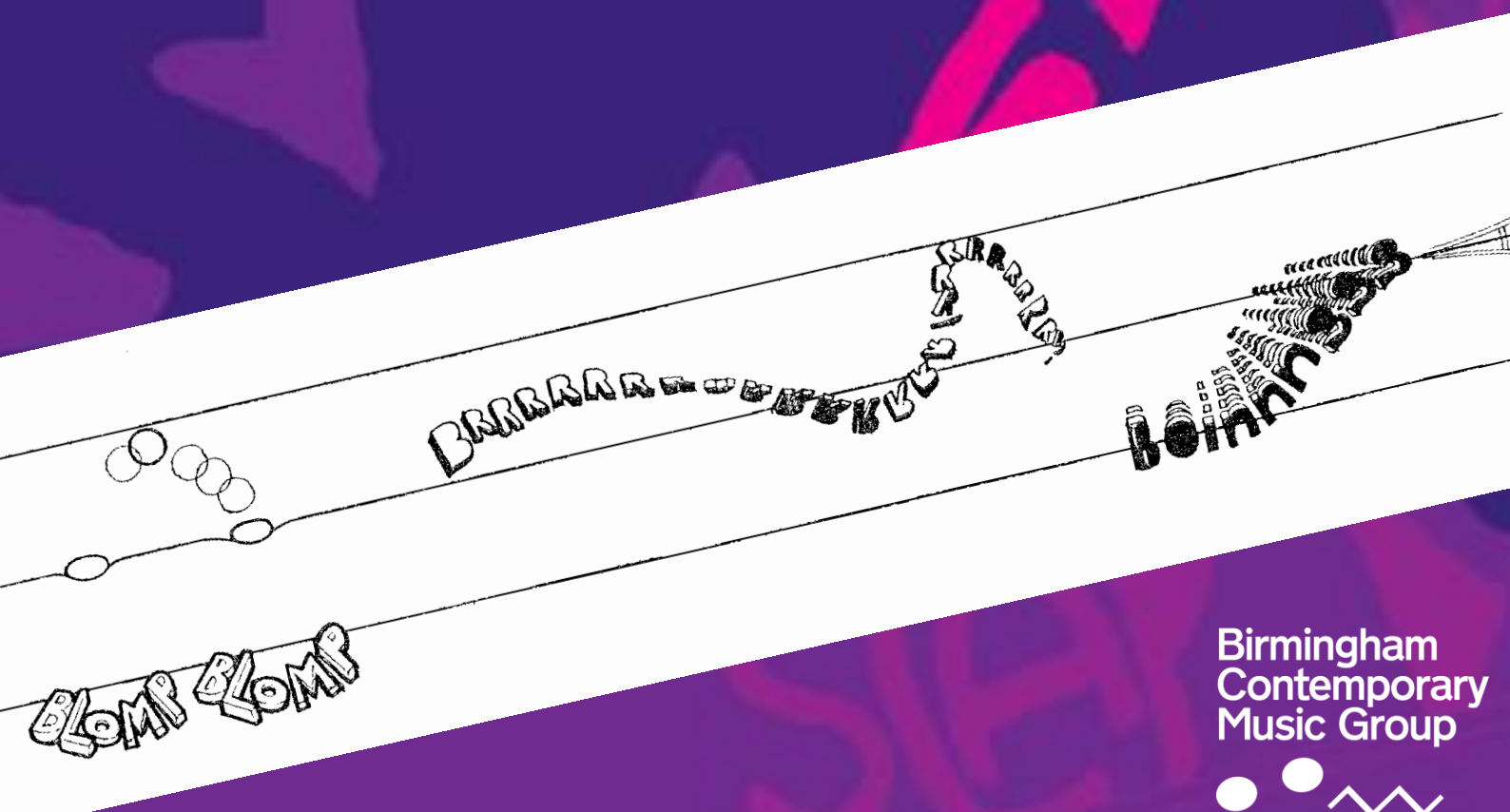


# BCMG Schools' Concerts 2009 Resource Pack



Birmingham  
Contemporary  
Music Group



## Introduction

On 30 January 2009 Birmingham Contemporary Music Group (BCMG) presented its third annual Schools' Concerts conducted by Peter Wiegold at the CBSO Centre, following the huge successes of the last two years.

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 encourage singing and vocalising
- To introduce young people to contemporary music

## The Concert Programme

Luciano Berio	<i>Folk Songs</i>
Cathy Berberian	<i>Stripsody</i>
Errollyn Wallen	<i>English Folk Songs (World Premiere, BCMG commission)</i>
Oliver Knussen	<i>Hums &amp; Songs of Winnie the Pooh</i>
Errollyn Wallen	<i>A new piece for young voices</i>
Matthew Sergeant	<i>The Squonk</i>
Peter Wiegold	<i>The Youwarkee</i>
John Woolrich	<i>The Kraken</i>
Liz Johnson	<i>Elephant Woman</i>

**NB This pack explores some, not all of the above pieces**

## Hums and Songs of Winnie the Pooh

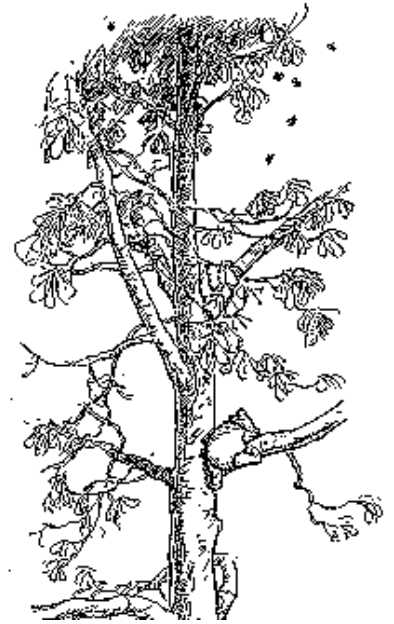
Composer: Oliver Knussen  
Date: 1983

### Focus:

Composing for instruments  
Using words as a stimulus  
Understanding a musical score

### Background information:

Oliver Knussen is one of the most respected British composers of his generation. He has written several pieces based on children's books, including the opera setting Maurice Sendak's wonderful *Where the Wild Things Are* and *Higglety Pigglety Pop*. This piece takes extracts from A. A. Milne's classic tales of Winnie the Pooh, with some of the words sung by the soprano soloist, accompanied by flute, cor anglais, clarinet, and cello with a percussionist playing a whole range of instruments including a cardboard box, a balloon and a pin! Sometimes Knussen leaves out the voice and uses just the instruments to tell the story.



### The Fall of Pooh

Looking at a musical score, composing, performing

**Useful warm ups for this activity:** Bounce the Ball, High Middle Low, Cross the Circle, Maestro

1. Show the children pages 25, 26 and 27 from the score (see following pages). Explain that the singer stops singing after the words 'shouldn't have to climb up all these stairs!' and the instruments take over the telling of the story.
2. Ask the children what they notice about all the words written on the page.
3. Make a list of all the different kinds of words being used: musical words (often in Italian or abbreviated), names of instruments (also sometimes abbreviated), information, quotes from the story, instructions for the players, etc. Notice how many different instruments the percussionist plays. Ask what sounds does the percussionist represent?
4. Tell the children to trace with their finger on the score the ups and downs of the notes of the other instruments, and how this relates to the story being told, e.g. 'as he turned head over heels' the notes in the flute go round and round.
5. Also look together at the different dynamics in the score

*sfz* = very very loud, short and accented

*p* < *ff* = very quiet to very loud

*ppp* = very very quiet

*fffz* > *ppp* = very very loud to very very quiet

*f* > *mf* < = loud to medium to loud

6. Sit in a circle, each child with a musical instrument. Explain two conducting signals to the group. Wiggling fingers on both hands means play and crossing and opening the hands (palms facing) means stop. Ask the children to play their instruments when you give the start signal and keep going until you give the stop signal. When you are modelling this, vary the length of how long you have the children playing. Also vary how much silence time you leave between each burst of sound. Lots of fun can be had with this!
7. Explain that when your hands are high up you want them to play loud and when they are low down play quietly and everything in between. Still use the signals for start and stop. Explore the different dynamics as drawn above.
8. Introduce a third signal 'the stab'. To do this make a chopping down movement with your hand. This means play one very loud and short note.
9. Invite children to be the conductor instead of you
10. Now show the children the full text from the story. Ask them to highlight all the different ways Pooh moves (see red highlighted).

### The Fall Of Pooh

*Crack! 'Oh, help!' said Pooh, as he dropped ten feet on the branch below him.*

*'If only I hadn't -' he said, as he bounced twenty feet onto the next branch.*

*'You see, what I meant to do,' he explained as he turned head over heels, and crashed on to another branch thirty feet below, 'what I meant to do ----'*

*'Of course, it was rather----' he admitted as he slithered very quickly through the next six branches.*

*'It all comes, I suppose,' he decided as he said good-bye to the last branch, spun round three times*

*... and flew gracefully into a gorse bush.*

*'Oh help.' He crawled out of the gorse bush, brushed the prickles from his nose, and began to think again.*

11. Play Cross the Circle asking the children to move in the ways described in the story. Ask other children to find ways to match sounds to the movements. Encourage the children to make movements that repeat so as to make it easier for the children who are making the music. Sometimes it is a good idea to try out different ideas, think about which works best and discuss why.
12. Divide the class into groups of 4 and give each group four instruments contrasting instruments e.g. a xylophone or chime bars, a shaker or jingle bells, a drum or woodblock and a clickit or swirl-xylo. Using the instruments ask the children find a way of creating all the different ways Pooh moves.
13. Mention that Knussen often combines the instruments to make a musical effect, and that each of the different gestures should have a distinctive character. Make sure the children think how they can use dynamics and pitch to describe the movement
14. Ask each group to share back three ideas and ask the rest of the class to guess which 3 movements are being depicted.

15. Finally ask the groups use their ideas to make up their own new version of 'The Fall of Pooh'. They may wish to repeat the ideas more than once and re-order the sounds. Remind them of the use of silence as an effective musical element. Perform.

### Extension

Record the group pieces and use as a stimulus for movement/dance. If the children play orchestral instruments, ask them to create a solo line based on the same ideas which will combine with the percussion.

(*accel.*) → *molto* ♩ = 112c. *fltr.*

201

Fl. *mp* *mf* *f* *ff* *f* *molto*

C. A. *p* *mp* *mf* *f* *ff*

Cb. Cl. *mp* *mf* *f* *ff*

Voice  
should - n't have to climb up \_\_\_\_\_ all these stairs!

Vic. (muted) *mp* *mf* *f* *ff* *attacca*

CADENZA (The Fall of Pooh)

24 **Virtuosissimo** ♩ = 112c. (*rapido possibile*)

205

Fl. *ff* *ff* *ff* *ff* *ff* *fltr.*

C. A. *mf* *ff*

Cb. Cl.

Perc. *fff* *ff* *ff*

Vic. (muted) *ff* *p* *ff*

\*) Crack!  
"Oh, help!" said Pooh, as he dropped ten feet on the branch below him.

"If only I hadn't -" he said, as he bounced twenty feet onto the next branch.

"You see, what I meant to do," he explained as he turned head over heels, and crashed on to another

**BALLOON** \*\*) pierce with pin

**LARGE CARDBOARD BOX** hit with Clave

**BAMBOO WIND CHIMES** (grab and release) to Chime Bars

sulla corda

\*) This text is *not* to be read aloud.

\*\*) To avoid injury, discard pin before grabbing Wind chimes.



208 *ord.* *fltr.*

Fl. *mf* *ff* *f* *ff* *ff*

C. A. *ffz*

Cb. Cl.

branch thirty feet below,  
"what I meant to do—"

"Of course, it was rather—" he admitted as he  
slithered very quickly through the next six branches.

Perc. Chime Bars (hit with Clave) CLAVES TRIANGLE (higher) 3

Vlc. (muted) *f* *gliss., arm.* *mf* *f* *pizz. behind bridge* *arco* *f*

TEMPLE BLOCKS



211 *fltr.* *lunga* SOLO

Fl. *ff* *p* *mf* *p*

C. A. *mp* *f* *lunga*

Cb. Cl. *f* *lunga* *fffz* *pp*

"It all comes, I suppose," he decided as  
he said good-bye to the last branch,  
spun round three times. . . .

.... and flew gracefully  
into a gorse bush.

Perc. Temple Blocks (lower) CYMBAL BOX TAM-TAM *lunga* *ppp*

Vlc. (muted) *f* *pizz. ord.* *arco* *p* *mf* *trem.* *lunga*

non troppo

25 Slow recit. ♩ = 60 c.

Fl. *fltr.* *ord.* *fff* *p* *pp* *ppp* *più*

C. A.

Cb. Cl. *to Clarinet*

Perc. *CHIME BARS* *lv* *pp*

Vlc. (muted) *arm.* *fp sost.* *colla parte* *arm.* *ppp*

"Oh help."  
He crawled out of the gorse bush, brushed the prickles from his nose, and began to think again.

Fl. *pp* *p espr.* *rall.* *pp* *ppp* *p cant. e espr., ma semplice* *pp*

C. A.

Cl. *ppp echotone*

Perc. *Chime Bars* *ppp*

Vlc. (muted)

attacca

## Rumpty Tums

Singing, composing, word setting

### Useful warm ups for this activity:

Say Hello With..., Open the Box

One of Pooh's endearing qualities is the way he sings little songs to himself as he goes about the day. Often these songs use nonsense words like *rum tum tum diddle tiddle um tra la la*. Knussen sets these nonsense words in the piece.

1. As a class read the words of the song. When there are capital letters it means accent the letter/word.
2. Divide the class into groups and ask them to choose a short simple song that they all know well. e.g. *Three blind mice*, *London's burning*, *Kookaburra Sits In The Old Gum Tree* etc. A simpler version of this activity is to choose one song for the whole class.
3. Explain you are going to make up a new version of the song using the nonsense words from the piece.

rum tum tiddle diddle tra la la

4. Ask groups of children to take a line each and create use the nonsense words that fit to the tune, e.g.

Lon- don's bur-ning      Fetch the en-gine      Fire Fire! etc.  
*Rum tum did-dle      did- dle tr- la      Rum Tum*

5. Ask the children to add in some capital letters to show which words/letters should be said loudly.

### Little Nonsense Song

rrRUM TUM, rrRUM TUM di Diddle  
RUM TUM  
Tra la TIDDLE UM Rum tum mm  
Tra la la  
Tra la la  
Rum tum tiddle um tum

Tiddle-iddle, tiddle-iddle, Tiddle-  
iddle, tiddle-iddle  
Rum tum tum tiddle um  
Tra la la  
Tra la la  
Rum tum tiddle um tum

Tiddle-iddle, tiddle-iddle, Tiddle-  
iddle, tiddle-iddle  
Tiddle-iddle, tiddle-iddle, Tiddle-  
iddle, tiddle-iddle  
Rum tum tum tiddle um



# Mythical Beasts: The Squonk, Youwarkee, The Kraken, Elephant Woman

Composers: Matthew Sargeant, Peter Wiegold, John Woolrich and Liz Johnson  
Date: 2008 (2001 Elephant Woman)

## Focus:

Creating soundscapes  
Composing instrumental music  
Taking ideas from a story/poem

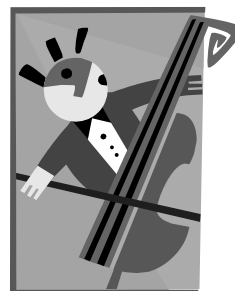
## Skills:

Composing  
Performing  
Listening  
Conducting

## Background Information:

These four solo pieces are all connected to descriptions of unusual mythical creatures. Three of them have been composed especially for the concert in January 2009. Each composer has chosen one of the descriptions and 'translated' the characters and the landscape described into musical sounds, to create a piece for either: solo harp, solo cello, solo contrabass clarinet (a huge beast of an instrument!) or solo voice.

Read the full descriptions of each creature to the children (see following pages) and then ask them to guess which instrument will play which solo? It might help to find recordings of each instrument.



## Instruments

Harp  
Contrabass Clarinet  
Cello  
Voice

## Mythical beasts

The Squonk  
Youwarkee  
The Kraken  
Elephant Woman

## A Tearful Soundscape

Composing, performing

**Useful warm ups for this activity:** Cross the Circle, Magic Finger

1. Read the story of **The Squonk** and ask the children to find a vocal idea to create a 'falling tears' sound. Listen to a few ideas, and get the whole class to copy each. Allow the children to be very free and exploratory with their voices. Introduce signals for starting and stopping the sounds.
2. Choose 3 of the most interesting, evocative and contrasting vocal sounds. Number the different sounds 1, 2 and 3. Practice starting and stopping the 'tears texture' with the conducting signals indicating whether you want sound 1, 2 or 3 with your fingers.
3. Then tell the whole class they are going to create a falling tears 'soundscape'. You may all do exactly the same sound together or you could combine 2 or 3 ideas at once to make a more complex texture. You are the conductor – you could signal you want everyone doing the same sound at the same time or you could have one part of the class doing one sound and the other part doing another sound. The aim is to create a mosaic-like, static but interesting texture of vocal sounds.
4. Now ask the children to think about which instruments could make similar sounds for the falling tears soundscape. You could add in just one, two or three instruments into the texture which can be very effective or if you have enough of the same type of instruments, divide the class into three (representing the three different vocal sounds) and give each group a set of the similar instruments.
5. Talk to the children about ways to improve the soundscape(s). E.g. try playing/vocalising very quietly, or building up the sounds one by one.
6. Rehearse and record the finished soundscape.

### Extension

Try this soundscape idea with different starting points from the stories/poems always starting with vocal sounds e.g.

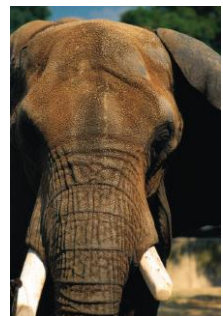
Feathery fluttering wings of the **Youwarkee**



Huge sponges of millennial growth and height of the **Kraken**



The great folds of wrinkly skin of **Elephant Woman**



## Making a Musical Mythical Beast

Listening, composing, performing

**Useful warm ups for this activity:** Cross the Circle

1. Sit in a circle and play the Cross the Circle warm up game.
2. Read the mythical beast descriptions/poems to the class then hand out a selection of musical instruments.
3. Ask the children to think about how each of the beasts might move. Ask children (one at a time) to demonstrate their ideas by crossing the circle in the way they imagine each of the beasts moving. Then ask another child to watch how the child is moving and think of a sound that matches the movement. It is sometimes a good idea to have more than one child making the sounds so that not too many children are listening and watching at one time. This could either mean they all copy the original idea or the movement is broken down into parts – each part played on a different instrument and sequenced. Ask the children to think of new words to describe the beasts based on the movements and note these down.
4. Divide the children into groups of 4 or 5 and give them a description of one of the beasts.
5. Ask the children what the creature in the story/poem is like, and list its qualities on a big piece of paper. Ask what are the most distinctive things about it? Focus on some specific elements such as the feel of the beast, how it moves, its character, e.g.

<b>Creature</b>	<b>Elements</b>
The Squonk	unhappy/morbid, hopping, tears/bubbles, warts, misfitting skin
Youwarkee	flying/wings, charming, half angel/half bird
The Kraken	sea dragon/tentacles, huge, shadowy, sleeping/dormant, roaring

You could also add the words generated by the Cross the Circle game.

6. Remind the children of the music they made to describe the beasts in the Cross the Circle game and ask them to create music for their beast.
7. Perform and listen to the pieces.

### Extension

As the pieces are performed ask one of the other groups make beast movements for the music.

## The Beast Lives Here

1. Read the beast descriptions/poems to the children and pick out the different places that the different beasts live, e.g. the sky above the Antarctic, underwater, in a forest at dusk
2. Sit in a circle with percussion instruments in the centre and select one element from your list. In this example we will use in a forest at dusk.
3. Ask the children to choose an instrument they think they can make a 'dusky' sound on. Give them time to experiment. Encourage the children to explore the various possible sounds available to them, with plenty of discussion about what dusk is and its qualities.
4. Listen to the whole group playing together, as well as to individuals who have found a good 'dusky' sound.

5. On A4 paper ask the children create a graphic symbol for the exact sound gesture they have made on their instrument alongside a picture of their instrument.
6. Ask the children to think how they could create a piece out of all their dusky sounds.
7. Choose one child to be the conductor and stand in the middle of the circle. The aim here is for the child to create a dusk piece. Using simple start and stop signals the child must chose which instruments they would like to play. The other children must play the dusk sounds they previously created. The conductor can sequence sounds or layer them. They can stop and start any of the sounds. Ask them to think about how they are going to stop and start their piece.
8. Reflect on the resultant piece with the children – what did they like, how could it be improved?
9. Give other children the chance to be the conductor.

### **Extension**

1. Choose about 6 of the 'dusky' sounds and photocopy lots of copies of the graphic symbols for those 6 sounds. Divide the class into 6 groups with children whose sounds have been chosen teaching their 'sound gesture' to the rest of their group.
2. Using the photocopied sheets, as a class, create a big class graphic score of Dusk thinking about how to start and finish, which sounds might be overlapped, which sounds sound good together.
3. Perform the finished piece with each group playing their sound gesture when indicated to by the big graphic score.
4. You could ask one or two children to make up solos to play over the group music, in the style of the Squonk or the Youwarkee, etc.

### **Super Extension**

Combine elements from all three activities to create one big piece about all the mythical beasts

## Mythical Beast Descriptions

These mythical beasts are taken from Jorge Luis Borges' *Book of Imaginary Beings*

### The Squonk

*(Lacrimacorpus dissolvens)*

The squonk is said to be fairly common on the hemlock forests of Pennsylvania USA. It is of a very retiring disposition it generally travels about at twilight and dusk. Because of its misfitting skin, which is covered with warts and moles, it is always unhappy. Hunters who are good at tracking are able to follow a squonk by its tear-stained trail because the animal weeps constantly. When cornered and escape seems impossible, or when surprised or frightened, it may even dissolve itself in tears. Squonk hunters are most successful on frosty moonlit nights, when tears are shed slowly and the animal likes moving about; it may then be heard weeping under the boughs of dark hemlock trees. Mr J. P. Wentling, formerly of Pennsylvania, but now at St Anthony Park, Minnesota, had a disappointing experience with a squonk near Mont Alto. He made a clever capture by mimicking the squonk and inducing it to hop into a sack. As he was carrying it home, the sack suddenly felt lighter and the weeping stopped. He looked inside the sack and there was nothing but tears and bubbles.

### Youwarkee

The flying girl, Youwarkee is half woman and half bird. She can open her arms and make wings of them, and a silky down covers her body. She lives on an island lost in Antarctic seas and was discovered there by Peter Wilkins, a shipwrecked sailor, who married her. Youwarkee belongs to a race of flying people known as *glumms*.

### The Kraken

The Kraken is a sea dragon, or sea snake. The Kraken's back is a mile and a half wide and that its tentacles are capable of encompassing the largest of ships. The huge back protrudes from the sea like an island. The Kraken turns the sea murky with discharge of liquid and some people say that the Kraken is a very large octopus.

*Below the thunders of the upper deep  
Far, far beneath the abysmal sea  
His ancient, dreamless, uninvaded sleep  
The Kraken sleepeth: faintest sunlights flee  
About his shadowy sides; above him swell  
Huge sponges of millennial growth and height;  
And far away into the sickly light  
From many a wondrous grot and secret cell  
Unnumber'd and enormous polypi  
Winnow with giant arms the slumbering green  
There hath he lain for ages, and will lie  
Battening upon huge sea-worms in his sleep,  
Until the latter fire shall heat the deep;  
Then once by man and angels to be seen  
In roaring he shall rise and on the surface die.*



## Stripsody

Composer: Cathy Berberian  
Date: 1966

### Focus:

Creative use of the voice  
Reading a graphic score  
Writing a graphic score

### Skills:

Performing, listening, composing

### Background information:

American singer and composer Cathy Berberian viewed the voice as an unlimited instrument and was constantly exploring its possibilities. *Stripsody* is a piece for solo voice, using a cartoon strip-style graphic score, which was designed by Roberto Zamarin. The score uses a combination of words, pictures and abstract shapes which are placed on a staff. This shows roughly where the pitch of the voice should be by using 3 lines, showing high, middle and low range, and the performer interprets the score very freely.

See the resource pages for examples of pages from the *Stripsody* score.

Visit <http://www.cathyberberian.com/music> for a recording of Cathy singing *Stripsody* (go to playlist)

**NB Below are three activities which can be combined or done as separate activities**

### Vocal Brainstorm

Creative exploration of the voice; composing skills

**Useful warm ups for this activity:** Follow Me, Shake Out, Balloon strings

1. Using a board/flipchart, brainstorm how many different words there are for vocalising or using the voice, e.g. growl, speak, chirp, shout, sigh, cheer, sing, yodel, grunt, shh, etc. Encourage the children to find exact words as well as the sounds. Write the words in a 'scatter-gun' way around the board. You could also add faces describing the words



2. Explain that whenever you point to a word the whole class does that sound. When you point to a blank space, the class is silent.
3. Ask one of the children to lead this by pointing to different words.

4. Encourage the leader to think about creating interesting juxtapositions of sounds, e.g. building up quiet to loud sounds, or having dramatic contrasts. Also encourage them to vary the length of time on each sound, and to include some silence.
5. Divide the class into groups. Give each group a copy of the scatter-gun chart of words. Ask the group to think about the different qualities of sounds, and to decide which order to put the sounds in. When they have decided, ask them to draw a line around the chart, connecting up at least 6 sounds to make 'sound lines'.
6. Listen to each group perform their sound lines. Listen carefully for how the children are using their voices and encourage them to vary the types of sounds, and the length of time spent on each sound.



7. Give the groups time to practise and then perform their 'vocal brainstorm'.

### Extension

Ask the children to find matching sounds on percussion instruments, e.g. a whispering drum, a cough on a wood block, a howl on the chime bars, etc.

### Visual Sounds

Creating a graphic score

**Useful warm ups for this activity:** Swat the Bee, High Middle Low

1. Ask each children to find a word that is either onomatopoeic or dramatic, e.g. splash, thunder, crack, disappear, invisible, explode, etc. Ask the children to find a way of saying their chosen word, exaggerating the sonic qualities of the word to make it sound more 'splasy' or more 'thundery'. Give them the freedom to explore unusual sounds, using only their voices.
2. Ask them to draw their word in a way that describes it. You might need to model this, e.g.



3. Going round the circle and ask each child to say their word in its special way adding a movement gesture to the word. The rest of the class then choruses back the word imitating it exactly.

## Word Inventions

Vocal freedom; composing, using a graphic score

**Useful warm ups for this activity:** Park Bench, Magic Finger

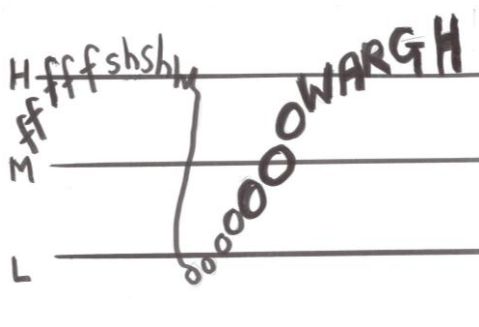
1. Show the class the text of the Azerbaijan Love Song by Berio (see below). Cathy Berberian learnt this song by rote, not knowing what the words mean. Ask the children if they can read any of the words, and what they think the words might mean?

*Loosin Yelav en sareetz  
Saree partzaer gadareetz  
Shegleeg megleeg yeresov  
Paervetz kedneen loosnidzov*

*xavarn arten tchaekatzav  
oo el kedneen tchaekatzav  
loosni loosov halatzvadz  
moot amberi metch maenadz*

*Jan ain loosin Jan ko loosin  
Jan ko gaelor sheg yereseen*

2. In groups of 2 or 3 give the children a noun, e.g. moonlight, teapot, bumblebee, hurricane, computer, sunset, lightening, train, waves, windmill, etc.
3. Each group will make up a completely new spoken word for their noun, in a made up language. Try to conjure up the object, using very free vocal sounds. In this language, explain that it is normal to gesticulate and move your arms as you speak!
4. Ask the children about the qualities of their object, and use these for ideas to create their word. Remember to think only in terms of the voice at this stage. For example, the word 'hurricane' describes a very fast and energetic wind, so the word can be fast and energetic, e.g. fffshhhwoooo-ow-argh! Add in expressive movements to the word, using arms, hands, body shape, etc.
5. Encourage the children to be inventive with the words and the use of their voices. They can include non-spoken sounds, such as clicks and pops.
6. Listen to each new word and repeat it with the whole class, including the movement.
7. Now ask the children to write their word down, using the High Middle Low stave (see following pages). Before they write the word, ask them to think about which sounds are highest, lowest, loudest and quietest in the word. Explain that they can use stronger, thicker lines for the louder sounds and lighter, thinner lines for the quieter sounds, e.g.



## Sound Hunting

Listening, aural awareness

1. Take the class outside equipped with a clip board and pen.
2. Ask the children to stand silently and listen to the sounds around them. Ask the children to listen carefully to the pitch, dynamics and duration of the sounds they hear.
3. Ask the children what sounds they have heard and when they listen for a second time to draw a simple picture of the sound (e.g. car), write it phonetically (e.g. brummmmm), and the gesture of the sound as in the previous activity, e.g.
4. Once inside again roll a ball across the circle to each other. Wherever the ball lands the child should use their voice to make one of the sounds they have heard outside. Carry on until all ideas have been used up.



## To Finish

Using ideas from;

Vocal Brainstorm – vocal sounds (with faces)  
Sound Hunting – environmental sounds  
Visual Sounds – word pictures and sounds  
Word Inventions – made up words with pitch

Ask the children in groups compiling their individual ideas to create their own graphic score using all of these elements like the *Stripsody* score. They could make small individual versions as well as a large group one on wallpaper backing paper. Use the High, Middle, Low paper as the background and encourage the children to think carefully about structure, pitch and dynamics.

Perform the scores using voices.

## Sing your own version of Stripsody

1. Divide the children into 5 groups and give each group a page from the *Stripsody* score.
2. Point out the High, Middle, Low lines across the page, and ask the children to describe the pictures and shapes on the page.
3. Ask the children to work out a performance of the page in their group.

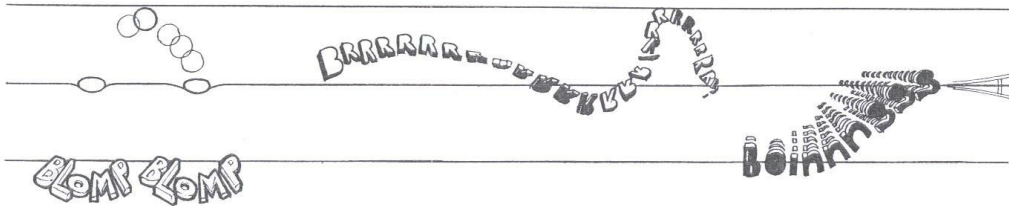
## Extension

Add in some instrumental sounds to the vocal groups

## Making a graphic score

A graphic score is a way of writing down music in a very free way, using pictures and shapes instead of using staff notation. It is an excellent activity to use in the classroom, both to create scores of the children's own work and to read from to create performances. It reads from left to right, sometimes with more than one sound happening at a time.

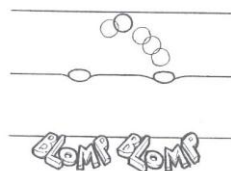
### What is a graphic score?



This is an example of part of a graphic score from *Stripsody* by Cathy Berberian – one of the pieces featured in the BCMG concert in January 2009. As you can see it uses a mixture of pictures, shapes, words and lines.

The 3 lines going across the page are to show how high or low the sounds should be. These lines are called a 'stave'. On this stave, 'Blomp Blomp' should be low, and 'Boinnnggg' starts low and gets higher.

Sometimes you can have more than one sound at once, e.g.



Here, this could be performed by 2 groups, one doing the circles, and the other doing the words.

In this example, some of the sounds are easy to imagine, and others are less obvious. The circles at the beginning could be interpreted in many different ways, using the high and middle parts of the voice. There are no 'right' or 'wrong' ways to do this!

The volume of the music is shown by the thickness of the lines used, so on this example the circles will be the quietest sound, and Boinnnggg will be the loudest, with the others somewhere in between.

### Getting started

Have a look at the ideas in this book for *Stripsody* and *Folk Songs*, which break down the different aspects of making and reading graphic scores into easy and fun classroom activities. Once you get the hang of it there's no looking back!



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CLICK

CAI CAI CAI CAI  
CAI

CIACIACIACIACI  
CIAF

CAXRIP

CLAMP CLANG CLANG CLANG CLANG  
CLAP CLAP CLAP CLAP

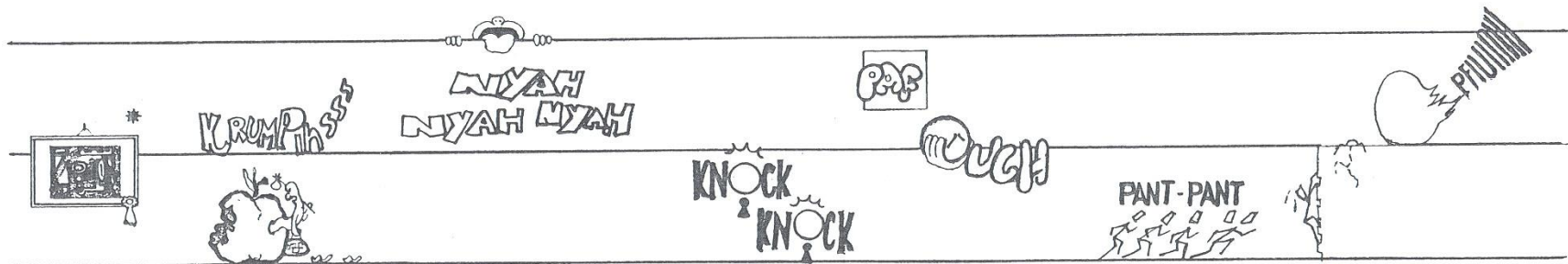
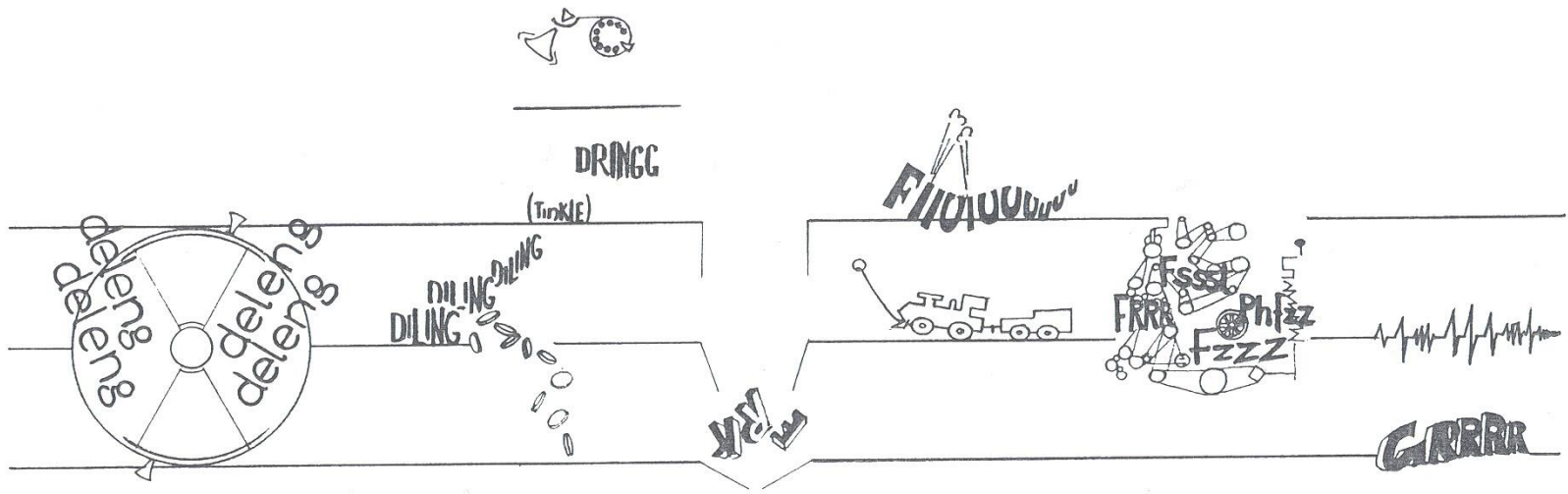


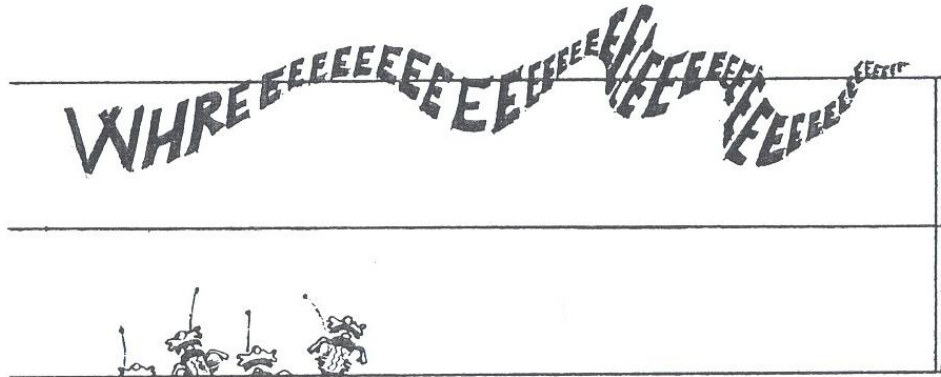
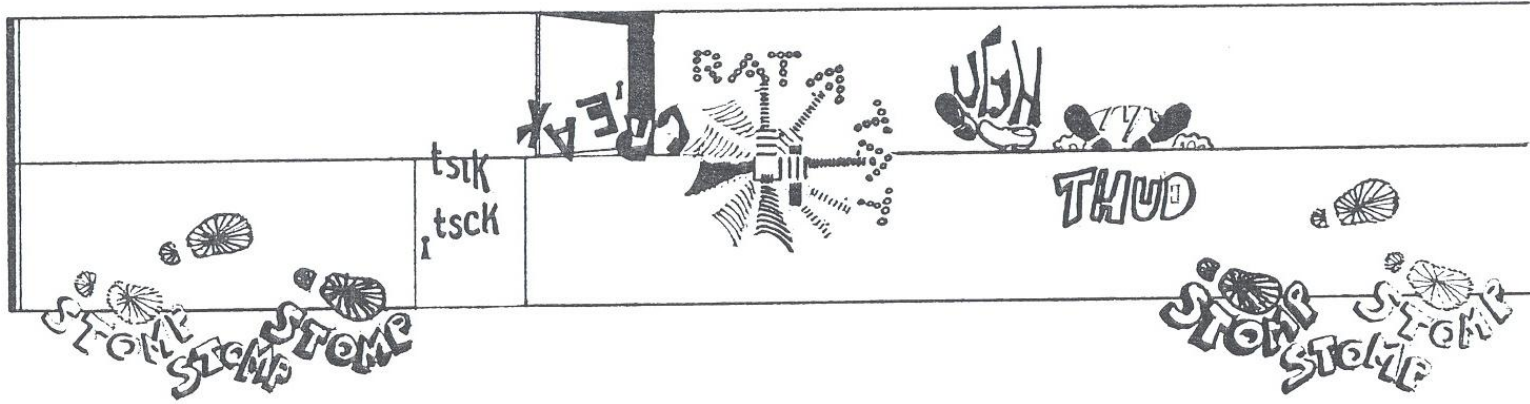
Ghomp  
Ghomp

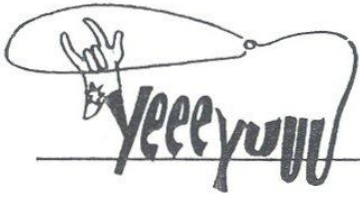
Crunch Crunch  
Crunch Crunch

CRACK  
CRUNK CRACKLE

G  
G  
P  
GO  
SH







yuk yuk yuk yuk



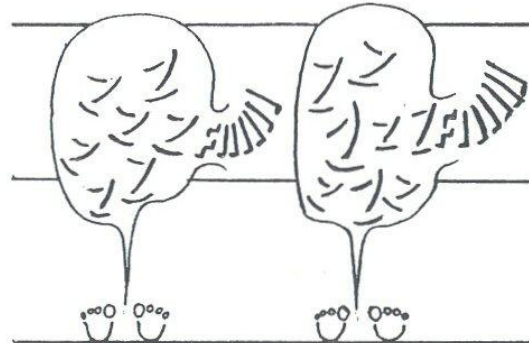
wamp yap

woossh

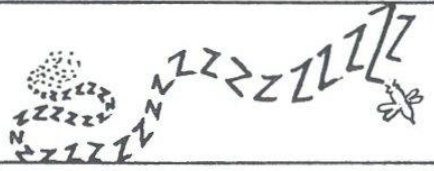
zzzznnnggg

zoooo

zoooo



bang





## Folk Songs

Composer: Luciano Berio  
Date: 1964

### Focus:

Using an existing song  
Using other languages and made-up languages  
Graphic notation

### Skills:

Performing, creative imagination, composing, singing

### Background information:

Composer Luciano Berio and his wife, singer Cathy Berberian collected folk songs from around the world, which are arranged for a colourful ensemble of flute, clarinet, harp, percussion, viola and cello.

Black is the colour of my true love's hair (USA)  
I wonder as I wander (USA)  
Loosin yelav (Armenia)  
Rossignolet du bois (France)  
A la feminisca (Sicily)  
La Donna ideale (Genoa)  
Il Bello (Italy)  
Motettu di tristura (Sardinia)  
Malurous qu'o uno femmo and Lo Fialaire (Occitan – Southern French)  
Azerbaijan Love Song (Azerbaijan and Russia)

Visit [http://www.magazzini-sonori.it/esplora\\_contenuti/approfondimenti/folksongs.aspx](http://www.magazzini-sonori.it/esplora_contenuti/approfondimenti/folksongs.aspx) for a recording of each of the Folk Songs.

Using Google Earth ask the children to locate all the different countries.



Hebrew



Thai



French



English



Turkish



Croatian

## Different Voices

Vocal freedom, creative imagination, listening

**Useful warm ups for this activity:** Park Bench, Don't Clap That One Back.

1. Ask if anyone in the class knows how to say hello in another language? How many different ways of saying hello do you have in your classroom? You can also have a look at the website: <http://www.omniglot.com/language/phrases/hello.htm> for lots of examples from around the world of different hellos with sound clips you can listen to and copy. Can you find hellos in all the languages of Berio's Folk Songs? Listen and copy each hello.
2. Ask the children to work in pairs and have a conversation in English but instead of saying the words, sing the words to each other. If the children get stuck you could suggest they ask each other questions.
3. Divide the class into groups of four and ask them pick a language. Ideally use the languages of children in your class and have somebody in that group who speaks that particular language. Ask the groups to come up with three simple phrases in that language, write them out phonetically and learn them. Example phrases might be – *How are you? What is your favourite food? The weather is sunny today.* If you don't have many languages in your group you can go to [www.omiglot.com](http://www.omiglot.com) . Don't worry if the pronunciation is not correct!
4. Ask the children to say the phrases together and listen to the rhythm of the words. Can they clap the rhythm of their phrases? Try doing this saying the phrases and clapping then try without saying the words but thinking them in their heads.
5. Ask the children to play the phrase rhythms on musical instruments. They could repeat them to create rhythmic ostinatos (repeating patterns).
6. Ask the children to find a way of singing their phrases together to create a simple song. They could plot the melody of their song using the high, middle, low paper as in the previous activity or you could give each group three chime bars which are close in pitch (e.g. CDE). It is probably best to work out a work out the melody first – count the syllables then make a melody of the same number of notes. Then sing it together using la la la. Then add the words – they may need then to alter the melody slightly to make it fit.

e.g. Welcome in Arabic is *ahlan wa sahlān* = 5 syllables

E D E D C  
*Ah-lan wa sah-lan*

7. Ask the children to combine their rhythms and melodies to make a piece of music. Remember they can also use change how loud or quiet they sing or how fast or slow.
8. They could also just choose one phrase and work out different melodies for the same words.

## General 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 Me

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 movements and all the sounds you make. Go through a range of movements and sounds. For example:
  - Clap your hands and fingers
  - Slap or tap your knees, tummy, 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 'change'.

## Circle Sounds

Listening, playing

1. Sit in a circle with the percussion instruments. 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, magic chimes). Listen to that sound and count how many seconds the sound lasts.

## Cross the circle

Watching, playing accurately

1. Sit in a circle with percussion instruments. Walk across the circle, asking the children to watch your footsteps.
2. Tell the children to play exactly in time with your footsteps – you can stop and start to test them!
3. Now ask the children if someone can show another way of crossing the circle. Ask the whole class to watch, then join in with the instruments, playing as closely as they can to the movements.
4. 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.



## Maestro – conducting games

These simple and fun games are wonderful ways of introducing conducting into your classroom and can be very useful in other contexts. 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.

### Start & Stop

Following a conductor

1. Ask each child to choose a funny phrase to say e.g. silly sausages. Or just use a mixture of class
2. Explain the two conducting signals to the group. Wiggling fingers on both hands means play, and crossing and opening the hands (palms facing) means stop.
3. Ask the children to start repeating their phrases when you give the start signal and keep repeating until you give the stop signal. When you are modelling this, vary the length of how long you have the children playing. Also vary how much silence time you leave between each burst of sound. Lots of fun can be had with this!

### High Middle Low

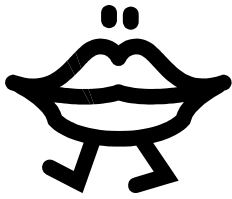
Understanding high, middle and low vocal sounds, following a conductor

1. Choose a funny phrase which the children repeat, e.g. barmy bananas. Practise conducting the whole class with a precise Start and Stop signal.
2. Explain you are going to do the same activity but this time showing them how high or low in the voice.
3. Start and stop the class, each time using a different range, using high (arms stretched up), middle (eye level) and low (waist level) movements.

### Extension

- Start conducting in one area of the voice and then move into other areas, like a rollercoaster!
- Show how loud or quiet the sounds should be by using large movements with hands away from the body for loud and small movements with hands close to the body for quiet.

## Vocal Warm Ups



It is important to do some vocal warming up before singing or vocalising. It helps to free up the children's voices in a fun way, extending the range both up and down, and helps to build up confidence in the more self-conscious children. Bear in mind that children's voices are naturally higher than adults (as demonstrated in the playground!), and encourage the children to use that lovely ringing high quality that they have – especially the boys.

None of the warm ups here use melodies or tunes – they all use creative vocalisation in different ways – which may sound a bit strange at first, but are great fun and perfect for preparing the voice both for singing songs and for creative vocal composing activities.

### Shake Out

Preparing the body for singing

1. Ask the children to copy you, standing with feet slightly apart, as you stretch one arm up as high as possible, extending the fingers. Repeat with the other arm. Then stretch both arms up above your head, fingers interlocked.
2. Rub the hands, arms, chest, sides and legs. Ask the children to gently rub each other's backs. Then gently rub their own face and neck, opening and closing the mouth, taking deep breaths.
3. Now shake out each arm, one at a time, letting the arm flop down as much as possible. Tell the children to pretend to be a rag doll. Shake out each leg, and then the whole body, on the spot.
4. Roll each shoulder slowly, first one way, then the other. Roll the shoulders together, ending with a roll back (to open the chest).
5. Now you are ready to sing!

### Mouth Work

Exercising the mouth and freeing the breath

1. Stand up. Take in a deep breath through the nose, then blow all the air out through the mouth. Do this three or four times.
2. Ask the children to imagine they have a big juicy apple – their favourite kind. Tell them to hold the apple up in front of their mouth, and take a lovely big bite of the apple. Now ask them to chew it, making lots of noise and moving their whole mouth. For variation you can do the same activity with imaginary bubble gum, pretend to chew with big movements and lots of slurping!

## Magic Finger

Developing creative imagination and a sense of relative pitch - high and low –and contour

1. Ask the children one at a time to create a shape in the air with their finger, at the same time vocalising the shape i.e. if they go up their voice goes up, if they go down their voice goes down.
2. You will need to model this first. Show the children a simple version using one note and moving the finger straight across, and then demonstrate a more up and down contour.
3. As it moves from child to child the children should touch fingers to pass the magic on. The idea is that the sound does not stop all the way around the circle.

## Say Hello With...

Listening, using different vocal sounds

This is a call and response chant. Although the call changes each time, the response is always 'Hello Liz, hello Liz' or 'Hello Mr.Jones, hello Mr.Jones' (use the name of the person leading the chant). The call explores different ways of vocalising/speaking.



1. The children listen to how the call is given and return the response with exactly the same kind of voice as a chant, all together.

*Call (spoken):-* 'Say hello with your speaking voice'      *Response:-* 'Hello Liz, hello Liz'

(whispered)      'Say hello with your whispering voice'      *Response:-* 'Hello Liz, hello Liz'

2. Carry on with: 'singing voice' (either sing on one note or make up a tune with 2 notes), 'manly voice', 'high singing voice', 'thinking voice' (say this out loud, but the response is silent) and so on. Other variations – mimic a known voice, e.g. 'your Brucey voice' (à la Bruce Forsythe!), 'your opera voice', 'your alien voice', 'your Scooby-doo voice', 'your snake voice', etc.
3. Use the children to lead the game and create their own ideas for voices.

## Park Bench

Creative imagination, listening, performing



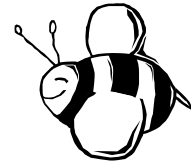
1. In pairs ask the children to make up a short 'gobbledegook' conversation with one another, using vocal sounds, in a made up language.
2. Set up 2 or 3 chairs at the front of the class. This is the gobbledegook park bench. Start off with one pair sitting next to each other, to have a 'gobbledegook' conversation.
3. Another child then joins the bench and joins in with the gobbledegook conversation, and one of the first children leaves the bench.
4. Keep going, until everyone who wants to has had a go.



## Swat the Bee

Teamwork, co-ordination

1. In a circle send a buzzing sound around the circle with each person buzzing individually, following the movements of the buzzing bee with one finger as it goes round.
2. The game includes 4 claps. The first 3 claps change the direction of the bee, so it buzzes back in the opposite direction.
3. The 4<sup>th</sup> clap kills the bee dead and is the end of the game!
4. Start the game again in a different part of the circle, and keep starting again until all the children have had a buzz.



## Balloon Strings

Creative vocalisation

1. Standing up, imagine the room has lots of balloons on the ceiling, each with a long string or ribbon hanging down.
2. Every one reaches up to hold onto a balloon string. Pull the balloons down, and as you pull you make a fun vocal sound.
3. Let the balloons go and do it again, this time with a different sound.
4. Ask if any of the children would like to show a balloon on their own.



## Open the Box

Creative vocalisation

1. Sitting in a circle, pretend you have a sound hidden in your hands (clasped carefully around it).
2. As you open your hands make a fun vocal sound that 'jumps' out of the box, passing it on to the child next to you.
3. The child 'catches' the sound into their clasped hands, and then opens the box again with a new sound.
4. Carry on around the circle.

## Big Wheel

Extending the vocal range

1. Standing up, ask the children to circle one arm like a huge big wheel at a fair, moving the arm quite quickly (about one rotation per second). With the voice, go up and down as the arm goes higher and lower, using an open sound like Ooooh or Aaah.
2. Explain that the big wheel will stop at the top, and ask the children to hold what ever note they are singing when the big wheel stops. This will sound a bit mad, but it's really good for freeing up the voice!
3. Repeat this stopping in different places around the wheel.

[bcmg.org.uk](http://bcmg.org.uk)

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