
INFINITY BEGINS WITH 'I'

A CREATIVE MUSIC PROJECT

Infinity...
...begins with i...

This theme is the starting point for creative music workshops with young people, and can be explored in many ways to generate musical ideas. This could be the relationship between the minutiae and vastness of life, or the personal contribution we can each make to the world as an individual.

SUPPORTED BY



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INTRODUCTION & PROJECT OVERVIEW

Music for Youth is a national music education organisation which presents performance opportunities and showcase events on a large scale across the country for young musicians. The *Infinity Project* provides grass roots support to non-specialist teachers in the form of a music resource pack and CPD opportunities, as well as the chance to be involved in one of our national events, alongside other participating schools.

THE OFFER

1. Resource Pack

Music for Youth has commissioned this free Resource Pack to support the teaching of creative music making by non-specialists to 6 to 12 year olds. It is intended primarily for use in school settings, but can be used just as effectively in other settings with the same age group. Using this pack, teachers and music leaders should be able to undertake their own creative music project, linking to other parts of the curriculum, and involving other project partners from their school or locality, as appropriate.

2. Online tutorials - practical musicworkshops in action

From February, online music tutorials will be made available online to complement the project work presented in the Resource Pack.

3. Professional review and feedback

Participating schools can sign up for professional feedback, through submitting video material of their work to Music for Youth.

Through submitting video material of your work, reviewed by the MFY Project Director, your group will be eligible to attend the MFY National Festival in Birmingham in July (see below). A small number of groups will be invited to present their *Infinity* performance at the MFY National Festival, to share with other participating schools.

4. Into Infinity @ the MFY National Festival

By registering your school or group on the Infinity

Project with MFY, you will automatically be able to apply for places at the 'Into Infinity' schools day at MFY's National Festival in Birmingham in July. The MFY National Festival attracts 8,000 young musicians from all over the country for an amazing celebration of young people's music making, from orchestras to folk bands to junk percussion groups.

The 'Into Infinity' day at the festival will include participatory music workshops and activities for your group, *Infinity* project presentations by invited schools, and tickets to the other live music stages, where all the performers are young people themselves.

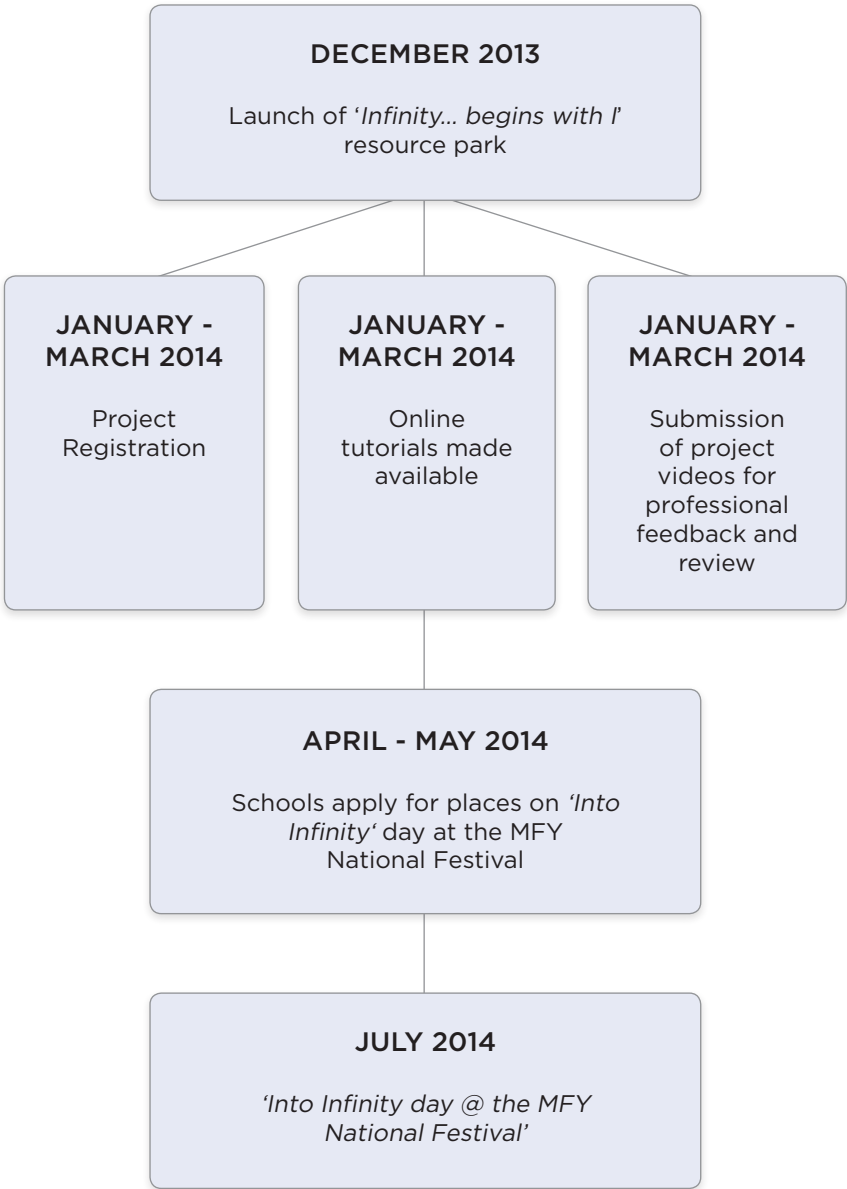
More information on the *Into Infinity* day will be published on the MFY website in February.

To take advantage of the full Infinity offer, register your project by emailing mfy@mfy.org.uk and we will send you more information.

We hope you find this teaching resource a useful tool, and that you will register your project and share your work with us and other participating schools at our National Festival.

SUPPORTED BY





OVERVIEW OF THE PACK

This **music composition project** is aimed at 6-12 year olds and is suitable for use by all classroom teachers, youth workers and arts leaders regardless of their previous musical experience and confidence. Whilst presented as a six week Unit of Work the pack can be used more flexibly in informal settings, perhaps as a workshop day or an ongoing creative project.

The Unit contains practical ideas for working with others, starting points to explore and develop, and progressive lesson guides.

The children will

- immerse themselves in practical musical exploration
- use their vocal and instrumental skills
- be encouraged to draw on their own unique musical experiences
- be introduced to a broad range of stimuli

The leader's role will be to act as a facilitator drawing out individual contributions, challenging each child to move outside of their comfort zone and together take ownership of the project. For schools there will be the opportunity to make links across the curriculum and to encourage learning outside the classroom.

In this project the shared understanding of the process will be central so progress should be recorded and used to support and focus learning. The final performance will be a celebration of this musical journey.

Leaders will be encouraged to work with other groups such as Music Education Hubs, professional and amateur musicians, arts organisations, schools, students and the local community.

The project has been devised with an awareness of the key aspirations of OfSTED and the National Music Plan and will support the aims of the new 2014 National Curriculum for Music.

WORKING IN PARTNERSHIP

The Resource Pack has been written to be used by non-specialist teachers and leaders with a breadth of musical experience and expertise, but **every** project can be enhanced by a partnership approach. Working with others offers a richer, more diverse experience for the children as well as the opportunity for leaders to share knowledge and skills.

WHO...

Nationally

Across the country there are Music Education Hubs responsible for ensuring every child has the opportunity to experience a high quality music education. These hubs are working partnerships and include professional and amateur musicians, music education providers, teachers, schools and artists who may be able to get involved.

To find your local hub, you can download a list of Music Education Hubs from the Arts Council website: www.artscouncil.org.uk/funding/our-investment/funding-programmes/music-education-hubs/

Other arts organisations, teacher support or professional development providers may be able to work with you or signpost you to others who can.

Locally

Approach your local primary and secondary schools to suggest working together, perhaps involving some of their students.

Build on existing partnerships eg: some schools may already be working with their music service on First Access (whole class instrumental teaching) programmes or with visiting instrumental teachers.

Research your local area for interesting arts organisations and community groups.

Carry out an audit of the children's friends and families to see who would like to get involved musically or in a supportive role.

HOW...

Before starting the project consider how a partnership approach would work best in your context, with your children and your personal skills.

- Where do you need help?
- How could partnership working help the project to expand to new areas?

Then ask yourself, would it be best to work together at the start to set the project up, midway to hone and shape ideas, towards the final performance or even throughout the whole process?

Partnership working could mean you are able to involve more children in the project – working with other providers might mean you could devise several parallel and complimentary strands of work such as an art or film project.

Below are some examples of how partnership working could translate into your settings – whether a school or a community setting. It is important to share your aspirations for the project and the main points from this Resource Pack with potential partners.

EXAMPLE FOR A PRIMARY SCHOOL SETTING

Before the project begins, the Year 4 class teacher and the music service First Access visiting tutor discuss the project and decide that they are going to create a Theme and Variation composition.

They want the children to consider the idea that music is an integral part of human life. As a class they will compose the theme and then work in groups to create the variations, each exploring a contrasting genre.

To help them explore these contrasting genres they are going to invite four local musicians (one of whom is a parent) who have an understanding of a particular genre to work with the groups for the second and third weeks.

They will enlist three of the GCSE music students from the local secondary school to help prepare the children for their final performance by visiting in week 5. These students will also film this performance so that the children will have a keepsake of the event.

Within the school there will be open practice sessions on Tuesday and Thursday

lunchtimes where the children can rehearse and receive support from the year 6 children who are learning to play an instrument.

During the project the children will explore the origins of the contrasting genres and will design and create a programme for the final performance in their art, literacy and technology lessons.

EXAMPLE FOR A PERFORMING ARTS CLUB

There are two leaders who work with the children in a weekly performing arts club. They have 20 children who attend regularly and seven of these play instruments.

The leaders are keen to link music with art and movement so they have decided to do a moving soundscape where the sounds will be entwined with movement. The group is made up from children from a range of schools and backgrounds so they are using the project to encourage a sense of unity and to underline the concept that everyone deserves to be treated with respect, encouraged to grow as an individual and that together they can make a real difference to their community.

As the Performing Arts Club do not have any instruments other than the ones that some of the

children play through school, they are going to make junk instruments and have asked one of the parents to help with this.

To prepare for the project both leaders enrolled on a primary music workshop run by the local music education hub in partnership with a national organisation. They are able to seek advice from the workshop leader during the project should they feel they need this additional support.

There will be time, and the facilities, at the club for groups of young people to create project blogs and a film of the project, as well as spend time creating costumes and staging for the final performance. An ex member of the club has volunteered to help organise and oversee this part of the project.

HOW TO USE

INTRODUCTION

This **Resource Pack** for 6 – 12 year olds has been commissioned to encourage creativity amongst our children. Whilst we have provided possible routes through, it is designed to enable each class or group to create their own journey taking into account the experiences, interests and skills of those involved.

The intention is that every project will be unique and special in the same way that each child is unique and special.

In order to facilitate this individual pathway some of the materials have been organised in collections in the **Creative Resources** section (page 32) such as Musical Activities and Listening Samples rather than as they might appear chronologically in a lesson plan. You can of course replace these resources with any of your own which you prefer. (See the **Project Teaching Guide** page 11.)

IT'S ABOUT THE JOURNEY AS WELL AS THE FINAL DESTINATION

Central to the project is sharing of experiences through practical music making, creating and developing original ideas, taking the lead and encouraging self expression through a personal motif such as a musical phrase, a poem or picture.

The children will be involved in creative decision making from the start cultivating a sense of ownership with the music as an extension of their individual and group identity.

YOUR ROLE AS A LEADER

You will not need any particular musical skills but you will want to draw on your own interests in music, perhaps familiarity with a particular style of music such as pop or jazz, or revive your forgotten recorder playing skills! Simply add to this your enthusiasm, teaching skills and the ability to support children's natural curiosity.

HOW TO REALLY INVOLVE AND ENGAGE THE CHILDREN

Before starting the project build a sense of expectation and interest, including the opportunities to share and perform. Challenge the children to get involved in fresh, measurable ways beyond their comfort zone; perhaps in terms of instrumental or leadership skills. Each child should understand the ways in which they have personally contributed to the project - a specific motif, ideas for development, or suggestions of how improvements can be made.

There are also many cross curricular opportunities and suggestions for ongoing tasks such as research into specific aspects of music, making costumes, sets, props, acting as an audio/visual technician, and writing articles or blogs. More details are available in the [Project Teaching Guide](#).

WHAT WILL A SUCCESSFUL PROJECT LOOK LIKE?

- Partnership working - with a range of people to share and challenge skills and ideas
- Quality - both of the process and the final performances whether at a local or regional level
- Inclusivity - where each child contributes and recognises their unique involvement, and is challenged to do new things
- Enjoyment and Ownership - providing the framework for the children to develop skills for the future

PROJECT TEACHING GUIDE

LEARNING INTENTIONS

Through practical music making the children will create, explore and refine musical ideas inspired by a variety of creative stimuli and their own unique experiences. These ideas, based on the theme [Infinity ... begins with 'I'](#), will be developed using voices, instruments and other sounds. Each child will be encouraged to contribute a personal motif such as a musical phrase, a poem or picture. The project should work towards creating a group composition, carefully crafted from all the ideas shared and developed during the course of the project, thereby enabling the children to hone their critical skills. Ideally, the group should then aim to perform or share both the project and piece in an assembly, concert or gathering.

ASSESSMENT

As the learning process is so central to this project, progress should be evidenced through ongoing audio/video footage. These recordings will allow the children to listen again objectively and make suggestions for development and improvements.

Additionally a Project Display Board (notice or display board) could be used to save thoughts and musical ideas, perhaps written melodic lines, poems, words or pictures.

At the end of the project the children will be able to explain their involvement both during the learning process and in the final performance.

Whilst the final performance should aim to be of the highest quality, the complexity and length will depend on the age and experience of the children.

RESOURCES

- Audio or video recording equipment such as a video camera or mobile phone to record and play back to the class
- Notice or display board for the Project Display Board

- A range of percussion instruments – from week 2
- Any other instruments the children are learning to play
- Materials to create junk instruments or sound effects as required
- **Creative Resources** section/your own examples

BETWEEN SESSIONS

Through the project the children will learn, develop and share new skills which they can use in the future.

These may include:

- Working together and with others
- Learning how to collaborate and listen to other people's ideas
- Developing critical skills and the ability to self-edit
- Learning new instrumental skills
- Being involved in a top quality performance
- Writing weekly reports or blogs
- Researching specific areas
- Promotion and advertising

THE THEME

Infinity... celebrating the mystery of our universe and mankind's constant search for further understanding of the world we live in

...begins with 'I' reflecting the essential and unique part each one of us plays within humanity, all equally important whether seemingly great or small

This theme could be explored in many ways - perhaps the relationship between the minutiae and vastness of life, or on a more personal level, the individual contribution we can each make.

Mankind is always striving to go further and faster than ever before. Hundreds of years ago the moon seemed so far away but now we have visited and travelled much further. NASA's spacecraft New Horizons will be passing Neptune in 2014 on its course to reach Jupiter by 2015.

But it's not just going into outer space that interests us. In 2014 the 838m high Sky City skyscraper in China, almost three times as tall as the Shard in London, is due to be completed. This building will

have 202 floors, housing for 17,000 people, a huge hotel, a hospital, five schools, 10 tennis courts and 17 helipads!

What other examples of infinity can we think of – the longest, loudest, deepest, oldest...? Could it be a story or fable; a picture or a single word. See the [Creative Resources](#) section (page 32) for helpful **Starting Points** on how to use the theme.

In this project we are going to explore musical sounds and create our own composition which is inspired by this idea. We are also going to think about how we can stretch **ourselves** to do new, braver and bigger things.

There will be lots of ways to develop this project – think about doing something you're already good at but also something that's a challenge that will take you outside your comfort zone.

The final composition will be inspired and created by each one of us and will be as unique as we all are.

SIX WEEK / SESSION PROJECT STRUCTURE OVERVIEW

WHAT TYPE OF COMPOSITION?

Before you begin consider the type of composition you are going to create. For example you may want to write a song, tell a musical story or create a soundscape - a piece inspired by ideas and emotions of a particular place or time. See the **Musical Structures** in the [Creative Resources](#) section (page 32).

Choose what starting point for the theme you want to use (either from the [Creative Resources](#) section or your own) that will best kick start the project and create a good discussion amongst the group.

Consider, too, whether you want to link the [Infinity... begins with 'I'](#) theme with any other events such as the transition to a new school or a local or national event. Consider which partners you would like to bring on to the project and at which point.

Involve the children in these decisions and where necessary save unused ideas for future projects.

AIMS FOR WEEKS/SESSIONS 1 AND 2

- Introduce the theme, consider with the group which type of composition you're going to create and clarify any additional links

- Explore a range of **Musical Activities, Listening Samples, Starting Points** and the children's motifs
- Encourage the children to work together and in groups to ensure everyone contributes

AIMS FOR WEEKS/SESSION 3 AND 4

- Start to refine the shape or structure of the composition
- Consider how each part or section can be developed and improved perhaps revisiting some of the activities, samples and starting points as examples
- Challenge the children's involvement and set high expectations

AIMS FOR WEEKS/SESSION 5 AND 6

- Finalise the composition and rehearse for the performance
- Consider 'writing' a score for the composition to share with others
- Decide how each child will contribute to the final performance

THINGS TO REMEMBER

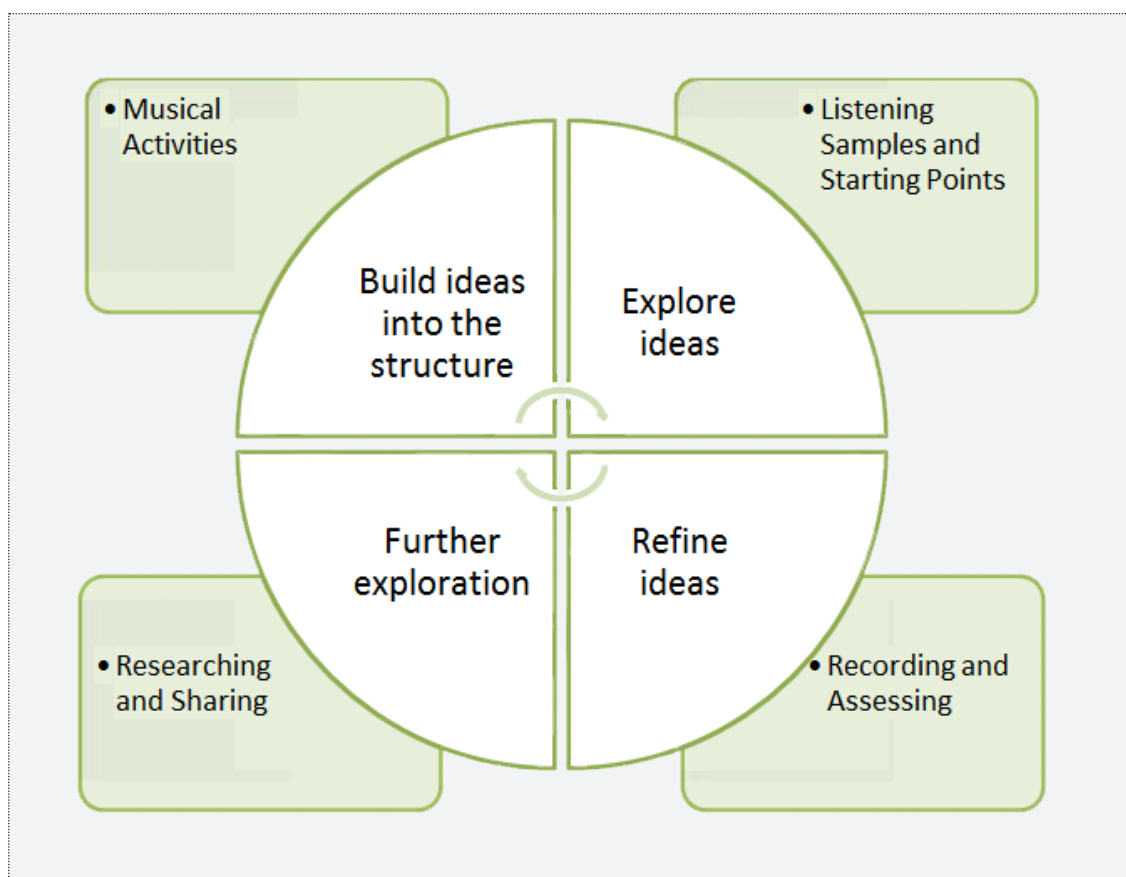
- Try to start and end each session with a **Musical Activity** as a group warm up and warm down.
- Record as much as you can, but be careful not to let this dominate - the children should keep the music making 'live' rather than worrying about repeating exactly what was recorded last week.
- Be careful not to create too many musical building blocks - before you know it, it will be very hard to shape these into a coherent piece with a beginning, middle and end.

WEEKS/SESSIONS 1 AND 2 OUTLINE

These two weeks will focus on defining the composition type and exploring musical ideas and techniques

AIMS

- Introduce the theme, confirm the type of composition and clarify any additional links with potential partners.
- Explore a range of **Musical Activities, Listening Samples, Starting Points** and the children's motifs.
- Encourage the children to work together and in groups to ensure everyone contributes.



More details have been provided for Week 1 to get you underway. From Week 2 onwards just the suggested teaching points are outlined.

Younger children may need more direction and support and you may prefer to work as a whole group or class more often. Do allow some time for smaller group work though as this allows each child to contribute.

SUMMARY OF AIMS AND OBJECTIVES

- Prepare for the session.
- Introduce the project.
- Begin with an appropriate **Musical Activity** (page 40).
- Listen to (part of) an appropriate listening sample twice.
- Share ideas in pairs and then altogether and add to Project Display Board.
- Explore one musical feature of the song/piece or one of their ideas in groups using voices and body percussion and create a short pattern or phrase - a musical 'building block'.
- Pick a group to share, discuss how this building block could be taken and developed.
- Allow each group to consider how they would take their own idea forward.
- Record each group audibly/visually and add comments to the Project Display Board.
- Set the homework task. Each child should reflect on the theme and bring something, perhaps a picture, phrase, melody that reminds or challenges them about this topic.
- Finish with a brief version of the **Musical Activity** from the start of the lesson or a musical activity of your choice.

PREPARE FOR THE SESSION

1. Consider the type of composition you are going to create for this project eg: song, soundscape, musical story etc. You may want to discuss this with your group.
2. Decide whether you are going to link this project with a particular event or occasion or other cross-curricular work.
3. Choose a **Listening Sample** from the **Creative Resources** (page 32) or a piece of your own of a similar type of composition eg: song.
4. Identify one key feature of this piece/song - perhaps a strong rhythmic pattern or a rich layered sound and prepare the appropriate **Musical Activity** from the **Creative Resources** or one of your own - you may want to change this a little to suit your needs.
5. Finally, to capture the children's interest pick one of the **Starting Points**, from the **Creative Resources** section or use one of your own, to help inspire their creative thinking.

INTRODUCE THE PROJECT

Introduce the theme of the project **Infinity... begins with 'I'**; discuss the type of composition eg song,

soundscape, musical story and any links to other occasions you wish to include. Pose some questions to provoke their thinking about the theme and also about types of composition.

(Each lesson from now on should start with music and always aim for more musical communication and less talking.)

BEGIN WITH AN APPROPRIATE MUSICAL ACTIVITY (PAGE 40)

Without any further speaking begin the activity you have prepared, modelling and using hands signs to explain what you want. This approach will demand that the children focus on watching and listening - as an orchestra or band would.

LISTEN TO (PART OF) AN APPROPRIATE LISTENING SAMPLE TWICE

Play your chosen **Listening Sample**, or piece of your own, for a couple of minutes allowing the music to 'wash over' the children.

At an appropriate point, stop or fade the music and very briefly explain you will play more, or repeat some, of the piece and you want them to write or draw any thoughts that come to them. (They will need paper for this.) Ask them to do this on their own.

Everyone will respond in different ways, some may think about the instrumentation, or how they feel, something it reminds them of, colours and so on - encourage this diversity.

SHARE IDEAS IN PAIRS AND THEN ALTOGETHER AND ADD TO YOUR PROJECT DISPLAY BOARD

Ask the children to discuss these ideas in pairs before inviting them to share the ideas their partner had, rather than their own - this will foster a positive sharing atmosphere. Add these thoughts to the Project Display Board in the most appropriate format.

Note that some of the ideas may be new ones whilst others may be as a result of their previous experience and knowledge - encourage both.

EXPLORE ONE MUSICAL FEATURE OF THE SONG/PIECE OR ONE OF THEIR IDEAS IN GROUPS ASKING THEM TO USE VOICES AND BODY PERCUSSION TO CREATE A SHORT PATTERN OR PHRASE - A MUSICAL 'BUILDING BLOCK'

This is the opportunity for the group to explore and experiment with musical ideas. Explain that you are looking for a musical 'building block', a small idea or snippet - about ten seconds long.

Depending on the maturity of the children decide whether to allow them to choose their own feature or decide one for them. A feature could be:

- a rhythmic pattern
- a short four note melody
- a distinctive timbre (all wooden or all metal sounds)

If they are going to choose, limit the time they have for this so that they still have time to explore and experiment as this is the key learning.

Use a prepared feature of your own which was linked to the **Musical Activity** from the start of the session as a 'default' if there aren't workable ideas on the Project Display Board.

Move around the groups to facilitate this exploration asking questions to stimulate their thinking

PICK A GROUP TO SHARE, DISCUSS HOW THIS BUILDING BLOCK COULD BE TAKEN AND DEVELOPED

Choose a group who are working well and ask them to share their example. Ask them what they would do next if they were to continue with this idea - open the discussion to everyone.

Ideas might include:

- repeating the building block on instruments
- dividing it out so that each person plays one note
- playing it forwards and then backwards

There are more suggestions in the **Musical Devices** section of the **Creative Resources** (page 32). As much as possible ask open questions to elicit their responses. Add these ideas to the Project Display Board for future reference.

ALLOW EACH GROUP TO CONSIDER HOW THEY WOULD TAKE THEIR OWN IDEA FORWARD

For a few minutes each group should decide what they would do next - encouraging them to think of their own ideas but prompting as necessary.

YOU MIGHT FIND IT HELPFUL TO RECORD EACH GROUP AUDIO/VISUALLY AND ADD COMMENTS TO THE PROJECT DISPLAY BOARD

Get into the habit of recording (and carefully titling and dating) the performances each week/session to act as a record of progress but also as a reminder to the children. You may want to create a 'recording team' who do this for you (see below).

SET THE HOMEWORK TASK (SEE BELOW).

First stress that in this first week you have just begun the project - there will be more time to explore their ideas over the next few weeks. Set the homework task.

FINISH WITH A BRIEF VERSION OF THE MUSICAL ACTIVITY FROM THE START OF THE LESSON OR A MUSICAL ACTIVITY OF YOUR CHOICE

Always finish with a musical moment, perhaps an activity they enjoy or something that went well.

HOMework

Each child should reflect on the theme and bring something, perhaps a picture, phrase or melody that reminds or challenges them about this topic.

You would like each child to think hard about the theme - infinity and their place within that - and to decide on their 'motif'. They must bring it with them next time.

OPTIONS FOR EXTENSION AND CROSS-CURRICULAR WORK

- You could start the project with an Art class - ask the group to draw pictures of what the theme means to them and what it makes them think of. This can then form part of your Project Display Board.
- Working in partnership with another teacher, local artist or local organisation, you could create a parallel film project. This could be your Recording Team.

SUMMARY OF AIMS AND OBJECTIVES

- Prepare for the session.
- Begin with another of the **Musical Activities** (page 40) – this time exploring a different key feature.
- Listen to a contrasting **Listening Sample** (page 49) and discuss the ways in which this is different to the song/piece they heard before – do they have a preference and if so why? Add these thoughts to the Project Display Board.
- In groups ask the children to introduce their homework motifs (their personal responses to the theme *Infinity ... begins with 'I'*). Allow enough time for each child to share, and 'eavesdrop' looking for interesting ideas such as an unusual rhythm pattern or a challenging word, something which could be developed by the whole class.
- Share a few of the most interesting motifs with the whole class/group and decide together on one motif, preferably one which is popular with most of the children. This motif will now become your whole group's unique building block which you are going to develop.
- Refer to the ideas you noted on the board last week and those in the **Creative Resources** (page 32) and together try out some of these ideas – the work you are doing now will become part of your final composition.
- Record the outcomes.
- Add the rest of the motifs to the Project Display Board for another time.
- Set homework tasks.
- Finish with a short version of the **Musical Activity** from the start of the lesson or an activity of your choice.

Where possible refer to the project regularly throughout the week and replay the Listening Samples whenever there is an opportunity so that the children really get to know and appreciate the music. This will add to their palette of musical ideas.

HOMEWORK

All children should spend time practicing and experimenting with the motif and come back with ideas to share.

If you have time:

Assign children to a team of Researchers – their task is to find listening examples for your type of composition.

Assign children to a team of Reporters – their task is to share what's been happening so far. Ask them to think about how they want to present this.

If appropriate assign other children to in-session activities such as filming or keeping the Project Display Board updated.

**OPTIONS FOR EXTENSION
AND CROSS-CURRICULAR WORK**

- How about start a project blog or group newspaper?

Before moving on:

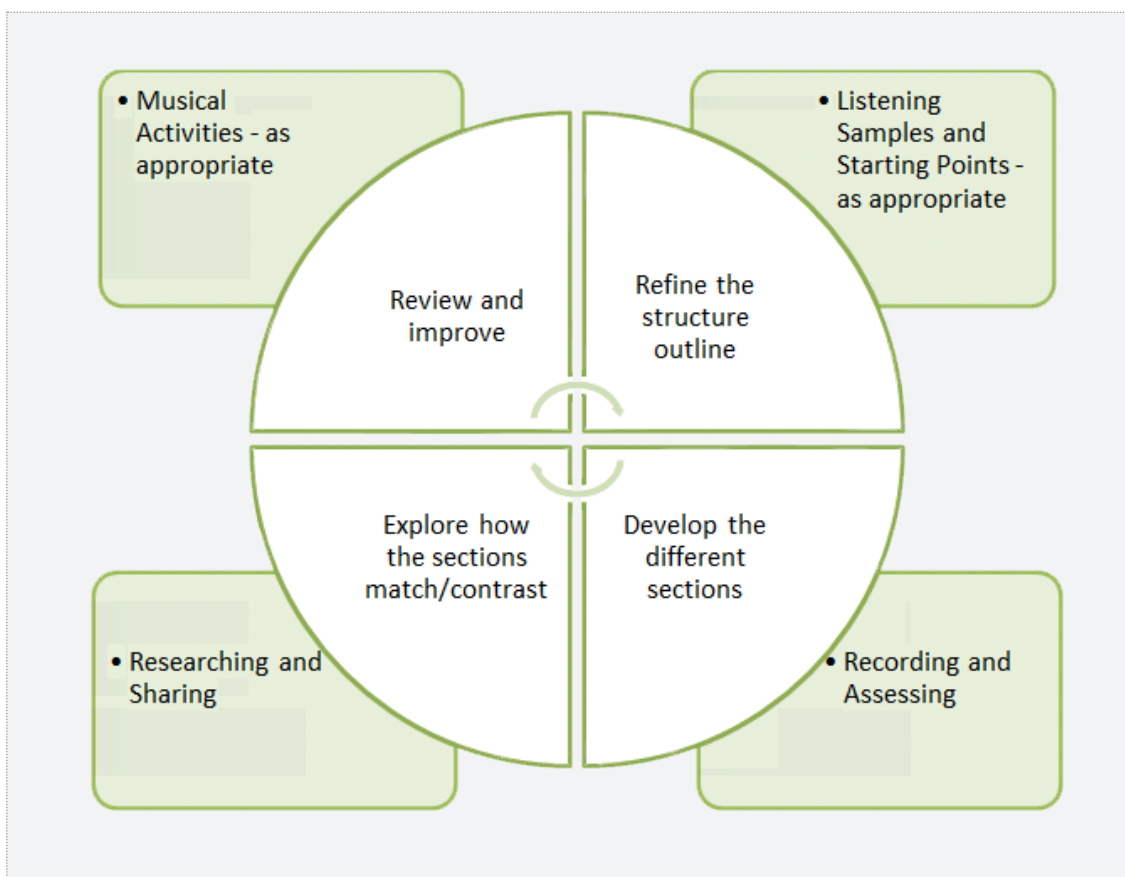
- Check that you are still keeping the link to the theme alive.
- Review the material you have so far with the group. Will they be able to remember it?
- Keep in the back of your mind the importance of creating structure. When should you stop making new material? What will you use and what will you put aside for another day/project?

WEEKS 3 AND 4 OUTLINE

These two weeks will focus on refining the structure of the composition and developing musical ideas.

AIMS

- Start to refine the shape or structure of the composition – see **Musical Structures** in the **Creative Resources** (page 32)
- Start to think about a beginning, middle and an end to the piece
- Consider how each part or section can be developed and improved, perhaps revisiting some of the activities, samples and starting points as examples
- Challenge the children's involvement and set high expectations
- Start to think and plan for the final performance – considering when and venue



SUMMARY OF AIMS AND OBJECTIVES

- Prepare for the session and think about when your group will perform their piece to others.
- Begin with a **Musical Activity** from this pack or one of your own, using instruments if possible.
- Allow the Research Team to share their listening examples and have an update from the Reporters.
- Watch/listen to last week's recording of the whole group motif performance. This will become the basis of the main section of the final performance.
- Discuss altogether what will need to happen for this to work well eg: does it need extending or developing. Refer to the **Musical Devices** in the **Creative Resources** (page 32) as necessary to help you refine and work to a structure. Invite the children to share the work they have done during the week and include this where possible. Record progress.
- Set them the challenge of creating a contrasting section in groups. Suggest various starting points eg: one of the unused motifs from the Project Display Board or something from the starting **Musical Activities**.
- Share and record progress for further work next week.
- Set homework tasks.
- Finish with a short **Musical Activity**.

HOMEWORK

All children to develop the ideas for the contrasting section/s.

If you have time:

Researchers to find more listening examples for your type of composition – ask them to think about what are the distinctive features of this type of structure (eg: repetition).

Reporters to come up with ideas of where and who they should promote the date of the final performance.

OPTIONS FOR EXTENSION AND CROSS-CURRICULAR WORK

- Design a flier and poster to promote the concert or sharing of the project and piece.
- Discuss whether this could be part of a fundraiser for your youth group or school. Ask members in the group to nominate a charity and then give a short presentation on why their charity should be picked. As a group take a vote.
- Research and explore links to your chosen theme via history, geography or culture. What else was happening in that place / country when the 'Infinity' discovery took place?

SUMMARY OF AIMS AND OBJECTIVES

- Prepare for the session.
- Begin with a **Musical Activity** – perhaps develop one you have used before to include instruments.
- Share homework tasks. In particular, discuss the Research Teams' listening examples of similar types of composition from the one you are working towards. As a group, discuss what the defining features are – how is your composition shaping up? Challenge them to think about whether composers/songwriters have to edit their work – that sometimes you can have too many good ideas. This will help them to understand the need for structure – a beginning, middle and an end.
- Watch/listen to the group work contrasting sections from last week. Decide how many of these you will need for the final composition and together choose which you will use.
- Work on this/these as a class or in groups if more appropriate. Share and record.
- Revisit the main section from last week – what improvements are needed? Discuss and record progress.
- Set homework tasks.
- Finish with a performance of the one of the sections, a short **Musical Activity** or one of the children's listening examples.

HOMEWORK

All children to practice their parts and prepare to share these next week.

If you have time:

Researchers to explore what is needed for a successful performance. Can they come with examples (say on youtube or in their personal experience).

Reporters to update everyone on progress – if you have chosen to do the extension work, this could be sharing the project blog with the whole group, or the project newspaper.

OPTIONS FOR EXTENSION AND CROSS-CURRICULAR WORK

- You could design and create a programme for the concert.
- Would your performance benefit from scenery or artwork to create an atmosphere? It could be another way of showing how your group has been inspired by the theme. This could be particularly relevant if you have chosen to do a soundscape or a Musical Story.
- How about investigating whether there is a local dance company or teacher who could develop a piece of choreography to the music your group is creating.

Before moving on:

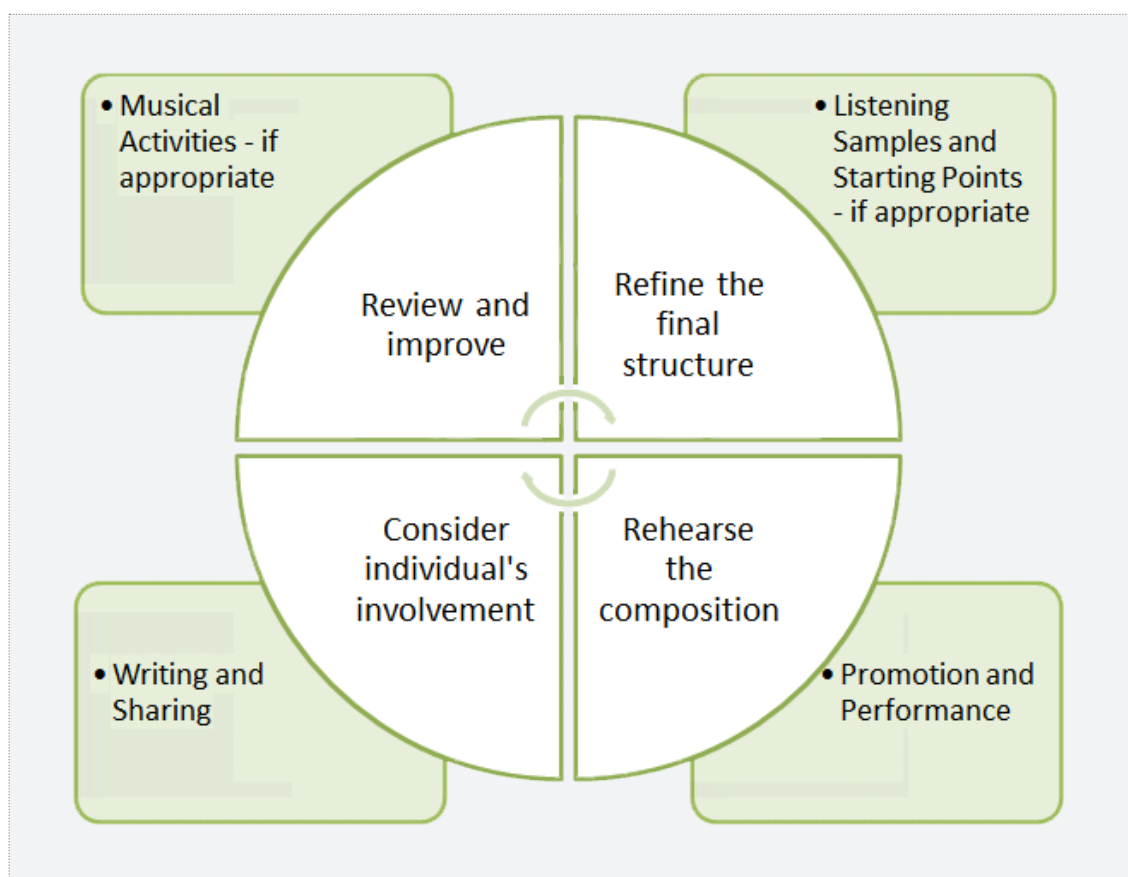
- Review the material again. Will they be able to remember it all? How will you organise it? Is the musical structure you have decided on still appropriate or does it need to change? It would be better to have a shorter but focused composition than a longer and rambling one.
- **Note** – it is much easier to come up with lots of great ideas than it is to choose which ones to develop and which ones to leave aside. Encourage the group to form musical opinions on what works. You may decide to choose just two or three strong ideas that you then develop in many different ways (eg: rondo form - see **Musical Structures**). Or alternatively, you may decide to create a musical collage with more ideas that are held together with, for example, a clear framework of changing dynamics, speeds and other devices (see **Musical Devices**.)
- Make sure you are now rehearsing and not creating more material.

WEEKS 5 AND 6 OUTLINE

The last two weeks will focus on rehearsing and preparing for the final performance.

AIMS

- Finalise the composition and rehearse for the performance
- Consider 'writing' a score for the composition to share with others
- Agree how each child will contribute to the final performance



WEEK/SESSION 5

SUMMARY OF AIMS AND OBJECTIVES

- Prepare for the session.
- Begin with the children explaining to the class what they have been practising and demonstrating their progress. If appropriate, include those children who are listening by encouraging them to sing along or by keeping a steady pulse whilst the players play.

- Listen to the original Listening Sample from week 1 and think about the journey you have been on. Are there any influences from this piece in your composition now?
- Reflect on how your ideas reflect the theme.
- Feedback from Reporters, have they had any response to their updates?
- Ask the Researchers to explain their findings about what is needed for a successful performance and note these on the Project Display Board.
- Revise and rehearse the sections of the composition. Then perform (and record) the whole piece without stopping and re-watch. What areas need improvements? Do the sections work together well or do you need to make any changes or add in connecting passages?
- Explore these ideas and decide on any improvements. Play through the whole piece again.
- Discuss the performance itself and the Research Team's findings on what makes a good performance. Who will introduce the piece and perhaps give an explanation of the journey? Do you want to include anything else such as movement or graphics? Do you need someone to direct the piece and if so, who will do this? Try out these ideas and record.
- Set homework tasks.
- Finish with a performance of part or all of the group composition, a short Musical Activity or Listening Sample.

HOMWORK

All children to practice their parts.

If someone has volunteered or been picked to direct the piece, ask them to research conductors and directors of different types of groups (eg rock bands, choirs etc). Ask them to devise a system of hand signals with the group.

Set a group the task of writing the introduction to the piece, and another group to write the explanation of the journey.

OPTIONS FOR EXTENSION AND CROSS-CURRICULAR WORK

- You could spend some time reflecting back on the theme – [Infinity... begins with 'I'](#) – and now that you are two thirds of the way through the project and

thinking about the performance, could you include other work inspired by this theme in the concert? For example, ask the children to write a poem on the theme - these could then be shared. Work with a local film maker and make a show reel of the project journey so that the audience see how your group got to where they did.

Before moving on:

- Check if your structure is clear to everyone - why not ask another member of staff or a parent to come and listen and give feedback?
- Keep rehearsing and making sure the group can remember it all.
- If you are having a director / conductor from within the group, ensure you leave enough time to rehearse their role in the performance.
- Think about the stage management for the performance. How are they going to stand? How will they start?

SUMMARY OF AIMS AND OBJECTIVES

- Prepare for the session.
- Begin with their favourite **Musical Activity**.
- Discuss what a 'musical performance' is, who do they like to watch or listen to on TV, youtube or live and why? The most successful performances are of a high standard and have a special quality that makes you want to watch/listen them.
- Ask the group member who is going to direct the performance to report back on their research.
- As the groups who have written the introduction and the explanation of the journey to share their work. Agree who is going to read these out at the performance.
- Watch/listen to your recording from last week. Is the composition 'good' has it got 'star quality'? Which areas need improvement, how will you achieve this? Try these out and decide what you will include.
- Ensure you rehearse the piece as much as you can as it might take time to remember it all and piece it together. It would also be a good idea to rehearse a few times in the same space that the performance will be in.
- Set homework task.
- Final preparations for the performance - setting up the space etc
- Look forward to sharing your composition with your audience!

HOMEWORK

Ask everyone to write a paragraph explaining their own involvement through the project. This might be a specific task eg acting as a reporter, or it might include contributing ideas in groups or suggestions in the discussions etc.

OPTIONS FOR EXTENSION AND CROSS-CURRICULAR WORK

- You could ask your Reporter Team to come up with questions to form part of your project evaluation. They could then interview the group and some individuals.
- Members of the group could gather audience reaction to the performance - video or audio.
- Ask the group to think about what they would do differently if they were to start the project again. Perhaps start them off on one of the other ideas that they came up with in Week 1. Or ask them to set another theme?
- If you haven't involved any partnership work, think about how could now do

this - perhaps think about incorporating dance or other art forms into the project for a second performance.

- **Be brave...** And send your project in to Music for Youth and see what their professional Music Mentors think. You might be invited to share your project at the MFY National Festival in July.

CREATIVE RESOURCES

INTRODUCTION & PROJECT OVERVIEW

This section contains six groups of resources.

1. **Musical Structures** - to help you define your composition
2. **Starting Points** - to inspire creative thinking
3. **Musical Activities** - based on musical elements/dimensions
4. **Pitch** - to introduce ideas around scales
5. **Musical Devices** - to help develop and extend your ideas
6. **Listening Samples** - supporting a rich musical palette

MUSICAL STRUCTURES

Before you begin your project agree which type of composition, and the structure you intend to use, following the guidance given here.

THE IMPORTANCE OF STRUCTURE

In music we use the term structure to define the way musical ideas are juxtaposed and built together.

Whatever the type of composition, as with a written story, it is important that your completed piece has a clear beginning, middle and end and a sense of direction or purpose. Most stories, and musical compositions, have a 'climax', the most important or intense part which you build towards and bring closure from afterwards.

Structures are sometimes specific to the type of composition eg: a song is a combination of verses and a chorus, and will offer recognised and familiar frameworks to work within.

Composers will often begin and end with a similar idea or melody, perhaps developed or altered in some way. This gives the feeling of 'coming home'.

BINARY

A B - known as binary form is a musical structure in two related sections. Repetition is common in this form. A good example of binary form is Polly put the kettle on.

A1	Polly put the kettle on
A2	Polly put the kettle on
A3	Polly put the kettle on
B	We'll all have tea

TERNARY

A B A - known as ternary form is a three-part musical structure. The first and third parts (A) are musically identical, or very nearly so, while the second part (B) in some way provides a contrast with them. A good example of ternary form is *Twinkle Twinkle*.

A	Twinkle twinkle little star how I wonder what you are
B	Up above the world so high, like a diamond in the sky
A	Twinkle twinkle little star how I wonder what you are

RONDO

A B A C A etc - known as rondo form. A principal theme (A) alternates with one or more contrasting themes (B, C etc), generally called "episodes". The number of themes can vary from piece to piece, and the recurring element is sometimes embellished and/or shortened in order to provide for variation. A good example is *One, two, three, four, five* where the music (not the words) follows the start of a rondo pattern and then is repeated again.

A	One, two, three, four, five
B	Once I caught a fish alive
A	Six, seven, eight, nine, ten
C	Then I let it go again
A	Why did you let it go?
B	Because it bit my finger so
A	Which finger did it bite?
C	This little finger on my right

Alternatively some compositions use the repetition of the A section at the start to give a sense of familiarity before moving onto new material.

SONG

Songs are usually sung or rapped and may be 'a cappella' (unaccompanied) or accompanied by a range of instruments from a simple piano to a full orchestra.

Listening Samples

(for youtube links see the Listening Sample section)

- Song and Rap: *Fire* by Star featuring Penzance Youth String Orchestra at MFY Schools Prom in 2012
- Song and simple accompaniment: *Fix You* by Vocalize at MFY National Festival in 2012
- Song with orchestral accompaniment: *Hallelujah Chorus* from the Messiah by Handel

The basic format for a song is alternating verses and a repeated chorus ie: V C V C V C

However many songs have two verses before the initial chorus and end with a repeated chorus ie:
V V C V C C

More complex song structures will have a 'bridge' or 'middle 8' which is an additional theme, almost like an extra verse with a new melody. The bridge is usually only used once in a song, most commonly after the second chorus ie: V V C V C Bridge C C

There may also be an introduction at the beginning and a coda (an ending).

SOUNDSCAPE

Usually a soundscape would depict a particular environment or moment in time, almost like a musical picture perhaps of a rainforest or factory workshop.

The music often includes sounds which are representative of specific items eg: animals or machines.

Listening Samples

(for youtube links see the Listening Sample section)

- *The Hours* by Philip Glass
- Sounds of Dolphins

To some extent the structure will be led by the content but as explained at the start of this section, care needs to be given to how the piece begins, develops in the middle, and ends. If the beginning and end are based on the same material this would

be an example of ternary form A B A.

ie: Beginning Developing ideas Climax End

MUSICAL STORY (PROGRAMMATIC)

These compositions tell a specific musical story and can be accompanied by sounds and musical devices that follow the story behind the music.

Mussorgsky's *Pictures at an Exhibition* is a well known example of storytelling where there is a Promenade theme portraying people walking around the gallery and a series of separate pieces or movements depicting the paintings on the walls such as Ballet of the Unhatched Chicks.

For this composition Mussorgsky uses the rondo structure - A B A C A etc - to give the piece a sense of unity with the ever developing Promenade theme being played between some of the pictures.

Listening Samples

(for youtube links see the Listening Sample section)

- *Pictures at an Exhibition* by Mussorgsky
- *Atmospheres* by Gyorgy Ligeti

By its nature the structure will need to follow the story line but in many case the composers will use a structure such as binary (A B), ternary (A B A) or rondo (A B A C A etc) to provide the sense of familiarity.

Alternatively the music may have a less prescriptive structure:

ie: Beginning Developing ideas Climax End

THEME AND VARIATIONS

Hundreds of years ago music was written down in a simpler format or shared aurally and the musicians would be expected to repeat and gradually embellish or change it as they played.

More recently composers have written music with a theme (the main musical idea) and a number of variations based on this theme.

It can be described as:

A A1 A2 A3 A4

Pachelbel's *Canon* is a well known example of this where typically the melody begins very simply and becomes more and more complex as it develops.

Elgar's *Enigma Variations* has a simple theme which is explored in different ways in a number of pieces depicting his friends.

Listening Samples

(for youtube links see the Listening Sample section)

- *Canon in D* by Pachelbel
- *Enigma Variations* by Elgar

CONCERTO

Historically a concerto performance was a single or small group of soloist/s accompanied by a full orchestra.

This concept can be adapted to suit your composition. For example, you may wish to showcase some of your instrumentalists so you could have sections where everyone plays together and other times where just the soloists play.

Listening Samples

(for youtube links see the Listening Sample section)

- Two soloists accompanied by a string orchestra:
Fire by Star featuring Penzance Youth String Orchestra at MFY Schools Prom in 2012
- Piano accompanied by orchestra: *Piano Concerto No 21* by Mozart

SUITE

A suite is a collection of pieces, or sections, with a connecting link such as *The Planets* by Holst with the pieces or movements all depicting different planets. Often they can be based on dances.

Whilst the suite itself is a type of composition each piece or movement within it also has its own composition type.

Listening Samples

(for youtube links see the Listening Sample section)

- 'Mars' from *The Planets* by Holst
- *Black, Brown and Beige* by Duke Ellington

HOW MANY COMPOSITION PIECES OR MOVEMENTS SHOULD WE DO?

Concertos and suites all have a number of pieces or movements. For this project you may not have time to compose more than one piece or movement but you could add more in time, perhaps using the ideas and motifs you have collected on your Project Display Board.

These Starting Points are designed to spark the children's imagination and broaden their responses to the central theme: [Infinity begins with 'I'](#).

Although you are working towards a musical composition exploring the theme from a number of angles through a range of stimuli (eg: visual art will help inspire ideas) this broad approach will also encourage and create links to other subject areas, art forms and moral or social topics.

The Starting Points provided are examples of the different types of stimuli that you will use in weeks 1 and 2 and perhaps into weeks 3 and 4. You may prefer to source your own starting points as this will ensure they are bespoke for your group of children.

NARRATIVES

Grains of Rice on a Chessboard (fable)

There is a story that the ruler of India was so pleased with one of his palace wise men that he offered this wise man a reward of his own choosing.

The wise man, who was also a wise mathematician, told his Master that he would like just one grain of rice on the first square of the chess board, double that number of grains of rice on the second square, and double again on the third square... (count up and see what happens!)

Dame Ellen MacArthur (fact)

Dame Ellen is best known as a solo long-distance yachtswoman. On 7 February 2005 she broke the world record for the fastest solo circumnavigation of the globe. That's a distance of 21,600 nautical miles and meant 71 days alone in the vessel...

Breaking News! (fiction)

A story leaked today appears to confirm that the space probe New Limits has 8 people on board. Previously it had been thought that this was an unmanned mission although there had been growing rumours. The space craft left our earth eight years ago on a course for the dwarf planet Pluto. The crew have found life on one of Saturn's distant moons and have made contact, communicating through a series of codes...

William Blake (poem)

To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour.

VISUAL ART

Sand in the desert



Lunch Atop a Skyscraper by Charles C Ebbets

Photo taken of construction workers enjoying their lunch whilst working on the Rockefeller Centre



Great Blue Hole

This large sinkhole off the coast of Belize, Central America is over 300m across and 264m deep.



INDIVIDUAL WORDS

What does Infinity mean in relation to these words and how does it link to the individual?

Concepts

- Space
- Nature
- Ocean
- Time
- Life

Adjectives

- Tallest
- Coldest
- Bravest
- Heaviest
- Kindest

Below is a bank of musical activities to use at the start of your session based around **musical elements**. They have been designed to be useful for any non-school based groups too.

The activities are designed to consolidate understanding and encourage exploration of the concepts. Involve the children in designing your own versions based on these.

Always try to link the activities with the learning that will take place later eg: if you are going to concentrate on the tempo (speed) of your composition, choose the appropriate tempo activity as a warm up.

(NB: Musical elements will be renamed dimensions in September 2014 when the new curriculum begins.)

Musical element/ dimension	Activity - try to use demonstration and gestures, not words, to introduce these
Pulse/beat: this is the steady heart beat of the music	<p>Keep the Beat</p> <p>Listen to a piece of music and find the pulse/beat. Join in with the pulse/beat by slapping your hands on your thighs.</p> <p>Once the group is confident, extend the activity by exploring other body percussion sounds and movements eg; stamping, tapping your nose etc</p> <p>Let the children take the lead.</p>
Rhythm: long and short sounds	<p>Clap your Favourite</p> <p>Establish a group beat by stamping feet in turn as if walking in time.</p> <p>Decide on a topic (football teams, children's names, favourite food) and create a short phrase.</p> <p>My favourite food is.....(sausages or chips)</p> <p>Everyone claps along to the syllables as they say the first part of the phrase - this creates a rhythm. Take care to do this in time to your feet.</p> <p>Each child takes it in turns to add in their answer clapping and saying it at the same time, whilst the rest of the children listen.</p>

Musical element/ dimension	Activity – try to use demonstration and gestures, not words, to introduce these
Rhythm: long and short sounds (continued)	<p>When everyone has had a go discuss the rhythm patterns in their answers.</p> <p>Change the topic regularly to keep the interest going.</p>
Pitch: high and low sounds	<p>Sirens</p> <p>With your hand stretched out in front of you horizontally (to symbolise the pitch) choose any comfortable middle-ish note and hum loudly, encouraging the children to join in.</p> <p>Slowly raise or lower your arm whilst changing your hum up or down in pitch. Encourage the children to follow accordingly with a higher or lower hum.</p> <p>As soon as they have grasped this pass the conductor role to one of the children.</p>
Duration: length of sound	<p>Step by step</p> <p>Walk around the room at a normal speed counting ‘one’ on each step ie: 1 1 1 on each step.</p> <p>Repeat but this time count for 2 beats on each step ie: go at half speed.</p> <p>Try this with 3 and 4 counts and see if you can all stay upright!</p> <p>This will introduce the idea that music is made up of different lengths of notes.</p>
Dynamics: loud and quiet sounds	<p>Take the Applause!</p> <p>Without speaking start to clap quietly and encourage the children to join in. Gradually change the volume and ask them to copy.</p> <p>This requires control and close watching and listening. Pass to a child as soon as possible.</p>
Tempo: the speed of the music	<p>How does this sound?</p> <p>Pick a well known song eg: Twinkle Twinkle and try singing it at different speeds, perhaps very fast or very slow. Which speed sound best, how does it change the feel of the song?</p>

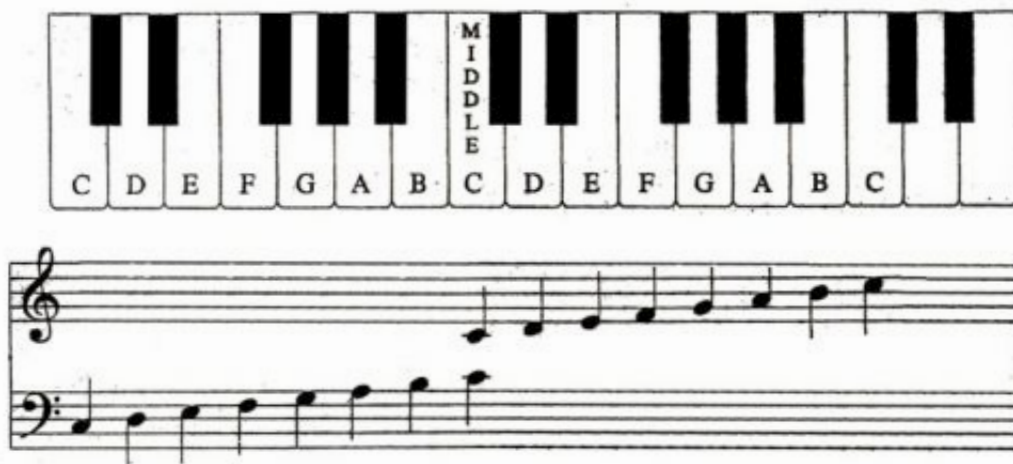
Musical element/ dimension	Activity - try to use demonstration and gestures, not words, to introduce these
Timbre: the quality of the sound eg: how you know which instrument you're listening to	Quality Counting Count to 20 in different voices eg: as a witch or robot. Let the children pick the voices. What do the different voices do to the words?
Texture: eg: layers of sound	Round and round Sing Frere Jacques or London's Burning in unison (altogether) and then as a round. What happens when you sing it as a round? Does it feel different, is the sound thicker?

Using tuned instruments - experimenting with pitch

The three notes C, D and E have been used to give examples but you can use these ideas, or variations of them, with any notes you are working with.

When starting your work with tuned instruments, it is often easier to limit the notes you use in the first instance, picking for example a set of five notes to work with before experimenting further. Experiment with different collections of notes (pitches). You can choose any five notes. Some examples are provided below to start you off.

Each collection of notes, also called a scale (where the successive notes move up or down by step) has a different feel and will create a different mood. Try playing the following examples on a piano/keyboard or xylophone. What do they sound like?



A B C D E

C D E F G

E F G A B

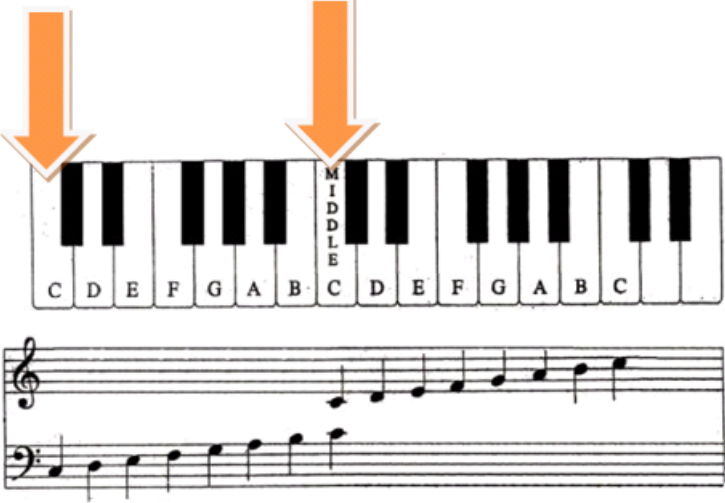
C D E G A (for ease, you could remove all the F and B notes from your xylophone.)

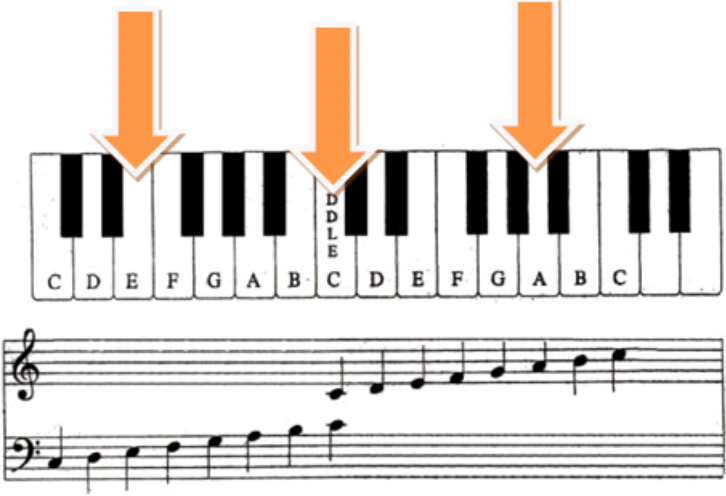
Just use the black notes on a piano or keyboard (starting on any note). This combination is called a pentatonic scale.

C D E F# G# (F# is the black note between F and G, and G# is the black note between G and A). This is called a whole tone scale.

Ask the children to make up short phrases or tunes just using one of these groups or scales. Then choose a different scale to work with. Which do they like best? Experiment by playing the same pattern or tune using two different scales. What happens if you use two different scales at the same time? See what works and ask the children to find out which combinations they like best and why.

The following ideas can be used to develop, extend and layer musical phrases. They can be used individually or you can build them together.

Technique	Explanation
<p>Exact repetition</p>	<p>Simply repeat the idea as many times as you wish to ie: at same pitch using exactly the same notes and speed.</p>
<p>Repetition in octaves: an octave is 8 notes</p>	<p>Repetition in octaves: an octave is 8 notes Repeat the idea playing up or down an octave - ie use the same letter names C D E but move up (or down) to the next C D E.</p> <p>The picture below (see over page) shows the starting note C for this example in 2 different places on the keyboard. They will sound similar but not the same.</p> 
<p>Using a sequence: the same pattern but starting in a different place</p>	<p>Play the same pattern but start on a different note. As shown on the keyboard you could start originally on:</p> <p>C and play C D E</p> <p>or you could play the same pattern starting on the:</p> <p>E so it would become E F G</p> <p>or start on:</p> <p>A so it would become A B C etc</p>

Technique	Explanation
<p>Using a sequence: the same pattern but starting in a different place (continued)</p>	 <p>The pattern will have a different quality depending on the starting note so decide which you prefer. Experiment with joining a number of these 'sequences' together.</p>
<p>Exploring dynamics: loud and quiet sounds</p>	<p>Repeat the idea but using different dynamics eg: perhaps starting quietly and then building to loud, or starting loudly and dying away - or a mixture of the two.</p>
<p>Exploring tempo: speed</p>	<p>Experiment with the idea at different speeds so</p> <p>C_D_E_</p> <p>could be played slower so that each note lasts longer ie:</p> <p>C___D___E___</p> <p>or faster so that the notes are closer together</p> <p>CDE</p>
<p>Exploring rhythms: long and short sounds</p>	<p>Repeat the original idea but with a different rhythm so instead of playing single notes you could repeat them eg:</p> <p>C D E could be played as CCCCDDDEEEE</p> <p>or add word patterns eg: Humpty Dumpty so</p> <p>C D E could be played as C CC CD DD DE EE E Hump -ty Dump -ty Hump -ty Dump -ty Hump -ty Dump -ty</p>

Technique	Explanation
Exploring timbre: the quality of the sound (how we know what the sound is)	<p>Try repeating using different instruments, body percussion or voices – this will change the timbre.</p> <p>Perhaps begin with the idea played with body percussion, move to, or add in, voices and then instruments.</p> <p>Explore the different combinations and see which works best for the effect you want.</p>
Exploring texture: layers of sound	<p>Repeat the idea with different combinations of performers. For example, you might start by singing the idea, then repeat it with a single instrument playing along, and then repeat again with everyone playing along.</p>
Exploring character: the style of the music	<p>Repeat the idea several times exploring different ways of playing it - perhaps starting very smoothly and ending with very short notes.</p> <p>For example if children are playing string instruments try with or without the bow.</p>
Playing as a round	<p>Play the idea as a round where everyone sings or plays the same idea but starting at different places eg:</p> <pre>C D E C D E C D E C D E C D E C D E</pre> <p>You may want to play it all through altogether first and then begin the round. Explore different starting points to see which you prefer.</p> <p>Using a round will allow you to build the layers of sound (texture) up so that the piece seems more complex.</p>
Reversing the idea	<p>Playing the same idea but backwards so C D E would become E D C.</p>
Inverting the idea	<p>Turning the idea upside down so that steps or jumps upwards become steps or jumps downwards eg:</p> <p>C going up to D then up to E ie: C D E would inverted would become</p> <p>C going down to B and again to A ie: C B A</p>
Add an ostinato: a repeating pattern	<p>Play the original idea and add another simple repeating pattern eg: add in continuous claps – shown here with *</p> <pre>C D E C D E * * * * * *</pre> <p>Once this is secure you can add in another line eg: a pattern of C's</p>

Technique	Explanation
Add an ostinato: a repeating pattern (continued)	<p>C D E C D E * * * * * C C C C</p> <p>As with the round, this technique enables you to build the sound by creating layers. The ostinato patterns could be a fragment of the idea itself - in this case the note C.</p>

These samples cover a range of different genres and composition types but you will have many more examples of your own. Some are recordings by professional musicians and others are performances from previous Music for Youth festivals.

They are predominantly for listening to, rather than watching, to encourage the children to focus on sound but you may wish to watch some at the end of the project for performance ideas.

CONTEMPORARY

Atmospheres: Gyorgy Ligeti	http://www.youtube.com/watch?v=aIOP1NnUFxc
Doctor Who (Main Theme) 2013: Murray Gold	http://www.youtube.com/watch?v=hUpegBuY7NU
Small Raptures in Space	http://www.youtube.com/watch?v=aNpYNSFEnQo
The Hours: Philip Glass	http://www.youtube.com/watch?v=8Pi-bNX6Z_U
Hedwig's Theme, Harry Potter: John Williams	http://www.youtube.com/watch?v=tc9nVR6jOxU

CLASSICAL

Hallelujah Chorus from the Messiah: Handel	http://www.youtube.com/watch?v=usfiAsWR4qU
Pictures at an Exhibition: Mussorgsky	http://www.youtube.com/watch?v=FsvpFU7KY7E
Canon in D: Pachelbel	http://www.youtube.com/watch?v=fOhV62P6FrM
Enigma Variations: Elgar	http://www.youtube.com/watch?v=y6BDnALfjkc
Piano Concerto No.21 Andante: Mozart	http://www.youtube.com/watch?v=df-eLzao63I
Fifth Symphony: Beethoven	http://www.youtube.com/watch?v=4IRMYuE1hI
Mars from The Planets: Holst	http://www.youtube.com/watch?v=L0bcRCCg0I
Tocatta and Fugue in D minor: Bach	http://www.youtube.com/watch?v=ho9rZjlsyYY
The Rite of Spring: Stravinsky	http://www.youtube.com/watch?v=aGFRwKQqbk4

WORLD & FOLK

Kingsmead Dynamix at MFY	http://www.youtube.com/watch?v=dANoBDi2yDM
Inkanyezi Nezazi: Ladysmith Black Mambazo	http://www.youtube.com/watch?v=28VafAxaHpM
Raag Khamaj: Ravi Shankar & Anoushka Shankar	http://www.youtube.com/watch?v=9xB_X9BOAOU
Chan Chan: Buena Vista Social Club	http://www.youtube.com/watch?v=tnFfKbxIHDO
Batala Atenas	http://www.youtube.com/watch?v=MacuRTHgGXl
A Tea Ballad Chinese	http://www.youtube.com/watch?v=tq9rZE69K8c
The Boys of the Lough	http://www.youtube.com/watch?v=K8mNRWhkxWE

POP & ROCK

Crazy in Love: Beyonce	http://goo.gl/D23G07
Livin on a Prayer: Bon Jovi	http://goo.gl/V99b35
Suspicious Minds: Elvis Presley	http://www.youtube.com/watch?v=SBmAPYkPeYU
Blame it on the Boogie: Jackson 5	http://www.youtube.com/watch?v=mkBS4zUjJZo
A Hard Day's Night: The Beatles	http://www.youtube.com/watch?v=eWv7K1JNw9Q

HIP HOP / URBAN

Star featuring Penzance Youth String Orchestra
at MFY Schools Prom 2012

<http://www.youtube.com/watch?v=KUNasNNSuuk>

Vocalize at MFY National Festival 2012

http://www.youtube.com/watch?v=Kq6nB_kXBws

Empire State of Mind: JayZ and Alicia Keys

<http://www.youtube.com/watch?v=0UjsXo9I6I8>

Run DMC: Its Like That

http://www.youtube.com/watch?v=_hN1SKVx31s

REGGAE

Tomorrow People: Marley

<http://www.youtube.com/watch?v=KUNasNNSuuk>

Israelites: Desmond Dekker

<http://goo.gl/8F6Czc>

JAZZ & TRADITIONAL

NKS Jazz Quartet at MFY National Festival 2011

<http://www.youtube.com/watch?v=AN6OvLi5hTQ>

Trad Lads at MFY Primary Prom 2012

<http://goo.gl/E4qkPg>

Detroit: Marcus Miller

<http://www.youtube.com/watch?v=dwqWhEsAOJQ>

When the Saints go Marching in: Louis Armstrong

<http://www.youtube.com/watch?v=wyLjbMBpGDA>

Black, Brown and Beige: Duke Ellington

<http://www.youtube.com/watch?v=xyE2n7bmC08>

REAL SOUNDS

Sounds from Space recorded by NASA Voyager

<http://www.youtube.com/watch?v=DyOZEBIH18I>

Rainforest natural sounds

<http://www.youtube.com/watch?v=LTIrW7kx97E>

Amazing Natural Bird Sounds

<http://www.youtube.com/watch?v=pQk4a5fJrBc>