share their sound string and all copy the sound and movements made.

Don’t Zap That One Back

Focus: Rhythm, co-ordination

1. Sit in a circle. Clap a simple 4 beat rhythm and ask the children to clap it back to you. Practise lots of different rhythms, and keep the pulse going so there are no gaps between the rhythms.

2. Now explain that there is a special rhythm in the game – the rhythm of the words: ‘Don’t Zap That One Back’. Practise saying and clapping this pattern so the children will remember it.

3. Now tell the children that as you clap the rhythm patterns, if they hear the ‘Don’t Zap That One Back’ rhythm, they DON’T clap back.

4. Explain that if no-one claps, the class gets a point, if someone does clap, the teacher gets a point. The first one to 3 points is the winner

Extension

Play the game using instruments or create a new version using a different language to create the ‘Don’t Zap...’ pattern.

Is there anybody out there?

Focus: Rhythm, listening

1. Sit in a circle. Clap a pattern using long and short sounds, and ask the children to clap it back.

2. Vary the patterns and the lengths of the notes.

3. Ask one of the children to lead the game.

4. Play the game using instruments.

Conducting

Children love conducting. It gives them a sense of control over the sounds that the rest of the group is making. It also allows them to create short pieces of music immediately with the musical resources available to them, both as a whole class and in groups. Interestingly, less confident and less verbal children often turn out to be brilliant conductors!

Following a conductor, controlling volume

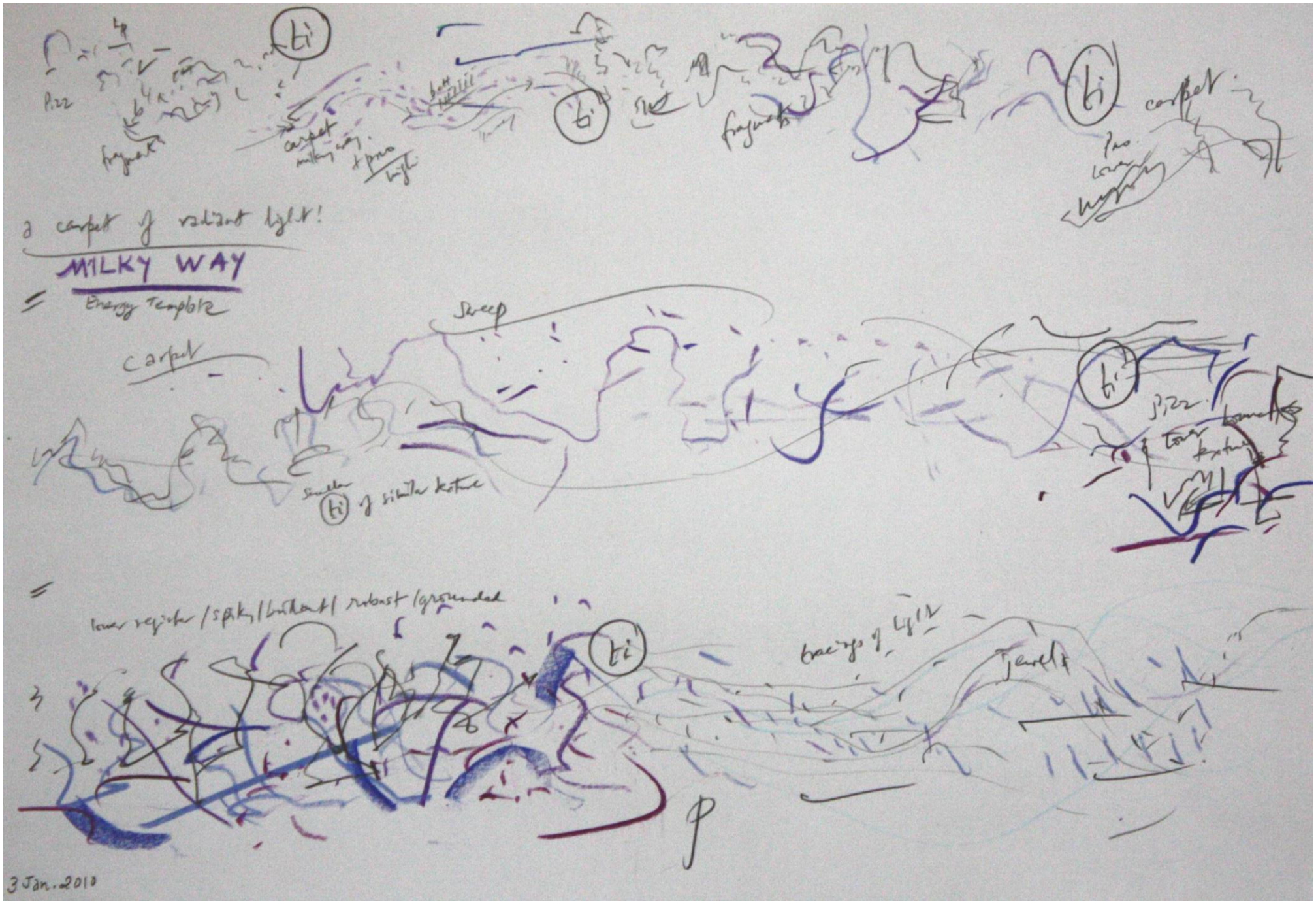
1. Sit in a circle with percussion instruments. Hold out your hands together in front of you like crocodile jaws.

2. Explain to the children that when your hands are closed together this means silence, when they are slightly apart they must play quietly, and when they are wide apart they must play loudly.

3. Practise controlling the levels of volume, and include silences.

4. Ask one of the children to conduct.

RESOURCE PAGES


a carpet of radiant light!
MILKY WAY
Energy Template
carpet
sweep
lower register / spiky / brilliant / robust / grounded
3 Jan. 2018

1 January, 2010
London

The Milky Way

, Vastness / magic / vision / jewels of the mind / Light and radiance

· This permeates the field.
Radiance of the Night Sky

Brilliant
Pno solo
Bass Cl.

Orion, the Hunter : 2 shoulder stars — Energy
2 foot stars
3 jewel stars — form a bright belt.
} The search for brilliance, radiance . . .

7 — Brilliant light — Sparkle, fire — Destruction of negative energy.
Hunter

with his dog Sirius — bright star on the left in a line drawn from the belts

Percussion
Bass Cl.
Pno.

The Plough : · · · · · · ·
The Buddha's story with Rahul — Feeling

7 — Depth, Field of opportunity, Transformation — Piano Solo, deeper tones + w.v. sky hues. + strings. + String Drums.
(Farmer)

POWER
EARTH
VASTNESS

Flute?

A Southern Constellation? The great square of The Incredible spread of
7 Pegasus? - square.
Frag
Dancer

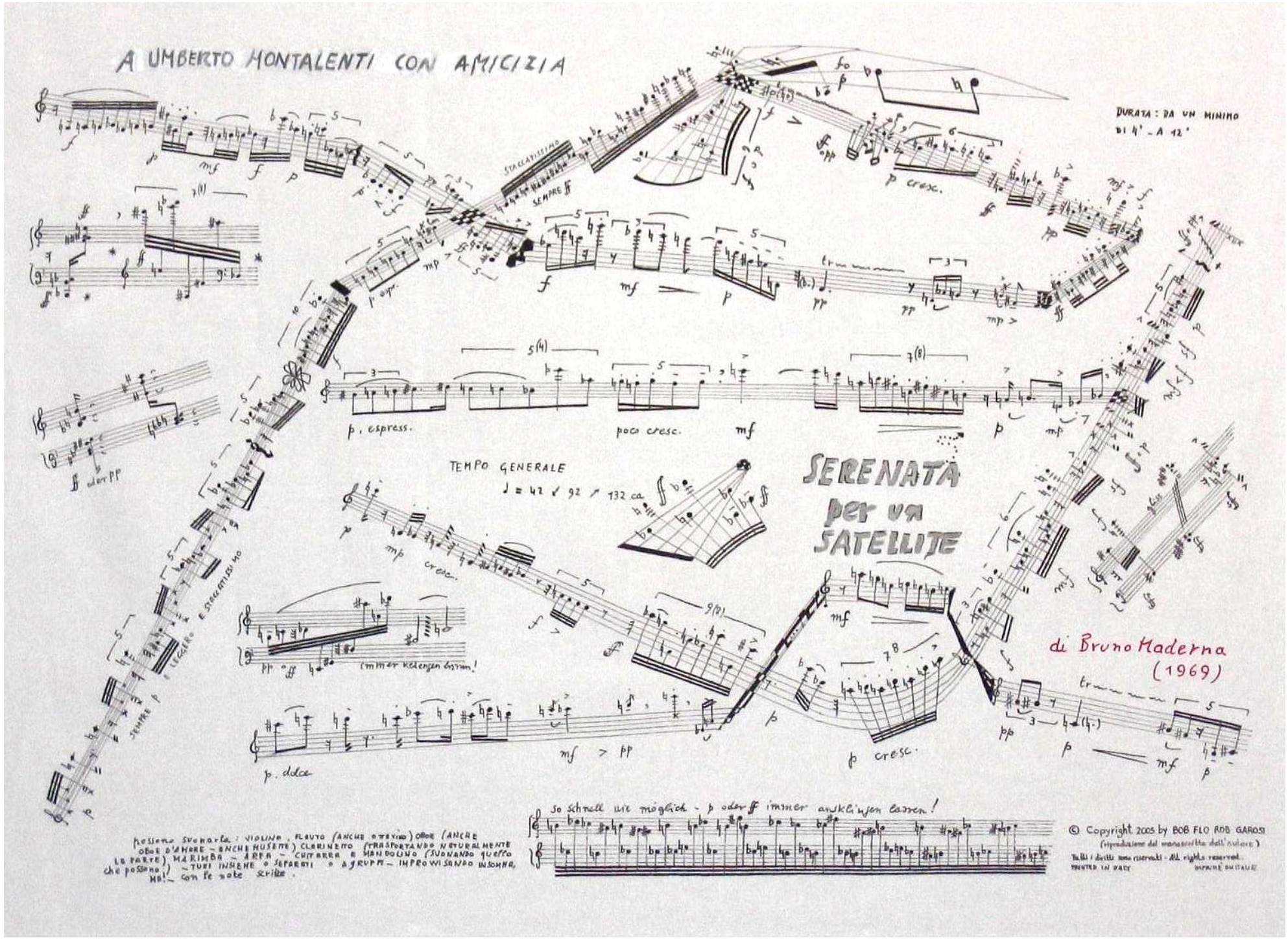
magic
Bottle? ... etc.
; stars. texture.

a dancer everywhere — with grace. Breaking of barriers, transformation, fluidity, — Dance
"magical appearance" — a field of blue — suddenly.
with a gentle Cantus

Milky Way — x3 configuration of musical mobiles.

The {blue / purple} light of F permeates the space

The Seventh Chakra — Violet


A UMBERTO MONTALENTI CON AMICIZIA
DURATA: DA UN MINIMO DI 4' - A 12'
SERENATA per un SATELLITE
di Bruno Maderna (1969)
TEMPO GENERALE
♩ = 42 ↙ 92 ↗ 132 ca
p, espress.
poco cresc.
mf
p cresc.
SEMPRE ff
STACCATISSIMO
SEMPRE p e LEGGERO E STACCATISSIMO
(immer Kolorieren lassen!)
p, dolce
mf > pp
p cresc.
so schnell wie möglich - p oder ff immer anklingen lassen!
possono suonarla: VIOLINO, FLAUTO (ANCHE ottavino) OBOE (ANCHE OBOE D'AMORE - ANCHE MUSETTE) CLARINETTO (TRASPORTANDO NATURALMENTE LE PARTE) MARIMBA - ARPA - CHITARRA E MANDOLINO (SUONANDO QUELLO che possono) - TUTTI INSIEME o SEPARATI o A GRUPPI - IMPROVVISANDO INSIEME, Ma!- con le note scritte.
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International Morse Code

A	**. -**	**B**	**- . . .**	**C**	**- . - .**	**D**	**- . .**
E	**.**	**F**	**. . - .**	**G**	**- - .**	**H**	**. . . .**
I	**. .**	**J**	**. - - -**	**K**	**- . -**	**L**	**. - . .**
M	**- -**	**N**	**- .**	**O**	**- - -**	**P**	**. - - .**
Q	**- - . -**	**R**	**. - .**	**S**	**. . .**	**T**	**-**
U	**. . –**	**V**	**. . . –**	**W**	**. - -**	**X**	**- . . -**
Y	**- . - -**	**Z**	**- - . .**				

H E L L O

Code

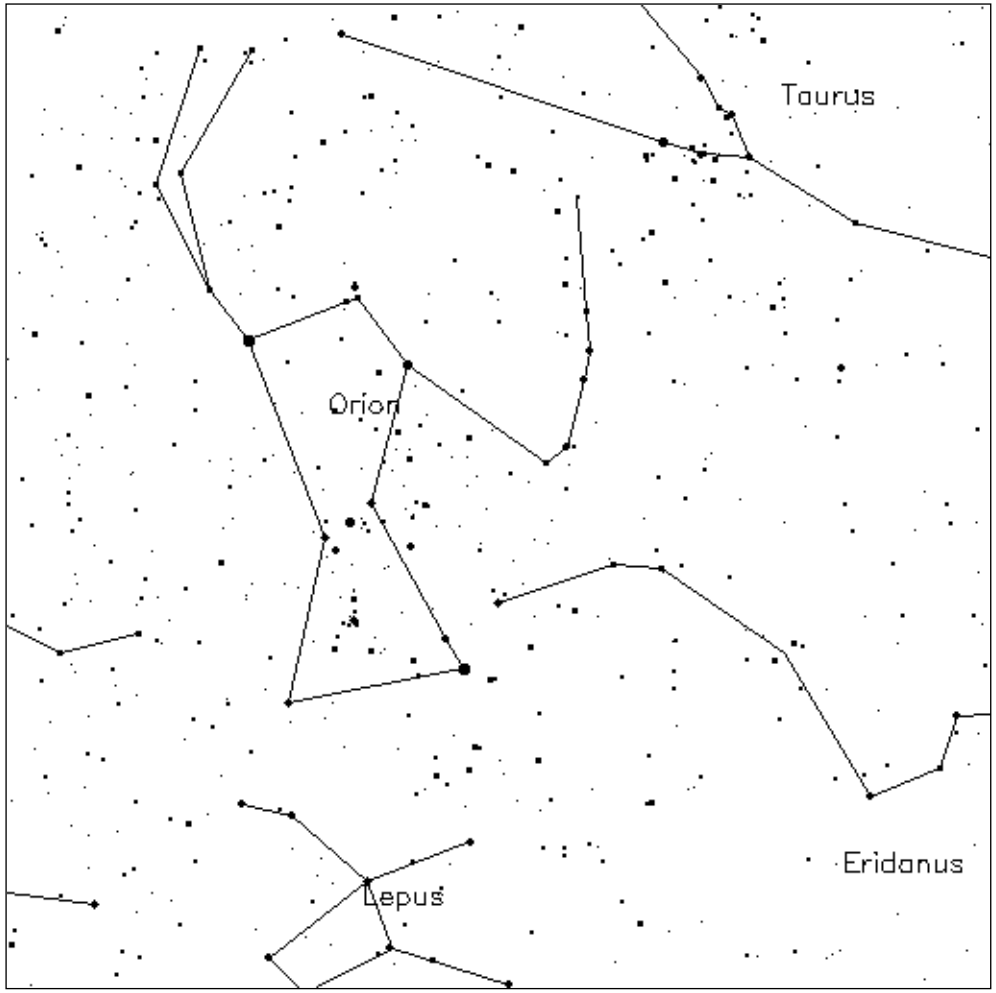
Your Initials _____

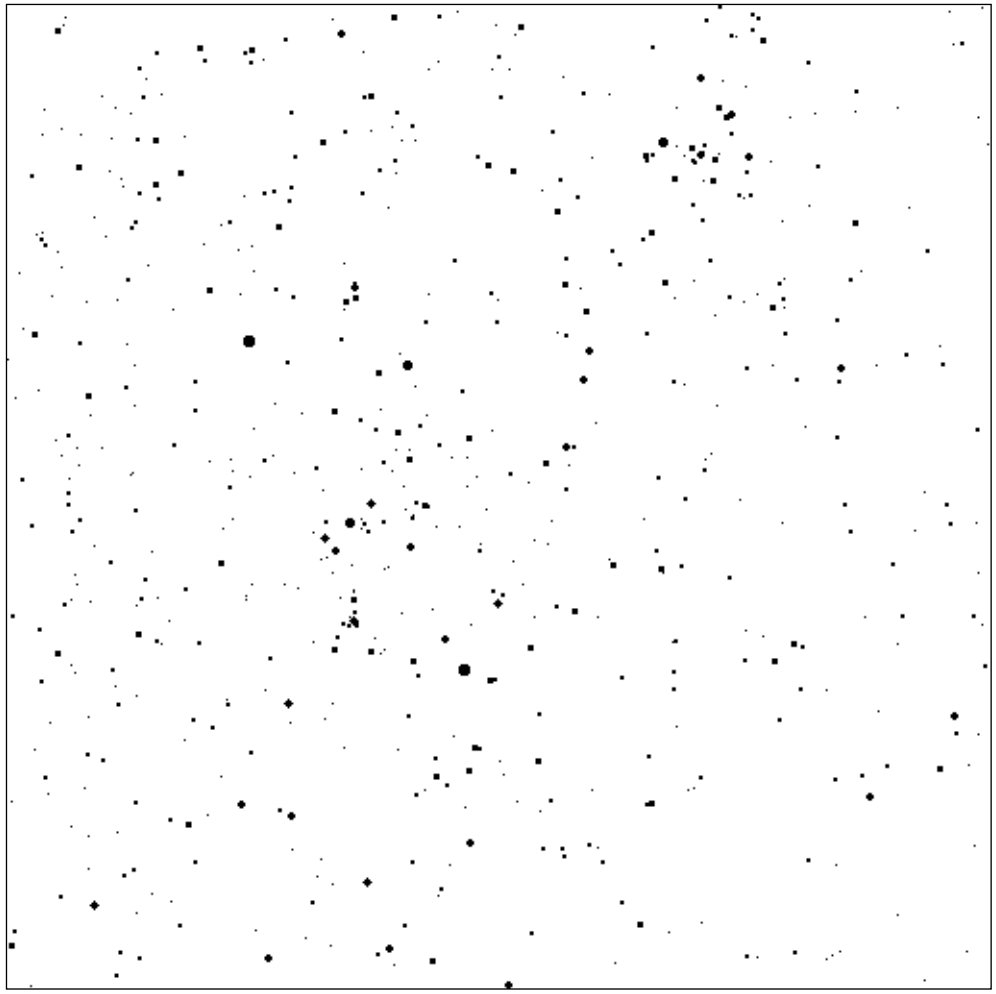
Code

Partner's Initials _____

Code

Constellation - Orion

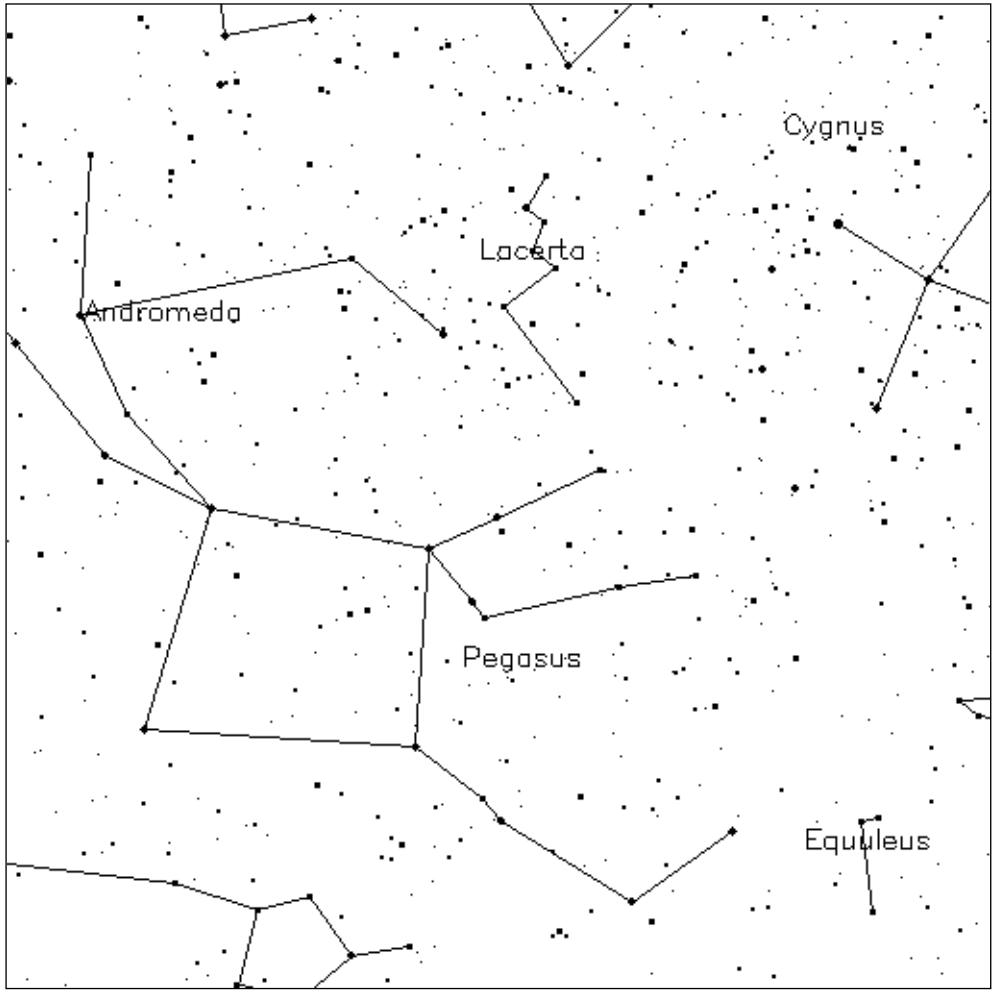


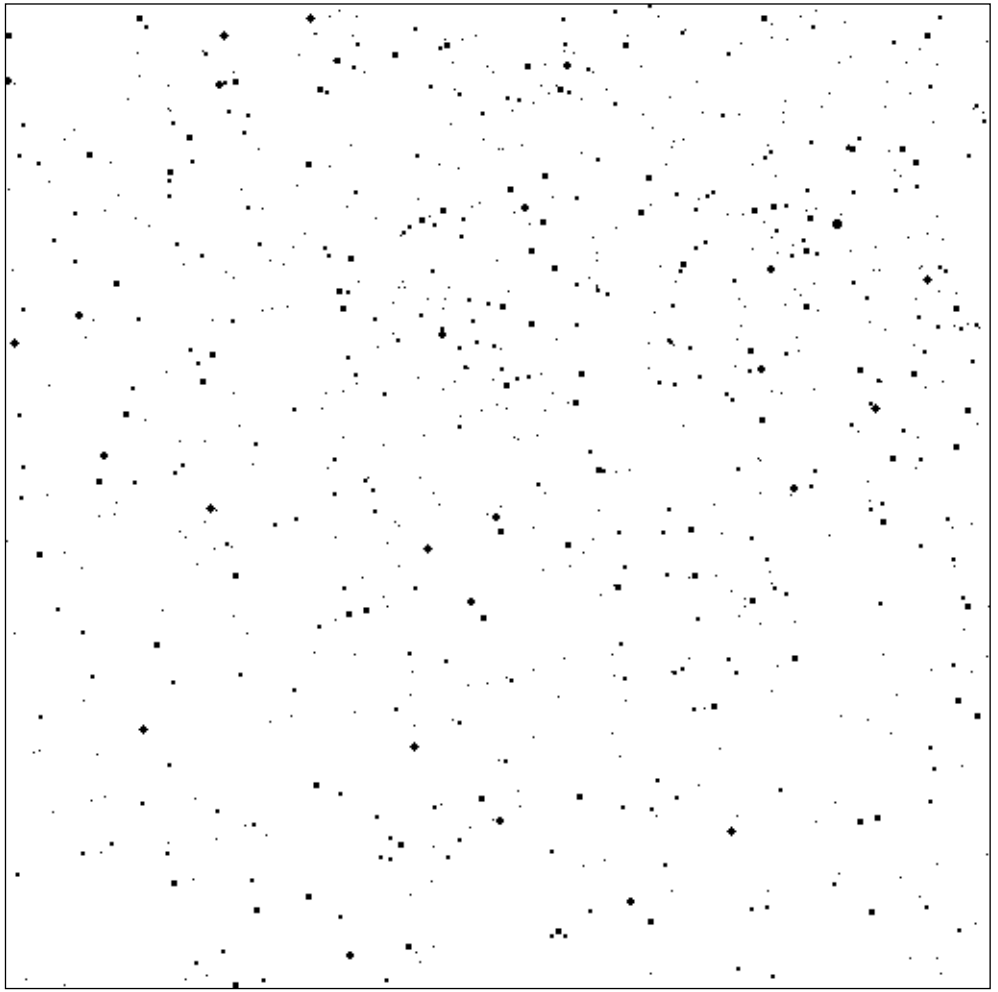


Create your own constellation on the left hand star map by joining the stars with straight lines. Use no more than 8 stars to make your shape. Try to think about the structure of the object not necessarily the outline and try to use the bigger stars.

My constellation is called.....

Constellation – Pegasus

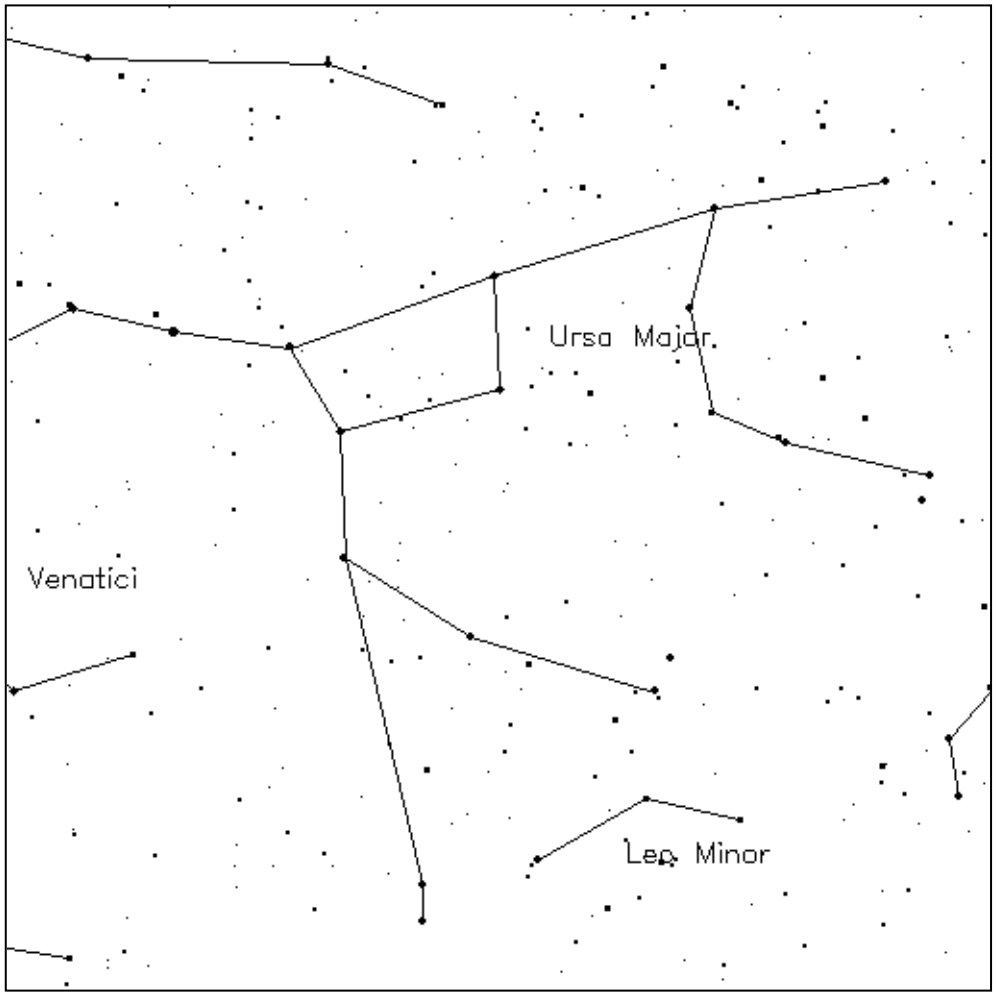


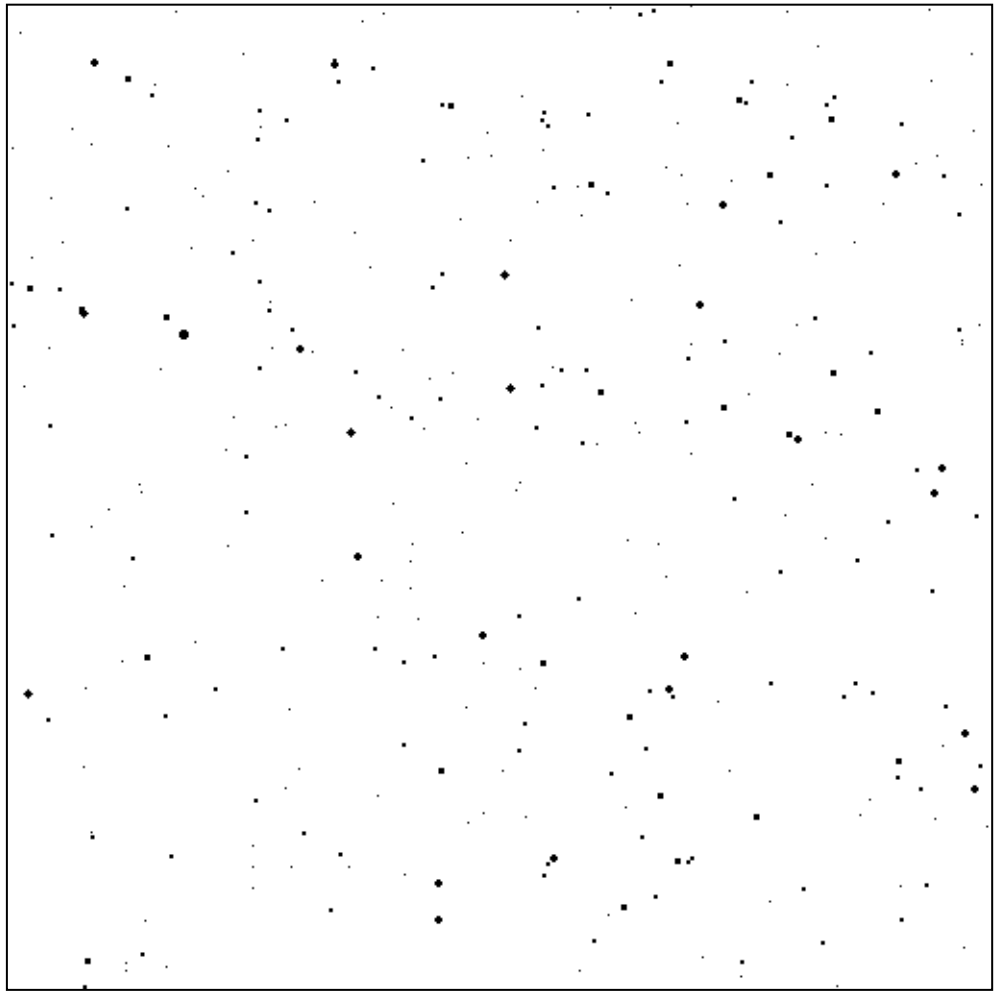


Create your own constellation on the left hand star map by joining the stars with straight lines. Use no more than 8 stars to make your shape. Try to think about the structure of the object not necessarily the outline and try to use the bigger stars.

My constellation is called.....

Constellation – The Plough/Big Bear/ Ursa Major



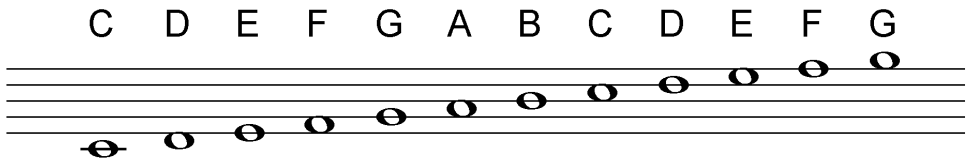


Create your own constellation on the left hand star map by joining the stars with straight lines. Use no more than 8 stars to make your shape. Try to think about the structure of the object not necessarily the outline and try to use the bigger stars.

My constellation is called.....

Making a Constellation Melody

Now choose one of the constellations and plot it on the music lines to create a melody. You might want to expand your shape so it crosses more of the music paper on the right. Use the spaces and the lines. Write the note names below. You could also add sharps and flats.



Nobel Peace Prize Winners

Martin Luther King

In 1963, Martin Luther King led mass protests against discriminatory practices in Birmingham, Alabama where the white population were violently resisting desegregation. The city was dubbed 'Bombingham' as attacks against civil rights protesters increased, and King was arrested and jailed for his part in the protests.

After his release, King participated in the enormous civil rights march on Washington in August 1963, and delivered his famous 'I have a dream' speech, predicting a day when the promise of freedom and equality for all would become a reality in America. In 1964, he was awarded the Nobel Peace Prize. In 1965, he led a campaign to register blacks to vote. The same year the US Congress passed the Voting Rights Act outlawing the discriminatory practices that had barred blacks from voting in the south. King was assassinated on 4 April 1968 during a visit to Memphis, Tennessee.

Mother Teresa
(Agnes Gonxha Bojaxhiu)

Born in Macedonia, Mother Teresa worked in India with children from the slums and was awarded the Peace Prize for her tireless work to improve the lives of the poorest children and families in Calcutta.

Professor Muhammad Yunus

Know as the ‘Banker to the Poor’ Mohammed Yunus established the Grameen Bank in Bangladesh in 1983, fuelled by the belief that credit is a fundamental human right. His objective was to help poor people escape from poverty by providing loans on terms suitable to them and by teaching them a few sound financial principles so they could help themselves.

Wangari Muta Maathai

Wangari Muta Maathai was born in Nyeri, Kenya (Africa) and she was the first woman in East / Central Africa to earn a doctorate degree. She introduced the idea of planting trees with the people in 1976 and continued to develop it into a broad-based organization whose main focus is the planting of trees with women groups to conserve the environment and improve their quality of life. She has assisted in planting more than 20 million trees.

Shirin Ebadi

The Nobel Peace Prize in 2003 was awarded to Shirin Ebadi for her efforts for democracy and human rights. She has focused especially on the struggle for the rights of women and children.

As a conscious Moslem, lawyer, judge, lecturer, writer and activist, she has spoken out clearly and strongly in her country, Iran, and far beyond its borders. She has stood up as a sound professional, a courageous person, and has never heeded the threats to her own safety. Her principal arena is the struggle for basic human rights, and no society deserves to be labelled civilized unless the rights of women and children are respected.

Desmond Tutu

Desmond Tutu's has been a unifying leader figure in the campaign to resolve the problem of apartheid in South Africa. The means by which this campaign is conducted is of vital importance for the whole of the continent of Africa and for the cause of peace in the world, the non-violent struggle for liberation to which Desmond Tutu belongs, a struggle in which black and white South Africans unite to bring their country out of conflict and crisis.

Barack Obama

President Barack Obama was awarded the Nobel Peace Prize for his extraordinary efforts to strengthen international diplomacy and cooperation between peoples. The Committee has attached special importance to Obama's vision of and work for a world without nuclear weapons.

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