

# Introduction

There's a world of difference between a good performance of a song and a truly thrilling one. When children are thoroughly engaged, their faces simply come alive and, with drama, movement and expression, they turn each song into a 'show'. Some singing leaders worry that the singing will suffer. I can promise you it will not! For a start, when singers feel free to move, they breathe more naturally using their whole body. Their communication is direct and expressive. Their movement is truthful – not simply a song with 'added-on actions'. Last but not least, they get a real buzz from performing.

For me, the process of getting to this point is a wonderful, collaborative one in which singers offer their own ideas and suggestions and engage actively with the song from the outset. I have seen shy, nervous, 'non-singing' children come up with imaginative ideas for movement or drama that draw them into using their voices with confidence. Boys love to be physical and, more often than not, it's a question of knowing when to curb their over-enthusiastic suggestions!

I'd like you to use this book as a kind of musical store cupboard, with lots of ingredients for you to explore in your own way. Some of you will take this as just another songbook, but if you've never tried staging a song before, then the ideas in this book provide an ideal way to get started. And I can guarantee that you will feel – and hear – the difference.

I myself never do a song exactly the same way twice: it all depends on the age of the pupils, the numbers, the experience they have had and the physical space I am working in. Sometimes, a song can begin with pupils walking onto the performance space using improvised dialogue. At other times, you may have 200 pupils on a small stage, with no room to move. Whatever the circumstances, there is no excuse for poor attention to performance skills!

A note here about conducting: teach the pupils to stay focused on their task but to use peripheral vision to see your direction. Otherwise they will sing to you, exclude the audience, and stop communicating with their faces. Indeed, for some songs, consider whether you need a conductor at all – sometimes we just get in the way of an exciting performance.

## ***Let's see how this book works...***

### **Setting the scene**

Start by playing the song through (on the CD or piano) and then ask some general questions on the song topic to get pupils thinking, exploring and engaging with the subject matter. I'm sure you'll find they supply some brilliant answers that will lead onto further discussion and exploration; but if you do get stuck, look at the suggestions given in the 'Setting the scene' box.

# Don't watch scary movies

Let your imagination run riot in this fun song

**Topic:** Film and television

**Cross-curricular links**

**Musical features**

- Chromatic melodic movement
- Syncopation
- Art
- Dance
- Drama
- ICT
- Poetry

## Setting the scene

- How do scary movies affect you?
- Why is it worse when you've gone to bed?
- What kind of things do you imagine?
- What objects in your room seem to change into something else?

## Drama / Movement

- What might you do before going to sleep? (read, play on a tablet, listen to music, watch TV)
- What do goblins or zombies look like? (goblins are angular, small and spiky/zombies are wide-eyed and stiff)
- How might they move? (goblins: with jerky, sharp movements, zombies: slowly and scarily)
- What drama is taking place in this song? (shaking, teeth chattering, phantom rising, mum riding a unicorn, elves making tea, faces pressing at window, monsters creeping, dad dancing Gangnam)

## Show us your song!

How will you use sounds, speech, movement, drama and staging to create the atmosphere in your performance?

# The market

Words and Music by  
Lin Marsh

Moderato ♩ = 80  
(N.C.)

PIANO/  
KEYBOARD

*mp*

F (N.C.) Bb<sup>6</sup>/F

Detailed description: This block shows the piano introduction for 'The Market'. It consists of two measures of music in 4/4 time. The right hand has a whole rest in both measures. The left hand plays a simple bass line: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. Chords are indicated above the staff: (N.C.) for the first measure, F for the second measure, (N.C.) for the third measure, and Bb<sup>6</sup>/F for the fourth measure. The dynamic is marked *mp*.

3

STREET-CRY 4 *mp*

Rib - bons, rib - bons for a

(N.C.) F (N.C.) Bb<sup>6</sup>/F (N.C.) F

Detailed description: This block contains the first system of the vocal melody and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same bass line as the introduction. Chords are indicated above the staff: (N.C.), F, (N.C.), Bb<sup>6</sup>/F, (N.C.), and F. The dynamic is marked *mp*.

6

la - dy. Rib - bons, rib - bons for a la - dy.

(N.C.) Bb<sup>6</sup>/F (N.C.) F (N.C.) Bb<sup>6</sup>/F

Detailed description: This block contains the second system of the vocal melody and piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same bass line. Chords are indicated above the staff: (N.C.), Bb<sup>6</sup>/F, (N.C.), F, (N.C.), and Bb<sup>6</sup>/F. The dynamic is marked *mp*.

9

STREET-CRY 2

*mp*

La - ven - der, sweet la - ven - der. La - ven - der, sweet

(4)

Rib - bons, rib - bons for a la - dy. Rib - bons, rib - bons for a

(N.C.) F (N.C.) Bb<sup>6</sup>/F (N.C.) F

Detailed description: This block contains the third system of the vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same bass line. Chords are indicated above the staff: (N.C.), F, (N.C.), Bb<sup>6</sup>/F, (N.C.), and F. The dynamic is marked *mp*.