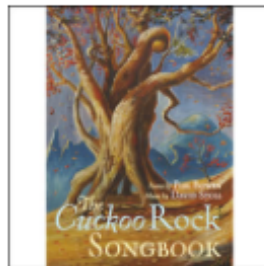


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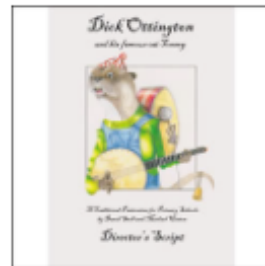
01 Educational :
SEALSONGS
SONGBOOK

£20.00



02 Educational :
CUCKOO ROCK
SONGBOOK

£15.25



03 Educational :
DICK OTTINGTON
(how to put on a
pantomime)

£22.50



04 Educational :
KEY STAGE 2
COMPOSING

£14.50

selected pages

INTRODUCTION

This package is to introduce you to the primary school educational materials currently available from this website. Each product is represented here by a few pages from the book itself; music examples may be found in the product pages of the website shop.

SEALSONGS

SEALSONGS is the highly acclaimed songbook and working programme for singing and writing new lyrics on the seven SEAL topics. Hundreds of schools have worked with SEALSONGS, and the songs themselves are still favourites in assemblies. The package includes the music and lyrics of the songs with piano accompaniment, a full set of recordings of orchestrated accompaniments, and a full guide to teaching and working with SEALSONGS in the classroom.

The SEALSONGS and their topics are: 1 EVERYBODY'S PEOPLE (New Beginnings), 2 IF YOU NEED A FRIEND (Getting On and Falling Out), 3 IT'S NEVER TOO LATE (Say No to Bullying), 4 TRY, TRY, TRY AGAIN (Going for Goals!), 5 GOOD TO BE ME – Because I'm Really Special (Good to be Me), 6 FRIENDSHIP CAKE (Relationships), 7 I GO ON AND ON (Changes).

KEYSTAGE 2 COMPOSING

KEY STAGE 2 COMPOSING, available here as a download of the entire book, presents a creative course covering the entire KS2 composing curriculum in a way which is easy for non-specialist teachers to understand and use, and fun to deliver in the classroom. Detailed and timed lesson plans are complemented by thorough explanatory notes; no previous music knowledge is required. The book can form a complete year's work, or be a resource for all the composing elements in KS2 music lessons. It is based on the methods David Stoll developed when asked by the UK Department of Education to look into helping non-specialist teachers deliver composing lessons.

The Introduction discusses music lessons and composing, and gives links to the primary school music curriculum. This is followed by a term's worth of timed and very comprehensive composing lessons, described in full detail with background notes. There are then four projects which are likely to take a half-term each to complete, and six one-off short workshop projects for occasional lessons. All necessary worksheets are included and may be copied. The book concludes with further guidance on inventing new projects, rooms and equipment, giving performances, and answers to common questions from non-specialist music teachers.

DICK OTTINGTON – how to put on a pantomime

The main book has detailed notes on Pantomime, its history and traditions, and how to put on a Panto in a primary school. Everything is covered, from casting to making sound effects, from set and prop design to dealing with a noisy audience. The package also includes a complete new show, DICK OTTINGTON AND HIS FAMOUS CAT TOMMY, with songs, piano score, orchestrated backing tracks and a full script.

THE CUCKOO ROCK SONGBOOK

The CUCKOO ROCK SONGBOOK comprises twelve settings of poems by Phil Bowen for piano and voices. Also provided are audio tracks with full instrumental backings for performance, and a new narrator's script to tie the songs together for an audience.

7 - CHANGES

I GO ON AND ON

LYRICS:
DAVID STOLL WITH CLASS 4B OF CAYLEY SCHOOL

MUSIC:
DAVID STOLL

MODERATELY FAST

The first system of the musical score consists of four staves. The top two staves are vocal lines in 4/4 time. The bottom two staves are piano accompaniment. The lyrics 'EV'RY DAY THE' are placed under the vocal lines. Chords are indicated above the piano part: Dm, C, G, G7, C, and C7. The piano part features a rhythmic pattern of eighth and quarter notes.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics 'WEA-THER CAN CHANGE, BUT I GO ON AND ON. EV'RY DAY NEW' are placed under the vocal lines. Chords are indicated above the piano part: F, C, C, Am, G, C, and C7. The piano part continues with the same rhythmic pattern as the first system.

It is usual to expect accurate pitching from children by about Year 3 or 4 at the latest, and useful to deal with any problems as early as possible.

LEARNING THE SONGS

Make sure to spend some time familiarising yourself with the song before you teach it. This will help, for example, in setting the right starting pitch and speed.

Each song appears twice on the CD. The main track includes the full instrumental backing as well as instruments playing the main tune which is to be sung. Listen to the track while following the score; you'll find you can do this quite easily, even if you can't read music. Then sing along with the CD.

This main track is the version to use when working with the pupils or for any performances. But there is also a second set of recordings which you may find useful when learning the song yourself. In these versions of the songs, the main tune – which is to be sung – is played more loudly than the piano accompaniment, to help you hear it exactly. The accompaniment has the same structure as the full accompaniments. In these guide versions of the songs, the count-ins (see below) are played on a wood block and appear after each link (as well as after the introduction) to show you when singing is due to start again.

You will feel much more confident in teaching the song if you have learnt at least one verse and the chorus by heart. It is quite important to be able to make eye contact with the class when teaching a song, rather than looking at a page all the time.

HOW TO TEACH SONGS

Although the two different elements of a song – the tune and the lyrics – are intricately related, it is possible to deal with them separately. Both need to be learnt, and – as a rule – I suggest that you start with the words. The lyrics, of course, will have a rhythm to them; it is not necessary to start teaching the words to that rhythm (though you may), but you certainly shouldn't teach them to a different rhythm.

(There are, of course, further reasons for working on the words alone in this SEALSONG project, as a prompt for discussion on the topics. There is more on this later.)

It is also possible to start teaching words and tune together, but it is probably not a good idea to start with just the tune (to “la – la – la” for example). This means that you should probably not play the song accompaniment to the class before having started to teach the song. Having said that, it is always worth spending some time on the tune on its own once the song has already been introduced, but even then it is helpful to use the real lyrics when practising.

My preference is not to show written text to pupils before they have started to learn the song, but it can be useful, once they have started to learn it, for them to have a copy to read. For best value the pupils should eventually have the song in memory.

It is not necessary to teach the song from beginning to end in the order it is sung. You can teach a chorus first, if you like, even if it is not sung until after a verse or two.

The class will need to know when to start singing. There are two different ways of arranging this. One of these (using an introduction) we'll discuss when we look at working with accompaniments. The other is to 'count in' to the song.

DISCUSSION TOPICS FOR EACH SONG

1 NEW BEGINNINGS

EVERYBODY'S PEOPLE

- ❖ What are the two possible meanings of “Everybody’s People”? What is the message of each of these meanings?
- ❖ There are various types of differences mentioned in the song – having blue eyes, having new shoes, coming from here, being able to catch a ball and so on. What are the types of differences between people of which these are examples?
- ❖ If all the things mentioned in the song don’t matter, what does matter?
- ❖ What is a group?
- ❖ Is there really “a magnet in the centre of the earth” holding us together? What does this mean?

2 GETTING ON AND FALLING OUT

IF YOU NEED A FRIEND

- ❖ What does it mean: “If you need a friend, be a friend”?
- ❖ What is “good time” spent together?
- ❖ Why doesn’t it matter when you disagree?
- ❖ What is it to work as a team?
- ❖ Why isn’t it enough just to say “sorry” – why should you also remember to be kind?
- ❖ Is it possible to change your mind when you’re feeling angry?
- ❖ Why should you keep old friends?
- ❖ What might it be to “bend” a friendship, or to “bust” it?

3 SAY NO TO BULLYING

IT'S NEVER TOO LATE

- ❖ Why do some people think it looks good to be a bully?
- ❖ How can you earn real respect from other people?
- ❖ How do you judge whether someone is really strong?
- ❖ Why don’t people like being pointed at?
- ❖ What makes people happy?
- ❖ How can you know when something is “fair”?
- ❖ Is it ever too late to change into being a friend?
- ❖ What does it mean to “mend” something?

4 GOING FOR GOALS!

TRY, TRY, TRY AGAIN

- ❖ What is the difference between “choosing a goal” and “setting a target”?
- ❖ Why do you need to remember that you are amazing?
- ❖ What is the point of tests?
- ❖ Is it important to impress people?
- ❖ What is an effort?
- ❖ What part does paying attention play in going for goals?
- ❖ Why do you need to believe in yourself?
- ❖ When exactly is it time to make your move?

KEY STAGE 2 COMPOSING

the complete scheme of work

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2.2	writing sounds down	page 23
2.3	making choices	page 29
2.4	making a pattern	page 35
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3	<u>Projects</u>	page 53
3.1	secret messages	page 57
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5.3	some words to watch out for	page 117
5.4	suggested instruments	page 118
5.5	recognising high and low pitches	page 118
5.7	giving a performance	page 119
	about the author	page 120
	photocopiable worksheets	page 121

2.1a	THE LESSON
1. 5 minutes	<ul style="list-style-type: none"> ☞ Sit the pupils in a large circle. Ask them to listen to all the sounds in the room. Explain that they are not listening for anything in particular, just listening to everything. Ask what sounds have been heard. Now ask them to listen to the sounds that they can hear outside the room. Again, ask what has been heard.
2. 5 – 10 minutes	<ul style="list-style-type: none"> ☞ Again ask the pupils to listen to <u>all</u> the sounds around. After a moment or two, ask them to focus on one particular sound and listen carefully to that. ☞ Ask about the different qualities of that sound and discuss the various qualities of sounds. Make sure you deal with duration and pitch.
3. 10 minutes	<ul style="list-style-type: none"> ☞ Explain that now the pupils are going to be making some sounds. Practise some handclaps – a short sound. ☞ Introduce hand signals to indicate the start and end of a sound. Explain that a short sound, such as a hand-clap, only needs a starting signal as it immediately stops of itself. A sustainable sound (such as singing “aaah”) would need to be started and stopped, because it may be of any length. ☞ For a long sound, ask the pupils – on your signal – to make a low “aaah” sound with their voices, sliding up higher. They should then make a long high sound which slides down lower. Once it is clear that “high” and “low” are understood, ask for a long, high “aaah” which doesn’t move, and then a long, low “aaah”.
4. 5 – 10 minutes	<ul style="list-style-type: none"> ☞ Ask the pupils to consider which instruments are more likely to make low sounds, large or small; and similarly with high sounds.
5. 30 – 35 minutes	<ul style="list-style-type: none"> ☞ Split the class into three groups, A, B and C, and give each group a space on the floor so that the whole class is in a semi-circle in front of you with ‘A’ to your left, ‘B’ in the middle and ‘C’ to your right. Once the seating is established, ‘A’ pupils are to go and find instruments which make short, high sounds, ‘B’ pupils need long sounds and ‘C’ pupils need short, low sounds. ☞ The pupils should go and experiment with the instruments and bring the chosen one back to their place. Check that the right sounds have been chosen, and – if necessary – change instruments. ☞ You may then practise playing and stopping under instruction, firstly a group at a time and then (using both hands) in combinations. ☞ Invite pupils to come and be the conductor and make up their own pieces by indicating who is to play and when.
HOMEWORK	<i>The pupils should listen out for examples of high sounds and of low sounds.</i>

SECRET MESSAGES	SESSION 1 – SETTING THE SCENE
1.	<p>☞ Ask the class to listen to all the sounds around. These should be described and discussed from two points of view: what is making the sound (a car, footsteps, a voice, a heating system etc) and what are the properties of the sound which has been made (continuous, loud, high-pitched, rhythmic etc).</p>
2.	<p>☞ Now discuss and decide on an environment. Without making or playing any sounds, describe (in words) what the background sound of that environment would be like. Consider carefully the balance of low and high sounds, short occasional sounds and continuous sounds, regularly repeating sounds and those which happen only once or just every now and then. Ensure that the pupils take care with their descriptions and – with every one – ask the pupils to close their eyes and hear each sound in their imagination.</p> <p>☞ Discuss how these sounds may be produced in the music.</p>
3.	<p>☞ Discuss with the class whether you are going for accuracy or effect.</p> <p>☞ Ask the pupils what sort of mood they want to create with the sound picture.</p>
4.	<p>☞ The next step is to allocate sounds and choose instruments. Some of the pupils will need to work together to make a sound, others will work individually. You will need to discuss carefully such things as how long the regular sounds take to repeat, how to keep a continuous sound going, and how often the occasional sounds happen. Remember that it is also possible to include vocal sounds and body sounds. All the pupils may suggest ideas and methods to make all the sounds, and then you can choose how to put the whole picture together.</p> <p>☞ Everyone should remember that this is a <u>background</u>, an <u>environment</u>, and it mustn't be too loud or dominating.</p>
4.	<p>☞ Ask the pupils to collect instruments and oversee a general session of trying out sounds and putting them together in groups. It may be that the groups need a leader to keep the sounds in order.</p>
Homework	<p><i>The pupils should think of a suggestion for a new musical environment and write down the sounds in it and how they might be made.</i></p>

NOTES ON SESSION 1	
2.	<p>Remind the pupils to use several adjectives which are very specific about the sounds in the environment that they are wanting to depict, and to think carefully about how those sounds are to be represented and by which instruments.</p>

PART and SECTION – when talking about bits of the music, if possible use the word ‘section’ and keep the word ‘part’ for the different musical lines (such as the tenor part, or violin part, or drum part) which actually happen at the same time as other parts.

SUGGESTED INSTRUMENTS

You can work all the Lessons and most of the Projects in this book with two or three sets of chime bars and eight to ten shakers (maracas or similar). If you want to provide your school with a more complete set of instruments, here is a suggested collection:

2 sets of chromatic chime bars (each set two octaves)
 2 medium-pitched diatonic xylophones
 4 small chromatic glockenspiels
 a selection of soft and hard beaters (mallets)

6 maracas (shakers)
 2 tambourines (preferably with heads, like drums)
 1 cabasa
 1 set of jingle bells
 2 wood blocks
 2 drums (preferably fairly low in pitch)
 2 pairs of claves
 1 triangle
 1 wooden guiro
 again with a selection of beaters

RECOGNISING HIGH AND LOW PITCHES

Few people find it difficult to tell high and low notes apart, though it can be difficult if the notes are very close together. Most children gain the ability to sing in tune fairly early on, and usually by Key Stage 2. This means that they can precisely copy high and low notes, even if they don’t realise that they are skilled at hearing and reproducing different pitches.

But this doesn’t help with the simple (or, rather, difficult) question of knowing why one end of the pitch spectrum is described as “high” and the other as “low”, even if we can quite easily tell the difference between them. The fact that the frequency of vibrations is high or low doesn’t explain for most people why the higher number is “upwards”. The practical situation is probably best served by simple and regular use of the terms in connection with listening to the sounds, rather like teaching a new word, or – more accurately – a new set of meanings of a word.

For those pupils who find this difficult, frequent repetition, not just of exercises to recognise the difference in pitch between notes, but also of the terms, is probably the best way to proceed. [“That one is higher”, “Which note is lower?”, “Does the tune go up or down?”, “What a low note!”, “Can you sing that high?”] It is also worth giving reference examples for the memory: the high-pitched song of the little bird up in the tree and the low growls of the big monster deep down in its cave. This also helps pupils remember that – on the whole – higher sounds tend to come from smaller objects.

Another strategy is, when talking about this topic, to use arm movements in conjunction with examples, pointing higher and higher as sounds go up, and lower and lower as they go down. (But if you use this technique when conducting, make it clear what you mean: see Lesson 2.1a, Note 3, page 19.)

It is also important to remember that notes are only relatively high and low. All notes played on a tuba (a large brass instrument) are lower than all notes played on a piccolo (a small woodwind instrument). But both instruments are capable of playing notes of different pitches within their own range. A further complication is that unpitched sounds and noises are usually a mixture of several different pitches

7 WE MET ON SUNDAY

22
2

18

MET, BUT ON MON - DAY WE TALKED, IT WAS THE SE-COND OF JU - LY.

This block contains the musical notation for measures 18 through 23. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "MET, BUT ON MON - DAY WE TALKED, IT WAS THE SE-COND OF JU - LY." The piano part consists of chords and single notes in the right hand, and a simple bass line in the left hand.

24

WE SMILED ON TUES - DAY, THE THIRD OF JU-LY. ON SUN - DAY WE

This block contains the musical notation for measures 24 through 29. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "WE SMILED ON TUES - DAY, THE THIRD OF JU-LY. ON SUN - DAY WE". The piano part continues with chords and a bass line.

30

MET, AND ON MON - DAY WE TALKED, ON TUES - DAY WE SMILED, ON THE

This block contains the musical notation for measures 30 through 35. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "MET, AND ON MON - DAY WE TALKED, ON TUES - DAY WE SMILED, ON THE". The piano part continues with chords and a bass line.

(faster) We like food,
We like eating lots and lots of food.
We like food,
We like eating lots and lots of food.
(spoken) Some more, please!

DICK enters, brandishing his stick and bundle. All freeze.

SARAH AND JACK
Who are you?

DICK
I'm Dick Ottington. I'm the new rat-catcher.

JACK
The new cat-ratcher?

SARAH
(whacks him) He said 'Rat catcher', stupid boy. You ratched the cats last week.

JACK
Oh, did I?

DICK
Yes, I've come to catch the rats. *(to audience)* Now what was that song Alice sang? *(He tries to remember the words and moves)* Stamp your feet in the air, clap your arms on your knees ...

RATS
(unfreezing suddenly) What is that idiot doing? Charge!

The rats surround DICK, bind him and carry him off. JACK is asleep. If audience don't notice, SARAH must remind them what they have to do and, if necessary, lead their shouts of "Wakey, wakey, Idle Jack."

SARAH
(to audience, indicating JACK) Aren't you supposed to do something now? *(Audience responds with "Wakey, wakey, Idle Jack!" and JACK wakes up)* That's better. Keep up! *(to JACK)* Look! Those rotten rodents! All our food's gone. I'll have to go and do the shopping again. Come on, Jack. You can help me this time. But no falling asleep in the trolley.

JACK
Oh, mu-um!

SARAH and JACK exit.

[END OF SCENE



dear, that wasn't in the script.” If you want to do this sort of thing, make sure that it *is* in the script and properly rehearsed.

- ◆ The characters are larger-than-life stock characters, virtually identical from one pantomime to the next, whatever the story. There's a principal boy (a handsome hero), a principal girl (who falls in love with him), her father (a businessman or squire, often with money troubles), a villain, a good fairy, a dame (often a cook or nurse, the loudest character of them all), a king or queen, a young low-born comic character who's a good friend of the principal girl, an animal (such as the cow in Jack and the Beanstalk), and there's a large ensemble, playing whatever the plot calls for - villagers, guards, rats - with some of them taking minor speaking roles as well. There will often be a group of dancers too.
- ◆ Most commonly a Pantomime will be scheduled for the winter holidays and is often seen as part of the Christmas, Boxing Day and New Year celebrations. However summer seaside shows can have very similar elements.

All of this does not mean that your production must be exactly like this. You can pick and choose – if you don't want to use cross-dressing, don't! If you want it to be fully PC, omit or rewrite the sections that you consider to be inappropriate. If you don't want the audience to participate, just try stopping them. It's entirely up to you. Use the script as a recipe from which to create your own delicious feast.

DICK OTTINGTON includes no references to Christmas holidays, but it is generally a good idea to make this an autumn term project. If it can be arranged, take the class to a local Panto and discuss these conventions with the pupils both before and after the visit.

PUTTING ON A PANTOMIME IN YOUR SCHOOL

Staging and scenery

Staging can be as simple or as complex as you wish. If you have access to rostra, or even strong tables, you can use them to create different heights & performance areas.

Here are some ways to indicate a location:

- ◆ The simplest is to have an actor walk across the stage carrying a placard, such as “Outside the Palace”. You must make sure, of course, as with all signs, that they are large enough to be read from the back of the audience.
- ◆ Backdrops can be painted on to large sheets of paper taped together and then slotted or pinned into place at the beginning of each scene. This can be a good project for your children to undertake: they decide what images are needed for a particular scene and then create them.
- ◆ You can use your actors to play objects such as trees, doors, chairs, and so on.

It's a good idea to keep scenery to a minimum, to allow as much space on stage for the cast as possible. Sometimes, however, a bit of scenery will be essential, for instance if someone has to hide behind something.

11 - THE CUCKOO MAN

♩ = 128 TAUNTY

Musical notation for the first system, measures 1-3. The vocal line begins with a rest in measure 1, followed by a quarter note 'THE' in measure 3. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

Musical notation for the second system, measures 4-6. The vocal line contains the lyrics: 'CUCK-OO MAN IS COM-ING A - ROUND HE'S A BIT OF A LAD A'. The piano accompaniment continues with chords and a rhythmic bass line.

Musical notation for the third system, measures 7-9. The vocal line contains the lyrics: 'WAG AND A CLOWN HE SPINS A - BOUT JUMPS UP AND DOWN TURNS WHER-'. The piano accompaniment continues with chords and a rhythmic bass line.

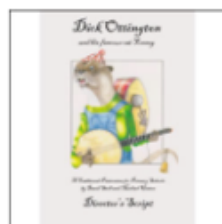
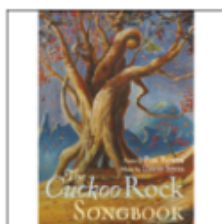
Songbook 06, page 29
THE YAFFLING TREE

CHORUS

There's birds and birds
 In the Yaffling Tree
All kinds of words
 In the Yaffling Tree
There's crows and crows
 In the Yaffling Tree
It kind of grows
 The Yaffling Tree
Its branches spread
 The Yaffling Tree
From the hands to the head
 Of the Yaffling Tree
Last year is dead
 Says The Yaffling Tree
It's in its bed
 Says the Yaffling Tree
So think again
 Says the Yaffling Tree
I said again
 Says the Yaffling Tree
So count to ten
 Says the Yaffling Tree
Amen amen
 says the Yaffling Tree

NARRATOR By the way - the Yaffling Tree is one of the friendliest trees in the world. But be careful. It's so big, it's sometimes difficult to see what's on the other side. The branches might just be hiding something which you may want to avoid ...

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