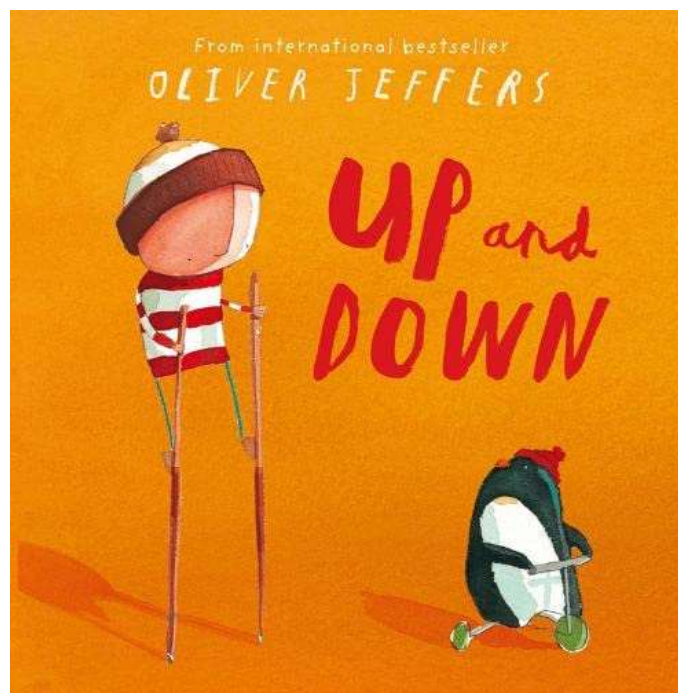


Up and Down



**Activities inspired by the picture book
by Oliver Jeffers**

Resource pack for teachers by Ros Savournin

For copyright reasons, please use this pack for printing, distribution and performance in schools only.

Welcome to BEAT's Infant Music Festivals 2023!

This pack and the online resources give you everything you need to prepare for your festival. The activities are structured around the picture book *Up and Down* by Oliver Jeffers, and schools will receive a copy of this book. This touching story is about the friendship between a boy and a penguin. Some teachers and children will be familiar with these characters, who also feature in other books including *Lost and Found*, and with Jeffers' appealing sensibility, quirky humour and distinctive style of illustration.

The material in this pack is designed to form the basis of a term's music curriculum content for Year 1/Year 2, and also contains cross-curricular ideas and extension activities suitable for older children. **There is a lot of optional extra material – you don't have to do everything, just ensure you have prepared the items listed below.**

What you need to do to prepare

There are four songs to learn, and we are also asking you to make up some simple movement for a famous piece of music.

Shared repertoire On the day, everyone will join in with the following:

1. ***Together wherever we go*** (song)
2. ***Flying Round*** (song)
3. ***The Same Moon*** (song)
4. ***Entrance of the Gladiators*** (movement)
5. ***Thank you for being a friend*** (song)

Make your own performance:

We always invite each school to share a performance at their festival. The main theme this year is friendship. You could also connect to any of the other themes in the book which include flying, the circus and penguins... Don't worry too much though, it's always absolutely fine to perform whatever works best for you – after all, we'll be performing with and for our friends, so that counts! You can sing a song, play instruments, dance, sign – anything goes. I will be in touch with you nearer the time of your festival to find out what you would like to do. It is not compulsory, but it is a lovely experience for your children to share their work with children from other schools in an informal, collaborative and supportive environment.

Please don't hesitate to get in touch for help or support or to request a visit. I look forward to seeing you in November 😊 Ros Savournin (ros.savournin@beatrust.org.uk)

Contents

| | |
|--|----|
| Together wherever we go | 4 |
| Flying Round | 7 |
| Introducing the song as a round | 8 |
| Play instruments with <i>Flying Round</i> | 10 |
| Flexible ensemble arrangement for KS2 | 11 |
| The Same Moon | 12 |
| British Sign Language for <i>The Same Moon</i> | 13 |
| Rhythms in 3/4 time..... | 13 |
| Up and Down - Play Part 2 on tuned percussion | 14 |
| Entrance of the Gladiators | 15 |
| Dalcroze Eurythmics and dance scarves | 15 |
| Making up your own movement..... | 16 |
| Thank you for being a friend | 17 |
| Make a paper cup penguin | 20 |

Additional resources to download

Paper resources (6 downloadable PDF files): piano scores (all 4 songs); picture cards for *Flying Round*; *Flying Round* flexible KS2 arrangement score & parts; rhythm flash cards for *The Same Moon*; template for penguin craft activity; lyrics sheet

Whiteboard resources (1 downloadable PPT file): *Together wherever we go* lyrics; *Flying Round* lyrics, structure in pictures, instrument parts; *The Same Moon* lyrics, rhythms & tuned percussion part; *Thank you for being a friend* lyrics.

Recordings playlist

| | |
|-------------------------------------|---|
| Together wherever we go | Complete performance track – with vocals/without |
| Flying Round | Complete performance track – with vocals/without “Everlasting” piano loop |
| The Same Moon | Complete performance track – with vocals/without Part 1 with piano, Part 2 with piano “Everlasting” piano loop (with clicks/without) British Sign Language video |
| Entrance of the Gladiators | “Everlasting” looped recording for movement Original recording |
| Thank you for being a friend | Complete performance track – with vocals/without Part 1 with piano, Part 2 with piano |



Once there were two friends...
and they always did everything together.

Together wherever we go by Jule Styne & Stephen Sondheim

Together wherever we go was written for the Broadway musical *Gypsy* in 1959; the show was a vehicle for Broadway legend Ethel Merman, who played an overbearing showbiz mother. Its composer Jule Styne was an established songwriter whose output includes Broadway shows *Funny Girl* and *Gentlemen Prefer Blondes*, and the popular song *Let it snow, let it snow, let it snow*. The lyrics are by a young Stephen Sondheim, then only in his twenties but already established on Broadway after writing the lyrics for hit show *West Side Story*. He hadn't yet gained success as a composer, but three years later he wrote the music and lyrics for *A funny thing happened on the way to the forum*, his first hit musical and the beginning of a stellar career. Sondheim, who died in 2021, won numerous awards for his many musicals which include *Into the Woods* and *Sweeney Todd*.

If you want to see a version of this song in the context of the original show, have a look at the wonderful Imelda Staunton singing it (searchable on youtube).

It's a lovely song about teamwork and sticking by your friends, and the sentiment is very relatable for children. Though the book makes us think of two best friends (the boy and the penguin), in the original show the song is about a three, and the lyrics can apply to a friendship group of any size or indeed a whole class.

The tune for this song does jump around a bit, but it's very catchy and the children will pick it up. Don't try and teach it all at once. Repeated listens will help, especially if you focus their listening with questions. There are lots of rhymes to find in Sondheim's clever lyrics, as well as musical patterns to spot.

As an example (and this could be a good way to approach a first session on this song), listen to these opening lines using the complete performance track (or sing them to your children).

*Wherever we go, whatever we do, we're gonna go through it together
We may not go far, but sure as a star, wherever we are it's together*

- Start by spotting the rhymes (do-through, far-star-are; “through” and “are” are harder to spot because they are in the middle of lines, called internal rhymes)
- How many times do we hear the word “together”? What’s the difference between them? (“Together” jumps down the first time, and goes up in tiny steps the second time.)
- Now sing the tune for “wherever we go” really slowly and see how it jumps around – follow it with your hands. Can you spot that tune anywhere else? (It’s repeated a lot – “whatever we do”, “we may not go far”, “but sure as a star” – all these phrases have the same tune exactly.) Sing each one, using hands to follow the pitch.
- It’s not quite the same for “we’re gonna go through” and “wherever we are”. What’s the difference? (We start with the jumping around tune, but this time it goes up, ready for the “together” at the end of the line.)

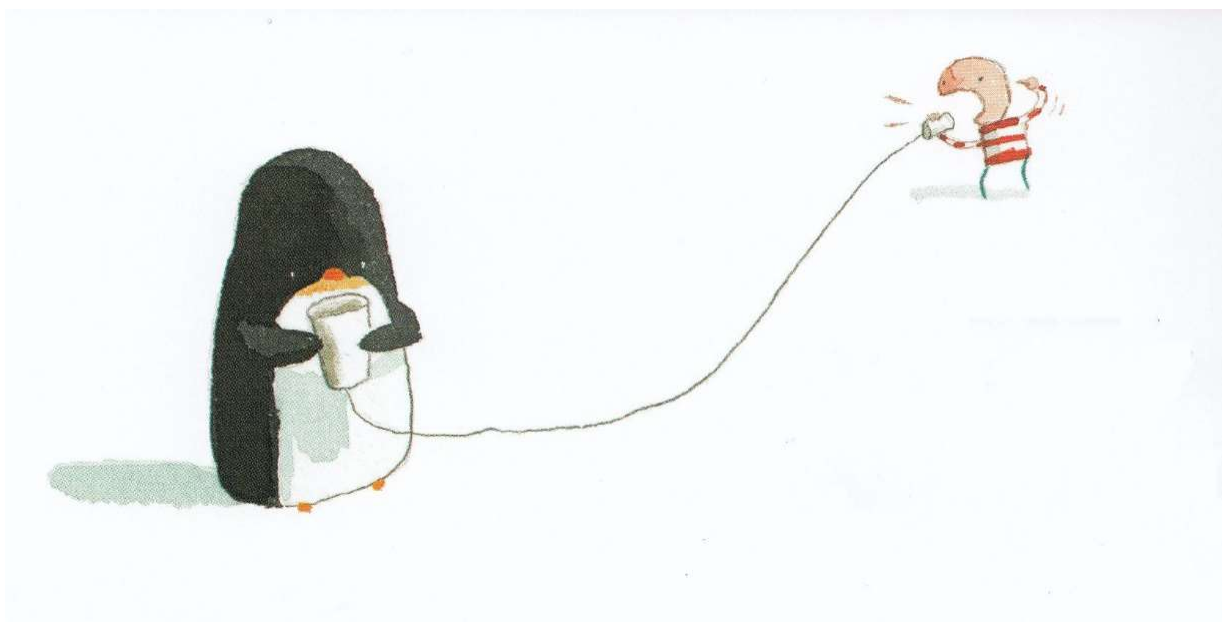
This kind of focused listening is not only fantastic for developing children’s aural discrimination, it gives us a reason to play or sing the tune for them lots of times while they listen to it carefully – and you will find that they’ve learned it as a result.

The end is a bit of a tongue twister:

With you for me, and me for you, we’ll muddle through whatever we do

Start by chanting this really slowly and gradually speed up.

We will sing the whole thing twice – the only difference the second time around is that we hold on the final note for a big finish.



Together wherever we go

words by Stephen Sondheim
music by Jule Styne

3



Whe - re - ver we go, ___ wha - te - ver we do, ___ we're

9



gon - na go through ___ it to - ge - ther ___ We may not go far, ___ but

15



sure as a star ___ whe - re - ver we are ___ it's to - ge - ther ___ Whe -

21



re - ver I go, ___ I know he goes Whe - re - ver I go, ___ I know we go

28




No fits, no fights, no feuds and no e - gos, a - mi - gos, to - ge - ther!

36



Through thick or through thin, ___ all out or all in, ___ we

41



lose or we win ___ but we know With you for me and me for you, we'll

47



mud - dle through wha - te - ver we do, ___ to - ge - ther, whe - re - ver we

51



1. go! ___ 2. Whe go! ___



Until one day the penguin decided there was something important he wanted to do all by himself... fly!

Flying Round

by Caroline & Ben Lumsden

Part 1

1
I'd_ like to fly an_ ae-ro- plane and land it on_ the moon I'd_

5
like to fly an_ ae-ro- plane, or sail in an air bal- loon_

Part 2

9
Soa - ring up high in the blue sky

13
Gli - ding, swoo - ping, I will fly

Part 3

17
I'll flap my wings like this (flap flap) I'll flap them up and down (flap flap)

21
Flap-ping my wings might just be the thing to get me off the ground

This song was written by Caroline and Ben Lumsden for the series *Language Through Music* (Peters Edition). The original song is about different forms of transport but here the lyrics have been adapted to fit the story. It's a catchy, upbeat tune and the three parts combine into a really satisfying round.

Start by learning the sections one by one, using the beginning of the Complete performance track, which is in unison (unison means everyone singing together, the same thing at the same time). The “flaps” in Part 3 are actions.

Children will pick this song up quickly – tackling one section each week is a good way to do it. Feel free to make up actions together to help with remembering the words – these will come in handy if you go on to try it in parts, and it's always fun on the day to see the different actions schools come up with.

Introducing the song as a round

A round is a way of achieving harmony. Everyone sings the same song, but divided into 2 or more groups which start at different times so that different parts of the song sound together. Only certain songs work well as a round – they need to have a simple, repeating harmonic structure so that the different sections fit together in a pleasing way.













On the complete recording, after the unison section, Flying Round is sung as a three-part round, just once through, using the final section to “catch up” at the end.

The structure looks like this:

| | | | | | |
|----------------|--------|--------|--------|--------|--------|
| Group 1 | Part 1 | Part 2 | Part 3 | Part 3 | Part 3 |
| Group 2 | | Part 1 | Part 2 | Part 3 | Part 3 |
| Group 3 | | | Part 1 | Part 2 | Part 3 |

You should only approach the round once your children know the unison version of the song really well. Play them the complete performance track - when the second voice comes in, ask them what they can hear, then again when the third voice comes in. It is confusing, but some of them will definitely be able to pick out the familiar parts in the 2- and 3-part texture.

The downloadable Powerpoint uses a picture from the book to denote each section, and these pictures can be used to make the structure easier for children to follow.

| | | | | | |
|----------------|---|---|---|---|---|
| Group 1 |  |  |  |  |  |
| Group 2 | |  |  |  |  |
| Group 3 | | |  |  |  |

Having introduced this, try getting the children to sing along with one group (one row of the table), trying not to be put off by the other voices on the recording.

If you want to try it as a round in class, or in an assembly, this can be done. Start with two parts (three is very ambitious). Appoint confident children as leaders – this is where actions come in really handy, or you can print the pictures for them to use (see downloadable PDF)– and use the everlasting piano loop to accompany. It will probably fall apart the first few times you try it, so don't be discouraged!

What often happens when you first try this is that children sing louder and louder. This is because they feel that the other part puts them off, so they sing louder to drown it out. Once this starts, it becomes like a competition until everyone is shouting! To combat this problem, try singing really quietly. Another thing you might find is some children putting their fingers in their ears to block out the other part – discourage this as it means they aren't getting the experience of hearing the different parts. Again, it helps if everyone sings quieter. The goal is to sing one part whilst being able to hear another, and to get used to the fact that it can be a bit confusing.

With the advantage of multiple groups with their own adult leaders we will definitely be able to achieve this as a three-part round on the day.

Play instruments with Flying Round

optional extras

The recording has a simple rhythm part for shakers and claves/wood blocks which you can try. I used these words to help remember the rhythms.

Claves

Shaker

I want to fly

I want to fly

flap flap

flap flap

The notation for these parts is included in the PPT – but let children learn and play them by ear first. Then if you show it to them, they will realise that they are seeing the same thing written down that they already know.

Why not ask your children to make up new rhythms, starting with their own words. Start by asking for a volunteers to make something up and then let the whole class chant, then clap or play it. You can develop this into a composition activity in pairs. Use the everlasting piano loop to share and combine the children’s ideas. When you’ve had enough (or need to gather everyone’s attention) sing the song together.

Extension – learn to play Part 2 on tuned percussion

optional extras

Part 2 fits within a C-C octave, so can be played using a C-C set of boxed chime bars. This tune is used as the introduction on the complete performance track (and again as a short interlude, before the round). It is tricky for KS1, so definitely an extension activity – but if any of your students master it they can then play along.

This notation is also included in the PPT.¹

G C' A F F A G E

Soa - ring up high in the blue sky

G C' A F E D C

Gli - ding, swoo - ping, I will fly

¹ The colour coding used is boomwhacker colours. Some other classroom instruments use these colours too. They are sold as “the rainbow range” and you can also buy coloured stickers for instruments you already have.

Flexible ensemble arrangement for KS2

optional extras

This song uses just 3 chords in a 4 bar sequence that repeats over and over again. It also uses no sharps/flats (black notes), which is handy for classroom instruments. It therefore lends itself readily to a classroom instrumental project for KS2, and a score and parts for this can be found in the downloadable PDF resources (mix and match parts for tuned percussion, piano, guitar, ukulele, recorder and beginner violin, cello, trumpet and clarinet plus the rhythm parts from p10, and use the “everlasting” piano track to accompany). There is also a supporting PPT you can download.

The chord sequence goes like this:

| | C chord | D minor chord | G chord | C chord |
|------------|-----------------------|-----------------------|-------------------------------|------------------|
| | G | A | D | G |
| | E | F | B | E |
| | C | D | G | C |
| <i>I'd</i> | <i>like to fly an</i> | <i>aeroplane, and</i> | <i>land it on the</i> | <i>moon, I'd</i> |
| | <i>like to fly an</i> | <i>aeroplane, and</i> | <i>sail in an air balloon</i> | |

If you have access to single note instruments – eg. bells, chime bars, boomwhackers – group them into the 3 chords using this table (so the “C Chord” group has Cs, Es and Gs, the “D minor chord” group has Ds Fs and As and so forth). Divide the class into 3 groups and give out the notes accordingly. Now the groups can play in sequence along with the song (use the “everlasting” piano track).

Children can also compose their own parts based on the chords. This helps older children develop their understanding of chords and harmony. This method works with any melodic instrument², including classroom tuned percussion.

- Start by playing the root note of each chord (in bold). This sequence makes a good bass line (played on a low instrument eg. a cello, or piano left hand).
- Then explain that they can choose a note from each column to play instead. Give them time to experiment with different sequences – there are lots of possibilities. Stepwise sequences (using next door notes) are easier to play.
- Having worked out a sequence of 4 notes, they can then develop this by inventing rhythm patterns or adding extra notes.
- Children can work individually, in pairs or in groups to work out their parts. All the melodies children write using these rules will go with the song and each other, giving you lots of material for a class arrangement.

² Transposing instruments (eg. trumpet, clarinet) need a different table. See downloadable PDF.



Later that night, the penguin couldn't help but miss his friend.
Likewise, the boy could barely sleep for worrying about his friend.

The Same Moon

by Ros Savournin

Part 1

Can my friend see the same moon as me?

5
High up a - bove in the night's star - ry sea

9
Do they know I can see the same sky?

13
Can my friend see the same moon as me?

Part 2

Fly up moon - beams

5
Shine down moon - - light

9
Send up my dreams

13
Can my friend see the same moon as me?

British Sign Language for The Same Moon


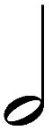

We will sing this song with British Sign Language. This works really well as a way to teach the song, so use the British Sign Language video from the start to help you learn it. Again, take your time, learning Part 1 and Part 2 separately and making sure your children are confident before you show them the final section of the video in which both parts happen at the same time.

Seeing the song with BSL really helps children to process the 2 parts simultaneously, so it's another nice way to develop their musical brains. You don't have to sing the song in 2 parts in school – the first step is to choose a side to sing each time you do it. As with the round, the goal is to be aware of the other part but not put off by it. It's confusing at first but very satisfying when it works.

Rhythms in 3/4 time




optional extras

This simple little tune is in 3 time, which means we can count 1-2-3 1-2-3 as we sing it, rather than the more usual 4. It was written with deliberate simplicity so that it only uses 3 note values; crotchet, minim and dotted minim.

| | | | | | |
|---|------------------------------|---|-----------------------------------|--|---|
|  | Crotchet 1 beat (clap) |  | Minim 2 beats (clap-bounce) |  | Dotted Minim 3 beats (clap-bounce-bounce) |
|---|------------------------------|---|-----------------------------------|--|---|

Clapping rhythms using these longer notes can be confusing. The best way is to hold your hands together after you clap and then mark the extra beats with a small bounce of your hands (easy to demonstrate, tricky to describe).

Each time you count to 3, that is a bar (vertical lines show the bars on the music). In this song, there are only three different rhythms that make up a bar.

| | | | |
|---|-----------------|----------------------|--|
|  | 3 crotchets | (clap clap clap) | <i>Does my friend same moon as</i> |
|  | minim, crotchet | (clap-bounce clap) | <i>see the</i> |
|  | dotted minim | (clap-bounce-bounce) | <i>me?</i> |

Rhythm flash cards

optional extras

There are flash cards for these rhythms in the downloadable paper resources. Once children are used to following these note values, you can try showing them lines from the song to identify, or do a sorting activity where you build up the whole song together and then clap and sing or chant it.

Up and Down - play Part 2 on tuned percussion

optional extras

Part 2 was written using only steps (next door notes), and with the lyrics reflecting the way that the tune goes up and down.

Fly up moonbeams Tune goes up in steps

Shine down moonlight Tune goes back down in steps

Send up my dreams Tune goes up in steps

As you teach it, draw attention to this feature.

The stepwise tune makes it very accessible to play on tuned percussion. It also fits into a C-C octave, making it playable on any classroom tuned percussion, including C-C boxed chime bars. Here it is written down – but I recommend teaching it by ear.

1 **G** **A** **B** **C'**

Fly up moon - beams

5 **C'** **B** **A** **G**

Shine down moon - - light

9 **G** **A** **B** **C'**

Send up my dreams

13 **C'** **B** **A** **G** **F** **E** **D** **D** **C**

Can my friend see the same moon as me?

Use the everlasting piano loop to practise – the one with clicks helps you to know when to start the tune. If you manage to do this and have some portable instruments, please do bring them along on the day and choose some children to play (as few or as many as you like).



The penguin's big moment had come...

Entrance of the Gladiators

by Julius Fučík

This famous piece of music was written as a military march in 1897 by Czech composer Julius Fučík, who was a bandmaster in the Austro-Hungarian army. Its style shows off the technical capabilities of brass instruments of the time, when changes in their construction made it much easier to play fast and chromatic tunes. Within a few years it had become a popular tune, with arrangements for string orchestra, wind band, piano and even fairground organ. At this time, circuses started using it as a “screamer march” – music designed to get the crowd excited – especially to introduce clowns, and that is still its strongest association today.

March music like this is great for developing a sense of pulse and internalising counting and musical structure, and works really well with movement activities.

Dalcroze Eurythmics

Dalcroze Eurythmics is an approach to music education developed by Swiss musician and educationalist Émile Jaques Dalcroze (1865-1950). It uses movement to teach musical concepts such as rhythm, structure and expression. It's great fun for younger children as it feels very like play, and the emphasis on developing physical awareness prior to cognitive understanding makes it accessible to a wide range of students. It's also great for children's fine and gross motor skills. There are lots of ways in – essentially, if your children are up and moving to music then you are doing a version of Dalcroze Eurythmics.

Dance scarves are colourful squares of lightweight fabric and a brilliant tool for music and movement activities. Children love them and there are lots of things you can do with them. They are relatively inexpensive and a great addition to any music cupboard. If you don't have any in school, on the day of the festival we will provide enough for people to use, so you don't have to buy your own, but you might decide you want to invest in a set for your school to practise with.

Making up your own movement

Getting started with scarves is easy, as children will immediately start exploring the things they can do, which include:

- Holding the scarf by the corner and wafting it up and down, or side to side
- Making big circles in the air
- Create a ripple effect by shaking the scarf at the corner
- Make spirals, Vs or other shapes
- Hold the scarf up with both hands (peekaboo)

Scarf movements are wonderfully expressive and can be combined really effectively with simple dance steps or marching. Have a look online to find loads of ideas.

Before you do any work with your children on *Entrance of the Gladiators*, listen to the structure of the music, which is pretty straightforward. There are 2 recordings – the original piece, and a version which is looped, to use for movement.

The music is a strong 4 in a bar – the speed that you would naturally march at gives you the beat. Once the tune gets going (the introduction is the first 12 seconds of the track), try marching along to it and count your steps in 4s.

① 2 3 4 ① 2 3 4 ① 2 3 4...

Each count of 4 is a bar of the music. Now try counting in bars – a very useful way of counting that works like this:

① 2 3 4 ② 2 3 4 ③ 2 3 4...

After the introduction (12 seconds), count how many bars the first tune plays for, before the second (lower) tune is introduced – it's 16 bars, but you might notice that it is in fact pretty much the same 8 bar tune repeated twice. So we have:

Introduction – Tune 1 (8 bars) – Tune 1 (8 bars) – Tune 2 (8 bars) – Tune 2 (8 bars)

On the original recording the tune changes again after that, but on the looped track it continues to alternate in the same way between Tune 1 twice and Tune 2 twice.

We'd like you to prepare 8 bars of movement with your children to share on the day, then we will combine it into one big circus piece. So your sequence should fit with Tune 1 (eg. 12-28 secs on the recording) or Tune 2 (eg. 44-59 secs on the recording). Your children will have lots of ideas. You may of course decide to do more in school, in which case bring your best bit to share! There will be some time to practise on the day and, as previously mentioned, we'll provide scarves if needed.



So together the two friends made a break for home

Thank you for being a friend

by Andrew Gold

Andrew Gold (1951-2011) was a multi-instrumentalist, singer-songwriter and music producer who was influential in the Los Angeles dominated soft rock/pop sound of in the 1970s. His name is less recognisable than many, but he produced and performed on lots of other artists' records as well as having a handful of hits in his own right, including this song, which had a resurgence in the 1990s when it was used as the theme tune for US sitcom *The Golden Girls*.

Fun fact: his mother was Marni Nixon, an incredible singer who, often unbeknownst to movie audiences, provided the singing voice for famous screen performances including Natalie Wood in *West Side Story* and Audrey Hepburn in *My Fair Lady*.

This song is fun and uplifting to sing and your children will pick it up quickly. Some of the emphases are a bit tricky (especially for music readers – it's often better to learn music in this style by ear). Don't over-think it and use the recording to learn from and refer to. The 2 parts in the chorus are pleasing and definitely achievable in class as long as you don't try and sing both parts at once!

The original version can be found on youtube – beware, there's a whole extra section we miss out, some of the words have been changed to fit the story and it's in a completely different key! It's a fun listen though, and interesting to watch the band (including some great sleigh bell playing).



Thank you for being a friend

adapted RS

words & music by Andrew Gold

♩ = 114
2

Thank you for be - ing a friend____ Tra-velled down the road and back
If e - ver you have a dream____ I'll be there ho - we - ver hard

6

a - gain Your heart is true, you're a pal and a con - fi - dant____
it seems If things go wrong, I will catch you when you fall____

11

I'm not a - shamed to say____ I hope it al-ways will stay

14

this way My hat is off, won't you stand up and take a bow____

19

And if you threw a par - ty In - vi - ted e - very-one you knew____
And when we both get ol - der With wal-king sticks and hair of grey____

23

You would see____ the big - gest gift would be from me and the
Have no fear,____ e - ven though it's hard to hear, I will

25

card at - tached____ would say____ Thank you for be - ing a friend
stand up close____ and say____

27

Thank you for be-ing a friend_

I wan-na thank you_

30

Thank you for be-ing a friend_

Thank you for be-ing a friend_

I wan-na thank you

34

3

3

Thank you for be-ing a friend_

I wan-na thank you

I wan-na thank you

40

Thank you for be-ing a friend_

Thank you for be-ing a friend

I wan-na thank you_

43

2 rit. 2

2 2

Thank you for be-ing a friend_

I wan-na thank you



Make a paper cup penguin

optional extras

To make a paper cup penguin, you need:

- a paper cup³
- a penguin craft template printed on to white paper/card (downloadable PDF – prints 3 to a page so 10 prints for a class of 30)
- paints
- glue
- elastic, if you want to make it into a hat



First, paint your paper cup (black is traditional, but you can be creative!)

On the template, paint the wings the same colour as the paper cup. Paint the beak and the feet a contrasting colour (leave the tummy and eyes white). You can go over the edges as everything will be cut out.

Leave to dry, then cut out the tummy, beak, feet, eyes and wings.



Stick on the tummy, straight edge at the rim.



Fold the feet up along the dotted line.



Glue or tape the feet to the inside of the cup.



Attach the beak so that it overlaps the tummy.



Stick the eyes on either side of the beak.



Glue the wings on each side, by the top end.

We won't fire the penguins out of cannons (!), but on the day we can make them fly. You could attach elastic to make party hats so the children don't have to hold them.

³ I used a paper cup which was 8.5cm tall – this seemed to be the standard size of party cup, so the template is designed for that – scale up/down for bigger/smaller cups.