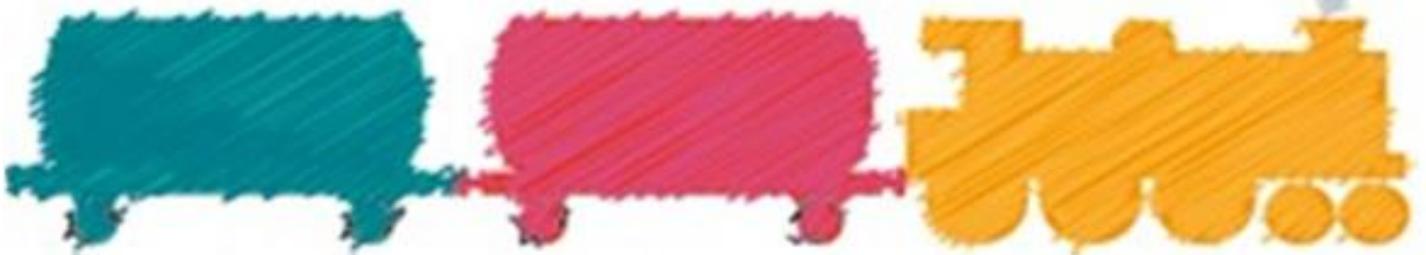


**SOUTH
YORKSHIRE
EARLY
YEARS
MUSIC**

All aboard
the story
train!



SING A STORY

Resources for teachers and practitioners
by John Webb

Sheffield, summer 2016



All aboard the Story Train! The interactive *Sing a Story* concert takes us on a journey to Storyland to meet various Storyland characters: the three little pigs, the big bad wolf, the grand old Duke of York, and a very naughty rabbit, amongst others!

And the audience will be very much involved! But watch out, as some of you might well get bopped on the head (that naughty rabbit again!).

The concert is supported by **this pack**. In it you'll find further details about the performance, the stories and the performers as well as ideas for further activities you can use with your class to prepare them for the visit or to follow it up.

The Stories

Sing a Story is based around several stories which you might like to explore further with your class either before or after the concert.

Train Ride by June Crebbin

The original story uses the rhythms of the words to convey a train's movement. Between each of the other stories we get back on the train, which takes us to a new story or to meet a new character.

Three little pigs - text by Robert Adederian

This new telling of the tale has all the traditional elements and showcases each of the instruments in as different characters in the story.

The Grand Old Duke of York

We meet the Grand Old Duke, but he keeps asking us to do some strange things with his song!

Little Rabbit Foo Foo - text by Michael Rosen

A very naughty rabbit who likes to bop creatures in the head, but, despite several warnings, does so once too often....

The Instruments and Performers

The concert is presented by composer and workshop leader John Webb, and actor Charlie Mafham. John Webb has also written the music you will hear in the concert. You can find more information about John and Charlie at the end of the pack.

The music will be performed by five instrumentalists who will be introduced at the start of the concert. There are three woodwind instruments, one string instrument and one percussion instrument:

Wind instruments:

Flute (Emma)



Clarinet (Vicky)



Bassoon (Liz)

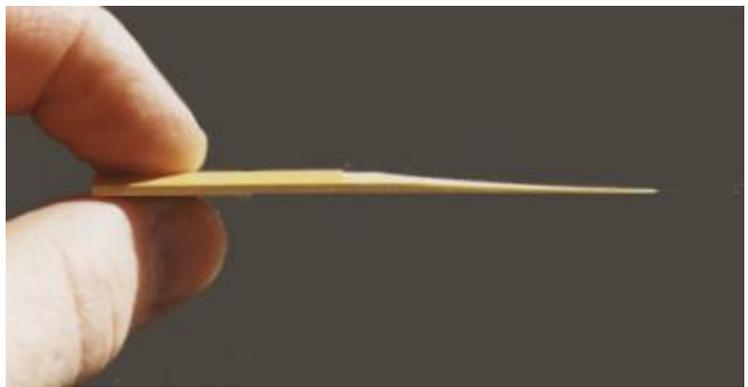


The wind all work by the players blowing down them and then pressing the metal keys to change the pitch of the note they produce.



Flute: Emma blows across a hole in the instrument to produce a note. This is just like blowing across an open water bottle. The amount of water in the bottle determines the pitch of the sound you produce.

Clarinet: In the top of the instrument is a thin slither of bamboo, which is called the reed. It is held on the head of the clarinet with a metal bracket called a ligature. When the player blows air past this, it vibrates to create a note.



Bassoon: The bassoon also uses bamboo to create a sound, but instead of one piece, there are two, which vibrate together to create a buzzing sound, which produces the note. The reed is placed onto the end of a curved piece of metal called the crook.



You can create a 'bassoon' by using a straw. Flatten about 1cm of the end of the straw. Cut this flattened section into a point. Blow through the cut end to create a buzzing sound: you will probably have to adjust the tension of your lips and the amount of straw in your mouth until you can get the sound. There are lots of websites showing how to do this in more detail: search for 'straw instrument'.

Strings:

Violin (Elena)

The violin is the highest and smallest member of the string family. It is made of wood and has four strings stretched along its body. It is normally played with a bow, which is a separate length of wood with hair from a horse's tail strung along it. But the violin can also be played *pizzicato* (plucked) with a finger.



You can create a string instrument using sturdy boxes and elastic bands. The pitch each elastic band produces depends on the thickness of the band and how tightly it is strung. This is exactly the same as on a real instrument, where the lower strings are thicker and less tensely strung.

Percussion:

Marimba (James)

The Marimba is like a large xylophone. The keys are made of wood and resonate when they are struck with mallets, which is the proper name for what are often called beaters.



The vertical objects underneath the keys are hollow tubes called resonators which amplify the sound, but also make it fuller and richer.

James will also be playing a variety of other instruments, including drums and cymbals.

General music activities with your class

Making instruments

Create your own band by making your own instruments. In the instrument descriptions earlier there are ideas for making versions of some of the instruments:

- Flutes out of water bottles
- Bassoons out of plastic straws
- Violins out of sturdy boxes and elastic bands

You could also try:

- A xylophone out of glass bottles filled with different amounts of water, which is then tapped (gently!) with a beater or stick
- Drums from boxes and washing-up bowls
- A carrot (or parsnip) instrument – see the YouTube video <http://tinyurl.com/zvt4p3l>

Listening & watching

Before coming to the concert, you could show the group some videos of musicians playing the instruments they will see in the concert. You can find the following pieces on YouTube:

- Flute: *Syrinx* by Claude Debussy. This is a slow, mysterious and very beautiful piece.
- Clarinet: *Clarinet Concerto (second movement)* by Aaron Copland. This is very rhythmic and spiky.
- Bassoon: *Partita (third movement)* by Gordon Jacob. A very fast and jolly piece.
- Violin: *Danse Macabre* by Camille Saint-Saens. This is for full orchestra with a solo violin, and describes a devilish dance.
- Marimba: *Nagoya Marimbas* by Steve Reich. Two marimbas playing a very rhythmic piece.

Singing

The concert starts with a call and response song, which, if you read music, you could try with your children. We'll record it at the INSET, so you will be able to use it in your setting if you wish.

Fm⁷ E Fm⁷ E Fm⁷ E
 Sing a sto - ry Sing a sto - ry share a song share a song mak-ing mu - sic mak ing mu - sic
 4 Fm⁷ E A^b D^b F[#] B
 all day long all day long On our jour-ney On our jour - ney With new friends With new friends
 7 E A F[#] A^o Fm⁷ E
 come and join us come and join_ us 'till it ends 'till it ends Sing a sto ry Sing a sto - ry
 10 Fm⁷ E Fm⁷ E Fm⁷ E
 share a song share a song_ mak-ing mu - sic mak-ing mu - sic all day long all day long

To encourage children to sing or get used to call and response you could try:

- Singing the register in the morning
- Use the story 'We're going on a bear hunt' as a call and response
- 'Have you got your ? voice?': you lead a question with the group which explores different voices. Have you got your speaking/whispering/squeaky/low/high (etc) voice, using the appropriate voice. The class replies in that voice 'Yes, I've got my speaking/whispering/squeaky/low/high (etc) voice'. At some point also use your singing voice.
- Have sung conversations with individuals as they play – you may not initially get a sung response, but keep trying. If you're stuck for a tune use the children's playground chant 'nah nah-nah nah nah' as a starting point.

The Stories

***Train Ride* by June Crebbin**

Train Ride describes a small girl's journey on a train and the things she sees on the way. We'll be reading it and acting it out with props and you'll hear the train speeding up and slowing down. The audience will also join in with the train sometimes with a strong *Choo, choo, choo!*

If you have the book it would be useful to familiarise the children with the various elements in it. Here is the text:

We're off on a journey out of the town, *what shall I see, What shall I see?*
Sheep running off and cows lying down, *that's what I see, that's what I see!*
Over the meadow up on the hill, *what shall I see? What shall I see?*
A mare and her foal standing perfectly still, *that's what I see, that's what I see!*
There is a farm down a bumpety road, *what shall I see? What shall I see?*
A shiny red tractor pulling its load. *That's what I see. That's what I see.*
Here in my seat my lunch on my knee. *What shall I see? What shall I see?*
A ticket collector smiling at me. *That's what I see, that's what I see.*
Into the tunnel, scary and black, *what shall I see? What shall I see?*
My face in a mirror staring back. *That's what I see, that's what I see.*
After the tunnel when we come out. *What shall I see? What shall I see?*
A gaggle of geese strutting about. *That's what I see. That's what I see.*
Over the tree tops high in the sky, *what shall I see? What shall I see?*
A giant balloon sailing by. *That's what I see. That's what I see.*
Listen! The engine is slowing down. *What shall I see? What shall I see?*
A market square a seaside town. *That's what I see. That's what I see.*
There is the lighthouse, the sand and the sea,
Here is the station, who shall I see?
There is my grandma, welcoming me, welcoming me.

Classroom activity based around Train Ride

You could use the Train Ride call and response as a basis for a classroom activity related to what everyone can see in different places:

Teacher: Sitting on the carpet, looking at the tables
All reply: What can we see? What can we see?
A child describes something they can see
All: That's what I see, that's what I see.

This could be adapted for lots of other places: garden, classroom, etc.

Three Little Pigs (text by Robert Adederian)

This version of *Three Little Pigs* follows the traditional tale, so finding time to familiarise the children with it would be great. There'll be audience participation when the wolf tries to blow down the pigs' houses!

Classroom activity:

You and the children could explore what could be made from straw, sticks and bricks. This could range from making actual shelters(!) to using these materials in pictures of the pigs' houses.

Act out the story: the pigs could wear different hats (a knotted hanky, a cap and a hard hat, perhaps), and the wolf could have some ears!

The Grand Old Duke of York

We'll meet the Grand Old Duke, and sing his song – perhaps doing some silly things with it! So it would be good to get the children familiar with it!

You can use the song to explore different speeds, sometimes singing it fast, sometimes slow (perhaps because the duke is tired – see below!). Or you can try missing out the words 'up' and 'down'. Can everyone sing it fast *and* miss out the words 'up' and 'down'?

The Grand Old Duke of York gets very tired after singing his song, so at the end we'll hear part of a piece of music which might help him get to sleep. It's the first part of Haydn's *Symphony Le Matin*. You can find a recording here <http://tinyurl.com/35erw48>.

We'll hear the first 2 minutes of the piece in the concert.

Little Rabbit Foo Foo

This is a great story to learn and children love it! It's based around the first part of the French folk song 'Allouette', which you can find on YouTube. We'll be acting it out, and may need audience help from the audience who can become the mice, worms, tigers and goblins in the story!

If you read the story with the children, see if you can find some props so they can take it in turns to become the fairy and Little Rabbit Foo Foo:

Little Rabbit Foo Foo: Rabbit ears, Rabbit tail, a blow-up hammer

Fairy: Flowery hat, handbag

At the end of the story, Foo Foo is turned into a goony, but what's a goony? Perhaps children can draw their own version of a goony and create a goony song?

John Webb is a composer and workshop leader: he writes, leads education and community projects, and conducts and trains teachers, amongst other things. Recent work includes: *Into the Light* for the Aurora Orchestra and Buckinghamshire Music Hub, which received its first performance in the Royal Albert Hall with 2000 KS2 performers conducted by the composer; *The Train* for a combination of grade 1, grade 6 and professional musicians; *The Last Plantagenet* which received its first performance in DeMontford Hall Leicester, conducted by the composer; and *The Girl Who Never Looked Up* for the National Theatre Learning Department. As a workshop and project leader he is currently working for the Philharmonia Orchestra on its iOrchestra Project, Wigmore Hall, LPO, Southwark Music Hub, Academy of St Martin in the Fields, Mid-Wales Music Trust, the Royal Academy of Music, Spitalfields Music, Sound Connections, Live Music Now! and Create Arts. He works with a large variety of participants, from very young children and families to vulnerable adults, deaf students, music students and prisoners. No two weeks are the same, and he wouldn't have it any other way.

Music in the Round is the largest promoter of chamber music outside London. We take our unique, informal, and informative style of performance to numerous venues around the country as well as presenting two concert series and an annual May Festival in Sheffield at our home venue, the Crucible Studio. Our concerts include jazz, world and folk music. Music in the Community, our learning & participation programme, engages over 20,000 people every year with high-quality music-making. Led by professional musicians and inspirational amateurs, our workshops, concerts, talks, bring-and-plays, and special projects aim to inspire, enthuse, and engage people of all ages.

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SOUTH YORKSHIRE EARLY YEARS MUSIC

This project is part of the SYEYM Network

Led by Music in the Round, in partnership with South Yorkshire Music Hubs and ESCAL, this 18-month Youth Music-funded project provides training, resources, networking opportunities and events for Early Years practitioners across South Yorkshire to use music to support children's learning.

Throughout the project there will be a range of training, events, and networking opportunities. A bank of resources for you to use in your setting is being developed too.

Get involved by:

- visiting the website — www.tinyurl.com/syeym
- liking the Facebook page — www.facebook.com/syeym
- following [@SYEYMusic](https://twitter.com/SYEYMusic) on Twitter
- sharing resources and good practice on Facebook and Twitter
- encouraging your colleagues to join in too!



Notes