



Izzy Gizmo

RESOURCE PACK 2026-27

Caroline Hallam, Ellen Sargen, and Paul Rissmann

This pack contains links to further resources, hosted at:

musicintheround.co.uk/izzy-gizmo-resource-hub

CONTENTS

Introductions and Background	p.3
How to use this Pack	p.3
Colour Coding Key	p.4

SECTION 1: CLASSROOM ACTIVITIES

Lesson 1: Creating your own Musical Instruments and a Soundscape	p.5
Lesson 2: Creating Musical Stories	p.13
Lesson 3: Creating your own New Song using Paul Rissman's Tune	p.19
Lesson 4: Making your Performance	p.22

SECTION 2: LEARN THE IZZY GIZMO SONGS

Teaching Singing Together	p.25
Learn the Izzy Gizmo Songs: <i>Izzy's Theme</i>	p.31
Learn the Izzy Gizmo Songs: <i>It's a Duff!</i>	p.33
Learn the Izzy Gizmo Songs: <i>You Can't Give Up</i>	p.35
Meet the Musicians	p.37
Companion Pieces	p.39

APPENDICES

A: Graphic Cards	p.41
B: Character Cards	p.45
C: Example Graphic Score	p.49
D: Izzy Gizmo Script	p.50
E: Makaton Glossary	p.53
F: Additional Song Bank	p.56



INTRODUCTIONS & BACKGROUND

We are really pleased that you are part of the *Izzy Gizmo* project. *Izzy Gizmo* was commissioned from Music in the Round's children's composer-in-residence, Paul Rissmann, for autumn 2021. This year it's back! The piece will be once again performed by the musicians of Ensemble 360 as well as other professional musicians, and a series of presenters and narrators from autumn 2026 onwards. The project includes teachers' INSET sessions, in-school workshops, and concerts in live music venues around the country. It will engage thousands of children aged 3-7.

You can find links to digital versions of a full performance of this storybook concert on the Music in the Round website: musicintheround.co.uk/izzy-gizmo-resource-hub.

A special thanks to Caroline Hallam, Ellen Sargen, and Paul Rissmann for their work on this pack.

HOW TO USE THIS PACK

In a departure from some previous storybook resources, you and your class will get the most from the project by working through the four lessons in this pack which combine listening, singing and creating new music with your class and performing your own version of this story.

Section 1 concentrates on the classroom activities designed to be used after the concert, rather than in preparation for the concert.

The project outcomes across these lessons are: to create a soundscape inspired by the Crow in the wood, create and organise musical characters using graphic symbols, and create a new structured verse and chorus inspired by Grandpa's song.

Section 2 concentrates on singing the *Izzy Gizmo* songs.

Designed by early years music specialists, this pack integrates singing, listening, creating and performing across four lessons. However, each of these lessons can be taken apart, with activities which can be used in isolation to suit your children and your teaching.

Throughout the pack you will find links in the form of QR codes and shortened URLs to online resources which you can use in the classroom to support the learning of your children. Each lesson and activity indicates the links to the Early Years Framework or the Model Music Curriculum as appropriate.

**All online resources,
videos, audio tracks,
and printable materials are
gathered at the Izzy Gizmo
resource hub linked here.**



COLOUR CODING KEY

Throughout this pack, you will find additional tips and resources to assist your teaching. The key below establishes the different ways you will find extra support for the pack's activities:

Light Blue

indicates key resources and information for each activity.

Dark Blue

is for teaching tips to consider when delivering each activity.

Orange

is for recommended external resources from our partners.

Cream

is for early years activity alternatives.

Yellow

highlights how the activities link with the Early Years Framework.

Green

highlights how the activities link with the KS1 Model Music Curriculum.



We'd love to hear your feedback.

Tell us how you're getting on via email (fsayo@musicintheround.co.uk) or via Instagram and Facebook, tagging @musicintheround.

We'd love to see any pictures or hear any recordings you make with your class!

LESSON 1: CREATE YOUR OWN INSTRUMENTS AND A SOUNDSCAPE

SECTION 1

EYFS FRAMEWORK

- ◇ Physical Development through fine motor skills.
- ◇ Expressive Arts and Design through creating with materials.

MODEL MUSIC CURRICULUM

- ◇ Musicianship through experimenting with, creating, selecting, and combining sounds using the interrelated dimensions of music.

Over the following pages are various activities for you and your class to do to achieve the three composition goals for the project.

In this lesson, we will create four different types of instrument: shakers, pluckers, scrapers and hitters. Here are some simple activities to become a band and play some music based around *Izzy Gizmo*.

If you don't want to create your own instruments, you can skip ahead to Activity 1b and use a selection of percussion instead.

LESSON 1a: PREPARATION

Gather your materials and set up different areas of the room for:

TEACHING TIP:

Don't feel like you have to create all these types of instruments with your class. You could select one or two. You can set up the activity so that either the whole class makes one type of instrument, or there could be a carousel where they have a go at making all of them. For the latter you will need to have more materials available.

Shakers: Something which can act like a container (for instance, fillable Easter eggs or clean and dry water bottles).

A selection of different materials to place in the container. Here are some ideas, but you might think of other things!

- ◇ Rice
- ◇ Dried pasta
- ◇ 1p coins
- ◇ Dried beans/chickpeas
- ◇ Small metal objects (e.g. paper clips)

Pluckers:

- ◇ Containers without lids, for instance, old shoe boxes and tupperware
- ◇ Strong elastic bands
- ◇ String

Scrapers:

- ◇ Large containers with grooves that can be scraped, for example mushroom trays

Hitters:

- ◇ Large containers which could be struck (large Tupperware, big cardboard boxes, upturned bins, large water bottles – which could also be scraped if they have ridges)

Items to use as beaters and scrapers, such as:

- ◇ Spoons (metal and/or plastic)
- ◇ Old pens/felt tips
- ◇ Old lollipop sticks

Drumsticks and other beaters for musical instruments might also be helpful. Other items:

- ◇ Masking tape
- ◇ Scissors
- ◇ Things to decorate the instruments (stickers, felt tips, etc.)

ACTIVITY 1a: MAKING THE INSTRUMENTS

Explain to the group that they're going to make instruments to create *Izzy Gizmo's* Orchestra. Then, demonstrate the sorts of sounds the children can make in each of the areas you've set up and encourage them to think about how the instruments might sound like different animals and sounds in the story. We've used the park scene as inspiration – how could different instruments sound like swooping birds in the wind, or creaking trees.

Shakers: Encourage the pupils to experiment with different sorts of materials in their shakers before they decide which to use.

- How does something big (e.g. pasta) sound compare to something small (e.g. rice)?
- What's the difference between putting one thing in a shaker (e.g. a grain of sand) and using lots of it?
- Which shakers might represent the woodland in different weathers?

Pluckers: Place elastic bands around the containers. More than one, but not so many that the container collapses! Pupils might need help doing this and they need to be careful that the elastic bands don't ping off suddenly!

- How do thicker elastic bands sound compared to thinner ones? Could you make rain sounds by plucking individual bands, or strumming across them?

Scrapers: Experiment with what containers sound like when scraped with different beaters.

- Will some scrapes sound like the call of a crow?
- Will others sound like the breeze through the trees?

Hitters: Experiment with what containers sound like when hit with different beaters.

- Will some beaters make them sound thundery?
- Will others produce more of a sudden 'crack' or 'creak' of the trees?

Spend some time with everyone creating and decorating their instruments and then showing each other what they've made.

ACTIVITY 1b: PLAYING THE INSTRUMENTS IN DIFFERENT WAYS

If you haven't had time to make your own instruments (or don't want to) you can use a selection of handheld percussion for the following activities.

Learning Outcomes:

- ◇ Starting and stopping together at the same time
- ◇ Sing a simple song from memory, collectively and at the same pitch
- ◇ Walk, move, or clap a steady beat with others
- ◇ Taking turns
- ◇ Following simple gestures from a conductor

Look at the song across the page. It is great for getting your children to start and stop together at the same time using the instruments that they have made. Most importantly, it introduces a reason to NOT play their instruments. It also encourages children to think about how they can play their instruments in different ways, e.g. how do you play the drum quietly? How do you play a shaker slowly?

You might need to demonstrate this, e.g. just using one finger to play a drum quietly. Be brave with how long you leave the 'stop'. Ask your children to watch you carefully so they know when to start and stop.

Teach this one using the 'catch a song' method from page 27. Ask them to copy your actions and listen to your singing. After a couple of repeats they will quickly 'catch' the song and join in with the singing. This can also be done with just singing voices by changing the word 'play' to 'shake' and shaking your hands. You can extend this by changing the part of the body each time. You can also change the verb each time (asking your children for suggestions), e.g. jump, clap, skip. Enjoy some of the weird and wonderful things that come out!

$\text{♩} = 80$

Voice

Play and play and play and stop!

Play and play and play and stop! Shake and play and play and stop!

Then we'll play some more! Play it real-ly high! Play it real-ly low!

Slower

Play it real-ly slow - ly! Then we'll play some more. Put it on the floor.

Things you can adapt for this song:

- Have only one group of instruments playing (e.g. just the hitters) while everyone else listens
- The tempo (speed) – the whole song could be faster or slower
- The part of the body you are shaking
- The verb – jump, march, skip, creep etc.
- Use different kinds of voices to sing it – monster voices, squeaky voices, witch voices, whispering voices, etc.

ACTIVITY 1c: TAKING TURNS

This call and response song can be used to encourage turn taking, keeping a regular beat, and solo singing/playing. It is also a useful tool to assess whether children are able to pitch match and play call and response rhythms on their instrument.

Call

Cu ckoo Who are you? Do you sing? Sing then!

Response

Cu ckoo I'm a bird! Yes I do! Cu ckoo.

Teach the song using the My-Go-Your-Go method so that the children are confident with the melody and words. Everyone sits in a circle. One child is chosen to be the leader and must close their eyes while the rest of you choose a cuckoo.

To start with, the leader stands in the middle of the circle and sings the call with their eyes closed. Everyone else can join in with the leader's call. The cuckoo is the only child to sing the response. At the end of the song, the leader has to guess who the cuckoo is. If they get it right, the cuckoo is the next leader.

Then, once you've got familiar with the game as above, the cuckoo should now play the rhythm of the response on classroom percussion or your make-your-own instruments instead of singing it. This makes it harder for the leader to guess who the soloist is, and gives children a chance to practice their technical skills on an instrument. If you can, encourage your children to find two different sounds on their instrument, so they can differentiate the high-low characteristics of the response while playing back.

EYFS FRAMEWORK

- ◇ Communication and Language through listening, attention and understanding.
- ◇ Personal, Social and Emotional Development, through self-regulation.
- ◇ Expressive Arts and Design through being imaginative and expression.

ACTIVITY 1d: EXPLORING SOUNDS ON YOUR INSTRUMENTS

Discuss and try out with the class how they might make different woodland sounds on their instruments. How could different instrument groups play:

- A gentle breeze or blustery wind through the trees
- Gentle rain
- Birds flying
- Crows calling
- Cracking or creaking trees
- A sad crow with a broken wing
- Footsteps through puddles

MODEL MUSIC CURRICULUM

- ◇ Listening.
- ◇ Musicianship - through experimenting with, creating, selecting and combining sounds using the interrelated dimensions of music.

There's no right or wrong answer for any of these – it's their interpretation, but with each group, you could discuss whether some sounds might be fast, slow, loud, quiet, high or low. How about adding their voices as they play ('Ooo' sounds for the wind or splash sounds for footsteps in puddles)?

Together each group decides on the two sounds they might like to show everyone else in the class which could be copied back. Then incorporate them into this chant, with you demonstrating first:

Leader: Can you play *crows calling*
(Leader demonstrates with their instrument/voice)

Everyone else: Yes, we can play *crows calling*
(Everyone copies back with their instrument/voice)

Leader: Can you play *birds flying*
(Leader demonstrates with their instrument/voice)

Everyone else: Yes we can play *birds flying*
(Everyone copies back with their instrument/voice)

Leader: Now it's *Harry's* turn

Everyone else: Now it's *Harry's* turn



TEACHING TIP:

Encourage big voices from everyone! Also, encourage everyone to try and speak and play in a rhythmic way. If you do this a few times over several sessions, you might find it improves naturally. Remember, however the leader chooses to play their sound is correct for them.

Once the chant is learnt and a few individuals have had a chance to lead, give the groups some time to individually work out a different sound they could make and incorporate into the activity.

Repeat the activity to find out and share some of the new instrument sounds.

ACTIVITY 1e: MAKING A SOUNDSCAPE

Use the video to practice making soundscapes together, based on the sounds you have been exploring.

In the video, you will:

- practice starting and stopping all together, as well as starting and stopping different groups at different times (changing the texture of the music)
- practice getting louder and quieter based on the conductor's instructions
- practice all playing a rhythm together, on a cue

Once you've practiced with the video, try out your own soundscapes (perhaps even with the children becoming the conductor). You could use the structures below as inspiration then invent your own (including your own rhythms for the "all together" moment)!

Crow calls – Birds start singing – Crow stops (birds keep going)
Rain joins in (birds keeps going) – birds stop (rain keeps going)
Rain stops – silence – wind starts – wind stops – silence
Rain starts – wind joins in – birds joins in Lounds and quiets
"Here comes Izzy" 'SPLASH, SPLASH, SPLASH'

Wind starts – rain starts – birds start singing – wind stops (rain and birds keep going)
Crow joins in – rain and birds get louder – crow stops (rain and birds keep going)
Rain stops (birds keep going) – Crow joins in – all get quieter
Rain and birds stop – wind starts
Creak of trees "CRICKETY CRACK, CRICKETY CRACK"
Wind stops

Composing
a Soundscape



ADAPTIONS: Solos

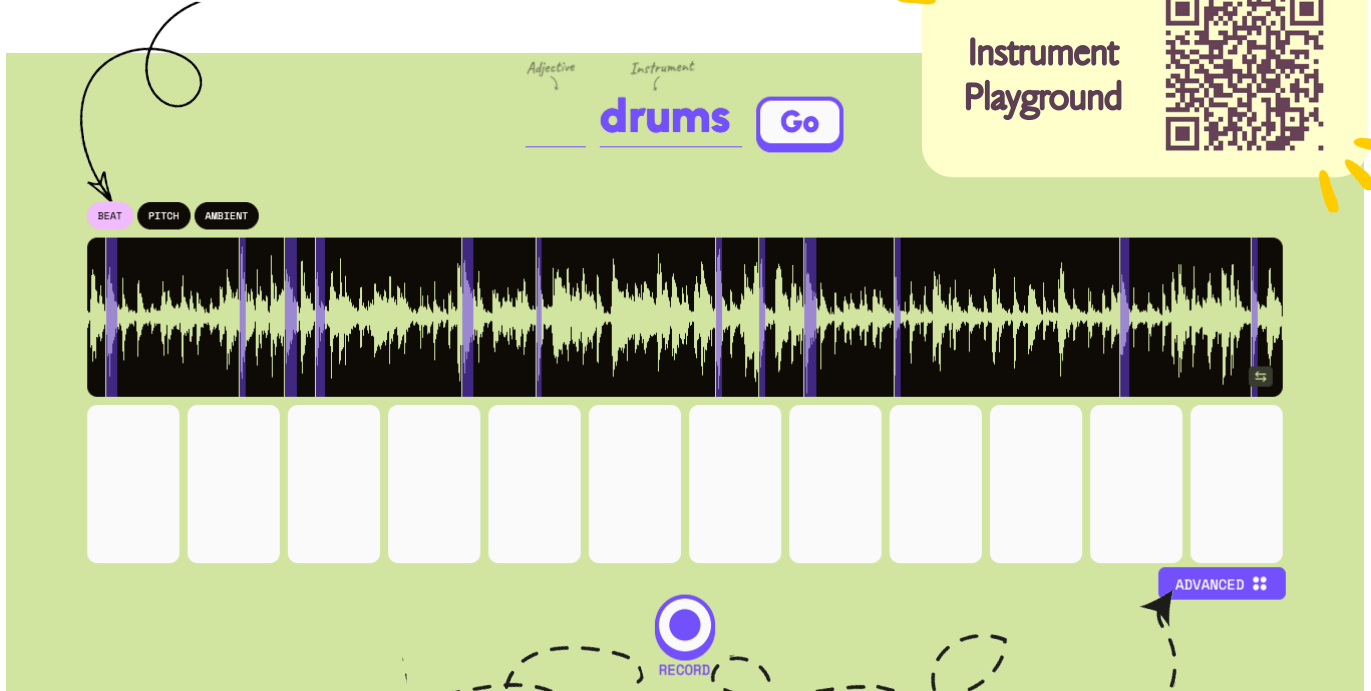
For a simpler version, the conductor could point to individual children to start playing and once everyone is playing together show some lounds and quiets and then a stop. For a more advanced version, as well as bringing each group in and out using start/stop signs and getting louder/ quieter signs, you can also create a 'solo' sign, so that the conductor can:

- Show which character group is to play and stop (as we've practiced)
- Show a soloist by using your solo sign and pointing to an individual to play
- Stop the soloist
- Show when the whole character group should play again after a solo

ACTIVITY 1f: EXTENSION

This could be set up as a whole class activity, or children could explore in pairs with an adult. In this activity children will explore how sounds can layer to create a park soundscape using music technology. They will explore and make a repeating pattern for a drum beat, and make a melody using 2 or 3 long notes. They will adjust the volume or dynamics of each layer, as well as the octaves, to create their own track (which you can download for them if you want to). These are some building blocks in music technology literacy.

Go to <https://experiments.withgoogle.com/instrument-playground>. Open "Instrument Playground" and click "launch experiment". The web page will prompt you to type in an instrument to generate a 20s sound clip. Type in "drums" which will generate an audio clip. Switch this to "Beat Mode" which will look like this:



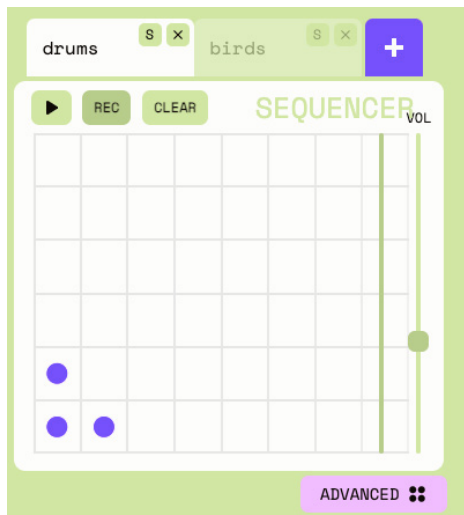
Then, click 'Advanced' and "add an instrument". Type in 'wind', or 'trees', or 'birds' which will generate an instrumental audio clip inspired by this word. Switch this layer to "Ambient Mode", and now everything is ready for your children to start creating!



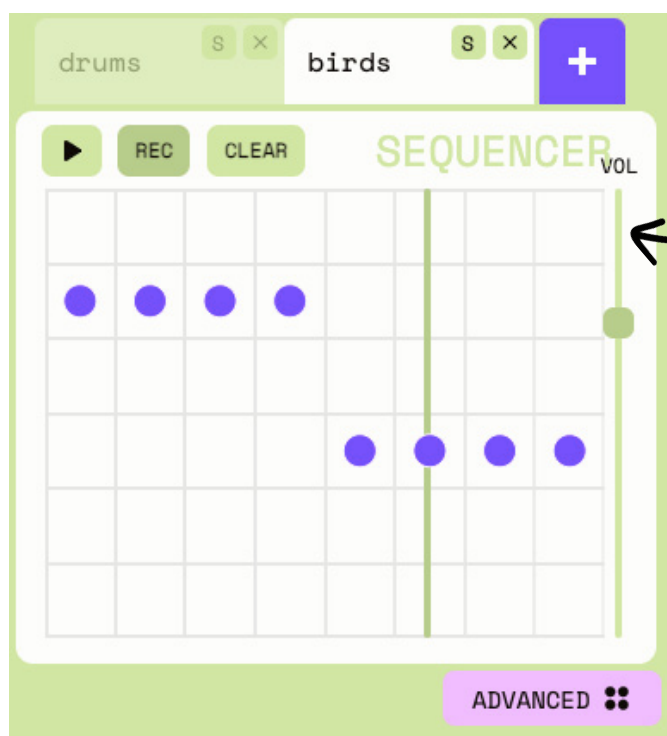
Activity 1g: MAKING A SOUNDSCAPE USING MUSIC TECHNOLOGY

Toggling between the two instrument layers in the 'sequencer', can your children complete the following prompts? Encourage them to click 'play' to listen to what they're making as they go.

1. In the drums layer, can they continue a repeating pattern (you can use our starters below, or start your own)?



2. In the wind/birds/tree layer, can they draw long sounds using at least 3 dots in a row? Experiment with drawing on different rows to hear different long sounds.



3. Choose a volume for both sounds by sliding the 'Vol' up and down in each later.
4. For each layer, click the +/- (octave shift) to choose how high or low you want each sound to be.
5. When they're happy with the soundscape, can they record 10 seconds of it using the 'Record' button and download it as prompted. You could even name your new track when you save it to the computer.

LESSON 2: CREATING MUSICAL STORIES

EYFS FRAMEWORK

- ◇ Communication and Language - through Listening, Attention and Understanding
- ◇ Personal, Social and Emotional Development - through Building Relationships
- ◇ Understanding the World - through The Natural World

MODEL MUSIC CURRICULUM

- ◇ Singing - through using their voices expressively and creatively by singing songs and speaking chants and rhymes.
- ◇ Playing tuned and untuned instruments musically, which teaches: pulse/beat, rhythm, and pitch.

Making musical stories

You will need:

- Graphics cards (see appendix A)
- Character cards (see appendix B)

Graphic &
Character
Cards



MODEL MUSIC CURRICULUM

- ◇ Creating musical sound effects and short sequences of sound
 - ◇ Recognise and use graphic notation
- ◇ Creating music in response to a non-musical stimulus

Creatability
with Google



GRAPHIC SCORE WARM-UP (EYFS)

You can use this online graphic score tool while you do vocal warm-ups with your group, helping your children map sounds to symbols.

1. Set up creatability.withgoogle.com/seeing-music and select the mode 'Hilbert Painter'.
2. Using the My-Go-Your-Go method, try:
 - Making long sounds (e.g. mmm, brrr, grrr, vvvv), starting with holding one pitch, then sweeping the sound up and down in pitch
 - Making sequences of short vowels/ consonants (e.g. m-m-m-m-m, b-b-b-b-b), starting all on one pitch and then climbing up or down in pitch through the sequence
3. Observe what happens on the screen each time, and when they're comfortable ask the children to make their own sounds which the rest of you must copy. This could be an abstract sound or you could ask them to sing their name (encouraging long/short decisions and/or swooping up or down in pitch).

GRAPHIC SCORE WARM-UP (KS1)

Sit in a circle and start by asking each child to sing their name back to you – going clockwise or anticlockwise around. You could do this to a steady beat that everyone keeps on their knees, or just sing freely. Make sure you demonstrate some different ways of singing your name, first, (e.g. Long vowels, short rhythm, swooping up or down in pitch).

Spread the graphic cards in the middle of the circle and ask each child to pick one before finding their place in the circle again. This time as you go around the circle, each child should sing their name as inspired by the symbol. This might encourage long/short sounds/climbing up or down in pitch/quiet or loud sounds, etc.! You can give some examples first but there's no right interpretation!

ACTIVITY 2a: EXPLORING CHARACTERS

In this activity, you will explore music for 3 different characters: Izzy, Grandpa and the birds in the park. You will explore musical characteristics, before using graphic symbols to guide some musical storytelling.

In this video you will:

- Listen to musical excerpts played on clarinet, cello and flute.
- Describe the characteristics of the music, and match an excerpt to a character
- Choose a graphic symbol for each character, based on the musical characteristics you have identified

The musical characteristics you will explore are:

- Instrumentation: Which instrument plays or vocal sound is used
- Volume (Dynamics): Loud or quiet
- Speed (Tempo): Fast or slow
- Pitch: High or low
- Melody: Moving by step to next door notes (called a “step-wise” melody) or jumping around (leaps)

While matching musical characteristics to a storybook character, you might want to think about how each character moves and speaks, before choosing a graphic symbol to represent each one.

Izzy:	An energetic young child whizzing around
Grandpa:	Slower and calm
Birds:	Swoops and loop the loops in the sky

ACTIVITY 2b: PLAYING SYMBOLS

1. After you've watched the video, gather together the instruments you have in the classroom and make some decisions about which ones will be best at representing each of the three characters – splitting the class into 3 groups.

The table below maps out each character and suggests which instruments you could use for each one, but there's no right or wrong you should feel free to make different decisions, including sorting them by how they are played or what they are made out of.

Character	Instrument	Vocal	Volume	Speed	Duration	Pitch	Melody
Grandpa	Instruments that can play slow music easily and are low in pitch e.g. drum or keyboard, or ukulele/rubber band instruments	Mmm (low)	Quiet	Slow	Long	Low	Step-wise
Izzy	Instruments that can play at least two distinct pitches e.g. two-tone wooden percussion, combinations of handbells, cowbells, xylophones, glockenspiels or keyboards	Laa (high)	Loud	Fast	Short	High	Leaps
Birds	Instruments that can be scraped or shaken to get fast/high sounds e.g. jingle-bells, guiros, xylophones or glockenspiels	Ooo	Quiet	Fast	Long	High	Oscillating (up and down and all around!)

If you have keyboards the low end (left side) could be used for Grandpa, the high end (right side) could be used for the birds, and Izzy could be somewhere in the middle.

- Now, practice how you might play the characters on each of the instruments, using the graphic symbols you chose for each character to guide the musical patterns you are making.

Do the symbols suggest:

- Loud or quiet (Volume/Dynamics)
- Fast or slow (Speed/Tempo)
- High or low (Pitch)
- Moving by step to next door notes (step-wise) or jumping around (leaps)?
- Ascending/descending/oscillating (melody)?

- To start with, you could all sit in a circle and invite the children to have a go individually rather than as a group (giving them space to play with intention).
- Be prepared that someone in your class might have a different idea for ways to play. This is really creative and should be encouraged – try and incorporate it into the group's sounds.
- Whether children are playing each character as a solo moment, or as a group, use hand gestures to show starting and stopping, and which character you want to hear.
- Creating a strong vocal sound for each character can really help the group play the instruments at the same time. Encourage them to play and vocalise.
- Aim that the ideas you have for each symbol are roughly repeatable (or that the characteristics are repeatable).

EXTENSION: Year 2

For Year 2, aim to create a distinctive pattern (set of sounds) for each character that is repeatable (by individual children and the wider group). You could experiment with a few different ideas before choosing which one you all like best.

If you are using pitched instruments, each group could make a short tune – a sequence of 3 or 4 notes which those with pitched instruments could play (and that is repeatable).

This will be guided by the symbols but encourage children to think about:

- Whether they are playing long sounds or short sounds (and you could challenge them to play this in time against a steady beat - giving them an “off you go” to get started)
- Whether they are playing consecutive notes or jumps in pitch, or whether they are playing ascending or descending melodies
- Whether they are playing loudly or quietly.

To start, you could ask individual children to try a solo in the middle of the circle. For other turns, you could ask children to make their own interpretation, repeat what they’ve heard or change the symbol. Begin building on this activity by sequencing 2 or 3 graphic symbols together as described in Activity 2c.

ACTIVITY 2c: MAKE A GRAPHIC SCORE

Now you’ve practiced a sound for each symbol/character, it’s time to start structuring your ideas into a composition. We’re going to do this using what’s called a graphic score, simply arranging our symbols in an order we like, before practicing them and making any changes based on what we did and didn’t like.

Watch this video to learn how Caroline makes a graphic score, then try your own.

Creating
Graphic
Scores



Like Caroline, remember to:

1. Arrange four to six symbols in any order
2. Practice your musical patterns or ideas for each symbol
3. Practice being able to recreate the musical pattern or gesture
4. Perform the graphic score (as a solo moment will work best, first – taking it in turns)
5. Discuss as a class whether to make any changes to the order of the symbols, or swap any sounds out for different ones
6. Add symbols for getting louder or quieter underneath, then practice your performance!

TIP: To move this activity from taking turns through solo moments, into playing as a group, you could repeat the process entirely but place two of every symbol in order, like this:



Then, you play the first symbol as a solo each time, and the children copy you by playing the second symbol.

TIP: Always order (and perform) your symbols from left to right. This is just how music notation works.

ACTIVITY 2d: ALTERNATIVE ACTIVITY

In this activity you will develop a story which will give you a different way of organising your graphic symbols. You could do this activity with character cards instead, in you like.

Develop a story with the class, perhaps retelling the story from Fixer the Crow's perspective. Think about the sounds which could be played for each moment in the story – Izzy, Grandpa and the birds (as a group or solo) – and place the appropriate symbol or picture in a line on the floor to gradually build up the story as a whole.

Here's an example story, which will also need a picture for Fixer the crow and a machine (see Appendix B: Character Cards).

Once upon a time Fixer the crow was soaring across
the sky, a group of children playing in the park below
The birds saw Fixer, and sang to him to fly with them
Suddenly Fixer the Crow became sad – his wing was broken
He fell to the floor
One of the children saw Fixer fall and went to find him
He called to the other children but they didn't hear him
Izzy went to find the grandparents instead to tell them what happened
The other children started wondering where Izzy had disappeared to
Izzy and Grandpa nervously took Fixer the Crow to Izzy's workshop
The workshop was loud!
What happened next?

Solo bird and Izzy group duet
Bird group
Solo bird

Solo Izzy
Izzy group
Solo Izzy and Grandpa group duet
Izzy group
Izzy and Grandpa solo duet
Improvise machines in the workshop

The above story is represented by the graphic score in the pack (see Appendix C on page 49). It is read from left to right, and when sounds are heard together (for instance the solo bird and children group duet) the pictures are placed above/underneath each other. This is exactly how musical notation works.

Solo bird	Bird group	Solo bird	Solo Izzy	Izzy group	Solo Izzy	(etc)
Izzy group					Grandpa group	

In effect, you're creating a grid of the different sounds, which is played from left to right. You could use the grid below as a model for building your own.

Make sure you keep a record of the piece by drawing it or taking a photo of your graphic score, so you can come back to it for practicing it, or do the extensions below.

EXTENSION: Rehearse, Refine and Perform the Story

Rehearse and refine the piece. You can refine it by thinking about how different moments in the story affect how you play, for example:

- Which parts of the story are loud or quiet (in the example story, Grandpa and Izzy are nervous so might be quite quiet).
- If a character is sad, will they be quiet or loud? Slow or fast?
- If a group of characters are excited (rather than individuals), will they be fast or slow?
- If two characters are having a conversation, will they take turns or talk at the same time?
- Find a way for a group of characters to start and stop playing together (perhaps they need a conductor).

You could give some of the moments a shape: for instance, gradually getting faster or slower, louder or quieter:

◇ For example, as all the children realise Izzy has disappeared, they panic and get louder and faster!

You could record the piece and listen back – what works well, what could be better and what will you do to improve it?

You could play the piece with and without narration. If the group would like the story to be narrated, who is going to do that? If the piece was performed without narration, could another class listen to it and guess the story? Or could they make up their own story for the piece?

EXTENSION: Year 2

Your story could also take you into Izzy's workshop, which would give you a reason to introduce some more focused work on rhythm in this activity. What do the machines sound like? Can you set up a repeating rhythmic pattern (called an ostinato) that everyone can join in with?

Or, perhaps you're inspired by transforming the sounds of some of the characters already in your story. For example, what birds with mechanical wings sound like? What graphic symbol or character card might you need to draw? Here's some more ideas with machines:

- ◇ Machines starting up or winding down in the workshop
- ◇ A broken machine
- ◇ A big machine and a small machine in the workshop



LESSON 3: CREATING YOUR OWN NEW SONG USING PAUL RISSMAN'S TUNE

In this activity, you will transform one of Paul Rissman's existing songs to make your own new composition.

Learning Outcomes:

- ◇ Developing listening and aural skills, asking children to identify melodies and accurately pitch new words over a tune
- ◇ Developing confidence in making musical decisions about musical structures, melodic shapes and performance decisions about their new song such as dynamics

MODEL MUSIC CURRICULUM

- ◇ Improvise simple vocal chants.
- ◇ Understand the difference between creating a rhythm pattern and a pitch pattern.
- ◇ Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.

We recommend this activity is only begun after the concert (so you can all sing the correct versions together with our musicians!)

Preparation

Before watching the songwriting video, you'll need to create some lyrics. We've included suggestions for how you might go about this, but do change and adapt this to suit your own cross-curricular objectives! There is an EYFS adaption on page 21.

Preparation step 1:

Choose a theme for the new song, or come up with your own theme:

- What Izzy felt when she couldn't fix Fixer's wing (angry, worried, struggling to control her emotions)
- What Fixer felt while Izzy was fixing his wing (brave, worried, shy?)
- Fixer the Crow becoming part of the family (change & growth, helping/supporting each other)

TEACHING TIP:

Themes that will allow the children to explore a range of emotions in the story, and a sense of place and time will work well for this activity.

Preparation step 2:

Create a phrase bank by considering a range of questions (pick and choose):

- What words describe how the characters feel in this part of the story?
- What outcome to the characters want in this part of the story?
- Who are the characters in the song?

- Can you imagine the place these characters are in? What can you see/hear/smell/taste/touch?
- Prompt the children to act, draw or say any adjectives to help describe the words they already have
 - what words could you use to describe the machines in Izzy's workshop, or the trees in the park?

Preparation step 3:

Expand your phrase bank by making rhyming words or alliteration from your favourite words.

TEACHING TIP:

Include as many ideas as possible, but if any group's idea doesn't make it in, try and explain why – it didn't quite fit with the theme of the song, for instance, and make sure their ideas are included another time. Creative artists always have to edit their work – and lots of ideas don't make it into the final piece!



PHRASE BANK

Cross	Angry	Upset	Disappointed	Fed up	Worried	Izzy
Fixer	Hopeful	What if this won't work?			Where will Fixer go when his wing is fixed?	
I want him to stay	Happy to have a new best friend			We will have fantastic fun when the wing is fixed		
Warm workshop	Whizzing, whirling machines			Noisy machines		
Taste of freedom	Cookies in the hot oven			Twitched		End
berserk				Loss		

Preparation step 4:

As a group, make ideas from the phrase bank into some **short phrases** (using **around 4** syllables) and some **longer phrases** (using **around 8** syllables) that tell the listener about the theme – perhaps telling a story or exploring what it feels like for the characters at that moment. You could start to arrange these ideas into structure, or you could leave this task until you've heard the music in the video and begin structuring it then (asking the children which line would work best to open the song).

Make your short sentences by expressing the key ideas you want to get across, but also by finding opportunities for rhyming or alliteration between your ideas (e.g. we've combined worried with whizzing machines)

Use the phrase bank as a starting point, then get your imaginations whirring to create lines that express the theme! This might mean changing your ideas, looking for alternative endings to ideas, including more words and information, etc.

Here's some unstructured lines from our phrase bank:

Where will he go?
 My new best friend
 I want him to stay
 My whizzing machines are worried too
 Fantastic fun when he is fixed
 Taste of freedom for Fixer
 It's warm in the workshop, will this work?

TEACHING TIP:

You may occasionally find that when you're trying to sing your words over the melody you have too many, or too few syllables! This is part of the challenge – ask your children how they could make it fit with the music (perhaps adding or removing a word, or changing the rhythm by singing some words faster or slower).

ACTIVITY 4b:

Use the video or app to:

- Structure your lyrics into a verse
- Choose from two melodic patterns (tunes), describing how they are different from each other and explaining which one suits your words best
- Identify the tune and sing your words accurately to it
- Make decisions about the dynamics and articulation (how loud or soft it should be sung, and whether it should sound smooth or spiky)
- Put all your ideas together and practice your song

Creating
Your Own
Songs



Use Lesson 4 to practice your song all together and prepare it for performance!

ADAPTION: EYFS

Ahead of using the video, you can explore some lyric writing with your children by discussing emotions and completing one of our poems. Then, use the video to choose which lines you will use as well as outcomes b,c,d and e described above.

Theme	Suggested poem	Syllables needed per line (+ or -1)
What Izzy felt when she couldn't fix Fixer the crow's wing (angry, worries, tricky to control her emotions)	I am [choose emotion]	4
	I am [choose emotion]	4
	I want to [choose outcome]	8
	I want to [choose outcome]	8
	My new friend	3
	My new friend	3
What Fixer felt while Izzy was fixing his wing (brave, worried, shy?)	I am [choose emotion]	4
	I am [choose emotion]	4
	I want to [choose outcome]	8
	I want to [choose outcome]	8
	Help me mend	3
	Help me mend	3
Fixer the Crow becoming part of the family (change and growth, helping and supporting each other)	We are [describe how family is changed, e.g. taller, bigger, brighter, stronger]	4
	We are [describe how family is changed]	4
	It feels [choose outcome]	8
	It feels [choose outcome]	8
	Our best friends	3
	Our best friends	3

LESSON 4: MAKING YOUR PERFORMANCE

Performances (formal or informal) are central to learning and provide opportunities for children to showcase their skills in singing, playing instruments and creating music. This could be an informal sharing to another class or a full concert showcasing skills in singing, playing instruments and creating music. The opportunity to perform consolidates learning, fosters confidence and builds engagement (from peers, staff, leadership, parents/carers).

You can use all the music you have created in the last 3 lessons, combined with the songs from the concert to create a final performance. Your performance may include:

- the Izzy Gizmo songs...
- ...including your own song, if you've made one from Lesson 3
- Narration – you could make your own or use our narration in Appendix D
- Your soundscape, if you've made one from Lesson 1
- Your piece using a graphic score, if you've made one from Lesson 2

During this lesson you will practice and refine your songs to get them performance ready. Here is a checklist to make sure your class are prepared to showcase their skills and take their singing and playing to the next level.

PERFORMANCE CHECKLIST

Can your class stand smartly to sing/play?



Look for: Standing tall, no tension – small gap between feet, soft knees, shoulders relaxed and down, arms by sides and heads gently floating on top.

Significance: Alongside making your singers look fabulous, good alignment helps the breathing muscles and the voice muscles work free from tension. This helps your and your singers make a better sound and can avoid strain on the voice.

Try: The Standing Like a Singer supporting exercise for *It's a Duff!* on page 33. You can change the word “singers” to “hitters”, “scrapers”, “shakers”, etc. and the children can demonstrate what an “about to play” position looks like for each of these instrument groups. Additionally try the Warming Up Our Bodies Video on page 25.

Can your class focus on the conductor?



Look for: Singers looking at the conductor, engaged, and following gestures..

Significance: Focus is an important musical skill alongside being able to follow gesture (e.g. starting and stopping, getting louder etc). This focus helps your class work as a team and sing/play with more accuracy and attention to detail.

Try: The Clapping Together supporting exercise for *You Can't Give Up* on page 35.

Can your class start and stop together at the same time?



Look for: Prepared singers thinking ahead, focused on the conductor.

Significance: Finding a collective sense of togetherness is not only a great musical skill but also incredibly satisfying. It elevates your singing/playing and also provides a sense of belonging and unity for the group. It matters because your singing/playing can be more precise and feel much more musical.

Try: Start/Stop gestures, 'off we go' to set speed/starting note, Clapping Together, and the Play and Stop game on page 7.

Can your class do the actions together at the same time?



Look for: Confident with actions, focused on the leader and actions matched to the singing. Ensure your class know the difference between conducting gestures (starting and stopping/dynamics) and actions that they copy. Demonstrate the actions to your class. Remember to be a mirror.

Significance: Actions are a great way to help embed musical learning and to embody how the music goes. They can help feel the pulse of the music, to help with starting/stopping together and singing with expression. They are also a great tool to help your singers remember the words.

Try: Simple songs using actions are a great way to get your class to both hear and feel the music. Introduce this using the Izzy Taps supporting exercise on page 26.

Can your class tell the story using facial and vocal expressions?



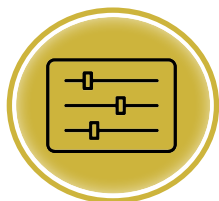
Look for: A range of expressions and qualities visible in the face, body and voice. You are looking for your class to be able to connect with the narrative to the songs and how they sit in the wider context of the story. You are looking to see a range of facial expressions and different qualities to their singing.

Significance: Singing/playing with expression bring music to life. It is a great way to encourage your class to be creative, to demonstrate their own personal expression and let their personalities shine through. It also feels good!

Try: Singing with the opposite tone, e.g. a happy song with a grumpy voice. Use the Have You Brought Your Singing Voice? supporting exercise on page 30 to experiment with a range of expressions and emotions.

Can your class tell the story using musical expression?

Look for: Teamwork, control over dynamics – getting louder/quieter together to give a grander effect. You are looking for your class to be able to create and control different sounds with their voices/instruments.



Significance: These are the musical foundation of expression. They help your class to have more control over their voices/instrument and to be able to make conscious musical choices about how they want the music to sound.

Try: Giving them a reason to sing/play in a particular way. For example, if you want them to sing quietly, they can imagine they are trying not to wake Grandpa up from his nap. Try using your conduction gestures to be able to show this. You can refer back to the Conducting Gestures video for ideas.

EXTENSIONS:

If your children have enjoyed turn taking, singing solos, and singing games, why not incorporate the game Who Has the Penny into your classroom warm-ups. This is found in Appendix F.

If your children have enjoyed singing with different vocal expressions, you could extend the project by expanding your repertoire of songs. See Appendix F for Lonely Bird (great for exploring legato singing voices) and Let's Get Ready for spiky, energetic singing voices. You could even add these songs to any final performance you put together.



The musicians are really looking forward to seeing you all for their performance of *Izzy Gizmo*. During the concert you will join in with songs and help create some sound effects. Here are the elements that you will join in with during *Izzy Gizmo*. Practise them with your children before the concert so that they can join in fully and get the most out of the experience.

Each participation song from *Izzy Gizmo* is accompanied by selected Makaton signs. These will be used in the performance and are demonstrated in the accompanying online videos. You may want to use these with your children as you learn the songs. A Makaton glossary can be found on page 53.

WARMING UP

Children sing better when they are relaxed and enjoying themselves, so an effective and fun warm-up is important to improve the quality of their singing. Warming up can prevent injury, improve technique, eliminate tension and make our brains more alert. A good warm-up should be snappy and fun, and address the following things:

WAKING UP AND BALANCING THE BODY – Gentle movements and stretches help to eliminate tension and to align singers in a natural position with weight balanced between toes and heels, and relaxed, loose knees.

AIRFLOW – Breathing should feel natural and unforced. Getting your singers to use voiced and unvoiced sounds helps to activate the right muscles in the abdomen e.g. ‘ssshhhh’, ‘ffffff’, or ‘sssss’ sounds for unvoiced and ‘vvv’, ‘zzzz’ or ‘jhhhhh’ for voiced sounds.

RANGE AND REGISTER – Try making lots of silly sounds using ‘my go, your go’. Explore whoops and sirens using high and low pitches. Animal sounds and the sounds of fireworks are great for this.

ARTICULATION – Try exercises isolating the tongue such as cleaning your teeth with your tongue, writing your name in the air with your tongue or touching your nose, chin and cheeks with your tongue. Try out or invent some tongue twisters.

FOCUS AND ENERGY – This is important to get your singers listening and responding to you. Activities that include starting and stopping at the same time, or following verbal cues and gestures are great. Songs that build in complexity such as the ‘Penguin Song’ or ‘Hi My Name Is Jo’ work well.

**Warm Up
(Bodies)**



**Warm Up
(Voices)**



HOW TO EFFECTIVELY TEACH A SONG

Here is some guidance about how to teach a song. This can be used for the *Izzy Gizmo* songs you are learning but also apply to any class singing. The steps below are best done in this order and will guide you to getting a polished performance.

Know the music before you teach it

Before you begin to teach your class the songs, make sure you know them really well. This will help you to be more confident using your own singing voice and to have planned out how you will teach it. Here are the steps you should take:

- Use the resources available to listen to the song and practice singing it out loud. Aim for being able to sing it from memory without any words or music.
- Ensure you can find the starting note in your own singing voice. This could be by using the backing track or finding the note on an instrument.
- Make sure you know where the song starts with the backing track. There are two ways to do this accurately. You count the beats or you can identify a musical cue in the backing track.
- Identify any tricky bits. These could be higher notes, large leaps, quick words, unfamiliar words, long notes, quick notes, etc. Use the dark blue teaching tips for ideas to tackle these challenges.
- Make sure you know the actions so you can demonstrate them confidently. Remember, if you are standing in front of your class to demonstrate, you will need to mirror them.

Feeling the beat of the music

Before you start to sing the song, give your class the opportunity to listen to it, multiple times. While they are listening, see if they can accurately tap the beat of the music. Get them to copy you and change the action after each bar or phrase. Once they are confident, get some volunteers to lead this exercise. This is a great way to be able to assess whether they can accurately feel the beat of a piece of music.

EXTENSION: Izzy Taps

DD D E F# F# F# E E E F# A A DD D E F# F# F#

Iz-zy taps with one ham-mer one ham-mer one ham-mer. Iz-zy taps with one ham-mer

4 E E D

all day long.

This simple song is a great way for young singers to feel the beat. Begin using one hand to make a hammering action on the beat. Repeat the song changing it to “two hammers” and add in the other hand. Repeat changing it to “three hammers” and add in a foot. Repeat changing to “four hammers” adding in the other foot. If you are feeling adventurous, you can add in a fifth with a nod of the head!

DEMONSTRATING GOOD HABITS

Your singers will be looking at you for clues for how to sing. Ensure that you are demonstrating some good habits. These include:

- ◇ Standing confidently with good posture
- ◇ Singing confidently
- ◇ Breath with your singers
- ◇ Use eye contact to engage with your singers
- ◇ Use facial expression to communicate the meaning of the song
- ◇ Show lots of enthusiasm

Teaching the melody accurately

Here are two ways to quickly and accurately teach a song.

For EYS: Catch a Song Method

This simple approach is all about repetition. Repeat singing the song together many times until your class starts to join in with you. This always works better if you demonstrate using your own singing voice rather than a learning track. You may find your class starts to mouth the words along with you before using their singing voices and eventually, with some encouragement, they will start to use their singing voices. Repetition is key.

For Y1 and Y2: My Go, Your Go

MY GO, YOUR GO:

This method works well with a more advanced Y1 and Y2 class and allows you to add more detail, expression and refinement to the sound. You break the song down into smaller chunks and by using 'my-go-your-go' can get your singers to copy your singing voice. To make this super clear, point at yourself when it is your turn and you want them to listen, then point to your singers when it is their turn and you listen. Remember, don't let your singers sing with you - if they are singing, then they are not effectively listening. Also, resist singing along with them for the same reason. You are listening to hear if they are repeatedly accurately.

The full method for a four-line chorus looks like this:

1. Demonstrate the whole section you want them to learn, e.g. a verse or a chorus.
2. Point to yourself and sing the first line (A), point at your singers to get them to copy.
3. Point to yourself and sing the second line (B), point at your singers to get them to copy.
4. Point to yourself and sing the first and second line (AB), point at your singers to get them to copy.
5. Continue in this way with lines C and D, e.g. C, D, CD
6. You then demonstrate the whole section again using your voice (ABCD). Ask them to practice using their 'thinking voices' or by lip syncing.
7. They sing the whole thing back to you (ABCD).

When your singers are singing back to you, you are listening to make sure they are singing accurately and confidently. If there are any mistakes, make sure you iron them out straight away by going back over them. You don't want your singers learning something with a mistake in it. Take the time to cement the correct learning of each phrase and section as you do.

To correct a mistake, isolate the line with the mistake in and repeat just that line. You may need to isolate the line with the mistake in and repeat just that line. You may need to isolate it down to two notes. You may need to give some directed listening (e.g. "Can you hear that jump in the phrase?" "Can you repeat these two notes after me?"). Slowing things right down will help with accuracy from the earliest stages of learning. Once it is secure, you can start to join larger chunks together again once they have been accurately learned.

USING ACTIONS

Actions are really useful to help young singers learn songs. You can teach the actions at a couple of points during the learning process.

1. **At the very beginning** – while you are demonstrating the song, get your singers to copy the actions while they are listening to you sing.
2. **During the learning** – while using 'My-Go-Your-Go', your singers copy the actions as well as the melody.
3. **To reinforce the learning** – once your singers have learned the song using 'My-Go-Your-Go', reinforce the learning by adding the actions.

STARTING AND STOPPING AT THE SAME TIME

This is an important skill to learn and is a great way to encourage your singers to respond to simple visual directions.

Starting together:

There are two stages to this. First is using "off-we-go" The aim of this is to count the singers in at the right speed and give them time to breath. In a bar with 4 beats in, it looks like this:



This is made even more effective if you can sing the "off-we-go" on the starting notes.

Once your singers are confident using this method, you can then replace it with a hand gesture. An effective one is called "picking up the elephant's foot". With both hands, imagine that you are picking up an elephant's foot and you place it back down again, palms up, when you want your singers to start singing. Remember to breathe with your singers when you pick up the foot and to make encouraging eye contact with your singers. This is a great cue for them to start singing.

STOPPING AT THE SAME TIME

There are some simple hand gestures you can use to make sure everyone stops together at the same time. To hold a note on, hold the palm of one hand open. When you want them to stop, gently turn your palm down and close your hand.



Remember to look at your singers and to also stop singing when you close your palm.

ENCOURAGING CLEAR WORDS

Singing is a great way to work on articulation and clarity. Here are some exercises you can try.

Tongue warm-ups:

- Cleaning your teeth with your tongue. Touching every part of every tooth with the tip for your tongue.
- Politely chewing on a sticky toffee. Do this with the mouth closed but make sure it is super sticky.
- Touching your nose with your tongue, your chin with your tongue and your cheeks with your tongue.
- Writing your name with your tongue in the air. Make sure your singers are isolating their tongues and not using their whole heads to do this.

Here are a couple of ideas you can use for working on clear singing:

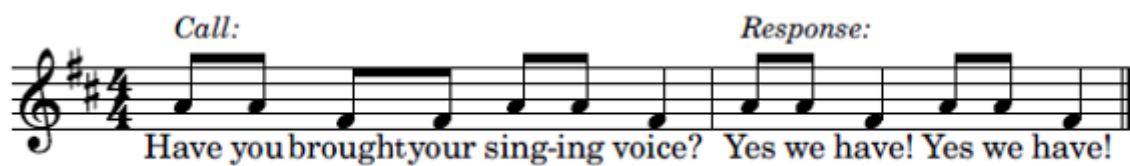
- Go Gadget Go - www.bbc.co.uk/teach/school-radio/articles/zdx847h
- Lickerty Split - www.youtube.com/watch?v=lxNt9ktjOxY

SINGING WITH EXPRESSION

With your class, talk about the meaning of the song and where it fits within the story. This will affect how you will sing it, what type of voice you will use and what expression you will use. Expression can include facial expressions e.g. frustration, hope, excitement and it can include vocal expressions e.g. louder, softer, spiky, smooth, calm, energetic. Experiment singing the same song with different expressions.



EXTENSION: Have you brought your singing voice?



Use this simple song to experiment with different types of voices. You could use different vocal qualities e.g. whispering, louder (not shouting!), singing, squeaky, deep etc. Or you could use emotions e.g. sad, excited, cross, frustrated. Or you could use different characters e.g. monster, fairy, witch, inventor. Ask your class for suggestions and get them to lead the song. You will be surprised at their creativity.

LEARN THE IZZY GIZMO SONGS

Izzy Gizmo includes a suit of participatory songs and phrases for you to learn with your class. These will increase the value of the concert to the children and will form the basis of the music-making activities at the start of the pack. Video versions are linked next to each piece and are shared as a playlist.

Learn the
Songs



Izzy's Theme

Izzy Gizmo is the main character in the story. She is a determined inventor though her creations don't always go to plan. This is a bright song, full of energy.

You can use this song to focus on:

- Encouraging clear words, especially the 't' and 'd' sounds at the ends of words.
- Counting the rests – encourage your class to tap the beats in the rests so they start singing all at the same time.
- Singing collectively at the same pitch – the second half of the song uses a rising pattern of notes. Ensure that the singers are matching the pitch, you might like to use your hand to show where the pitches are.
- Expression and character – using the story book, create a list of words that describe Izzy's character. Can you use those words to add expression into the singing?

Izzy Gizmo's Song

♩ = 120 **4** *mf*

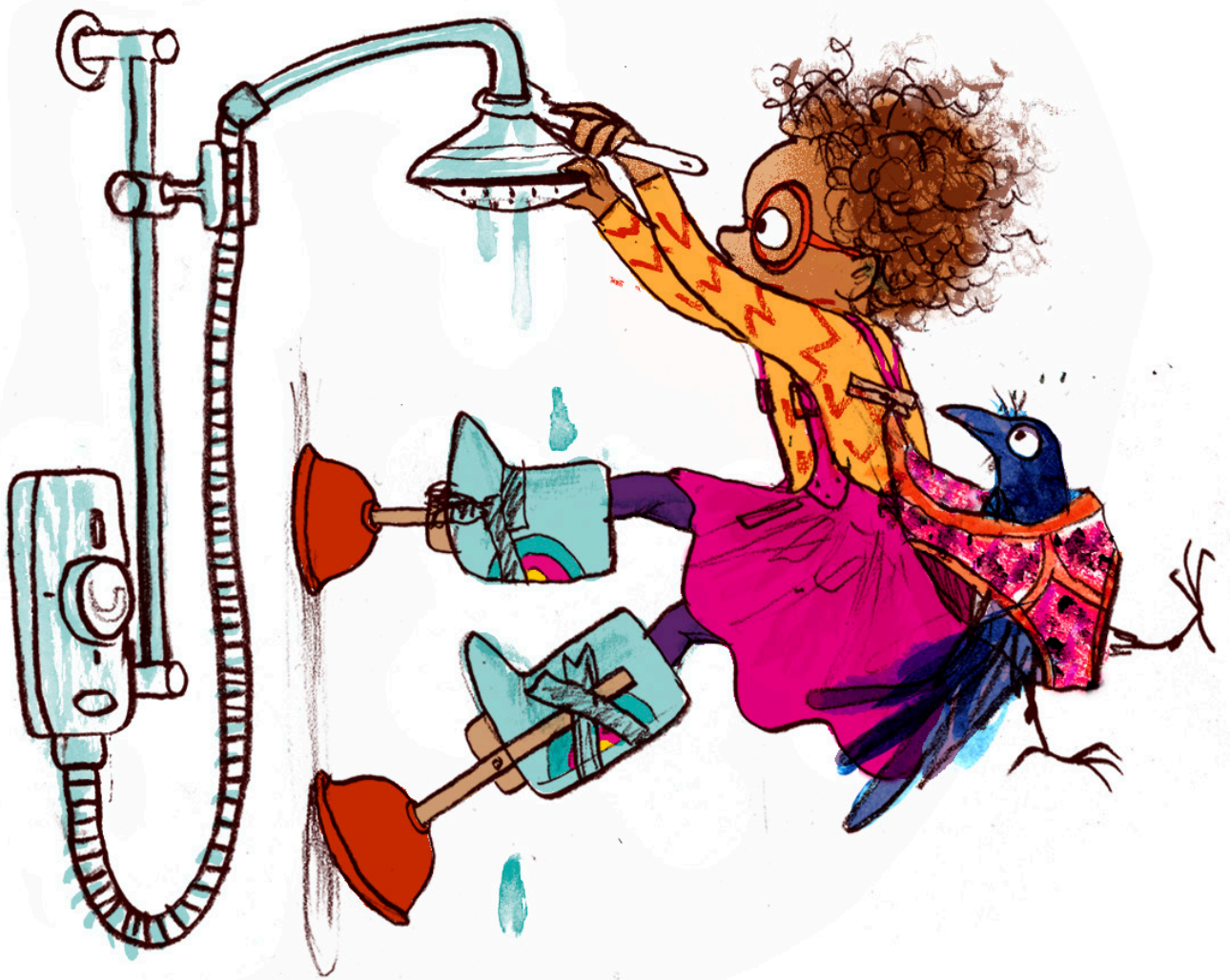
The musical score is written on a single staff in 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 120. The first measure is a whole rest, with a '4' above it indicating a four-beat rest. The second measure starts with a half note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third measure starts with a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The fourth measure starts with a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics 'I - zzy Giz - mo' are under the first four notes, 'loved to in - vent,' under the next four, and 'she' under the final note. The fifth measure is a whole rest, with a '7' above it indicating a seven-beat rest. The sixth measure starts with a half note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure starts with a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The eighth measure is a whole rest, with a '1' above it indicating a one-beat rest. The lyrics 'ca - rried her tool bag' are under the first four notes, 'where e - ver she went' under the next four. The ninth measure is a whole rest, with a '10' above it indicating a ten-beat rest. The tenth measure starts with a half note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh measure starts with a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The twelfth measure starts with a half note F#4, followed by a quarter note E4, a quarter note D4, and a quarter note C4. The thirteenth measure starts with a half note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The lyrics 'in case she dis - co - vered a thing to be men - ded, a' are under the first four notes, 'ga - dget to tweak' under the next four, 'to make it more splen - did.' under the next four, and a '4' above the final measure indicating a four-beat rest. The score ends with a double bar line.

I - zzy Giz - mo loved to in - vent, she

ca - rried her tool bag where e - ver she went

in case she dis - co - vered a thing to be men - ded, a

ga - dget to tweak to make it more splen - did.



It's A Duff!

We sing this song three times throughout the story and each time Izzy gets more and more frustrated. 'Duff' might be an unfamiliar word so spend some time discussing its meaning. The 'Huff!' is the unvoiced sound, rather than the actual word.

You can use this song to focus on:

- Feeling the beat and counting the rests – while you're learning the song, encourage your singers to tap the beat. This will help them count the rests and help them not to rush.
- Starting and stopping at the same time – when you are leading your singers, see if you can use your 'Picking up the elephant's foot' gesture and a clear breath to show your class when to start singing.
- Encouraging clear words – work with your class on getting all the 't' sounds on the words 'it' and 'quit.' Make the sounds really explosive.
- Singing with expression – can you use a gesture to show the crescendo (getting louder) when you sing 'D.U.F.F, D.U.F.F.' Be careful that this doesn't turn into shouting. Use your voice to demonstrate how you would like it to sound and ask your singers to match your voice.

TEACHING TIP: SHOUTY SINGING

There is a danger with this song that your class might start shouting. Here are some tips to avoid that happening:

- Use "Have You Brought Your Singing Voice?" to demonstrate the difference between a louder singing voice and a shouting voice.
- Use the words "more energy" rather than louder.
- Young voices don't have the same levels of louder and quiet as adult voices. Use a child to demonstrate so they can hear what it sounds like in a younger voice.
- When doing a crescendo (getting louder), start the phase really quietly so that you have further to go.

SUPPORTING EXERCISE: Standing Like a Singer

To avoid your singers getting tense in this sound, remind them how to stand like a singer. For this we are looking for your singers to stand tall and without tension. To get your singers to feel this position you can ask them to:

- **Stand like a robot** – here, they will add more tension to their bodies, puff out their chests, lock their knees and stand to attention. For singing, this position is too tight and will put tension in the voice leading to excess strain and fatigue.
- **Stand like a ragdoll** – here, they will be too relaxed. Their bodies will go floppy and out of alignment, their head will lol and they will look very floppy. For singing, this position doesn't allow the lungs and breathing muscles to work effectively and will lead to deenergised singing.
- **Stand like a singer** – here you are looking for tall standing without tension. Feet should have a little gap between, like they have a small football trapped between their feet. Knees should be released, not locked out. Shoulders are relaxed and down. Arms by their sides and head gently floating on top.

Get your singers to switch between these three positions so they can feel the difference. Before you start singing, remind them to stand like a singer.

It's a Duff!

FURIOUS! ♩ = 126

9 *f*

It's a duff I've

12

had it and I quit. It's a duff I've

16 *mf*

had it and I quit. It's a D U F F

20 *f*

D U F F D U F F (*huff) It's a

NB: more a noise than a pitch!

23

duff I've had it and I quit!

26

It's a duff I've had it and I quit.

29 *f* *ff*

(count out loud)

1 2 3 It's a DUFF!



You Can't Give Up

This song has a very different emotional tone and is the voice of the Grandfather. Discuss with your class words to describe the character of the Grandfather, e.g. kind, gentle, old, and use these words in add expression to the song.

You can use this song to focus on:

- Starting and Stopping together – again, use your gesture and breath to show your class where to start and a clear gesture to show when to stop.
- Singing with Expression – use a gesture to show the crescendo (getting louder) when you sing ‘and again.’

TEACHING TIP: SINGING HIGHER NOTES

The second section of this song has some higher notes. You might find that your singers find it harder to match these notes. Here are some tips to help:

- Before singing this section, get them to do a ‘whoop’ sound. This helps to get the voice into a higher register. Practice doing the ‘whoop’ before you sing that phrase. Once they can do that, get them to imagine doing the ‘whoop’ but don’t vocalize it. It still works even if you just think about doing it!
- Keep it quiet – young voices don’t have much power in the upper registers. If you ask them to do it louder, they will struggle to keep it in tune.
- Encourage good standing. It is much harder to sing higher notes when sat on the floor or slouched over. Ask your singers to do a gentle knee bend (like they are about to sit on a chair) when they sing the higher notes.

SUPPORTING EXERCISE: Clapping Together

There are some tricky rests in this song. You can help your class to know when to start and stop by using a simple gesture, but this only works if they are focussing on you. You can encourage your class to focus with this game.

The aim of the game is to get everyone to clap at exactly the same time by following the leader. You can do this in two different ways:

1. **Leader at the front** – in this version, the leader stands at the front and everyone looks at the leader. The leader does an exaggerated clap and everyone must clap at exactly the same time so that it sounds like one single clap.
2. **Leader in the circle** – this version uses everyone’s peripheral vision and is slightly harder. Everyone stands in a circle (the better the circle the easier this is). Place the object in the centre of the circle and get everyone to focus on the object. They should be able to see everyone in the circle using their peripheral vision. Nominate a leader, this person will lead the clap using an exaggerated movement.

Make it more fun but getting the leader to do more than one clap, spacing them out sporadically so no one knows when they are coming. Insist on getting it absolutely perfectly together - it is incredibly satisfying when you do!

You Can't Give Up

Narrator sings:
mp

$\text{♩} = 132$

2

You can't give up, you can't give up,

7 *Sing with Narrator:*

You can't give up, you can't give up.

Narrator sings:
mf

11

Some - times you need to try a - gain.

17 *Sing with Narrator:*

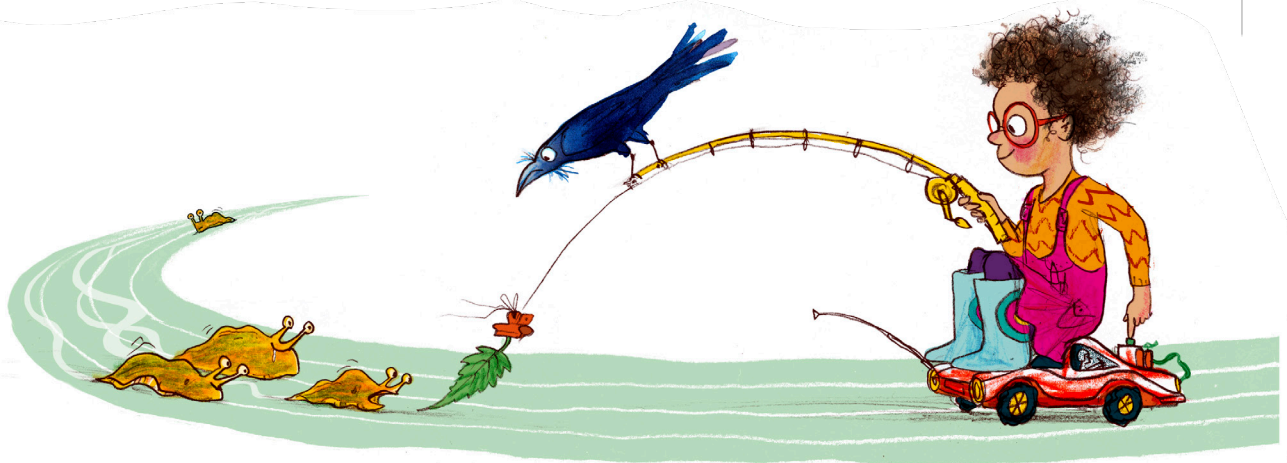
Some - times you need to try a - gain,

23 *Sing together:*

and a - gain, and a - gain, and a - gain, and a - gain.

28

If you want to suc - ceed



MEET THE MUSICIANS

During the concert you will meet some of the musicians from our ensembles.

There are two versions of *Izzy Gizmo*, a 12 piece version in which you will see and hear musicians playing the flute, oboe, clarinet, bassoon, horn, violin, viola, cello and double bass and piano (and a vuvuzella!).

On tour, the version of *Izzy Gizmo* you will see is for string quintet made up of two violins, a viola, a cello and a double bass. You may wish to explore the wider range of instruments with your class, even if you are seeing the beautiful new string quintet version of this concert, but there is a playlist (linked right) which allows you to introduce the specific ensemble you will be seeing and hearing.

If you want to introduce the children to the instruments in advance of the concert, our daily activity suggestions will help you introduce an instrument every day for a week. Some of the pieces can be quite long - you only need to listen to 90 seconds maximum for each one, to get a feel for the instrument being played.

You will need:

- Our Meet the Musicians' Playlist and our Musical Statues Playlist
- Speakers, or some way of playing the recordings out loud for your class
- Carpet space
- (optional) Instrument flashcards (linked bottom right)

Activity

On Monday, as a class, watch our Meet the Piano video on YouTube.

Explore the following questions with your class: What is the violin made of? Metal, wood, plastic? What does it sound like? Can you describe the sound?

2. Listen to the beginning of *Märuntel* by Béla Bartók.

3. Ask, what does the music sound like? Is it:

- Happy/sad?
- Fast/slow?
- Loud/quiet?
- If the music described an animal, what animal would it be?

4. Encourage the children to describe the piece in their own words. As a class, decide on an action that you can all do, which reminds you of the piece. For example, for this piece, you could move around in a tiptoeing, slow way. Encourage your children to be playful with this, matching the speed of the music.

Izzy Gizmo
12 piece ver.



Izzy Gizmo
quintet ver.



Meet the
Musicians



Instrument
Flashcards



5. Play Musical Statues with the piece. When the music is playing, your class must perform their action, when it stops, they must be very still! Remember to start and stop the music a few times – once everyone is listening well you can have fun by playing very short music moments.
6. Repeat this activity each day with the following videos/tracks (you can also choose your own from the playlists):

	Instrument	Musical Statues piece	Suggested action style
Tuesday	Meet the Horn	Alice Gomez: <i>La calavera</i>	Stomping
Wednesday	Meet the Violin	Johann Sebastian Bach: <i>Violin Partita No.3 Gavotte en rondeau</i>	Flowing
Thursday	Meet the Clarinet	Ivor Stravinsky: <i>3 Pieces for Solo Clarinet No. 1</i>	Sleepy
Friday	Meet the Oboe	Isang Yun: <i>Piri</i>	Stretchy

At the end of the week, play Musical Statues with all five tracks. Challenge the children to recognise the piece and perform the correct action they learnt earlier in the week. You can build this activity cumulatively over the week (for example on Tuesday, do this with the Violin and Horn pieces, on Wednesday with the Violin, Horn, and Flute pieces, and so on). To play this successfully:

- Have each piece open on a different tab on your computer, so you can easily switch between pieces.
- Remember that the children should not see which piece is being played (make sure the whiteboard is turned off)!

You can extend this activity by asking the children to recognise the instrument in each piece, as well as the action. Use our instrument flashcards throughout the week when playing musical statues – hold up the correct instrument while the music is playing. At the end of the week, place these flashcards around the room. Ask the children to move towards the correct flashcard when they hear that instrument playing.

EARLY YEARS ALTERNATIVE

Adapt the above activity to suit your children's needs. This could involve encouraging the children to respond to the music through movement; using the flashcards to help children identify the instruments playing; using the pieces as background music for your classroom.



COMPANION PIECES

During the concert you will hear some other pieces of classical music. You can find these on our Companion Pieces Playlist (linked on the right).

As well as Izzy Gizmo and the Music in the Round 'Hello Song', you will hear short extracts from four other pieces during the concert. They are:

- Anna Meredith 'Music for Ravens'
- Valerie Coleman 'Umoja'
- Camille Saint-Saens 'Aviary' from The Carnival of the Animals
- Phillip Glass 'String Quartet No. 5'

**Companion
Pieces**



On different days, take it in turns to play pieces from the playlist. Encourage everyone to think about which character, animal or moment from the story the music could represent. Then ask them to dance like that to the music. You can extend this by using the Story Flashcards.

Play one of the companion pieces.

Have a conversation with the children about what the music feels like. You can use some of these questions as a starting point, but feel free to make up your own as well!

- What does the music sound like?
- Does it sound sad, happy, or some other emotion?
- How would you move to this music?
- If this music was in a film, what would be happening in it?
- Do you like it? (Make sure they know that it's OK not to like it!)

**Story
Flashcards**



Ask the children which bit of the *Izzy Gizmo* story they think the music could describe. Use the story flashcards to help remember the different parts of the story.

EXPLORE FURTHER

Nathan Holder is an award-winning author, international speaker, musician and education consultant. With over a decade of experience, Nate has been advocating for inclusive and diverse music education globally through speaking engagements, writing, and consultancy. As an author, Nate has written seven books, including 'I Wish I Didn't Quit: Music Lessons' (2018), 'Where Are All The Black Female Composers' (2020), and the award-winning 'Listen and Celebrate' (2022). His work aims to inspire and empower learners and educators to embrace inclusive and diverse music education. Your classes will love The Why Book series.

Highlights

tinyurl.com/yrex7uza



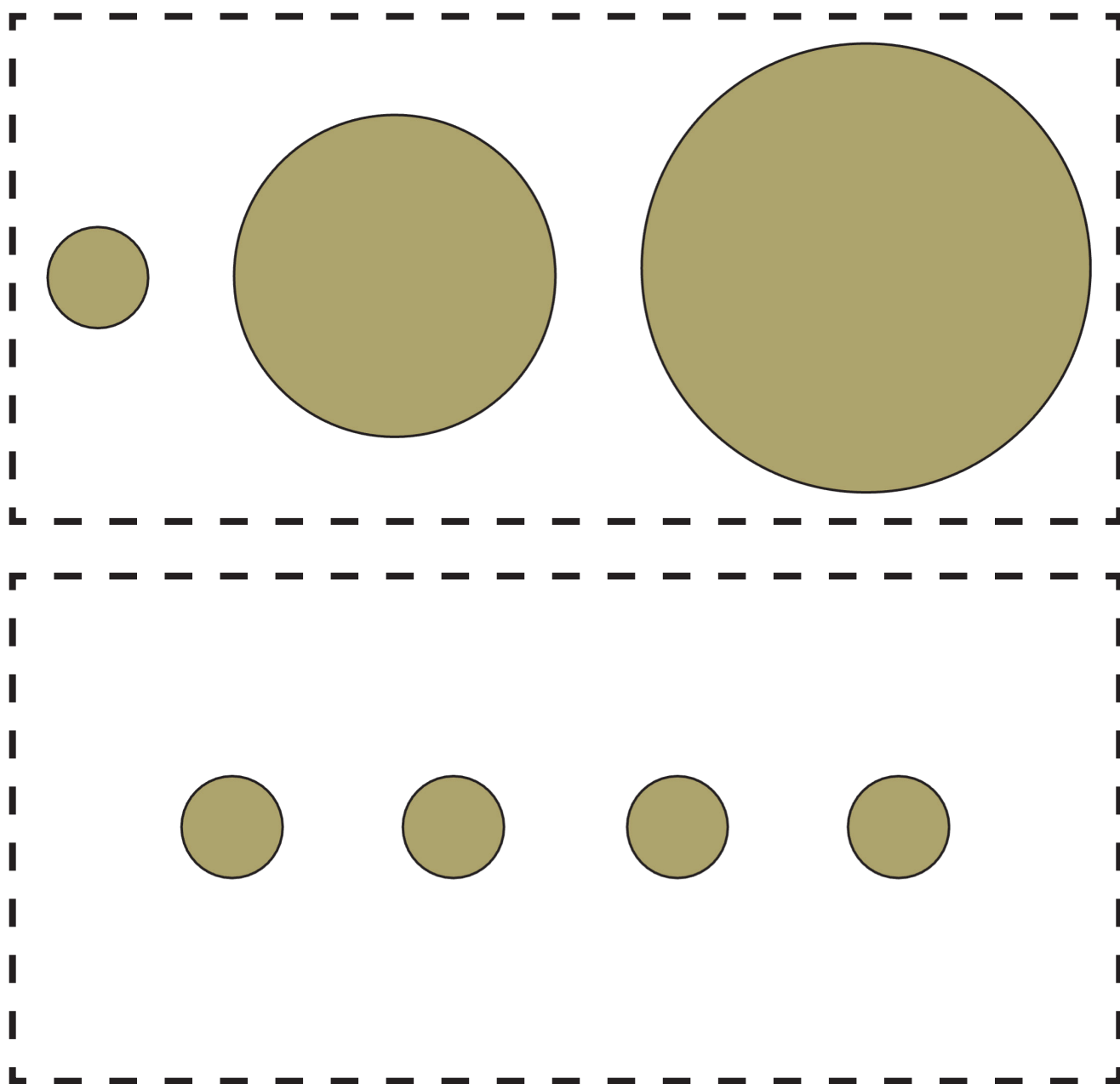
APPENDIX A: Graphic Cards

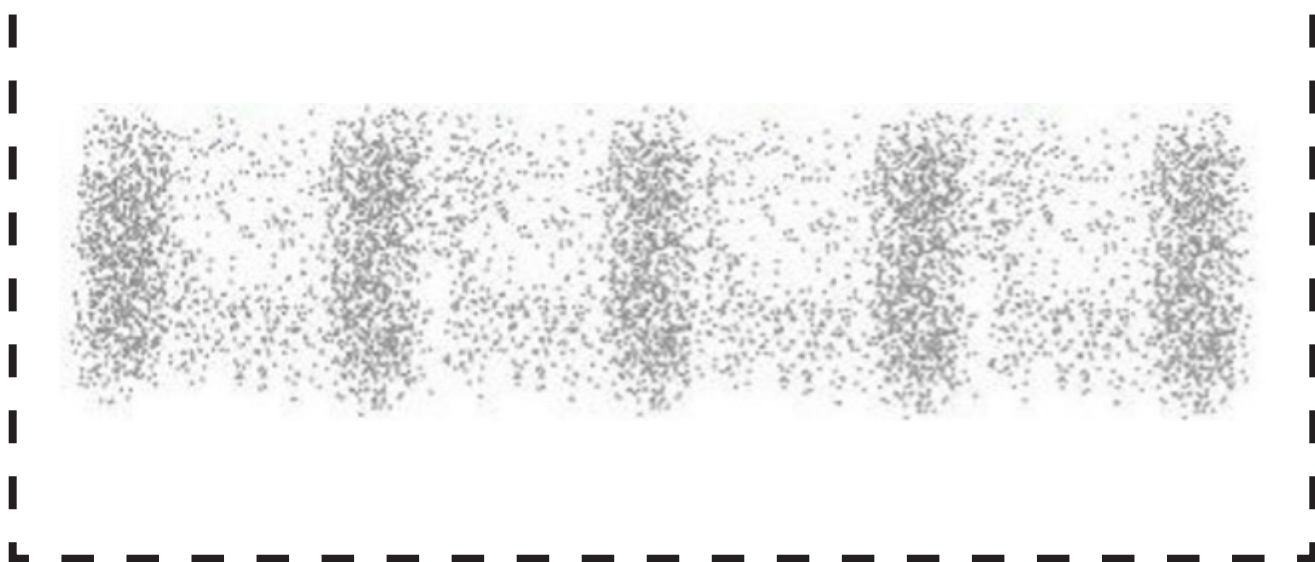
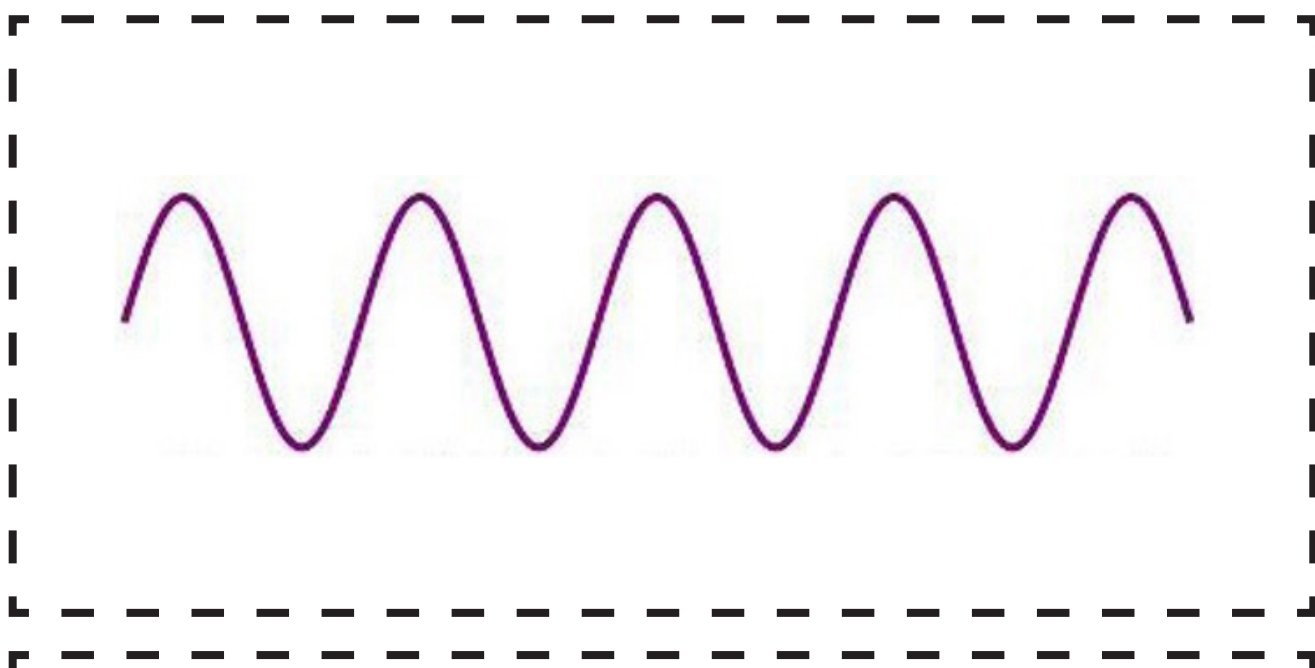
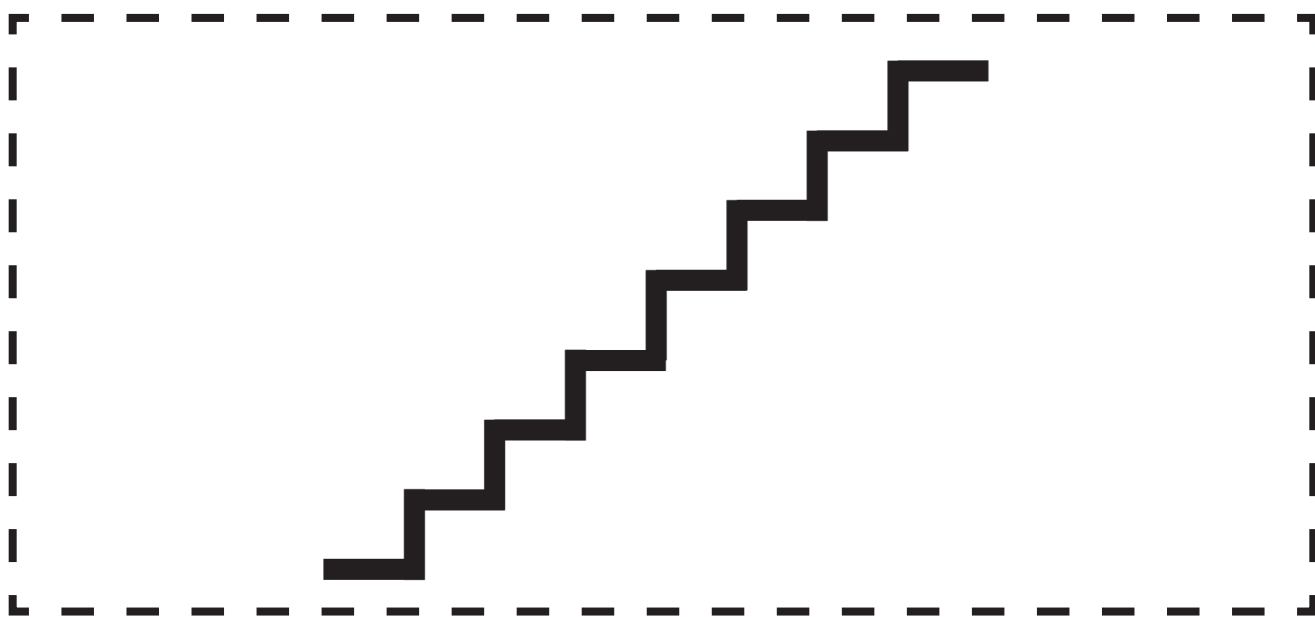
These cards are designed to be photocopied and cut out in order to be constructed into a graphic score to help your children compose and then perform their new *Izzy Gizmo* music.

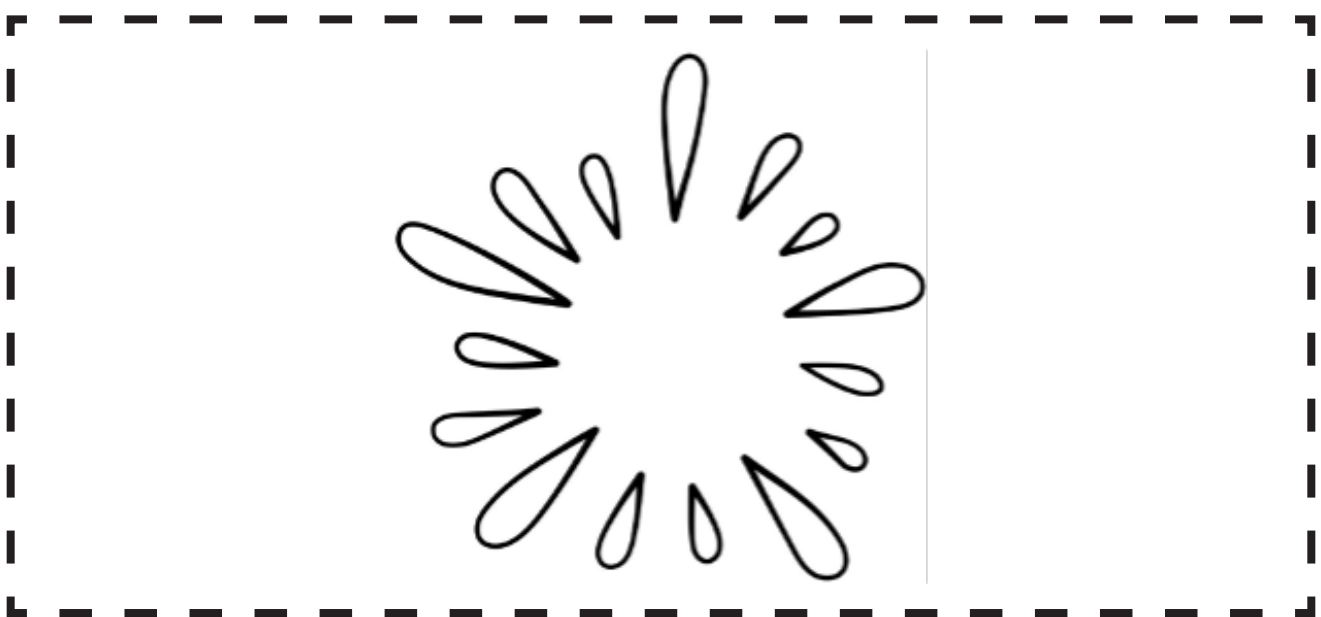
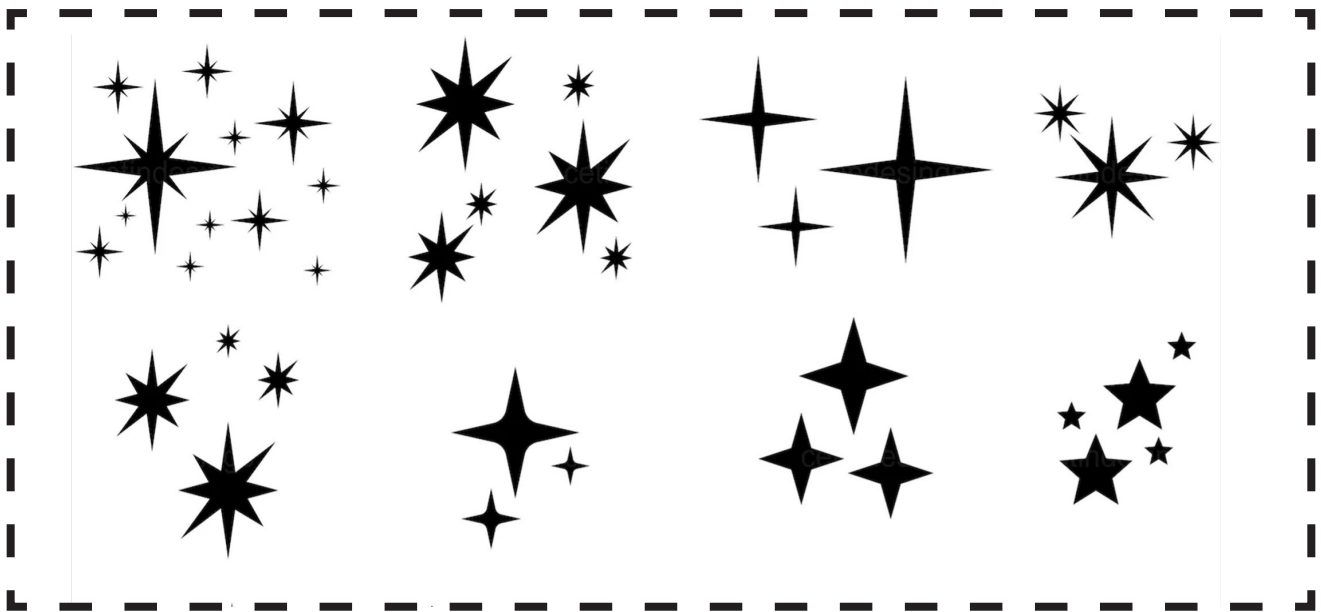
The symbols are open to interpretation; you should encourage your children to explore how they might sound, adapt them, and find new symbols for sounds they want to make which are not represented here.

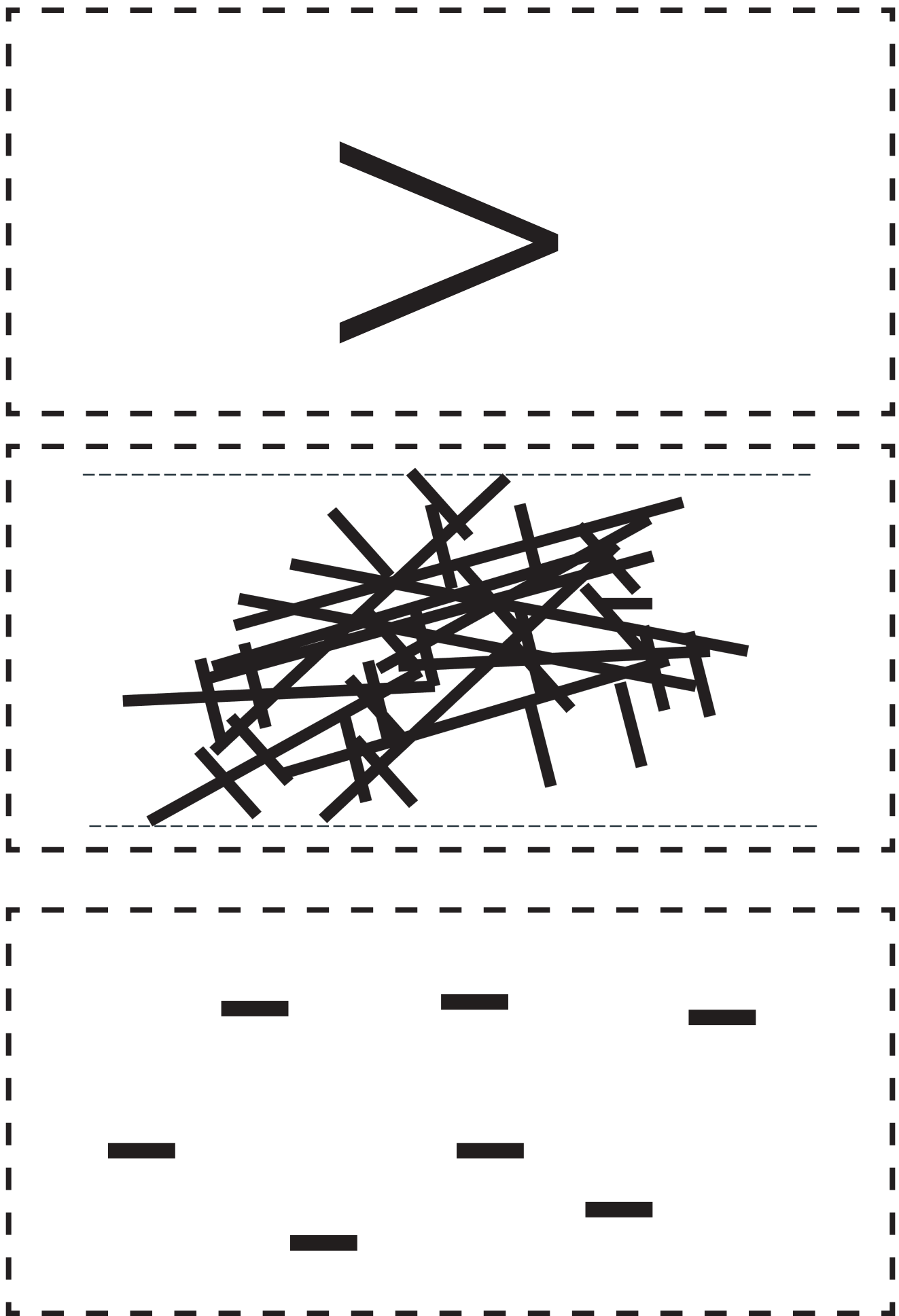
They do not have a right way up; some will imply quite different sounds depending on which direction you place them.

The final sheet is left intentionally blank and we suggest you give your children the opportunity to make their own symbols beyond the ones suggested here. How would combining cards make a difference?









APPENDIX B: Character Cards

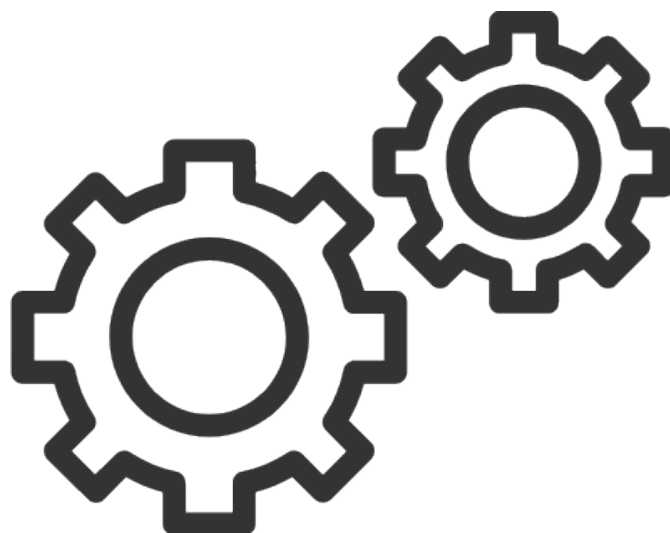
These cards are designed to be photocopied and cut out in order to be constructed into a graphic score to help your children compose and then perform their new *Izzy Gizmo* music.

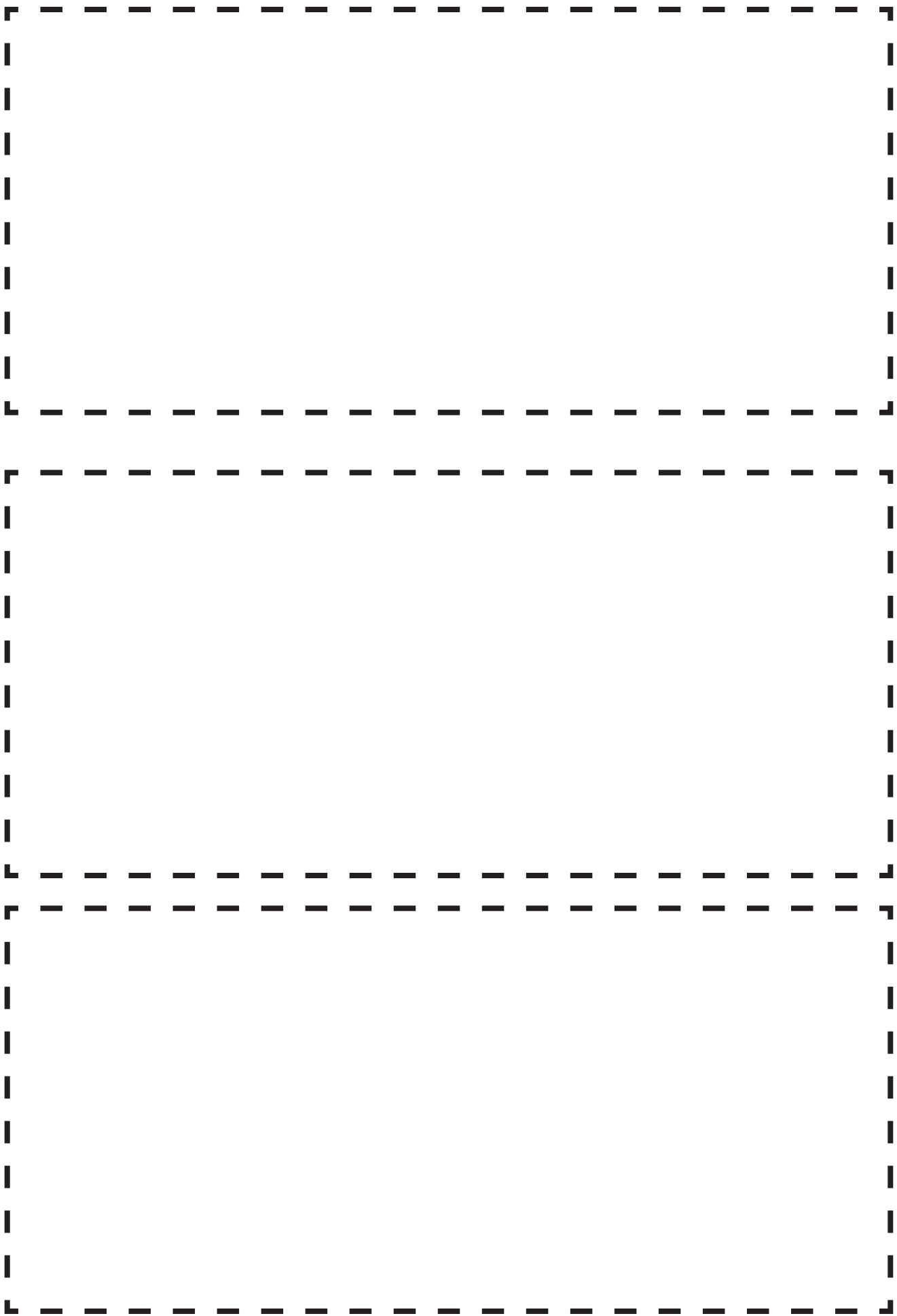
The symbols are open to interpretation; you should encourage your children to explore how they might sound, adapt them, and find new symbols for sounds they want to make which are not represented here.

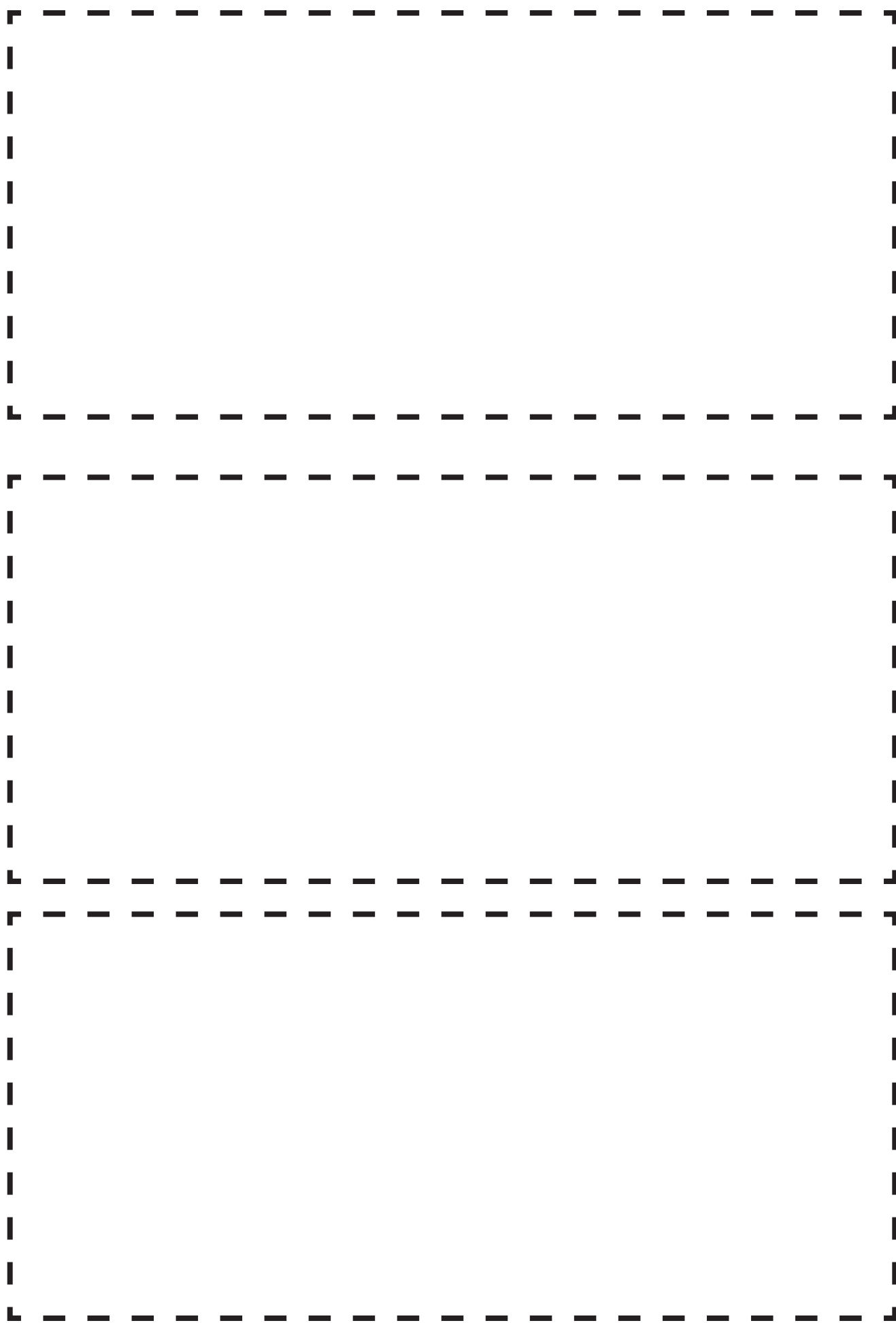
They do not have a right way up; some will imply quite different sounds depending on which direction you place them.

The final sheet is left intentionally blank and we suggest you give your children the opportunity to make their own symbols beyond the ones suggested here. How would combining cards make a difference?

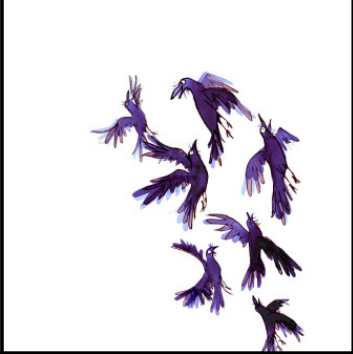
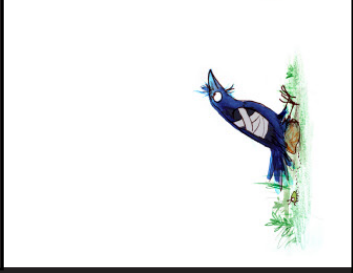
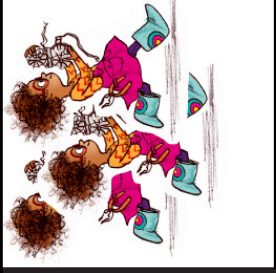








APPENDIX C: Example Graphic Score

APPENDIX D: Izzy Gizmo Script

This simplified script can be used to help you shape your own version of *Izzy Gizmo* made by using the four lessons in this pack with your class. It can also be useful for Early Years classes as a simple way of telling the story several times to ensure the children understand what they are coming to see.

This script is a reduced version of the text from the book, and includes space for the children to make their own decisions about the story in **square brackets**.

Sing Izzy Gizmo Song

Narration:

Izzy the inventor, you met in our song.

made brilliant inventions that often went wrong.

Her swirling machine for eating spaghetti

ripped poor Grandpa's wallpaper into confetti.

Izzy was so [clever/smart/brainy/bright] but she would get rather [cross/angry/upset/frustrated] when things didn't go right.

Sing Try Again

Perhaps Grandpa was right. Izzy picked up her tool bag and wandered outside.

[Suddenly/but then/at that moment/without warning] Izzy jumped at a bump. Up ahead, something squawked.

A poor crow had taken a tumble and landed in a feathery jumble.

Izzy ran to the vet's. But the vet shook his head. "His wings are too broken to fix." the vet said. "Take him home and teach him to live as a crow who can't fly."

Day after day, Izzy thought she had found something fun for her crow to do on the ground. But the heartbroken crow gazed at the sky as the other birds sung and flew happily by.

One night Izzy sighed “Oh, I WISH I could make him feel better. I’ve tried. He won’t play. He won’t drink. He won’t eat.” Izzy was close to admitting defeat.

Grandpa said, “Izzy! Don’t give up on him now. I know you can do it. Just work out HOW!”

Izzy knew what to do! “I’ll invent some new wings!” She started to read. She made a long list of the things she would need.

The crow watched entranced and he held Izzy’s drill while she bend, bashed, battered and walloped.

Izzy made some new wings, she tried her best,

But the wings fell apart in a horrible mess.

Aaaargh, Izzy [choices], this is not a success!

“What now?” Izzy sighed. “Try again.” Grandpa said.

Sing Try Again

Izzy searched all around for things she could borrow,

and made more new wings of a different shape.

But the crow flapped and wobbled and off came the tape!

“I give up!” Izzy yelled, her heart full of sorrow.

Sing It's a Duff!

Izzy borrowed more things she found round the house.

“Yes!” Izzy said. “The perfect weight”. But the crow couldn’t fly straight.

“I’ve had it!” yelled Izzy, heading straight for the bin. But the crow blocked her path. He just wouldn’t give in.

Izzy kept on trying and so did the crow,

Until they had wings that were ready to go.

“You can fly!” Izzy cried.

After two loop the loops, Fixer came into land, and stood happily cawing upon Izzy’s hand.

“You tried very hard,” Grandpa said, “and succeeded! You kept at it, Izzy, you did what was needed.”

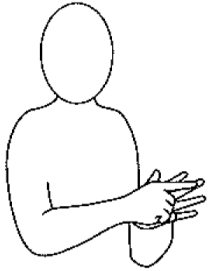
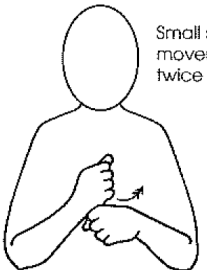
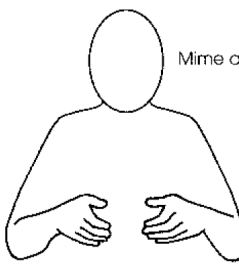
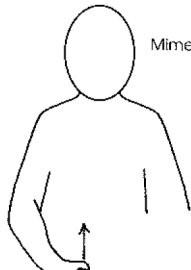
But don’t pack your tools up, your day’s not quite ended. A few things around here now need to be mended.

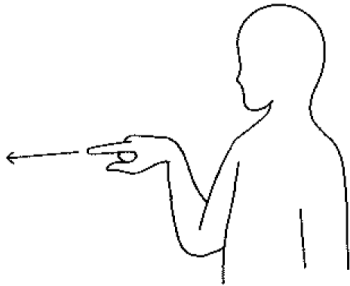
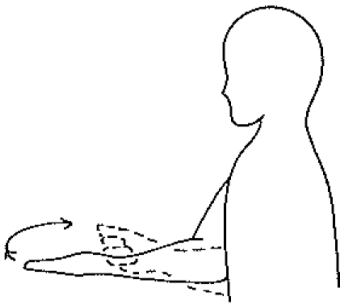
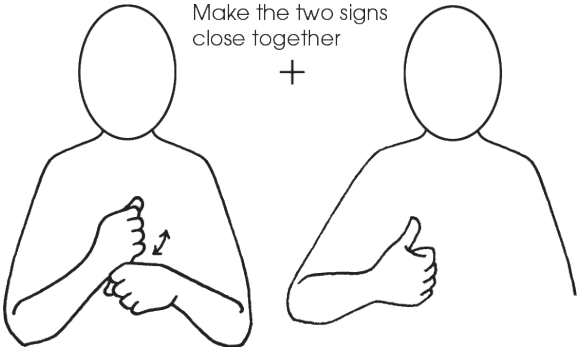
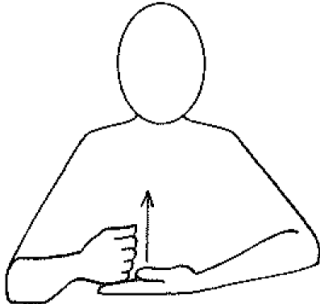
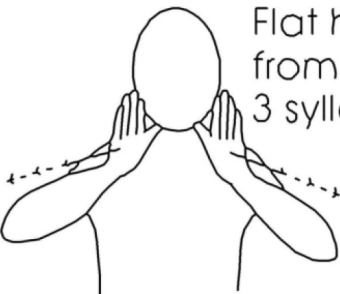
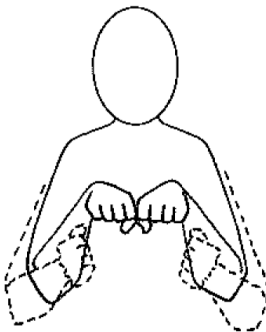
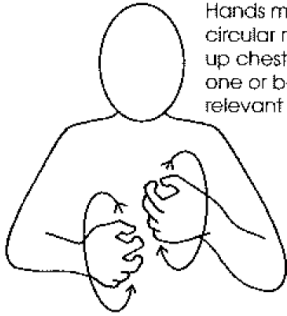
Sing Izzy Gizmo song

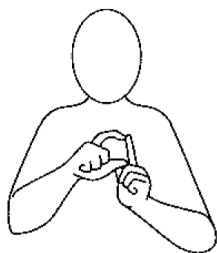
The End!

APPENDIX E: Makaton Glossary

As demonstrated in the Learn the Songs videos all of the songs from *Izzy Gizmo* have been allocated Makaton signs as the actions for the children to join in with at the concert. You may wish to use the signs listed below as you learn the songs with your group, or in other areas of your work. Makaton symbols and signs are widely used either as a main method of communication or as a way to support speech. Makaton has been shown to be useful for all sorts of people, including those who struggle with understanding concepts, those who have poor literacy skills (including grammatical knowledge), and those with English as an Additional Language. For more information on Makaton, please see makaton.org.

 I	 G
I - to spell 'Izzy'	G - to spell 'Gizmo'
	 Small striking movement made twice
(to) Love	(to) Make - used for 'invent' in <i>Izzy's Song</i>
 Mime as appropriate	 Mime as appropriate
(to) Carry	Bag - used for 'tool bag' in <i>Izzy's Song</i>

	
(to) Go - used for 'went' in <i>Izzy's Song</i>	(to) Find - used for 'discovered' in <i>Izzy's Song</i>
 Make the two signs close together +	
(to) Mend	(to) Help - used for 'tweak' in <i>Izzy's Song</i>
 Flat hands move from face, match 3 syllables	
Wonderful - used for 'splendid' in <i>Izzy's Song</i>	(to) Break - used for 'duff' in <i>It's a Duff!</i>
 Hands make alternate circular movements up chest and out. Use one or both hands as relevant	 Both hands may be used for emphasis
Angry - used for 'I've had it' in <i>It's a Duff!</i>	(to) Stop - used for 'quit' in <i>It's a Duff!</i>



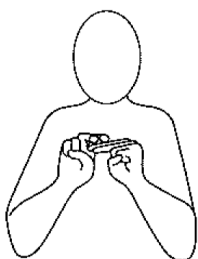
D

D - to spell 'Duff' in *It's a Duff!*



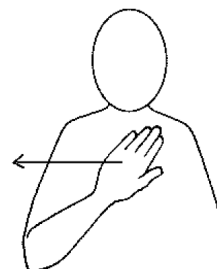
U

U - to spell 'Duff' in *It's a Duff!*

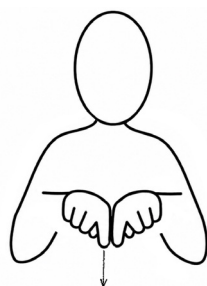


F

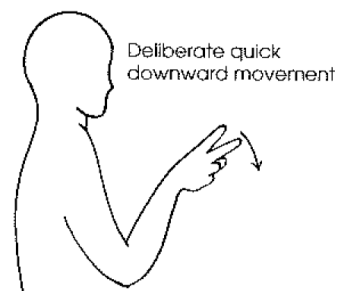
F - to spell 'Duff' in *It's a Duff!*



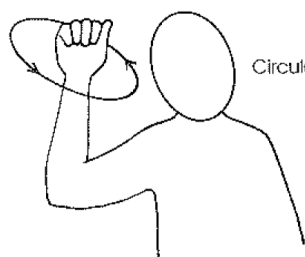
No - used for 'give up' in *You Can't Give Up*



(to) Try



Again



Circular movement

(to) Win - used for 'succeed' in *You Can't Give Up*



APPENDIX F: Additional Song Bank

LONELY BIRD

If your children have enjoyed singing with different vocal expressions, you could extend the project by expanding your repertoire of songs. You could even add these songs to any final performance you put together (see page 22).

Use this song, *Lonely Bird*, to focus on your legato singing voices.

Paul Partington

Smoothly ♩ = 54

There's a bird in the tree look ing down at me, how I'd love to read her mind. She's a bird in a place with a lone ly face, she may seek but ne - ver find. Fly to me and I'll show you, fly to me take your time. There's a bird in a tree look-ing down at me, how I'd love to read her mind.

LET'S GET READY

Use Let's Get Ready to explore your spiky, energetic singing voices. This is from The Aurora Orchestra, and so this link directs you to the song on their fantastic website.

EXPLORE FURTHER

The Aurora Orchestras has created a platform that empowers primary school teachers to deliver high impact, engaging, fully customisable and fun music lessons. They have developed specialist programmes for EYFS, KS1 and SEND settings. Created in partnership with Southbank Centre, the 10-week units of work forms part of Aurora Orchestra's digital learning platform, Aurora Classroom, introducing pupils to the elements of music and providing opportunities to play instruments, sing and compose their own music.

**Magical
Toy Box**

tinyurl.com/2dxhz9m9



WHO HAS THE PENNY

If your children have enjoyed turn taking, singing solos, and singing games, why not incorporate the game Who Has the Penny into your classroom warm-ups.

Who has the penny?

I have the penny.

Who has the key.

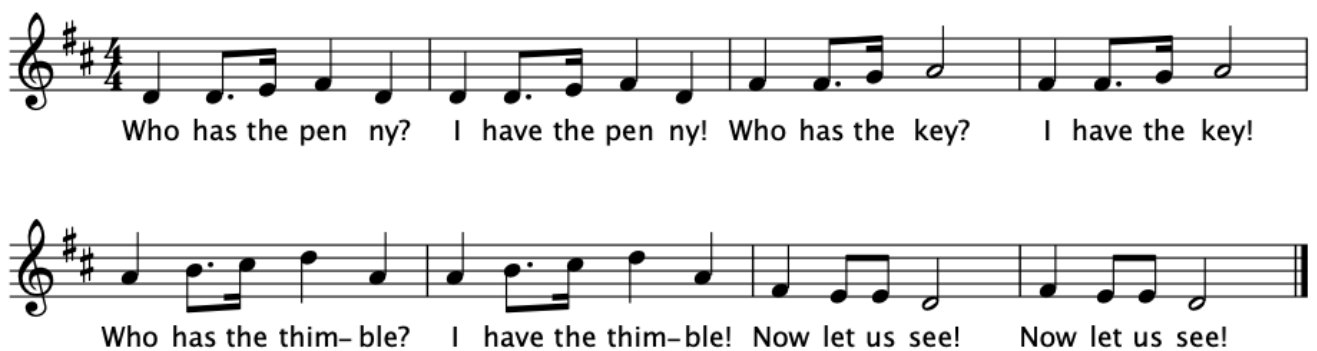
I have the key.

Who has the thimble? [you could change this to other items like “paperclip”]

I have the thimble.

Now let us see.

Now let us see.



SUPPORTING GAME:

Formation: Children close their eyes and hold out their hands.

Pass out a penny, key and thimble (or more than one of each) to individual children. All children are told to close their hands and open their eyes. As the class sings each question, the child(ren) with the objects sing back.



MUSIC IN
THE ROUND



MAYFIELD
VALLEY
ARTS TRUST



LOTTERY FUNDED

Supported using public funding by

ARTS COUNCIL
ENGLAND

Sheffield

