



LESSON RESOURCE PACK

A message from composer Charlotte Harding...

“At the start of every Convo workshop and rehearsal, I have asked the participants the same question ... *‘why is music a universal means of communication?’*. The answer is always the same - that wherever or whoever you are, music is a language that we all understand and an invaluable tool in our communication with each other. Convo explores the history and diversity of music as a means of communication and in doing so, aims to present a wealth of materials and opportunities for collaborative, creative and inclusive music making.

These resources include exercises relating to composition, listening, lyric writing and group discussion based on the different sections and pieces that make up Convo. Each exercise includes variations for SEND, Primary and Secondary level students and most are suitable for both vocalists and instrumentalists. There are also further ideas for connecting the piece and project to various other areas of the curriculum.

A huge thank you to our partner organisations (English Folk Dance and Song Society, Sonic Pi and Inspire Works), as well as the Royal College of Music Museums and Library and the Royal Albert Hall Archives, for all the wonderful additional content they have supplied.

I hope your students will enjoy using these resources and make some incredible music together. “

Charlotte



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



Supported using public funding by



ARTS COUNCIL
ENGLAND

Convo – About the Piece

“From our earth’s beginnings, to the connected world we live in today, music has always been a universal means of communication. From bird songs to love songs, ancient scores to film scores, Morse code to coding, ‘Convo’ explores how music gives us all a voice and our lives a soundtrack.”

Earth Calling

An exploration of the early beginnings of music as a means of communication

I: **Earth Calling** – introductory song to the movement

II: **Avian** – a birdsong-inspired choral feature

III: **Talking Drums** – a conversational rhythmic piece, featuring percussion ensembles, massed choir body percussion and *Inspire Works*

IV: **Roots** – a folk song on the theme of identity, featuring the *TBMH Folk Ensemble*

Pen to Paper

An exploration of the development of notated music, from the early cuneiform tablets of the Ancient Near East, through to Western orchestral and contemporary graphic scores

V: **Pen to Paper** – introductory song to the movement

VI: **Hymn to Nikkal** – a love song inspired by the earliest known example of notated music, featuring the *TBMH Chamber Choir*

VII: **The Mountain - Part 1** – a programmatic orchestral piece featuring the *TBMH Youth Orchestra*

VIII: **The Mountain - Part 2** – a graphic score interpretation of ‘The Mountain’

Devices

An exploration of communication through music and technology

IX: **Devices** – introductory song to the movement

X: **Dashes & Dots** – turning Morse code into music

XI: **A Crazy Composer** – a silent film score (to be performed to picture), featuring the *TBMH Youth Orchestra*

XII: **Vibe** – a modern dance track, featuring the *TBMH AKA Choir*, and the computer music coding software *Sonic Pi*

XIII: **Voices** – the Convo anthem, ‘*Hear Our Voices*’

List of Contents:**EARTH CALLING**

Page 4	1: Earth Calling
Page 5	2: Rainforest Orchestra
Page 7	3: Avian
Page 9	4: Talking Drums
Page 11	5: Roots

PEN TO PAPER

Page 12	6: Pen to Paper
Page 13	7: Hymn to Nikkal
Page 15	8: The Mountain Part 1
Page 18	9: The Mountain Part 2

DEVICES

Page 23	10: Devices
Page 24	11: Dashes & Dots
Page 26	12: A Crazy Composer
Page 27	13: Vibe
Page 28	14: Voices

Please refer to the Teacher Support Pack for supporting information and further areas of study.

1. Earth Calling

EXERCISE: GROUP DISCUSSION

Primary & Secondary

- Why is music a universal means of communication?
- What can you communicate through music?
- What sort of music could convey how you're feeling today?
- How have the ways in which humans communicate changed throughout history?

SEND

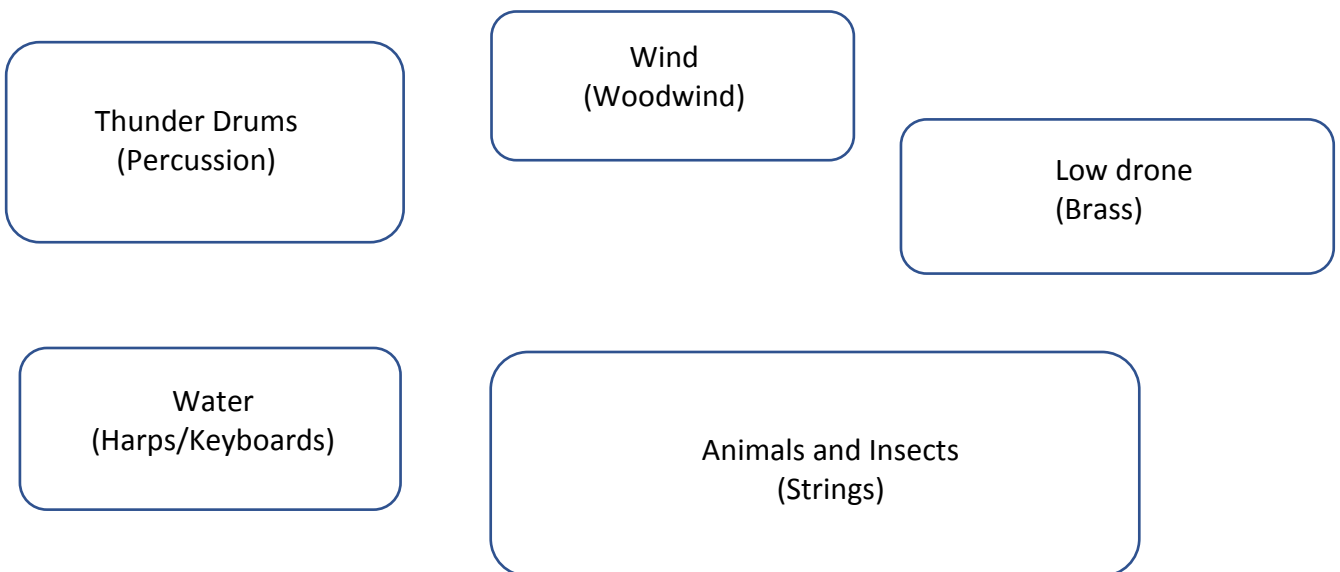
- How are you feeling today? (Teacher plays a short extract of music to the student that conveys how they are feeling e.g. an upbeat jazzy song if they're feeling 'happy'.)
- As a group, can you compose a short song or musical motive to communicate an event that happens during the day and how you feel about it... (e.g. - a celebratory song to signal lunch time...!).

2. Rainforest Orchestra

EXERCISE: COMPOSITION

Primary & SEND

- Ask the group - *If you were in a rainforest, what might you hear? (Images of rainforests/rainforest-like materials could also be used for inspiration.)*
- Generate five different texture ideas e.g. *wind, water, insects, thunder, low hum.*
- Divide into five groups and assign each a texture. Ask them to create a sound that conveys that texture (e.g. insects could be a 'Zzzz' vocal sound).
- Arrange the group into a '*Rainforest Orchestra*' (see diagram below). Explain how this is like an orchestra, with different sections working together to create an overall sound.
- Create a '*Rainforest Soundscape*'. Conduct the group, using only physical gestures and no verbal communication (e.g. use hand signals to convey dynamics and articulations, eye contact etc). Experiment with bringing textures in and out, combining textures, creating a narrative, (e.g. '*A Walk Through A Rainforest*') dynamic shaping and articulation.
- Invite individual students to conduct the Rainforest Orchestra.
- After a couple of students have conducted, discuss with the group...*what's the most dramatic or atmospheric narrative/structure that can be created?* Decide as a full group on your final structure and perform.
- Explain how you have then **composed** a piece of music. (*Musical materials (e.g. melodies/rhythms/textures) have been crafted into a fixed structure*). You are all composers!
- The final piece can then be presented by performing the Earth Calling Intro song, followed by the Rainforest Soundscape (a reflection of what will happen in the opening movement of Convo).



Secondary

- Follow the exercise above but use instruments/percussion instruments to create the rainforest textures.
- Explore extended instrumental techniques (e.g. string glissandi/tremolo could create insect noises, low percussion could sound like thunder).
- Develop it further by creating specific musical material for each of the sections (e.g. a low drone on C, a 4/4 rhythmic pattern for the thunder drums, an octave glissando from C to C for the insects, C major 7 arpeggios for water and a trill from C to D for the wind).
- Look to the Avian movement in Convo for inspiration.

3. Avian

EXERCISE: COMPOSITION

Primary & SEND

- Divide the class into small groups and ask each group to invent a bird. (Provide paper to draw pictures/write down key words.)
- Ask students to think of details to describe the bird such as the bird's colour/ name/ environment/ favourite food etc.!
- Then ask, *what might your birds sound like?* Explain that birds use 'calls' to communicate information. This can be described as being like the notification sound of a text message, or in music, a motive.
- Ask each group to create a 'call' for their bird (either vocally or with instruments). Use the bird calls featured in Convo as inspiration.
- Ask each small group to present their bird calls to the full group. Ask the listening groups to guess the characteristics of the bird before the group presents the full picture/description.
- Incorporate these bird calls into the previous Rainforest Orchestra piece.

EXTENSION

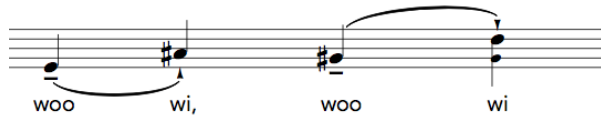
- Identify with the group the different musical elements of each call (some may be rhythmic/melodic/have lyrics etc).
- Ask each of the groups to develop their bird 'call' into a bird 'song'; a song being a longer, more communicative phrase.
- If the bird call is melodic or lyric based, ask them to imagine the bird having a conversation. Create a call and response-based melody, or two conversational lines of lyrics. (What might their birds be saying?) Look at Figure U as an example of a call and response melody (Primary, Hu-Ha Ha Birds).
- If the call is rhythmic, create a 4 bar beat/groove.
- Bring all of the bird songs together to create a full piece.
- Decide on a narrative (i.e. which songs do you hear first, which could work well together?)
- To finish, play an extract from '*The Lark Ascending*' by Ralph Vaughan Williams.
- Discuss how this musically conveys a bird taking flight.
- Ask each group to create a '*cacophony*' of sound (reference to the Earth Calling intro song) by creating a short musical idea that conveys their bird taking flight. (E.g. the original bird call starts quietly, and crescendos and accelerates before fading away as the bird flies into the distance.)

Examples of bird calls in Convo:

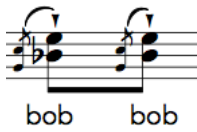
Hu-Ha Ha:

hu _____ ha - a - a - a - a

Wi-Woo:



Bob Bird



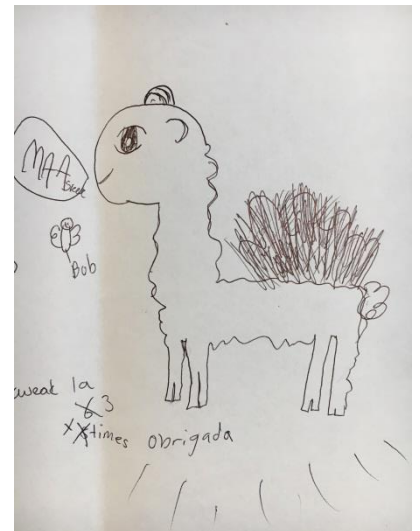
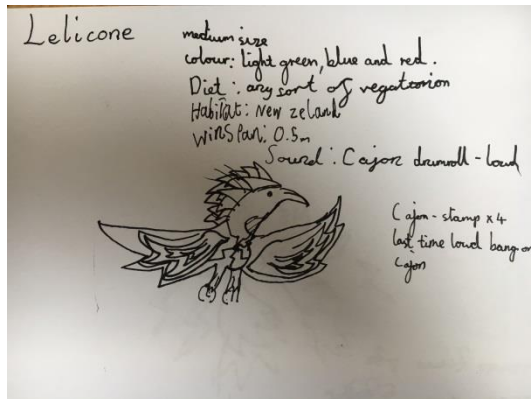
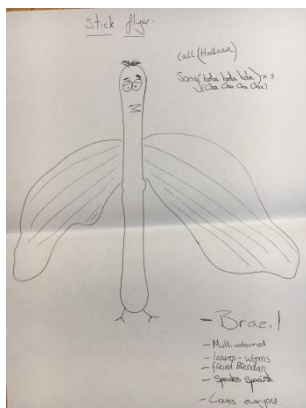
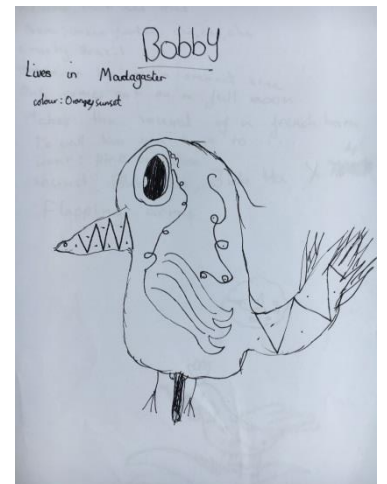
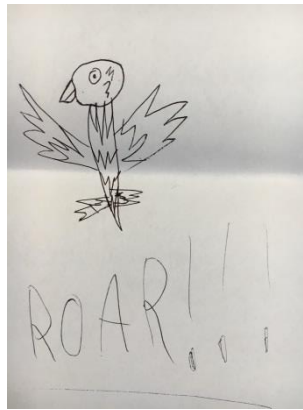
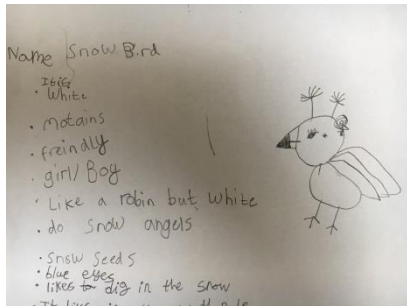
Secondary

- Follow the above exercise, but instead of inventing a bird, use the calls and songs of specific birds as inspiration for musical material. (There are lots of great bird song resources online.)
- Discuss the different musical qualities of each (E.g. a curlew call whips up melodically, a kookaburra has a repetitive rhythmic quality, a parrot can say words!)

Further resources and listening suggestions....

- Olivier Messiaen – *Catalogue d’oiseaux*
- Ralph Vaughan Williams - *The Lark Ascending*
- Jackson 5 – *Rockin’ Robin*
- Einojuhani Rautavaara – *Cantus Arcticus*
- Beethoven – *Symphony No.6 in F Op.68 ‘Pastoral’*

Examples from the R&D workshops....



4. Talking Drums

EXERCISE: COMPOSITION/BODY PERCUSSION

Primary, Secondary & SEND: Rhythmic Convos

- Split the group into two lines facing each other (like train tracks)
- Ask, *what can you say to start a conversation?* (E.g. *hello/hi/what's up?!*)
- Establish a steady 4/4 beat and ask one side of the group to say this in time with the beat.
- Then ask the other side of the group, *how would you reply?* Again, fit this rhythmically to the beat.
- Ask for 2 (or 3) more pairs of conversation lines and practise the full conversation to the beat.
- Once the conversation is secure, add a clap to the words as they're being spoken.
- Take away the words (no vocals) so you're just left with the rhythm of the claps.
- Translate this clap into body percussion, either deciding specific tones as a group or asking them to 'freestyle' – but still maintaining the rhythms.
- Perform the final rhythmic conversation.
- This can lead on to a group discussion about how rhythm has been used as a method of communication for centuries, in particular in African music tradition. This can lead directly on to the Talking Drums exercise below ...

Secondary & Primary: Talking Drums

- Introduce a **talking drum** (see Inspire Works page 12).
- Ask, *what happens musically when we talk?*
- Explain that everything we say has a rhythm (say this rhythmically and ask the group to repeat), and that everything we say also has a pitch (over-emphasise the changes in pitch and ask the group to repeat). Explain how talking drums have the capability to play both rhythms and pitch, which allows them to mimic speech. Ask, *how can the drum change pitch?*
- Ask participants to imagine themselves as a talking drum. Using body percussion, ask, *how can you make a low sound? How can you make a high sound?* (E.g. stamp for a low pitch, click for a high pitch.)
- Split the group into Left and Right as before.
- Teach the rhythm and lyrics for the 'beat' and 'chorus' from the Talking Drums piece in Convo (see music below) and explain how the percussive tones used reflect the tones of the lyrics in speech. (E.g. '*hi*' has a bright, high pitch when spoken, so this has been translated into a click.)
- In small groups (still with a L&R split), ask them to create two lines of conversation, and reflect their speech using body percussion tones.



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



Supported using public funding by



ARTS COUNCIL
ENGLAND

London

- Ask each group to perform their patterns to the class and ask if anyone can understand what they're talking about?!
- Create a full piece using the beat, chorus and newly created conversations.

Beat

High Clap	Low Clap
-----------	----------

mf
He-llo He-llo

Click

mf
Hi Hi

Chorus

High Clap	Low Clap	Thigh tap	Clap	Stamp
-----------	----------	-----------	------	-------

f
He - llo How are you? Nice!

Click	Rising clap	Clap	Click
-------	-------------	------	-------

f
Hi I'm phe - nom - e - nal And you?

5. Roots

EXERCISE: CREATE A FOLK SONG FOR LONDON

Primary & Secondary

- Play the chorus from 'Maybe It's Because I'm a Londoner'. Ask the group ... *what does it mean to be a 'Londoner?'* In small groups, ask them to write down lyric ideas/phrases to convey this.
- As a full group, create a short chorus (e.g. 4 lines) out of all the lyric ideas. Try and find a short 'hook' within the lyrics to focus the chorus on (E.g. 'However near or far I roam, I can always call London my home'.)
- Introduce the idea of a 'drone' using the word 'hello'. (See musical example below.) As an extension, teach the concept of a 'root' and 'fifth' drone.
- (Explain that a lot of folk music is built upon drones using instruments such as bagpipes or tampuras.)
- Create a simple melody for the chorus lyrics and then put this together with the drone.
- Add a 4/4 beat with stamps or claps to add to the folk feel!

SEND & Primary

- Introduce the 'hello' drone to the group. Clap and stamp to start to create a folk feel.
- Ask the group, *where are your favourite places to go in London? Which places in London are special to you?*
- In small groups, or as individuals, create physical movements and small musical ideas for each landmark (e.g. Big Ben - play some bell sounds, create a tower shape/Buckingham Palace - play a trumpet fanfare/London Bridge - opening and closing, percussive water effects).
- Work around the group, listening to/watching all the ideas. Sing the refrain, 'Hello, hello, hello.....Big Ben!' (music example below).

Hello drone

D

He llo He llo He llo He llo

D D

He-llo, he-llo he-llo, he-llo,

D A

he-llo, he-llo BIG BEN!



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC

London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

6. Pen to Paper

EXERCISE: COMPOSITION

Primary & Secondary

- Imagine your arm is a paint brush, paint a picture in front of you. (Lines, dots, scribbles etc)
- Ask the students to sing back what you are painting.
- Create a fixed melody as a group.
- Translate this melody into western classical music notation. Decide on a time signature, tempo, performance markings, articulation etc.
- Discuss what has changed in the melody after it has been 'notated'.
- Discuss the role of a composer and what they can express through notation.

Secondary extension

- Notate this melody for different instruments.
- Discuss keys, transposition, ranges of instruments and basic orchestration techniques etc.
- Ask, *which instrument(s) could play this melody as a solo line?*

SEND

- Imagine your arm is a paint brush, paint a picture in front of you. (Lines, dots, scribbles etc)
- Go to each individual student and play the melodic line the student is painting.
- Over-emphasise the melodic shape so the student can clearly make the connection between the line they are painting and the musical line that is being played back.

7. Hymn to Nikkal

The 'Hymn to Nikkal' is thought to be the earliest known example of notated music. The music was found as a cuneiform tablet (wedge-shaped marks on clay tablets) in modern day Syria and dates from c3400 years ago.

Nikkal was the Goddess of Orchards and was married to the moon god Yarik. (For this project I've referred to Nikkal as 'Goddess of the Earth'). One translation includes the lyric, '*she will love me in her heart*' (Hans-Jochen Thiel 1977).

EXERCISE: LYRIC CREATION

Primary & Secondary

- Divide the class into smaller groups and ask them to think of a way of describing love, **without using the word 'love'**. (This can be any sort of love – love of family, love of food, love of your dog ...!) The lyric lines can be based on similes/adjectives/pairings etc.

Examples ...

'You make me as happy as ice cream'

'We go together like the sun and the moon'

'You're as beautiful as a rose'

'You're the password to my WIFI' (a favourite from our R&D workshops!)

- Share the responses with the group (be prepared for some giggles!).
- Then explain that Nikkal was the 'Goddess of the Earth' and that she was married to Yarik, the 'Moon God'.
- Think of lots of words, descriptions and adjectives that could describe Nikkal and Yarik's environments:
- Nikkal = snow-capped mountains/deep blue rivers/oceans
Yarik = twinkling stars/a silvery moon/planets/supernova
- In small groups, ask the students to create two lines of lyrics, one for Nikkal and one for Yarik that express love using the 'semantic field' of each (as if they are having a conversation).

Nikkal: *you're as beautiful as a flower,*

Yarik: *you shine like the stars*

(Look at the lyrics of Hymn to Nikkal for further inspiration.)



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



h&f
hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC
London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

Primary Extension

- Establish a G drone (or play the backing track for Hymn to Nikkal) and create call and response melody lines (so they sound conversational) for the lyrics created.

Secondary Melody Extension A

- Establish a G drone and explain about modal music and its relationship to early musical forms (e.g. lots of instruments were diatonic, so modes were often used).
- Introduce the mixolydian mode (G to G) and discuss how the scale sounds different to a G major scale.
- Use **only the notes in that mode** to create melodies for the lyrics. (Again, look to Hymn to Nikkal for inspiration/examples of melody lines.)

Secondary Lyric Extension B

- Explain the concept of rhyming couplets.
- Ask each group to create a rhyming couplet pair for their lyrics. (E.g. *'Your beauty shines from afar, like the glow of a luminous star'.*)

EXERCISE: COMPOSITION/SOUNDSCAPES (to link back to previous task)

SEND & Primary

- Explain that one of the first pieces of music to be written down was called 'Hymn to Nikkal'. Nikkal was a 'Goddess of the Earth' and she was married to 'Yarik', a 'Moon God'.
- Divide the group into two, so that one side becomes Nikkal and the other Yarik.
- Ask each group to imagine the environments of Nikkal (Goddess of the Earth) or Yarik (the Moon God).
Nikkal = mountains, rivers, oceans, flowers, grasslands
Yarik = stars, planets, moon, galaxy
- Create two musical soundscapes to describe these environments (either vocally or using percussion).
- Perform both soundscapes.
- After the performances, ask, *can you think of any descriptive words to describe what you just heard?* (E.g. beautiful, amazing, dramatic, earthy, sparkling.)

8. The Mountain – Part 1

Throughout the history of music, scores and notation methods have continually developed, allowing composers to express their musical intentions in ever increasing detail. For example, whereas a Bach score contains only a few dynamic and phrase markings, a Lachemann score could include performance directions, various methods of articulation, graphics etc. (There are obviously lots of discussions to be had in terms of the performer/composer relationship and what the role of a score ultimately is ...!)

A good example of the development of notation is programme music – music that was written to ‘paint a picture’ or tell a story. The orchestration and notation/score all added a wealth of colour, detail and expression to what the composer wanted to convey.

This can be explained using the lyrics from Narration 3:

*“As carvings and drawings transformed into score,
Creators, sound makers could communicate more,
Dynamic directions, details and descriptions,
Crafted characters, colours and conjured up pictures.”*

EXERCISE: LISTENING

- Listen to a piece of programme music

Mendelsohn, ‘Fingal’s Cave’
Berlioz, ‘Symphonie Fantastique’
Strauss, ‘An Alpine Symphony’
Convo, ‘The Mountain, Part 1’,

Primary & Secondary

After listening, have a group discussion:

- How does the music paint a picture?
- How does the piece of music make you feel?
- What directions would have been written on the score to encourage the story and the emotions?
- Can you think of some adjectives to describe certain sections?
- Can you think of some musical terms for certain articulations that would have been used in certain sections?

SEND

- What picture does the music paint?
- Can you draw a picture inspired by the piece of music you have just listened to?
- How did that piece of music make you feel?

EXERCISE: COMPOSITION/NOTATION

Primary

Here's a melody extract from 'The Mountain – Part 1' in Convo. (*It has been transposed from the orchestral score version.*)



- Sing the melody through as a group.
- Ask, *what performance directions could be written with this melody to make it sound like we're about to conquer a mountain?* (E.g. epic/mountainous/heroic/big.)
- Should the melody be played softly, loudly, spikily, smoothly? (Introduce the music equivalents for these words - *piano/forte/staccato/legato.*)
- Which instrument do you think could play this melody?
- Sing the melody again with the updated directions and instrumentation (e.g. sing like you're a trumpet) and discuss how it has changed.
- What has 'notating' the score added to the final performance of the music?

Secondary

- Here is a section of the score from 'The Mountain, Part 1'. It needs to sound epic!



- Play or sing this melody through as a group.
- What's missing?
- Complete the score by adding in articulations/dynamics/phrasing/performance directions
- Now orchestrate the melody as a group to sound 'epic' - which instruments should be playing the melody line/how many people should be singing the melody line?
- What could the other instruments/voices be doing to support this (e.g. playing big chord/trills/picking out certain notes.)



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



Supported using public funding by



ARTS COUNCIL
ENGLAND

London

SEND & Primary

- Divide the group into the following sections; brass, strings, woodwind and percussion.
- Recreate your own 'The Mountain' opening.
- Brass – sing the melody (imagine you are playing the trumpet and sing with a *pa pa or da da* sound).



- Strings – tremolo - imagine you are playing a violin and your bow is moving very quickly! (if pitched, play a G.)
- Woodwind - trills – imagine you are playing a clarinet or flute, move fingers up and down quickly (if pitched, trill from G to A).
- Percussion - drums rolls (tap thighs or play small perc instruments).
- Remember that it needs to sound as 'epic' as possible! Can you think of words that might encourage this?

9. The Mountain – Part 2

EXERCISE: COMPOSITION A

Primary & Secondary

Introduce the concept of a graphic score.

- Ask, *what is the relationship between music and art?*

Great examples of graphic scores include:

Steve Roden – **Pavilion Score**

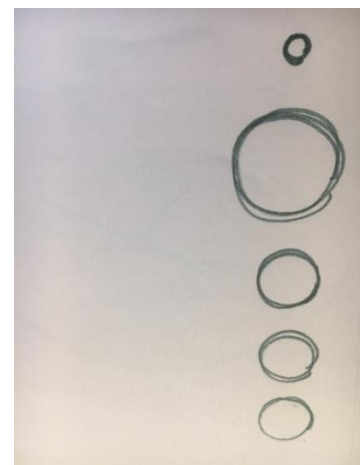
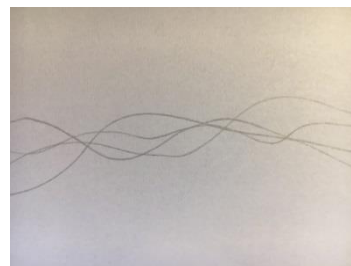
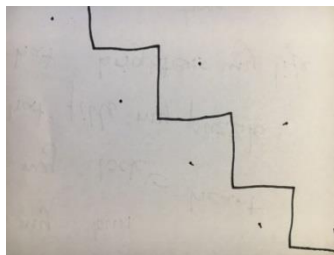
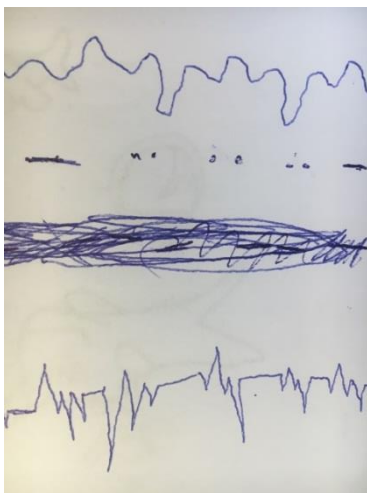
Daniel Schnee – **Chollobhat**

Cathy Berberian – **Stripsody**

John Cage - **Aria**

- In small groups give each group a sheet of A4 paper.
- Ask participants to draw a line from one edge of the paper to the other. It can be any sort of line - curvy/dotty/squiggly/thick/thin etc.
- Collect all the papers and explain that these can now be performed as graphic scores. Use one score and demonstrate (interpret the score by playing the line melodically or percussively).
- Give each group a different score from the one they created and ask them as a group to interpret the score.
- Perform all the pieces for the full group and each time, ask the group whose score is being performed what they think of the interpretation.
- As a full group, discuss the composer/performer relationship – *what does it mean to interpret music? What do we mean by the 'composer's intentions'?*

Examples from the R&D Workshops:

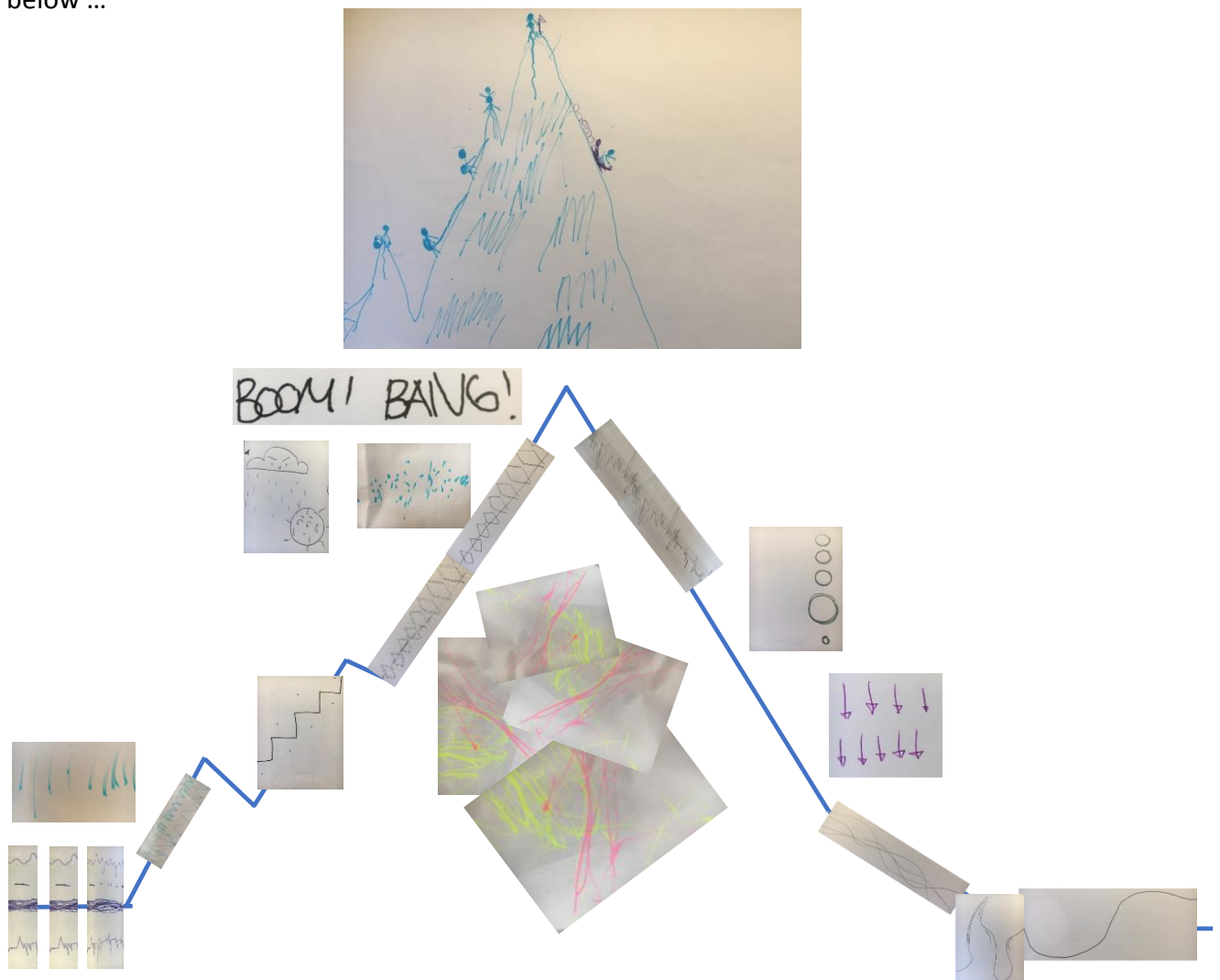


SEND

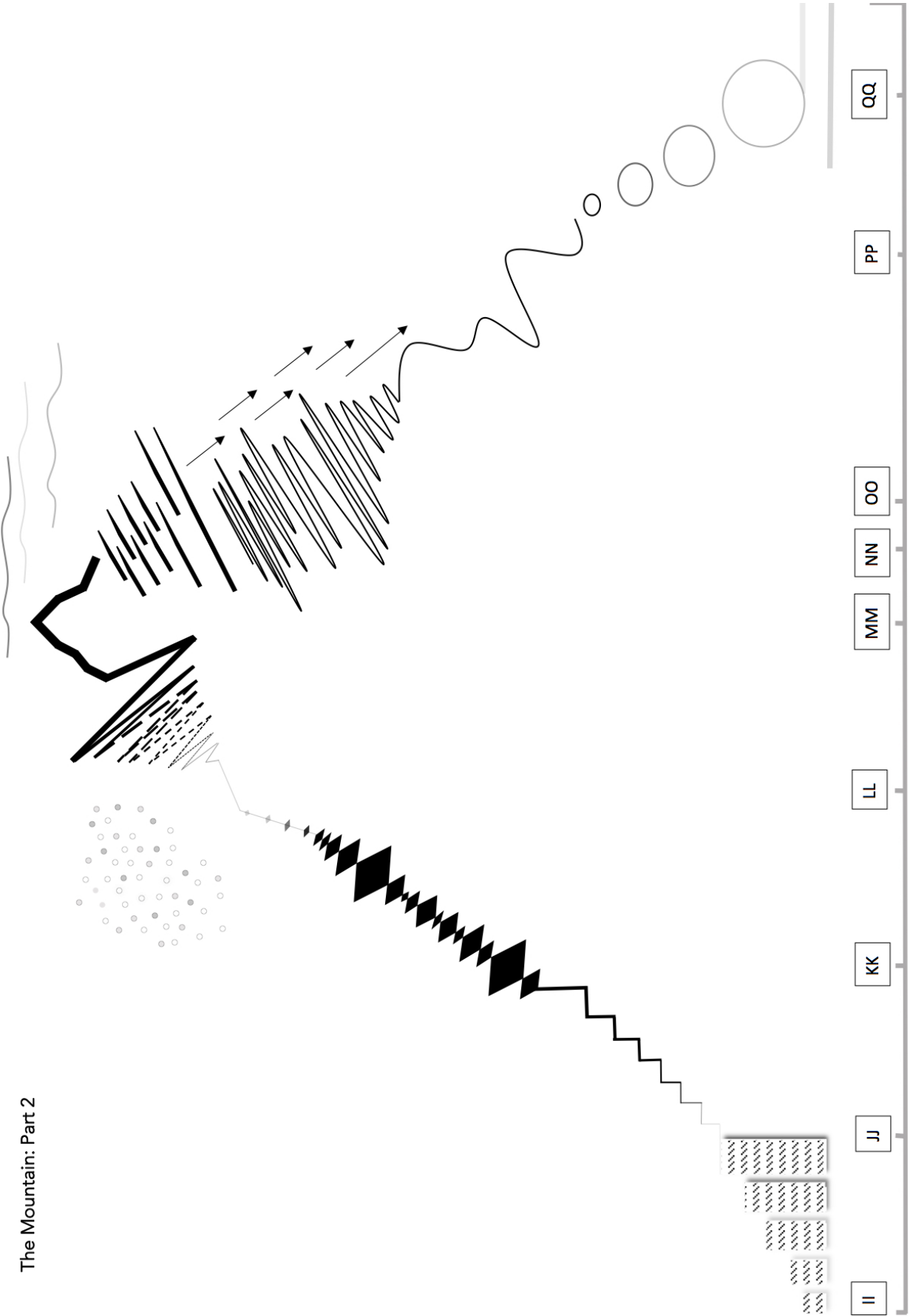
- Give each participant (or small group) a piece of paper.
- Ask them to draw a line, shape (or anything they like!).
- A teacher goes to each student individually and plays something that musically reflects what they have drawn.
- Then, repeat the exercise the other way around: they listen to what is being played musically and draw what they hear.

'The Mountain'

One student in an R&D workshop created a graphic score where the line they drew transformed into a mountain. I took this as inspiration for the programmatic orchestral piece and the final graphic score featured in Convo. I developed the original mountain score by combining elements from the R&D workshops. This then inspired the final graphic score included in the piece. See below ...



The Mountain: Part 2



EXERCISE: COMPOSITION B

Primary & Secondary

- Divide into 4 groups and assign each a section of the score:
 1. Ascent (II to LL)
 2. Storm (LL to MM)
 3. Peak (MM to NN)
 4. Descent (NN to QQ)
- Ask each group to interpret the score musically (either vocally or instrumentally).
- Encourage each group to consider the following elements when creating their section of the score – rhythmic patterns, melodic lines, descriptive textures and narrative (structure).
- Ask each group to share their section of the score.
- Discuss what they like about each performance and possible ideas for development.
- Give each group further composition time to develop their ideas.
- Present each section again, and then discuss how each section could be joined together. Should the sections contrast, or are there any musical elements that could work together to blend/create a smooth transition?
- Perform the full piece and interpretation of The Mountain score.
- If there is time, repeat this whole process by mixing up the groups, and perform a second version of the score.
- Discuss how graphic scores allow for very different interpretations of a score and how this changes the performer/composer relationship.

Primary & SEND

Using the Mountain graphic score as inspiration, go on a musical soundscape journey. Improvise with musical material throughout, adding sound effects and textures.

Either interpret the graphic score freely or use these sections as a starting point:

STORY STRUCTURE	NARRATION	MUSICAL INTERPRETATION
I'm Ready	Imagine we're standing at the bottom of a mountain. It looms above us. We feel nervous, but excited ...	- drum rolls - a low drone to build the tension - chant ... <i>'woah, I'm ready!'</i>
First Steps	We start to climb the mountain. At first, our steps are tentative, but we soon start to pick up pace...	- chromatic scales - move into a tutti, accelerating marching beat

We're Climbing Up the Mountain	At a brisk pace, we're making our way up the mountain path enjoying the beautiful scenery and sunshine as we go ...	- sing ' <i>We're climbing up the mountain</i> ' (music below) - a brisk marching 2/4 beat
Storm	Suddenly we hear the rumble of thunder in the distance! A storm breaks, with whistling winds and driving rain ...	- big drum rolls - water-based percussion effects - vocal wind effects
We've Reached the Peak	Hooray! We've braved the storm and we've reached the peak! We feel a huge sense of achievement as we survey the incredible view ...	- a celebratory fanfare - shout of 'hooray' - soft, calm, wind sounds
Sliding Down	It's very steep at the top, so to begin with we have to slide and ski down ...	- short, sharp glissandi - 'weee' vocal sounds!
The Descent	As the slopes and paths become gentler, we weave our way back down the mountain ...	- trace a line to follow melodically - gentle, flowing vocal tones and lines
Last Few Steps	We are so nearly home! We are feeling very tired but determined to make it!	- warm, encouraging chords - slowing percussive steps



climb-ing up the moun-tain, we're



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC

London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

ARTS COUNCIL
ENGLAND

10. Devices

EXERCISE: COMPOSITION

Primary, Secondary & SEND

- Create an 'electricity' themed 4/4 beat.
- Explain that 'beats' are created by layering different percussive elements that are playing different rhythms.

Option A: Use electricity inspired words to create a beat e.g. *Light bulb, electricity, telephone, emoji*

♩ = 95

Light bulb

E - - lec - - tri - ci - ty

Tel - e - phone Tel - e - phone

e - mo - ji e - mo - ji

Option B: Create electricity themed vocal sounds.

White noise, ding dong, gliss (computer starting up), buzz (phone vibrating).

White Noise

Doorbell

Ding Dong! Ding Dong!

Computer Starting Up

gliss. gliss.

Hmm Hmm

Phone Vibrating

Bzz! Bzz! Bzz! Bzz!

11. Dashes & Dots

Morse code is a way of communicating via an electrical telegraph, sending coded messages over pairs of wires. The messages are created out of dashes (-) and dots (.) which can be thought of as musical units.

This is a link to a Morse code Generator: <https://bit.ly/2pZtG5K>

Aural interpretation of the code can be 'di' for a dot, 'dit' for a dot at the end of a letter and 'dah' for a dash.

As an example, Convo becomes:

(-.-. --- -. ...- ----)
C O N V O

Dah di dah dit // dah dah dah // dah dit // di di di dah // dah dah dah

Morse code is made up of units. For musical purposes, each unit becomes a semiquaver.

A dot = **1 unit**

A dash = **3 units**

Space between the components of the letter = **1 unit**

Space between letters = **3 units**

Space between words = **7 units**

A Morse Code mnemonics guide can be found here: <https://bit.ly/2vHrKPU>

As an example, RAH becomes:

R = di-dah-dit

A = di-dah

H = di-di-di-dit

RAH



(To make the notation easier to read, I made all the semiquavers into quavers, so even though technically some of the note durations should be different (e.g. a dash should be a dotted quaver), the rhythmic placement reflects the system. I also added articulation to reflect the di, dit and dah.)



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC

London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

EXERCISE: COMPOSITION

Primary & Secondary

- Using this Morse Code musical system, create your own rhythmic Morse Code patterns (you could use the name of the school or a student's name).
- Perform as Morse Code with the aural interpretation (di/dit/dah).
- Focus on creating a clean, 'electronic' tone, with an even vocal quality and audible gaps between the notes.

SEND

- Use Morse Code as a way of saying 'good morning' (GM) or 'good evening' (GE) at the beginning and end of sessions. (GE is the Morse Code pattern included in the SEND part of the piece.)

The image shows two musical staves. The first staff is labeled 'GE - Good Evening' and contains four notes: a long note (dah), a short note (dah), a short note (dit), and a long note (dit). The second staff is labeled 'GM - Good Morning' and contains five notes: a long note (dah), a short note (dah), a short note (dit), a short note (dah), and a long note (dah). Each note is represented by a vertical line with a horizontal bar above it, indicating its duration. The notes are placed on a five-line staff with a double bar line at the beginning.

12. A Crazy Composer

Film clip link: <https://bit.ly/2MNeS1B>

'A Crazy Composer' – Georges Méliès (1905)

All exercises are from 0.00 – 1.50

George Méliès (b. 1861) was one of the early film makers. Drawing on his background as a magician, his entertaining films included various illusions and tricks - a highlight in this film is the piano exploding towards the end!

EXERCISE: COMPOSITION

Primary, Secondary & SEND

- Watch the opening clip of 'A Crazy Composer' **WITHOUT** sound.
- Ask, *how is the film different without music and sound?*
- Create a timeline of the opening scenes (e.g. the composer trying to write music // playing at the piano // falling off the piano stool // going into his dream ...).
- Group this into two main sections:
 1. The opening comedic frustration of the composer
 2. Falling asleep into the magical, musical dream
- Ask, *what emotions is the character feeling in these sections and how can we reflect that with music? Which instruments could work well for this?*
- Are there any 'hit points' in either section that the music can highlight with musical devices or sound effects? (E.g. a percussive stamp as the composer falls off the stool at 0.35.)
- Divide the group into two sections and ask them to create a film score.
- Perform as a full piece, in sync with the film.

Secondary Extension

- Either as a full group, or in smaller groups, create your own 'A Crazy Composer' theme tune.
- Discuss how the melody, orchestration and style of music can reflect the character of the composer.

13.Vibe

EXERCISE: COMPOSITION

Primary & Secondary

- Teach the 'hook' '*Music is my vibe*' from the song 'Vibe'.
- Sing as a full ensemble until melody is secure. (Add a 4/4 kick beat with percussion or use Sonic Pi.)
- Explain that in electronic music, there are various audio effects that can be applied to audio to add interest and depth to a song's production.
- **Delay** - demonstrate delay by singing '*vibe*' repeatedly with diminuendo (see the opening of Vibe in the score as a notated example). Experiment with the number of repeats in the delay and the length of the diminuendo.
- **Panning** – split the group into 3 groups: Stereo Left, Centre and Stereo Right. Experiment with the hook, with the left side singing it first, then the right and then the centre. Experiment further with a Mexican wave type effect, either with the full phrase or just with '*vibe*'. Ask a student to lead the panning effect (imagine that they are tuning the knob at a mixing desk!).
- Create your own version of the hook and chorus of 'Vibe' adding these audio effects. Explain that you are now producing the song.

EXERCISE: DANCE

Primary, Secondary & SEND

- Create a dance routine to accompany the chorus of 'Vibe'.
- How can you physically express '*music is my vibe*'?!
- (We'll have a dance off at the RAH in March ...!)



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



Supported using public funding by



ARTS COUNCIL
ENGLAND

London

14. Voices

EXERCISE: LEARN THE SONG

"Hear our voices

*Listen up, we've got something to say,
Notes to sing, messages to convey,
Dreams to chase, thoughts to send and receive,
Waves to make, ambitions to achieve.*

*Together, our potential's amplified,
Hand in hand our hopes are multiplied,
When we connect and fuse our hearts with love,
Our synergy can raise the roof above.*

*Let's move the earth and shake the skies with our songs,
Share our stories with hearts beating like drums,
Come together and make some noise as one,
Hear our voices.*

*Believe in us, like a star in the night,
Each of us can spark, glow and shine bright,
Communicate, inspire, create and converse,
Hear our voices echo through the universe!"*

Primary & Secondary

- How many different languages can you translate **'Hear Our Voices'** into?
- Sing 'Hear Our Voices' in as many different languages as possible in the middle 8 section of the song.

Primary, Secondary & SEND

- Teach the Makaton Sign Language for the song (see video resources)

With thanks to ...

The Convo R&D Schools:

Chelsea Academy

Hammersmith Academy

Grey Coat Hospital

St John's Walham Green Primary

St. Charles RC Primary

St. Mary Abbots Primary

College Park

QEII Jubilee