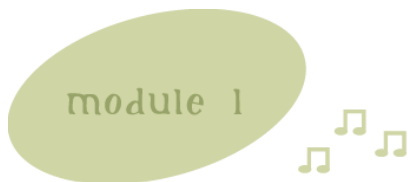


Table of Contents:

1. Module 1: Descriptionpg.2
2. Exercise 1: 'Me'pg.3
3. Exercise 2: 'Around Me'pg.4
4. Exercise 3: 'Listen to my Instrument'pg.5

Module Resources

1. [Sample Direction of Module 1 - Exercise 1: "Me"](#)pg.6
2. ['World Symphony' audio track on web](#)(links to website)
3. ['World Symphony' score](#)(links to website)
4. ['World Symphony' Listener's Guide](#)pg.8
5. ['World Symphony' Composers Biography](#)pg.10
6. [Music and Sound Exchange](#)(link to website)
7. [Class Room Needs](#)pg.11
8. [Sample Homework Exercises](#)pg.12
9. [Sound Logging Chart](#)pg.13
10. [Reporting Form](#)(links to website)
11. [Your Recommended Sources](#)(links to website)



Module 1: Description

The emphasis in Module 1 “My Musical Body” is on the child and the discovery of their own musical body, surroundings and instruments.

The intention in this Module is to

- develop the child’s creative confidence in their ability to express their own musical sounds
- develop the child’s awareness of the rhythms and sounds around them (this is vital in the art of creative listening, discovery and understanding ourselves and others)
- develop the child’s sense of the wealth of stimulation and inspiration that surrounds them every day
- develop the child’s understanding of the [CREATIVE PEDAGOGY](#) used in this program.

There are 3 Exercises in the Module. Each exercise should be completed within the same session. Sessions should generally last for an hour or more.

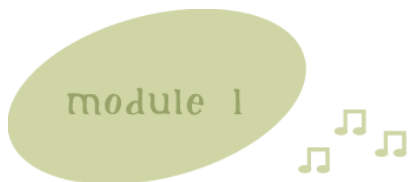
In this module the children work alone. Exercise 1 may be the most difficult for the children and their teachers as the emphasis is on the child paying attention to their inner world. Therefore, there is an [example](#) of how exercise 1 may be directed in the classroom

In Exercise 1 ‘Me’ the children concentrate on the sounds and rhythms of their own body. This is their first repertoire of sounds and their primary listening and expressive exercise.

In Exercise 2 “Around Me”, the children learn to develop an awareness of other rhythms around them in parks, schools corridors, streets, sea-sides etc. This provides them with a second repertoire of sounds, and enables them to discriminate between sounds in the continuous symphony and start to identify their preferences.

In Exercise 3 “Listen to My Instrument”, the children develop an awareness of the different types of instruments and the sounds they make: percussion, strings and wind. This creates an awareness of the need to develop further their craft/skill to express their own musical compositions.

At the end of the Module, the schools are in [video conference](#) with each other to perform samples of the composition composed in the Module. They also discuss as a group their experiences throughout the process.



Exercise 1: 'Me'

Introduction

In Exercise 1: "Me", the children will journey through the first layer of the rhythmical sound space they live in – their acoustic body and its music. They will:

- explore and discover the repertoire of sounds and rhythms of their own body and voice
- assess what they like and dislike and articulate it during class discussion
- make a selection of sounds and rhythms through movement and voice and express it as musical performances.

Instruction

EXPLORE:

The teacher and children explore the sounds in the [music and sound exchange](#) and the '[World Symphony](#)' on CD or on the project web site. Each child explores their own personal repertoire of body music: body gurgles, breathing, body tapping, clapping and movement. The sounds are recorded by the teacher, logged accordingly on their sound logging chart and later uploaded to the school web site.

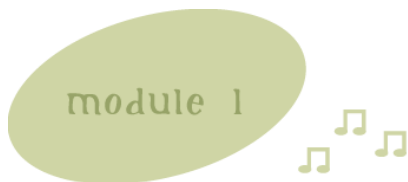
ARTICULATE

The children articulate how they made the various body sounds and rhythms through listening to the recordings and class discussion. They state their likes and dislikes and why this is so. They make choices and develop ideas for the final composition by grouping sounds they want to work on. Each child creates a music score for their final composition: giving each sound they select a character symbol and repeating it on the score in accordance with their arrangement.

The children use a length of black paper and coloured chalks to create their score. No duration of the score is longer than 30 seconds and coloured chalks to create their score. The duration for any score is 30sec's approx

EXPRESS:

The children express their own musical body's composition "Me" by taking one idea and performing it for the class using their score as a guide. The final composition is recorded to mini disk and samples are recorded to the project web site schools page.



Exercise 2: “Around Me”

Introduction

In Exercise 2: “Around Me” the children journey through the second layer of the rhythmical sound-space they live in: the natural and man-made worlds. They will

- develop an awareness of other rhythms around them in their environment (the continuous world symphony)
- actively explore and discover a second repertoire of sounds and rhythms from which they can develop new compositions.
- begin to hear the communications between the different sounds in the world symphony and realise that they can pick and choose the sounds that interest them for their compositions.

Instruction

EXPLORE:

The teacher and children explore the nature and manufactured tracks in the [music and sound exchange](#), and the [‘World Symphony’](#) on CD or on the project web site. They also explore, record and log the sounds from their environment, e.g., the class-room, corridors, the street, the park, the sea-side.

- listen to a tree, what sound does it make?
- listen to the sea, what sound does it make?
- listen to a thrush, a hawk, a seagull, how are they different?
- listen to a car and a truck how are they different?

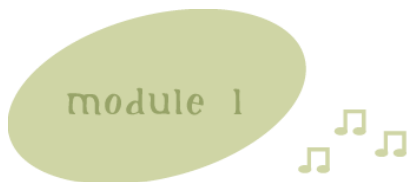
ARTICULATE:

They articulate the sounds they recorded, decide on what they like and dislike and create audio files of the selected sounds they want to work with on the computer for their final composition.

They edit various possibilities for the composition, manipulating the various sounds as they make their final decisions.

EXPRESS

The expression of their final edit is an electronic composition. This is played for their class. The final composition is recorded to mini disk, with samples recorded to the project web site schools page.



Exercise 3: 'Listen to my Instrument

Introduction:

In Exercise 3: "Listen to My Instrument", the children will journey through the third layer of the rhythmical sound-space they live in, developing an awareness of the different types of instruments and the sounds they make. They will:

- listen to and play percussion, strings and wind instruments
- through active discovery and exploration of the instruments develop an awareness of the need to further develop their craft/skill in order to produce their own musical compositions
- develop an awareness of the need to appreciate other children's work.
- create a final composition from this new musical repertoire and the repertoire of sounds they have recorded from their bodies, voices and environment.

Instruction

EXPLORE:

The teacher and children explore the music in the [music and sound exchange](#), and the '[World Symphony](#)' on CD or on the project web site. In this exercise it is imperative that each child explores one of the 3 types of instruments: percussion, wind and strings. The children could have material to make these instruments rather than give them real instruments: gut for strings stretched across a piece of wood/tin, bamboo lengths where the children make holes to create different sounds, different containers with different materials to stretch across them to make percussion instruments.

ARTICULATE:

Here the children describe and discuss the various sounds and music which can be created with the instruments. The teachers may introduce formal musical language at his point in accordance with their educational curricula. The children explore ideas for their final composition.

EXPRESS:

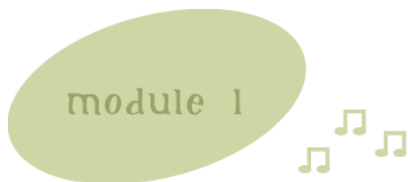
Each child selects an instrument and composes and arranges a composition they play for the class. The duration is no more than 1min. The final composition is recorded to mini disk as well as samples uploaded to the project web site.

VIDEO CONFERENCE

The schools are in video conference with each other. Having seen how the children developed ideas from Module 1, the teacher selects a group of 3 children to perform their compositions for the other schools. The children and teachers enter into dialogue with each other about Module 1.

REFLECTION:

With further stimulation and inspiration the children will develop the craft of listening and expression and enjoy the creative energy that it gives them and others. They will realise that "I am music and my world is a musical place. The relationship between them and their environment is an endless story, and that 'I have the choice to enjoy and develop that relationship forever'. The teacher may have an open discussion with the class about their experiences in Module 1.



RESOURCES

SAMPLE DIRECTION OF MODULE 1- EXERCISE 1: “Me”

Exercise 1: “Me”

Prior to the commencement of the exercises the teacher plays the Introductory CD to the class so that they know what is going to happen throughout the music program. This CD will inspire and stimulate the children's curiosity about the layers of sound that exist in their world and what they could create from it once they discover its wonders.

Objective:

Exploring, articulating and expressing the sounds the children can create without the use of external props or instruments other than their own body and voice.

Location:

Warm assembly or sports hall, the classroom where the desks and chairs are cleared away.

CREATIVE PEDAGOGY

Stage 1: EXPLORATION

Atmosphere

The teacher is the facilitator and director of the children's journey to their inner world of sound. To facilitate this process a quite meditative atmosphere is needed. This can be achieved by pulling the blinds down, turning lights out and lighting a number of night lights in the room. If insurance in the classroom does not permit this then table lights can be used. From this exercise, the children should develop the ability to bring their creative awareness to their inner world at will – whether they are in Time Square, O’Connell Street or Stranmillis Road.

Direction

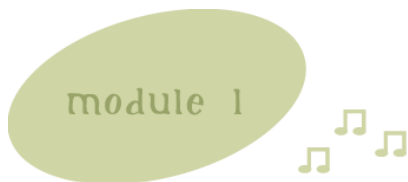
The teacher introduces the exercise by telling the children that they are going on a journey to their own personal world. On this journey they are “creative explorers”. The teacher explains that this journey is quiet, the children will be closing their eyes to the outside world and exploring the sounds and music that hum inside their bodies. They will be paying attention to their own personal sound world, starting with their heart-beat. When they hear this, they can begin to play with it. From this they can discover how loud and soft, long and short they can make their breath. They can then play with all the different patterns they can make with their breathing.

The teacher explains that s/he will be recording random samples of the sounds the children will make and that they will listen to them later.

The energy in this exercise moves from stillness/meditative level to a high rhythmical sound with movement. During the rhythmical stage of the exercise, the children should be encouraged to play with the body movement by speeding it up and slowing it down. This will vary the rhythm of the chant. The teacher may join in this process as it may encourage them but should not lead them in the chant. The objective is to have the children give their all to the self exploration. The challenge for the children is to be free enough to do the exercise, so lots of encouragement from the teacher is vital. Suggestions are for the teacher to be in stocking feet, walking around the circle speaking to the children when necessary, maybe whispering encouragement where it is needed, eg., “you are a great explorer”. Throughout the exercise, the teacher will record samples of the action, logging each explorer’s name for each sound.

Sample guidelines:

Now we begin: Take your shoes off and put them in a corner of the room. Take your blankets and make a circle on the floor with all your feet towards the centre. Leave stretching room between each of you. Close your eyes, we are going to do some relaxing exercises to prepare for our exploratory journey. Stretch your right hand and left leg away from one another as far as you can, now do the same with your left hand and right leg. Stretch both your arms and legs at the same time. Bring your arms along side your body, palms facing up to the ceiling or slightly to the side, feet falling to either side. Check that the small of your back is touching the floor. You are now relaxed and ready to go on your journey. If you smile to yourself it sometimes relaxes you more.



Now let the exploration begin and listen to the HUMmmmmmmmm of your body, your breath, IN and OUT , IN and OUT.....

Listen to it and enjoy it. Listen to the sound of your breathing. Allow time for this to happen. Explore all the patterns you can make with your breathing and do it out loud so that you can hear it outside your body, getting softer and louder, softer and louder, longer and shorter, shorter and longer.....

What pattern can you hear from your breathing when you rock from side to side, doing it slowly and faster, slowly and faster?

Start to stretch your body , a BIG STRETCH, now add a YAWN to the stretch, YAWN and STRETCH, exploring the way the stretch, the yawn and the breath work and sound together. Rock and roll your body to make new PATTERNS, keep your eyes closed.

Explore what happens when you put a sound on your breathing like aaaa.....(expand on Ronan's vowel exercise...)

This time we start to make sounds with our voices carried on our breath working it into a chant. Continue the chant as you roll over onto your side and get up on all fours to a standing position, do this very slowly, you are still the Creative Explorer

Close your eyes. Start to move your body to the rhythm of the chant, then add clapping, or any other sounds you can make on your body with your hands. The explorer can be as imaginative and energetic as they want to be. Keep the rhythm going as you move about; play with the rhythm you are making until you have explored all the rhythms you can make with the chant. This may be difficult but keep your attention on your own exploration.

Now freeze the rhythm and close your eyes. Can you still hear the rhythm? If you cannot hear it then do the body movements and listen to it again, continue to play with the rhythm.

...{This section to continue as long as necessary}...

Now you can slow down as we are going to listen to what the explorers have discovered. I am going to count from ten and when I get to 1, you will come to a stop and open your eyes.

Stage 2: ARTICULATION:

This is the second stage in the CREATIVE PEDAGOGY: "I have explored "it" so now I begin to articulate "it" with the help of my teacher and class mates". The children will now listen to the sounds from their exploratory journey and articulate where the sound comes from, their likes and dislikes, and what they would like to work on from their new repertoire of My Musical Body. They discuss the possibilities/ideas for their final composition and how they will develop it – by taking an idea and articulating what they could do with it to expand it in an imaginative way. When they have decided what it is they want to do they practice it and get it ready for expression.

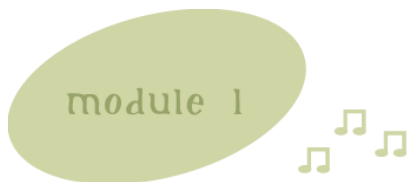
Objective:

To articulate what they have explored in a language that all the children can relate to. This stage is vital for any CREATIVE PEDAGOGY, it gives validation and a deeper meaning to exploration and play. It also inspires and creates a time to study what they have explored for their final composition.

Direction:

The teacher relates the exploratory sounds and patterns to a musical grammar/language: Pitch, Rhythm, Timbre, Composition, Tempo and Dynamics, in this way describing their exploration. Specific musical language may not be identified for all age groups but the experience that goes with it should always be articulated in some form.

Using a flip chart, the teacher can begin to create a mind map from the children's descriptions of what the sounds sound like. For example, "the heart beat racing when you move fast and slowing it down when you move slowly sounds like..." The children should be encouraged to say what their likes and dislikes are and why this is so.



‘ World Symphony’ Listener’s Guide:

The composer's brief was to compose a ten minute composition that would explore and expose the layers of sound that surround us throughout the breadth of our Universe. The composer decided to approach this task by beginning far from the Earth **macrocosm** and then spiralling ever-inward **microcosm**. The composition runs continuously for a duration of ten minutes from its beginning (Track 2) however various access points have been provided to allow teachers to enter the composition at various points in order to highlight aspects of the composition. The following are Track guides to the music.

Track 1: On the CD track 1 is the children’s introduction to the music program ‘Discovery of Music and Sound and this Music scape, ‘World Symphony’

Track 2 The Universe

The music begins in outer space. There is an initial stillness and sense of spaciousness about the music. This is broken by the sound of asteroids and comets " whizzing " across the 'soundscape'. Notice how the sound which represents the movement of the comet / asteroid actually moves from one stereo speaker to the other thereby actually creating a sense of movement.

Track 3 Our Galaxy

There then begins a repeated ' ostinato ' a musical phrase containing bright, metallic bell - like sounds (*representing stars*). (00.49)Over this is sounded a bold trumpet - like motif which conveys the sense of wonder and Majesty of the Earth as viewed from outer space. The sound that is used is deliberately chosen as an artificial or synthetic sound to convey the use of modern technology in outer space.

Track 4 Planet Earth

As we move closer to the Earth we hear the sound of the rotation of the Earth on its axis. The sound is dull, resonant and extremely powerful. This sound marks the transition from Space to Earth. As we move inwards into the Earth’s atmosphere we hear the sound of the elements; wind, rain, thunder.

The solo French Horn is chosen to represent the mighty eagle soaring over the mountainous Landscape. As we continue to move downwards and inwards against the sound of the **(02.15)** String section and French horn there is an audible backdrop of sounds from nature; animals, birds, nocturnal jungle sounds and finally the sea.

Track 5 Under Sea

The sound of the surf marks the next transition in our journey as we move into an Underwater world. Once more there is a sense of stillness in this 'Inner Space'. The movement of the sea is conveyed by the sound of a repeated musical phrase, ever constant - never changing. This tapestry is broken only by bell - like sounds flitting in and out. A theme is then played by the strings. The theme contains large intervals between the notes of the melody conveying a sense of floating, weightlessness and stretching.

There begins a downward chromatic movement of bells as the lower strings play a sustained melody. All that is left once more is the sound of the underwater stillness.

Track 6 The World at Work

The transition from underwater to dry land and the mechanical modern world of man - made sounds begins gradually. A rhythm is played out on metallic construction sounds and a steam piston.

The melody is then introduced played on a strident synthetic sound. This sound has been deliberately chosen for its harshness. The melody is mechanical and relentless; machine - like. Behind the melody is punctuated by a series of aggressive hits.



Track 7 Cultures

The world of mechanisation is left behind as we move into a dance that begins in Ireland but which will stretch out with its instrumentation and rhythms across many ethnic boundaries. The Uilleain pipes, bouzouki, bodhran and finger bells form the initial instrumentation.

The bass and strings join in giving the dance added colour and 'lift'. The hi-hat doubles in speed from 4 strikes per bar to 8 strikes to bar. All this serves to intensify the dance.

One final drum break into the industrial and mechanical sounds before the music lifts once more with a key change into a more Latin - American / Brazilian instrumentation of Brass section (*Trumpets and Trombone, shakers, timbales, congas, bongos.....*)

Track 8 'Children's Song'

The children's voices join in the universal song.

" Sing, sing, a song; sing it everyone. Sing sing along; join in everyone "
Can you hear the children sing their song,

Sing, sing, a song; sing it everyone. Sing sing along; join in everyone
You can make a difference if you join "

Track 9 Vocal Chants

The children begin to explore vocal chants that they composed themselves.

The transition is signified by the sound of the children rolling their ' rrr's '

ee kk aka o wah

Tabi oh, tabi oh

Ssh, ssh, de maraca,

Eeky acka eeky oh,

Ali pa, Ali pa

Track 10 Body Sounds

The final section of the piece is initiated through an exploration of body sounds. Listen out for clapping, facial slapping (*I had to be treated for concussion afterwards!!!*), Mouth popping, chest striking, finger clicking, thigh slapping.....vocal oh wah (featuring a guest appearance by Rolf Harris' didgeridoo)

And finally focussing on the internal body sound of the heart beat.



'World Symphony' Composers Biography

Composer, Musician and music teacher in Ebrington Primary School, Londonderry, Northern Ireland

Ronan Doherty has worked as a primary school teacher for seventeen years. In that time he has taught throughout the entire range of ages in the primary school (four years to eleven years). Currently he is employed as a music teacher with Ebrington Primary School in Londonderry / Derry , Northern Ireland where he has worked for the past six years.

Ronan's interest in music developed from the tender age of nine years old when he began to attend Piano lessons. Unfortunately the family did not have a piano at this time and he did not continue at this stage. Later on at thirteen years old the family did get a piano and Ronan was able to continue. Ronan cites as the biggest influence on his career a Primary School Teacher (*Johnny Doherty, no relation*) who introduced him to music, singing and piano playing.

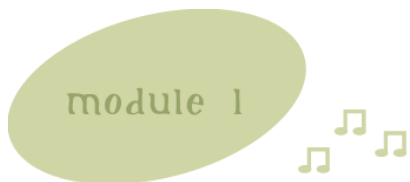
Ronan began playing the Tenor Trombone at the age of twelve and by the age of seventeen had obtained a Grade VIII distinction on the instrument. The trombone led him to playing in Youth orchestras as well as a local Brass Band; Strabane Concert Brass. The latter group has represented Ireland at the European Brass Band Championships on four occasions and thus far Ronan has had the opportunity to perform at the Royal Albert Hall, the Barbican (both in London) Montreux (Switzerland) and Falkirk (Scotland).

Ronan's interest in music technology began at the age of eighteen when he bought a modest four track music cassette system. By this stage however he has assembled a much more sophisticated array of digital recording equipment which he uses to write music and songs. Ronan is continually trying to expand his studio.

Ronan has written musicals for children ("The Children of Lir" published by Golden Apple), television (Theme music for " Lesser Spotted Ulster " produced by Westway Film Production Co.). He has also been successful in winning several song writing competitions. Most recently Ronan co wrote with the children of Ebrington Primary School a song entitled " Trust can build a dream " which featured on a National Schools CD sponsored by the Voices of Promise / Millennium Experience Company. The song was recorded at Air Studios in London (owner Sir George Martin of the Beatles fame) and led to appearances and performances on BBC Television (Blue Peter) as well as at the Millennium Dome in London.

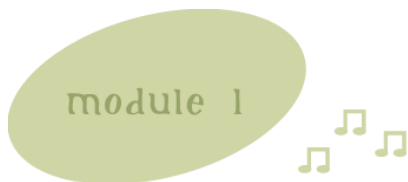
Ronan cites as his favourite classical music "The Planets Suite" by Gustav Holst, "The Firebird" by Igor Stravinsky, the Music of American Composers Aaron Copland " Rodeo" , " Billy the Kid " and Leonard Bernstein "West Side Story".

Most recently, Ronan was very pleased to fulfil a major ambition when he wrote an original musical based on an event which was a major feature of local history in times gone by; 'The Hiring Fair'. The original musical " When our roads meet again " was performed to full houses in Donegal and Tyrone in June 2000. Ronan is currently rewriting the script in advance of a reworking of the project.



Class Room Needs

- Candles or lamps
- Blankets
- Stethoscope
- Children's score materials - black sugar paper and coloured chalks
- Children's Journal (special copy book for the program)
- Media Workstation
- Mini Disc recorder and discs
- Sound Logging Chart



Sample Homework Exercises

Exercise 1: “Me” (Sample Instruction)

Describe in words the composition you did today in school.

Make up words to describe the more difficult sounds you made.

Your description can take the shape of a poem, lyric, prose or just a bunch of words.

Record it in school and give it a title.

Exercise 2: “Around Me” (Sample Instruction)

Lie on your bed and describe the sounds you hear in your bedroom.

Make up words to describe in writing the more difficult sounds you made.

Your description can take the shape of a poem, lyric, prose or just a bunch of words.

Record it in school and give it a title.

Exercise 3: “Listen to My Instrument” (Sample Instruction)

Describe in words the instrument you made in class and the sounds it made.

Write instructions to make your instrument so that another student could make it in the same way.

List the materials needed and the amount etc and the methodology.

Put it in the program folder or on the class room wall

From the outcomes of homework exercises the teachers may make selections, which can be uploaded to Sound and Music Archive



Sound Logging Chart:

Module No: **Exercise No:**

Disc No:

Disc Title:

School Name:

Track No:	Track Description:	Take	In	Out