

BBC

# Romans!

Time and Tune

Teacher's Notes

## Feedback

We are always delighted to hear how you've used the programmes.

You can write to us at:

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## Introduction

Children join in with and learn a set of eight songs exploring the history and people of Ancient Rome. From the powerful might of the Roman army marching across Europe and Britain, to quieter aspects of creative activity and everyday life, the series offers a rich mix of musical skills in performing with voices and simple classroom instruments, body-percussion and listening.

With the help of the messenger-god, Mercury – via a chant to summon him – we travel in time and space to hear the sounds of ancient Roman environments: the markets, the forum, the theatre, the baths, the chariot-races, the gladiator-fights and a villa in the countryside. Along the way we explore a wealth of stories, some true, some imagined: Romulus and Remus, Boudica, Pompeii – as well as some of Rome's Emperors, beliefs, gods, goddesses and mythical creatures.

There are also suggestions for combining the songs with dance, drama, artwork, sets and costumes in exciting performances for other classes and parents.

## How to acquire the downloads



The 10 programmes in this series are available to download for a limited period of 60 days from the BBC's podcast directory at:

**[www.bbc.co.uk/podcasts/series/timeandtune](http://www.bbc.co.uk/podcasts/series/timeandtune)**

**Please note: the downloads of this series next start to become available on 23 September 2015**

## Podcasts



You can also download the programmes from the iTunes store. Simply open the iTunes Store and type 'timeandtune' into the search field. You may find this method more convenient if you are intending to store the resources on an iPod.

Once you have downloaded all the resources you may keep them in

perpetuity and share them with your class as you wish.

The downloads are in mp3 file format. They can be played from a computer (most computers should play the files automatically without the need for additional software). They may also be transferred to an mp3 player (such as an iPod). In either case it is anticipated that you will wish to connect your device to a sound system before using the resources.

Once you have downloaded the content you are free to share it with your class or group as you would any other resource from School Radio and to keep it for as long as you wish. The content may be transferred to an mp3 player.

**Please note:** these programmes are not available to order on pre-recorded CDs.

## Organising the class

If listening as a whole class, ensure that the sound equipment is positioned so that it can be heard clearly by everyone, and without excessive 'echo'. Depending on numbers and location, it can be helpful to position the class in a semi-circle arrangement (eg in several rows).

For a variety of vocal warm-ups before the programme go to:

**<http://www.bbc.co.uk/sing/learning/warmingup.shtml>**

Word patterns and chants based on short sections of some of the song-lyrics are useful preparation, as are tongue-twisters, focusing separately on vowels and consonants, face-exercises (eg exaggerated smiling, wide-mouth, chewing toffee), breathing deeply, and singing scales (and Roman 'modes') to 'doo', 'la' and humming.



**Time and Tune Age 7–9**

Songs, music, production and  
Teacher's Notes: Barry Gibson

Presenters: Sophie Aldred and  
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The 'Mercury chant' is a useful rhythm-starter to get everyone performing together and you might like to repeat some of the Latin words and phrases in the programmes – see the individual programme pages of these Notes – for fun and variety.

You can vary sitting and standing during the programme – eg sitting to learn the different sections, then standing to perform the whole songs – depending on your situation. Good standing-posture for singing involves straight backs, standing tall, with loose knees and feet slightly apart.

These Notes contain a number of ideas for creating a final performance to other classes and the school as a whole – eg in assemblies – as well as to parents. This will provide opportunities for extra drama, dance and movement, costumes, mask-making, artwork, sets, props and an exhibition of 'Romans!' work from across the curriculum. See 'Follow-up ideas' for useful starting-points. Your final performance might work best 'in the round' – see especially programmes 7 and 8 – so experiment with different class-layouts in 'rehearsal' beforehand to see what will work best for your children.

## Music skills and concepts – overview

Programme	Performing skills, controlling sounds	Composing skills, creating and developing ideas	Appraising skills, responding and reviewing	Listening and applying knowledge and understanding
1. <i>Signals!</i>	<ul style="list-style-type: none"> <li>Joining in a rhythmic chant</li> <li>Low to high – singing wide intervals and leaps</li> <li>Keeping a steady beat</li> <li>Singing in 'phrases'</li> <li>Performing in two parts</li> </ul>	<ul style="list-style-type: none"> <li>Composing simple fanfares as 'messages in code'</li> <li>Creating sound-pictures based on Roman history from picture-books</li> </ul>	<ul style="list-style-type: none"> <li>Contrasting strong, confident singing with gentle, quiet singing</li> </ul>	<ul style="list-style-type: none"> <li>Finding out about early horns and trumpets</li> <li>Exploring a few Latin words and phrases in a fun way</li> </ul>
2. <i>Is that a fact?</i>	<ul style="list-style-type: none"> <li>Controlling louder and quieter</li> <li>Singing with a cool, 'bluesy' feel</li> <li>Clapping/tapping 'downbeats' and clicking 'upbeats'</li> <li>Mouth-percussion ('beatbox')</li> <li>Up and down melodies</li> </ul>	<ul style="list-style-type: none"> <li>Inventing time-travelling patterns</li> <li>Experiment with ancient 'modes' (rows of notes, or scales)</li> </ul>	<ul style="list-style-type: none"> <li>Fitting in 'tricky' words</li> </ul>	<ul style="list-style-type: none"> <li>Exploring song as a 'storytelling' medium for historical and mythological events</li> </ul>
3. <i>Boudicca!</i>	<ul style="list-style-type: none"> <li>Keeping a steady beat and keeping in time</li> <li>Changing tempo</li> <li>Body-percussion and mouth-percussion</li> <li>Varying loud and quiet</li> </ul>	<ul style="list-style-type: none"> <li>Using a 'graphic score'</li> <li>Turning sounds into musical patterns</li> </ul>	<ul style="list-style-type: none"> <li>Understanding musical form and structure (including speed changes) and responding to fit</li> </ul>	<ul style="list-style-type: none"> <li>Identifying sounds of basic materials (stone, wood, metal etc)</li> <li>Identifying sounds of classroom instruments</li> </ul>
4. <i>Oh, the strata of society</i>	<ul style="list-style-type: none"> <li>Singing 'precise' words, tune and rhythm 'with decorum'</li> <li>Pitch – step-by-step movement and melodic leaps</li> <li>Rests</li> <li>Contrasting 'legato' with 'staccato'</li> </ul>	<ul style="list-style-type: none"> <li>Creating music for dance and movement (a Roman fashion-parade)</li> <li>Using classroom instruments to evoke ancient Roman ones</li> </ul>	<ul style="list-style-type: none"> <li>Associating sounds and motifs with specific locations</li> </ul>	<ul style="list-style-type: none"> <li>Identifying environmental sounds (voices, feet, door, cart, animals, water-systems, etc)</li> </ul>

5. <i>Spin that coin</i>	<ul style="list-style-type: none"> <li>Performing actions rhythmically (eg spinning and flicking in time)</li> <li>Singing with smooth voice and clear words</li> <li>Performing with dynamic contrast (getting louder)</li> </ul>	<ul style="list-style-type: none"> <li>Using a pentatonic scale to compose six-note melodies</li> <li>Creating a 'sound picture' of a Roman market</li> <li>Composing an accelerating Roman dance</li> </ul>	<ul style="list-style-type: none"> <li>Copying 'Emperor' names and rhythms</li> <li>Finding out about ancient Roman instruments</li> </ul>	<ul style="list-style-type: none"> <li>Identifying market sounds</li> <li>Identifying toy and game sounds</li> </ul>
6. <i>Roman gods and goddesses</i>	<ul style="list-style-type: none"> <li>Varying vocal performance to suit mood and character</li> <li>Fitting in variations to 'word-scanning'</li> </ul>	<ul style="list-style-type: none"> <li>Composing sound-pictures for each god or goddess (or a selection)</li> </ul>	<ul style="list-style-type: none"> <li>Finding out about 13 Roman gods and goddesses and linking them with modern-day customs and language</li> </ul>	<ul style="list-style-type: none"> <li>Associating particular sounds and musical motifs with characters and behaviours</li> </ul>
7. <i>Into the arena</i>	<ul style="list-style-type: none"> <li>Repeating rhythm-patterns</li> <li>Flexible tempo – getting faster and slower</li> <li>Contrasting anticipation and excitement, with quiet, thoughtful performance</li> <li>Controlling dynamics (loud and quiet)</li> <li>Recognising chord-patterns</li> </ul>	<ul style="list-style-type: none"> <li>Using 'modes to invent word-shapes and patterns</li> </ul>	<ul style="list-style-type: none"> <li>Recognising and adjusting performance to 'comedy' and 'tragedy'</li> <li>Planning a public performance of learnt items</li> </ul>	<ul style="list-style-type: none"> <li>Identifying sounds and actions in several contrasting 'arenas'</li> <li>Learning about ancient Roman customs and considering moral dimensions (eg cruelty)</li> </ul>
8. <i>Make a mosaic</i>	<ul style="list-style-type: none"> <li>4-note melodies going up and down</li> <li>Legato and staccato</li> <li>Changing dynamics</li> <li>Understanding musical structure</li> </ul>	<ul style="list-style-type: none"> <li>Composing 4-note melodies</li> <li>Creating music for performing with dance, readings and pictures</li> </ul>	<ul style="list-style-type: none"> <li>Analysing concepts of melody, harmony and texture</li> <li>Planning details of public performance</li> </ul>	<ul style="list-style-type: none"> <li>Identifying building sounds</li> <li>Identifying craft action sounds</li> <li>Finding out about early Roman instruments (with actions)</li> </ul>
9. <i>Rehearsal and performance A</i>	<ul style="list-style-type: none"> <li>Building confidence</li> <li>Combining voices with instruments, drama, dance, masks, costumes and other performing-skills</li> </ul>	<ul style="list-style-type: none"> <li>Groups preparing songs and compositions for performance</li> </ul>	<ul style="list-style-type: none"> <li>Deciding – what can be improved?</li> </ul>	<ul style="list-style-type: none"> <li>Listening to and being aware of each other as performers</li> </ul>
10. <i>Rehearsal and performance B</i>	<ul style="list-style-type: none"> <li>Building confidence</li> <li>Combining voices with instruments, drama, dance, masks, costumes and other performing-skills</li> </ul>	<ul style="list-style-type: none"> <li>Performing songs, compositions, sound-pictures, drama, dance and movement to the school, parents and the public</li> </ul>	<ul style="list-style-type: none"> <li>Appraising – what went well?</li> </ul>	<ul style="list-style-type: none"> <li>Reviewing recordings, video, written work, exhibition, etc</li> </ul>



# 1

## Signals!

### Focus

- Pitch and melody.

### You will need

Lyrics for the song 'Signals!' (and also the 'Mercury chant') via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.



[Link to song video](#)



## About the programme

We meet Mercury (messenger of the Roman gods and goddesses) and learn to say his 'chant' in rhythm, to whizz us from place to place. He takes us on a quick, whistle-stop tour of the rise and fall of the Ancient Roman empire, spreading North, South, East and West, in a potted history. We perform rhythm-actions for making buildings, bridges and roads and learn how the Roman army communicated movements in code, with fanfare-signals. In the song 'Signals!' we try out some fanfare horn-calls in an echo-game and also learn to sing the Latin names of three cities in Roman Britain. The song focuses on melodic-shape – especially how tunes go up and down – and on rhythms with short and long notes.

## What we will be doing

### Series overview

We're going to travel back over 2000 years, to a time before mobile phones, computers, TV and radio! This section includes two fanfares – snippets of the song 'Signals!'

### Meet Mercury

Meet our place-and-time-travelling companion, Mercury, (messenger of the Roman gods and goddesses) and learn to say his chant, to travel with him through time and space to ancient places and stories. The long version of his chant goes:

*Mercury the Messenger, place to place  
Take us on a journey through time and space  
Wings upon our feet, to fly through the air  
Travel altogether to who knows where...*

Practise a few simple Latin words and greetings: *Salve/Salvete!* ('Hello'), *Gratias* ('Thank you'), *Ita* ('Yes'), *Vale/Valete!* ('Goodbye').

### Whistle-stop tour of the history of the Roman Empire

Mercury tells us how legends say the city of Rome began in 753BC, eventually became a Republic, was then ruled by several Emperors... and its Empire fizzled out around 476AD. Tap feet in time with marching feet of the Roman army.

### 'Signals!' Verse 1

We are introduced to the idea of fanfare-type horn-calls as 'messages in code' – signals – and the idea of a musical 'phrase'. Learn to sing lines 1-2 (each phrase ends *down*), then lines 3-4 (each phrase ends *up*). Sing verse 1.

### Fanfare games (Interlude 1)

Find out about ancient Roman horns and trumpets (*tuba*, *cornu*, *buccina*) and copy various presenter-fanfares. First time, all copy presenter-phrases, then the class divides into two halves (A+B). Second time, A's lead, B's copy.

### 'Signals!' Verse 2 and Interlude 2

Sing the words of verse 2, about roadways, and hear some British place-names in Latin (Londinium, Verulamium, Camolodumum), then sing interlude 2. Are any of the places in the song near you (London, St Albans, Colchester, Hadrian's Wall)?

### 'Signals!' Verse 3 and interlude 3

Listen to words about Ancient Roman building technology, then sing verse 3, followed by interlude 3 (as before, B's echoing the A's).

### 'Signals!' Coda

Understand the form of the Coda, an extra ending section. You sing the very first phrase of the song twice (*Signals! Sounding through centuries...*), then just the word *Signals..!* four times, going loud-soft-loud-soft, like an echo vanishing into the distance, with a long pause on the last note of all.

### 'Signals!' Whole song

Contrast strong, confident singing – but not shouting – most of the time, with gentle, quiet singing at the end.

## Follow-up ideas

- After the programme look at pictures of Roman arches, columns, bridges, walls, amphitheatres, aqueducts and towns. Could you make models of some of these?
- Begin to discover the history of Rome in non-fiction picture-books and online. Use these ideas as a basis for composing sound-pictures with classroom instruments, making up your own stories, and drama improvisations.
- Begin to plan a *Romans!* performance: what kind?
- After the programme, repeat the whole song with the fanfares performed in two groups (A+B) as in programme-section 5. You could try a version of the songs and its fanfares in action too (eg with movement in the hall or playground). Look at pictures of how the Roman army was organised in straight lines and geometric blocks.

# 2

## About the programme

The song 'Is that a fact?' encourages us to think about different types of evidence and belief, in our understanding of history and the past. It revolves around some famous characters and their stories, each of which we visit in turn, led by our tour-guide, Mercury.

We sing about the abandoned twins Romulus and Remus being saved and suckled by a she-wolf... and then founding Rome... about Julius Caesar and Claudius invading Britain... about Nero's burning of Rome and Mount Vesuvius erupting over Pompeii... and about Hadrian's Wall. The jazzy, foot-tapping song includes joining in with finger-clicking and quiet beat-box cymbal-patterns. Its tune enables children to invent five-note tunes influenced by Ancient Roman modes and our different moods. The programme also suggests ideas for some simple role-play performance.

## What we will be doing

### Body-actions

Listen to the tune of 'Is that a fact?', while clapping downbeats (verse 1), then finger-clicking upbeats (verse 2) then humming the tune to 'doo' (verse 3), then making mouth-percussion cymbal-sounds, beat-box style (verse 4). It's a Roman 'blues' number, so 'get' the bluesy feel and sway a little with the swinging beat.

### 'Is that a fact?' Verse 1

Discuss the differences between fact, fiction, evidence, story, legend and myth. Learn verse 1, phrase by phrase. Listen carefully to exactly where the notes in the tune go up and down (not always quite where you're expecting!). Some of the notes are quite close together.

### Mercury-journey and 'Is that a fact?' Verse 2

Join in Mercury's chant to travel through time. Listen to the story of Romulus and Remus. Is it true, do you think?

Sing verse 2, taking care with the tricky words (eg '...with her teeth in a grin...').

### Mercury-journey and 'Is that a fact?' Verses 3 and 4

Listen to the Julius Caesar facts – is it a true story, do you think? – then sing verse 3. Can you think of simple actions to add to the singing (eg 'peering' with hands-over-eyes, arms 'marching' by sides)?

Listen to the facts about Emperor Claudius, who visited Britain with elephants, then sing verse 4.

### Mercury-journey and 'Is that a fact?' Verses 5 and 6

Listen to the facts about Nero, then sing verse 5. Listen to the facts and evidence about Pompeii and the eruption of Mount Vesuvius, then sing verse 6. Make sure to 'tuck in' the extra words 'Then...' (verse 5) and 'When...' (verse 6).

### Mercury-journey and 'Is that a fact?' Verses 7 and 8

Listen to the facts and evidence about Hadrian and Hadrian's Wall, then sing verse 7, thinking of simple actions to add. Think about truth and imagination, past and future, then sing verse 8, adding toe-taps (on the downbeats) and finger-clicks (on the upbeats).

### 'Is that a fact?' Coda

Practise singing the coda (the extra end section), getting quieter and quieter. End the song with a very quiet 'shhhh...', fading away.

### 'Is that a fact?' Whole song

There are lots of words, so try to get in the important names and ideas, then repeat the music as often as needed. Sing with a 'bluesy' feel and try to keep the rhythm of everybody's singing together.

## Follow-up ideas

- After the programme invent some of your own time-travelling patterns to repeat on classroom instruments – and with the help of keyboards, tablets and computers – to suggest travelling in 'chariots of time'.
- Ancient Roman musicians used different 'modes' (rows of notes, or scales) to suggest different moods and characters. Use notes from these 'modes' to create phrases and short poems, to suit different moods, eg DEFGABCD ('Dorian'), EFGABCDE ('Phrygian'), GABCDEF ('Mixolydian').

## Programme

# 2

## Is that a fact?

### Focus

- Storytelling in song.

### You will need

Lyrics for the song 'Is that a fact?' and also the 'Mercury chant' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.



### Link to song video

# 3

## Boudicca!

### Focus

- Rhythm, tempo and dynamics.

### You will need

Lyrics for the song 'Boudicca!' (and also the 'Mercury chant') via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.



[Link to song video](#)

## 3

### About the programme

Mercury whizzes us to Ancient Britain, to a time when the invading Roman army was trying to control Iron Age Celtic tribes. We encounter Boudicca, the female leader of the Iceni Tribe – who is angry at the Romans and is leading resistance against their power – and listen to the soundscape at an Iron Age encampment. Boudicca's song is full of driving rhythm-patterns and changing speeds, also changing between loud and quiet. The accompaniment has ideas for different body-rhythms, drums and metal percussion instruments, which are the basis for simple composing activities based on a chariot-ride.

### What we will be doing

#### Horse and chariot actions

Can you keep a beat? Perform rhythm-actions in time together: with claps (one per bar) and with finger-clicks (two per bar) and mouth-sounds. Try a fast knee-slap rhythm with a quick iron-bell-sound getting louder. Say-and-clap a name-rhythm five times: *Boudicca... Boudicca... Boudicca... BOUDICCA!* We'll find out who 'Boudicca' is soon.

#### Mercury-journey

Join in Mercury's chant to travel through time to the Iron Age in Britain and find out about life then. Try saying the Latin names of a few Iron Age tribes (Iceni, Catuvellauni, Cornovii, Brigantes, Caledonii, Lugii, Gangani).

#### Life in an Iron Age settlement

Listen to an Iron Age 'sound-picture' and identify the sounds of stone, wood, metal, voices, animals, wheels (chariot wheels). Follow the order of some of the sounds, shown on a 'Graphic score' (online, projected or from a print-out). Think of ways to turn some of these sounds into music-patterns.

#### Mercury-journey

Find out who Boudicca was. Say some names of the people in the story carefully – Iceni, Prasutagus, Claudius, Boudicca.

#### 'Boudicca!' Verse 1 and chorus

Learn the song in short sections. The melody of lines 5-6 is similar to lines 1-2 and 3-4, but a bit higher.

The 'chorus' is just ten quick knee-slaps and then singing the name 'BOUDICCA!' – make this chorus as loud as possible, but try to keep on one note. Say all the words in rhythm, slowly, then sing the whole of verse 1 and the chorus. Don't forget the knee-slaps!

#### 'Boudicca!' Verse 2 and chorus

More about Boudicca's story, including what is a 'torc' and what is a 'pyre'? Say the words of verse 2, then sing them, trying to make your voice 'tell the story' and 'paint the picture' colourfully.

#### 'Boudicca!' Instrumental verse

Try patterns and actions to fit against the tune and percussion-sounds, eg knee-slaps with the metal-bell-patterns (for iron and metal work), mouth-flicks with woodblocks (for horses' hooves in galloping rhythms), and saying '*ch-k-t-ch-k-t-ch-k-t-CH!*' while rolling hands over each other (for chariot wheels spinning). Listen to 'Chariot ride' ideas on tambourines, woodblocks, cowbells, guiros, whistles and recorders, ukuleles and guitars, and different drums.

#### 'Boudicca!' Coda

Learn the Coda (extra end section). The tune goes 'up down up UP-down' with some big leaps – these are '5th' and 'octave' leaps. Be ready for the dynamics in the coda – loud, getting quieter and quieter, then a sudden loud burst at the end: (*f... mf... p... pp... fff*). Sing the whole coda.

#### 'Boudicca!' Whole song

Check the overall structure and speed-changes: verse 1, then verse 2, then an instrumental-verse at the same speed; then repeat verse 1 getting faster, then sing the coda, getting faster still. Sing 'with vigour', but save your voice in the verses, to build up to the battle-cry of each chorus. Perform the whole song.

### Follow-up ideas

- Are there any Iron Age hill-forts near you? Or museums with Iron Age objects? Find out which Iron Age tribes lived in your region.
- In small groups, combine the programme's 'Chariot ride' patterns with some more 'sound-picture' ideas to create a new piece (and graphic score) for an Iron Age 'Chariot ride'.
- Make model chariots and a chariot-mosaic together.



# 4

## About the programme

Back in Rome, Mercury's 'Mystery Tour' takes us on a trip around the different classes of Roman society, including a fashion-parade showing how the way people dressed and presented themselves reflected their status and power (from Emperor, to Senator, to Equestrian, to Plebeian, to Slave). In listening sound-pictures, we visit the streets and the bathhouse, and think about sounds to suggest the Forum, theatre, arena and a countryside villa. The song is sung 'with decorum' and features precise words, well-timed rest-notes, and gentle step-by-step jumps in the melody.

## What we will be doing

### Roman society – background

Tap foot and click fingers with a beat: 'TAP-click, tap-click etc...' over the song-introduction. Then, in time, 'walk' the fingers of one hand up the other arm, proudly like a Roman Emperor (over lines 1-6)

Next, put one hand flat, then the other just above it, then the first above the second, and the second above the first (lines 7-9). Finally, use one hand to show the shape of the tune going down-down-down-up etc, phrase by phrase (lines 10-12). Try to be neat and precise in all your actions and movements.

### Mercury-journey to a Roman town

Join in Mercury's chant, then listen to and identify things heard in an Ancient Roman street, on the way to the Forum. These include a wooden door, carts and horses, soldiers marching, animals and people on the street. Find out the names of different 'classes' of Roman – emperor, senator, equestrian, plebeian, slave, etc.

### 'Oh, the strata of society' Verse 1

Learn four bars at a time, singing 'with decorum'. The tune is in short 'phrases', and the melody mainly goes step-by-step, down and up. The phrases are separated by a 'rest', so the singing can be quite crisp, clear and 'staccato' (rather than flowing together) and not too loud. Notice the 'leap-down' at the words 'to slave' and 'behave', then the 'leap-up' at the words 'they pass'. Sing the whole of verse 1.

### Mercury-journey to the Forum

Hear descriptions of the clothes that groups of people are wearing at the Forum (like a fashion-parade), especially variations of the toga.

### 'Oh, the strata of society' Verse 2

Sing lines 1-6 (about Roman clothes), then lines 7-12 (about a Roman villa). Be careful to 'enunciate' the tricky words clearly – 'purple-stripe, sack-cloth, status-symbols' – noting what these mean. Sing the whole of verse 2.

### Mercury-journey to the bathhouse

Listen to sounds heard at the bathhouse and find out what happens there. Listen out for Latin word rhythm-patterns: *apodyterium* (changing-rooms), *aqua* (water), *sudatorium* (steam-room), *caldarium* (hot-room), *frigidarium* (cool-pool).

### 'Oh, the strata of society' Verse 3

Say the words of verse 3 in time, making sure the children understand these words – 'pampered', 'elite', 'senator', 'citizen', 'privilege', 'influence'. The word 'pampered' has just two notes (not three). Remember the 'rests' and when the tune goes up and down – so pitch carefully. Sing verse 3, not too loud, not too fast, keeping steady and controlled.

### Performance ideas

Listen out for sounds to help think about some possible drama-improvisation with music at these places: the street, the Forum, the villa, the bathhouse, the theatre. What roles might you each play? Using classroom instruments, what kind of music could you create, to suit each place? Think about some possible dance-movements for a Roman fashion-parade and for a feast or festival at a villa.

### 'Oh, the strata of society' Whole song

Note the overall structure: sing verses 1-3, then repeat verse 1 and add an instrumental 'coda'. During the verse-introductions and the final 'coda', perform polite 'gestures' to each other, to reflect each other's imagined status or 'class'. Sing the whole song.

## Follow-up ideas

- Look at Roman pictures for ideas for drama, dance and costumes, and find illustrations of Roman instruments.
- Can you use classroom percussion, recorders, penny-whistles, pan-pipes, ukuleles and guitars to suggest 'real' Roman instruments?

## Programme

# 4

## Oh, the strata of society

### Focus

- Performing with precision.

### You will need

Lyrics for the song 'Oh, the strata of society' (and also the 'Mercury chant') via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.

### Link to song video



# 5

## Spin that coin

### Focus

- Pitch and melody.

### You will need

Lyrics for the song 'Spin that coin' (and also the 'Mercury chant') via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.

**Link to song  
video**



## 5

### About the programme

We exchange coins for goods on sale at a Roman marketplace, find out a little about Roman money and trade and about a few of the Emperors whose heads are shown on the coins. At a Roman home, we roll dice and explore some of the toys and games Roman children played with – knuckle-bones, dolls, hoops and sticks, model chariots and marbles.

The song features a rhythm of regular 'quavers' and a simple tune hovering around 2-3 notes at a time. It also introduces several aspects of Ancient Roman dance and music, especially instruments – flutes, lyres, tambourines, castanets and finger-cymbals – all of which (or modern equivalents) are used in the children's song accompaniments and simple compositions, alongside spinning and rolling sounds.

### What we will be doing

#### Introduction

Hear the sound of an old coin spinning. With two hands, pretend to spin an Ancient Roman coin. With one hand, flip it over, to see if it lands heads or tails, then try actions in time with music: 'Spin...flick... Spin...flick...Spin...flick... Spin... flick...' Next imagine two coins (one in each hand) and tap the fingers together, with lots of short notes. Roman coins were much smaller and lighter than the ones we are used to, so actions need to be light and delicate.

#### 'Spin that coin' Verse 1

Learn verse 1 in sections. The tune of lines 1-4 has four notes hovering around note C with a steady and regular rhythm, a bit like a spinning coin. In lines 5-6 sing the same tune-shape a little higher, then in lines 7-8 higher still. Sing verse 1, then repeat the verse-music with actions instead:

- lines 1-2: *Spin...flick...Spin...flick...*
- lines 3-4: *mime buying and selling with neighbour...*
- lines 5-6: make 'Emperor' gestures, eg *waving at crowd or showing off toga*
- lines 7-8: *Spin...flick...Spin...flick...*

#### Mercury-journey to the marketplace

Listen to and identify sounds and words heard at a Roman market, including pottery, metal pots and pans, glassware and coins.

Hear about some Roman Emperors whose faces appeared 'in profile' on the 'heads' side of Roman coins, and copy their names: 'Augustus', 'Tiberius', 'Claudius', 'Nero', 'Hadrian'.

#### Mercury-journey to a Roman house

Listen to a Roman home and the sounds of some toys and games there – dice, a kite, a toy-chariot, marbles.

#### 'Spin that coin' Verse 2

The words are a bit tricky, so say them slowly first. Sing verse 2, then repeat the verse-music with actions instead: hands roll dice; fingers tug kite-string; fingers spin round each other (chariot wheels); hands roll-and-flick marbles.

#### Six note tunes on Roman instruments

Ancient Roman dice were similar to modern ones, often cube-shaped, with a different number on each 'face'. They were used to make decisions and choices in games of 'chance'. Some Roman instruments had six notes (eg some lyres and pan-pipes), which could be played in different orders, to get a variety of phrases, patterns and combinations.

#### 'Spin that coin' Verse 3

Sing verse 3, then repeat the verse-music with performing-actions instead: 'flutes' and 'lyres', 'castanets' and 'finger-cymbals', and also arm-dancing. Try to keep your singing and actions in time with the accompaniment.

#### Create dance music

Plan a dance for after the programme, with several groups working together, eg 2-3 people as dancers, 2-3 people playing melody instruments, and 2-3 people playing percussion. The dance could begin slowly (with 4 beats in a bar), get quicker (in 3/4), then dance quickly (in 2/4), and end with a fast shake from tambourines and dancers.

#### 'Spin that coin' Coda

Learn the Coda bit by bit (16 bars). In each set of 4 bars, the phrases go up, up, up, up, getting louder for 'roll that dice...dance and music...' up to a loud 'Spin that coin!' Then the next set of 4 bars 'jumps in' quickly but quietly.

### 'Spin that coin' Whole song

Sing the whole song 'with energy'. Can you make the flow of regular notes seem to spin and roll? Remember actions in the instrumental verses:

- after verse 1 – *spinning and flicking, market-actions, emperor-gestures, more spinning and flicking*
- after verse 2 – *toy-actions: hands roll dice, fingers tug kite, fingers spin like wheels, roll-and-flick marbles*
- after verse 3 – *flute, lyre, tambourine, castanet, finger-cymbal and arm-dancing*

### Follow-up ideas

- In groups, plan a 'sound-picture' about a Roman market, using a graphic score to show what sounds happen when.
- In pairs or groups, invent short melodies using just the six notes heard in section 6 of the programme: 1 2 3 4 5 6 (C D E G A high-C). Explore performing these in different orders and in combinations, using classroom percussion, such as glockenspiel, xylophone, recorders/whistles/panpipes, ukuleles/guitars and pizzicato-violin.
- Look at pictures in books and online for ideas for dance-shapes and patterns to develop your accelerating 'Roman dance music' (Programme section 8). Perform this with several groups working together, eg 2-3 people as dancers, 2-3 people playing melody instruments, and 2-3 people playing percussion.

## Programme

# 5

### Spin that coin

#### Focus

- Pitch and melody.

#### You will need

Lyrics for the song 'Spin that coin' (and also the 'Mercury chant') via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.

# 6

## Roman gods and goddesses

### Focus

- Varying performance to suit mood and character.

### You will need

Lyrics for the song 'Roman gods and goddesses' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.



[Link to song video](#)

## 6

## About the programme

The chorus of this song makes the link between the many deities of Roman mythology and the planets in the night sky (still reflected in some of the names still used today – Jupiter, Neptune, Saturn, Mercury, etc). Mercury's 'Mystery Tour' takes us to the heights of Mount Olympus, where we eavesdrop on a talent-show and hear snippets of stories about Jupiter's thunder, Diana's hunting, Venus spreading love, Neptune in the ocean, Apollo making music, Janus bringing in the New Year and Minerva inspiring poetry.

## What we will be doing

### Introduction

Think about the night sky and the names of stars, constellations and planets. The Romans gave the old Greek gods and goddesses their own new names, some of which we still use today for several planets in the night sky. Close your eyes, imagine you're looking up at the ancient Roman night sky and say some of these god and goddess names in rhythm: 'Jupiter'... 'Mars'... 'Diana'... 'Venus'... 'Neptune'... 'Apollo'... 'Ceres'... 'Mercury'... 'Janus'... 'Minerva'... 'Saturn'... 'Cupid'... 'Juno'.

### 'Roman gods and goddesses' Chorus

Learn lines 1-4, then lines 5-8. Most of the notes are smooth, but you need to 'push' the rhythm at the words 'goddesses' and 'planets'. Reach for the high note (C) at 'temples', and pause for a few beats at 'just in CASE...'. Notice how the last phrase ('Meet them face to face') goes down, down, up, down. Swing and sway as you sing the whole chorus.

### Mercury sound-pictures A

At Mount Olympus, eavesdrop on part of a 'talent contest' between some of the gods and goddesses – Jupiter (with thunder-rolls and cymbal-crashes), Mars (with rhythmic clangs), Diana (with hunting horn-calls and bow-twangs) and Venus (with dove-coos on flute and panpipe-sounds).

### 'Roman gods and goddesses' Verse 1

Read the words of verse 1 (two lines at a time) then sing the whole verse, using the same tune as the chorus. Vary your voice to suit the mood and character of each god or goddess. Be ready to go straight on to the words of the chorus to the same tune.

### Mercury sound-pictures B

The talent-contest continues, in which we find out about Neptune (with low 'underwater' sounds and wave-patterns), Apollo (with

sweeping lyre sounds and bells), Ceres (with shakers and reedy 'straw' sounds) and Mercury (with airy, fast, dashing notes, like 'quicksilver').

### 'Roman gods and goddesses' Verse 2

Sing verse 2 and go straight on to the chorus. Concentrate on some of the tricky words, and make sure they are clear, eg 'music-maker...fruitfulness...'

### Mercury sound-pictures C

The talent-contest continues in which we find out about: Janus (with a door-sound and percussion-scales going up and down at the same time), Minerva (with harp and owl-sounds representing wisdom), Saturn (with ticking-sounds representing time passing), Cupid (with high-lyre and twanging bow-sounds) and Juno (with a harmonious chord suggesting an elegant mother-goddess).

### 'Roman gods and goddesses' Verse 3 and Coda

Sing verse 3, going straight on to the chorus, then be ready to do actions for playing instruments for a few bars during the instrumental 'Coda'.

### Planning a performance

See if you can find out more about the variety of stories and characters and some factual information about Roman beliefs. Think of interesting ways to combine music with drama and dance and costumes and sets and projections. How could these be presented – for a year group? In a special assembly? At a performance for teachers and parents?

### 'Roman gods and goddesses' Whole song

Sing the whole song with a lively 'holiday' feel.

## Follow-up ideas

- Sound-pictures: Small groups improvise music for different selections of gods and goddesses (eg 13 groups, one per god/goddess or 5-6 groups with 2-3 gods/goddesses each). Note down your best ideas on a graphic score for what happens when, to recreate your pieces in performance.
- Planning a performance and exhibition: adapt some of the story-ideas you've discovered into follow-up cartoons, comic-strips, collages and friezes. Try presenting some of these as books, scrolls, wall-paintings, projections, etc. Can some of these 'visual' ideas above help you to develop a script for the drama together?

## 7

## About the programme

With Mercury's help, we visit several different 'arenas' for Roman 'entertainment'. Theatre and poetry are performed in special stone, half-circle theatres – the song reflects the contrast between 'comedy' and 'tragedy' in its melody-phrases going up and down; at a huge racing arena – the Circus Maximus – horses and chariots race dangerously around a long race-track; at an 'amphitheatre' wild animals are cruelly displayed and hunted down; and at the 'Colosseum' gladiators fight to the death. Why?

The song reflects on these changing moods, also reflected in the changing accompaniments, which include some contemporary styles and elements.

## What we will be doing

### Arena actions

Join in a steady 'slow-rock' rhythm-pattern, with foot-stamps and claps: X y XX y. Perform this several times, while singing the phrase 'Into the arena...' four times, then repeat with chest-pats and finger-clicks.

### Mercury-journey to the theatre

At a special stone, half-circle theatre, imagine actors in masks miming and playing the parts of stock-characters and mythological creatures. Accompanying musical sounds and phrases might have changed to suit 'comedy' or 'tragedy'.

### 'Into the arena' Verse 1

Learn the verse in sections. The accompaniment includes some 'real' Roman instruments. The general shape of the tune for lines 1-4 is up, down, up, down. For lines 5-6 it is down, down, down, down. For line 7 it is up, down. Sing verse 1, about theatre and drama, not too fast.

### Tune-making

Learn about the 'Dorian' mode, which can sound 'sad', especially when coming down in pitch, so can often suit 'tragic' situations, feelings and moods.

### Mercury-journey to the Circus Maximus

Listen to the sounds at the Circus Maximus race-track, where horse-races and chariot-races take place. Listen especially for Buccina and Cornu fanfares.

Hear and say the Latin colour-names for the different racing-teams: *Russata* (Red), *Albata* (White), *Veneta* (Blue) and *Prasina* (Green).

### 'Into the arena' Verse 2

Verse 2 is a bit faster than verse 1 and the accompaniment includes drums, percussion and rock-instruments. Sing lines 1-4 with anticipation and excitement. Sing lines 5-7, slowing down at the end. Sing all verse 2.

### Mercury-journey to the animal amphitheatre

Many Roman amphitheatres were huge and used for bloodthirsty shows where wild animals from around the Roman Empire were made to be angry and then hunted down – antelope, elephants, lions, bears, leopards...

### 'Into the arena' Verse 3

Sing lines 1-4 of verse 3 quietly, then lines 5-7 slowly and thoughtfully. The accompaniment has quiet 'chords' (several notes heard together), going down, down, down, down.

### Mercury-journey to the Colosseum

The Colosseum in Rome is an enormous amphitheatre where gladiators fought each other, sometimes to the death. Find out about some different types of gladiator and how they fought, eg *Retiarius* (Net-Man), *Secutor* (Sword-Man) and *Murmillio* (Fish-Helmet Man).

### 'Into the arena' Verse 4

Sing verse 4, starting slowly and gradually getting faster. The accompaniment combines 'heavy metal' sounds with brass fanfares.

### Planning a performance

Think about making masks to represent mythical creatures; exploring costumes in chariot team-colours (Red, White, Green and Blue); making gladiator models; creating a Romans! performance 'in the round' (with audience seated around the performers). Can you think of interesting ways to link the different sections of your performance (eg narrators, dramatic 'scenes')?

## Programme

## 7

## Into the arena

### Focus

- Musical contrast.

### You will need

Lyrics for the song 'Into the arena' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.



[Link to song video](#)



# 7

## Into the arena

### Focus

- Musical contrast.

### You will need

Lyrics for the song 'Into the arena' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.

### 'Into the arena' Coda

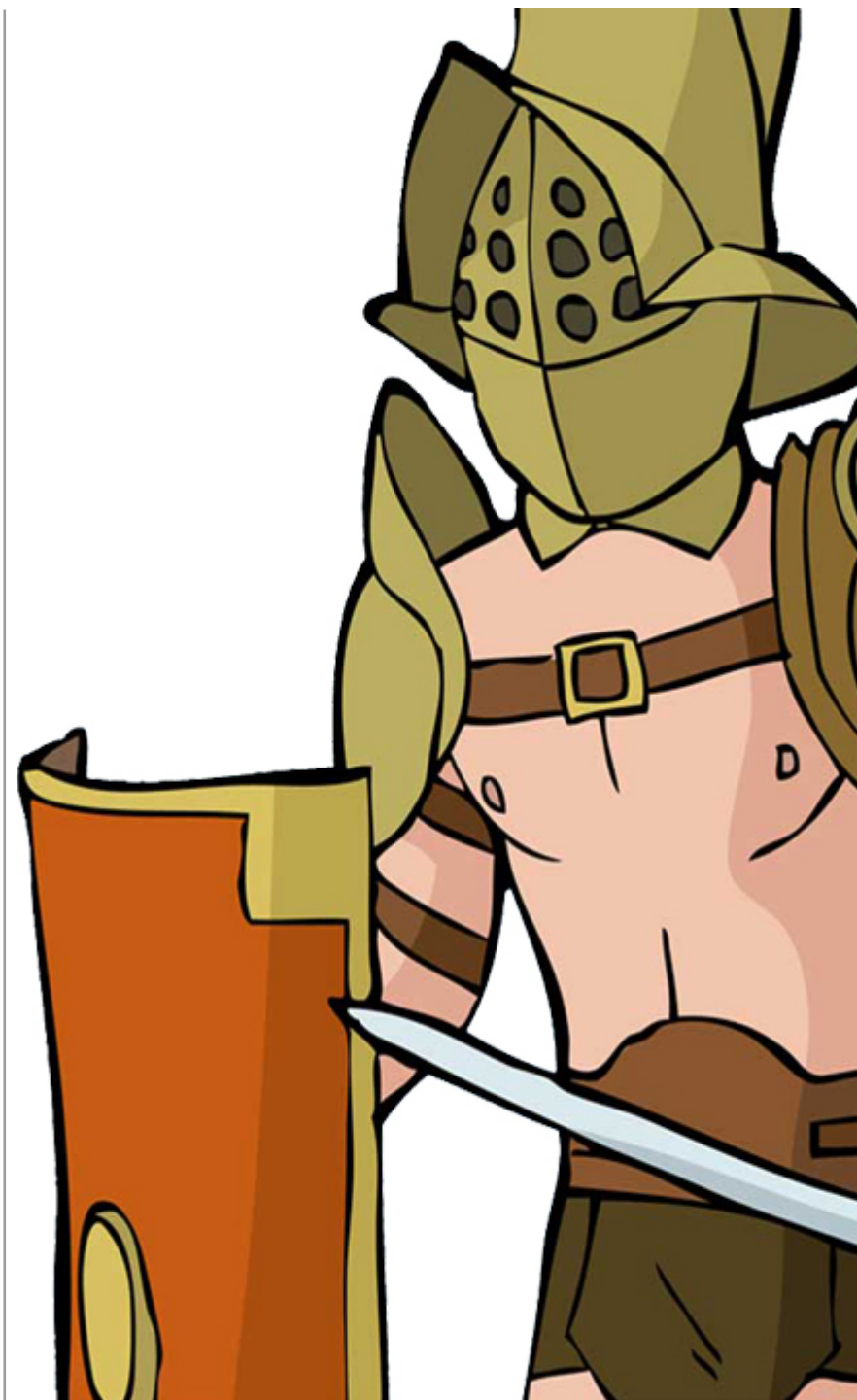
This has just the phrase 'Into the arena, go...!' four times. Sing each phrase, getting quieter and quieter (*f*, *p*, *pp*, *ppp*...). Hold on to the last note – '...go!' – so that it lingers thoughtfully.

### 'Into the arena' Whole song

Sing the whole song. The overall structure is: Verses 1, 2, 3, 4, repeat 1, Coda.

### Follow-up ideas

- Use classroom instruments to invent your own word-shapes and patterns with 'Dorian mode'. Going up, the notes are D E F G A B C high-D.
- Masks of Roman mythical creatures could include half-human fauns, unicorns, centaurs and furies such as 'Medusa' (see programme 8) and you could have 'real' animals too – antelope, elephants, lions, bears, leopards.
- For costumes, as well as chariot-riders in team-colours (Red, White, Green and Blue) think about togas for Senators and Emperors, sack-cloth for slaves, and how about mythical gods and goddesses (programme 6). What would they wear?
- Make gladiator models to include in an exhibition of 'Roman' objects and technologies, alongside models of Roman 'artefacts' and buildings at different scales.
- For your Romans! performance 'in the round' (ie laid out in the same way as a modern circus) plan interesting ways for narrators and groups of actors to link different sections of your performance from different parts of the school hall or other space. You could also include projections of digital images of the children's artwork in different positions at suitable moments.



## About the programme

The lilting, gentle song focuses on musical pattern-making, combining a few simple elements to make a 'bigger picture' – as in a mosaic! The elements of rhythm, harmony, melody and texture all play a part, while the sounds of different instruments provide some texture and 'colour' to enrich our experience. Mercury introduces creatures and faces from Roman mythology, as are often portrayed in mosaics). The song also explores some creative aspects of Roman home-life and society, especially sculpture, pottery, jewellery, fabrics and glassware (many of which can be discovered in local museums). The song can also be 'danced' to a simple swaying-and-turning step-pattern, and as a circle-dance.

## What we will be doing

### Melody and harmony

Touch chin, to join in a simple one-note tune (on note C). Touch chin and nose, to follow the 'ups' and 'downs' of a simple two-note tune (on notes C and D). Touch chin, nose and eye, to trace a three-note tune (on notes C, D and E). Touch chin, nose, eye and hair, to trace a four-note tune going up and down (on notes C, D, E and F). Another word for 'tune' (one note at a time) is 'melody'. Several notes combined together at the same time – ie as 'chords' – make 'harmony'. A 'mosaic' is a picture made from lots of small pieces – tiny squares – put together to make a 'bigger picture', often of something we recognise. Like a picture, or a piece of craftwork, music can be constructed from lots of bits and pieces placed together.

### Mercury-journey to a Roman villa

We visit a Roman villa, where the builders are in! Listen to the sounds of tools and concrete-making, water gurgling in the underwater heating-system, mosaic-making with trowels, stone-tapping and chisels, etc. Imagine a mosaic showing mythical creatures, characters and faces, eg unicorns, centaurs, octopus, dolphins, a faun playing panpipes and Medusa, who is a 'fury' with snakes-for-hair!

### 'Make a mosaic' Verse 1

Learn verse 1 in sections, contrasting smooth 'legato' phrases (flowing), contrasting with short 'staccato' notes (crisp, clear words). The tune is composed in what is sometimes called the 'mixolydian' mode, sounding bright-but-gentle. Sing verse 1, tracing the ups and downs of the tune with your finger. These are mainly step-by-step, with small jumps-up on the words '(mos)-a-ic', 'pieces' and 'picture'.

### 'Make a mosaic' Verse 2

Copy verse 2, contrasting legato and staccato (as in verse 1). Sing verse 2 with actions to suit the words: miming plucking a lyre, blowing a flute or pan-pipes, tapping a tambourine and/or opening arms out, to express 'sweet harmony'.

### Mercury-journey to crafts-people

Visit some imaginary workshops at a nearby town. Join in a sound guessing-game, to identify: pottery...sculpture...metal-work...glassmaking...fabric weaving... jewellery-making...

### 'Make a mosaic' Verse 3 and Coda

Follow the words of verse 3 (spoken), then sing verse 3, remembering to contrast legato with staccato.

Learn the coda – just the words 'Make a mosaic' in a phrase going down, step-by-step – sung four times, with a bar's rest between each time. The 'dynamics' here get quieter and quieter, except for the last phrase, which is extra-loud (*mf...* *p...* *pp...* *fff...*).

### Planning your performance

Listen to ideas about pulling your performance together, especially teamwork, bringing together different skills and talents and creative work, all of which 'combine to make...sweet harmony...' Think how you'll need to allocate roles for musicians and singers, costumes, actors and readers, dancers and picture-makers.

### 'Make a mosaic' Whole song

Sing the whole song (the structure is: verses 1, 2, 3, then CODA). Listen to how programmes 9 and 10 are 'Rehearsal and performance' of all the songs. Hear the Latin phrases 'Bona fortuna!' (Good luck!) and 'Carpe diem!' (Seize the day!), then repeat the Coda.

## Make a mosaic

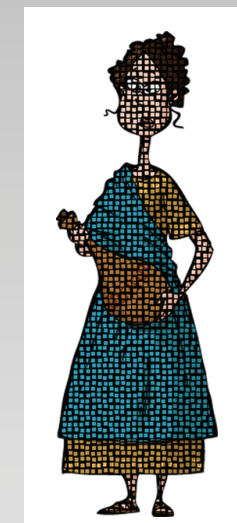
### Focus

- Melody and harmony.

### You will need

Lyrics for the song 'Make a mosaic' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.

Link to  
song video



# 8

## Make a mosaic

### Focus

- Melody and harmony.

### You will need

Lyrics for the song 'Make a mosaic' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melody and chords provided.

### Follow-up ideas

- The song includes actions for 'real' Roman instruments. After the programme, try to re-create some of their sounds. Your performance could include a celebration-party for the opening of the mosaic-floor, where we hear:
  - flutes, panpipes and reed-instruments – 'aulos' – [recorders, penny whistles, panpipes, straw-reeds and clarinet]
  - trumpet and horn-sounds (out in the courtyard) [trumpet-type sounds made by 'buzzing' raspberry-sounds into card-tubes or plastic-pipe-made-safe]
  - tambourines, castanets and cymbals [classroom percussion]
  - lyre and kithara [ukuleles, guitars and pizzicato violin]
  - a 'hydraulis' or water-organ [quiet organ sounds on an electronic keyboard]
- For your Roman exhibition, include work from across the curriculum (eg maths tessellation-work, poems including Latin words, etc) and try out some of the craft-techniques mentioned in the song and programme, to make your own Roman 'artefacts': pottery, sculpture, metal-work, glassmaking, fabric weaving, jewellery-making and, of course, mosaics!
- The class (or groups) can also perform the song as a circle-dance. Thinking of a half-bar as one 'count', a simple basic-plan could be:
  - hold hands and step-left together for 8 counts (introduction = bars 1-4)
  - let go hands and walk-in for 3 counts then clap for 1 (bars 5-6)
  - walk-out for 3 counts then clap for 1 (bars 7-8)
  - spin-right (clockwise) for 4 counts (bars 9-10)
  - spin-left (anti-clockwise) for 3 counts then join hands again... (bars 11-12)
- Adapt this basic pattern to include extra actions and elements related to other songs, stories and ideas from the series, eg building-actions, chariot-riding, fashion, market-trading, toy-actions, instrument-playing, mythical creatures and gods/goddesses, planets spinning in space, etc.

# 9

## About the programme

For each of the four songs there is a vocal extract and a complete backing-track.

These can also be downloaded from the individual programme pages at the School Radio website.

## What we will be doing

<i>'Signals!'</i>	Vocal version (extract)
<i>'Signals!'</i>	Instrumental backing
<i>'Is that a fact?'</i>	Vocal version (extract)
<i>'Is that a fact?'</i>	Instrumental backing
<i>'Boudicca!'</i>	Vocal version (extract)
<i>'Boudicca!'</i>	Instrumental backing
<i>'Oh, the strata of society'</i>	Vocal version (extract)
<i>'Oh, the strata of society'</i>	Instrumental backing

## Programme

# 9

## Rehearsal and performance A

### Focus

- Building confidence; combining voices with instruments, drama and movement.

### You will need

Lyrics for the songs 'Signals!', 'Is that a fact?', 'Boudicca!' and 'Oh, the strata of society' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melodies and chords provided.

# 10

## Rehearsal and performance B

### Focus

- Building confidence; combining voices with instruments, drama and movement.

### You will need

Lyrics for the songs 'Spin that coin', 'Roman gods and goddesses', 'Into the arena' and 'Make a mosaic' via digital-projection, whiteboard, print-outs, or a smaller screen (if in smaller groups). You may also like to refer to the separate melodies and chords provided.



## About the programme

For each of the four songs there is a vocal extract and a complete backing-track.

### What we will be doing

<i>'Spin that coin'</i>	Vocal version (extract)
<i>'Spin that coin'</i>	Instrumental backing
<i>'Roman gods and goddesses'</i>	Vocal version (extract)
<i>'Roman gods and goddesses'</i>	Instrumental backing
<i>'Into the arena'</i>	Vocal version (extract)
<i>'Into the arena'</i>	Instrumental backing
<i>'Make a mosaic'</i>	Vocal version (extract)
<i>'Make a mosaic'</i>	Instrumental backing



# Signals!

Signals! Sounding through centuries.

Signals! Fanfares to victory!

Signals! Conquer! Attack! Defend!

Signals! Orders in code to send.

Trumpet-tuba battle calls...

March or halt, retreat or charge!

Cornu calls: Insignia move!

Buccinas say 'Watch!' or 'Wake!'

(echo:) Trumpet tuba battle-calls...

(echo:) March or halt, retreat or charge!

(echo:) Cornu calls: Insignia move!

(echo:) Buccinas say 'Watch!' or 'Wake!'

Roadways! Straight on, from fort to fort.

Roadways! Troops on the move – transport!

Roadways! Roll on, or march, or stand!

Roadways! Leading across the land.

Marching to Londinium...

On to Verulamium...

On to Camulodunum...

Onwards, North, to Hadrian's Wall...

(echo:) Marching to Londinium...

(echo:) On to Verulamium...

(echo:) On to Camulodunum...

(echo:) Onwards, North, to Hadrian's Wall...

Building! Empire of stone and power.

Building! Villa and town and tower.

Building! Roman technologies.

Building! Building for war or peace?

Arch and column, bridge and wall...

Amphitheatre, aqueduct...

Bathhouse and basilica...

Fortress, temple, city-square...

(echo:) Arch and column, bridge and wall...

(echo:) Amphitheatre, aqueduct...

(echo:) Bathhouse and basilica...

(echo:) Fortress, temple, city-square...

(getting quieter:)

Signals! Sounding through centuries...

Signals! Sounding through centuries...

Signals..!

Signals..!

Signals..!

Signals..!

# Signals!

Words and music: Barry Gibson

**Steadily**

*C<sup>7</sup>*

5 *C<sup>7</sup>* *F/C* *B $\flat$*  *C<sup>7</sup>* *F/C* *B $\flat$*

Sig - nals!\_\_\_\_\_ Sound - ing through cen - tu - ries, Sig - nals!\_\_\_\_\_ Fan - fares to vic - to - ry!

9 *C* *Dm* *B $\flat$*  *C* *Dm* *B $\flat$*

Sig - nals!\_\_\_\_\_ Con - quer! At - tack! De - fend! Sig - nals!\_\_\_\_\_ Or - ders in code to send....\_\_\_\_\_

14 *C* (group 1) (group 2 echo) (group 1) (group 2 echo)

Trum - pet - tu - ba bat - tle calls... March or halt, re - treat or charge!

21 (group 1) (group 2 echo) (group 1) *C<sup>7</sup>* (group 2 echo)

Cor - nu calls: In - sig - nia move! Buc - ci - nas say 'Watch!' or 'Wake!'

27 CODA (last time only) *f* *F/C* *B $\flat$*  *p* *C<sup>7</sup>* *F/C* *B $\flat$*

Sig - nals!\_\_\_\_\_ Sound - ing through cen - tu - ries, Sig - nals!\_\_\_\_\_ Sound - ing through cen - tu - ries,

32 *C<sup>7</sup>* *mf* *p* *mf* *p*

Sig - nals!\_\_\_\_\_ Sig - nals!\_\_\_\_\_ Sig - nals!\_\_\_\_\_ Sig - nals!\_\_\_\_\_

# Is that a fact?

Is that a fact?

How can we know?

Where is the evidence?

What does it show?

How can we tell if it's really so?

*Is that a fact?*

Romulus and Remus

Abandoned twins

Saved by a wolf

(With her teeth in a grin!)

That's where the story of Rome it begins...

*Is that a fact?*

Julius Caesar

To Britain he came

'Came, saw and conquered'

For glory and fame

Then he went home. Then he came back again!

*Is that a fact?*

Emperor Claudius

Invades us for sure

Thousands of soldiers

(An army at war)

March across Britain, invading some more...

*Is that a fact?*

Over in Rome

Emperor Nero's in trouble

Kills half his family and friends

At the double

Then watches Rome burn to a pile of old rubble!

*Is that a fact?*

Elsewhere in Italy

In a town called Pompeii

Citizens relaxing

And working one day

When Volcano Vesuvius blows them away...

*Is that a fact?*

Back here in Britain

Hadrian builds up a wall

Stands up for Empire

So long, wide and tall

But walls are like empires, they rise and they fall...

*Is that a fact?*

Life's full of stories

And tales of who's who

Some parts imagined

And some parts are true

Past ancient Romans, to future times too...

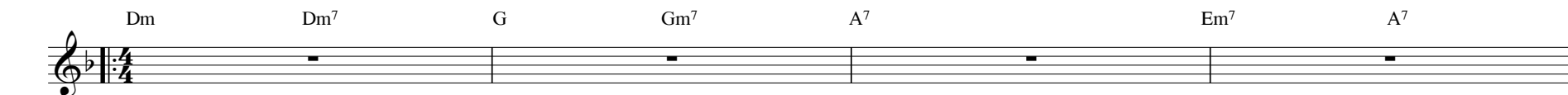
*Is that a fact?*

*Is that a fact...? Is that a fact...? Is that a fact...? Is that a fact...?*

With a cool blues feel (gently swung)

# Is that a fact?

Words and music: Barry Gibson



CODA  
(last time only)



# Boudicca!

Back at the end of the Iron Age  
Wife of Prasutagus, fierce with rage  
Leads the Iceni with angry shout  
Wants to drive the Romans out  
Tribal warrior, Celtic Queen  
Fiercer than Romans had ever seen  
*BOUDICCA!*

Metal-torc and bright-red hair  
Tattooed skin and angry glare  
Horses thundering, chariot-ride  
Thousands of warriors by her side  
Attacks three cities with sparks of fire  
Burns them into a funeral-pyre  
*BOUDICCA!*

*[instrumental verse with body-percussion and percussion  
– to evoke iron, galloping horses, chariots, and war-shouts]*

Back at the end of the Iron Age  
Wife of Prasutagus, fierce with rage  
Leads the Iceni with angry shout  
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Tribal warrior, Celtic Queen  
Fiercer than Romans had ever seen  
*BOUDICCA!*

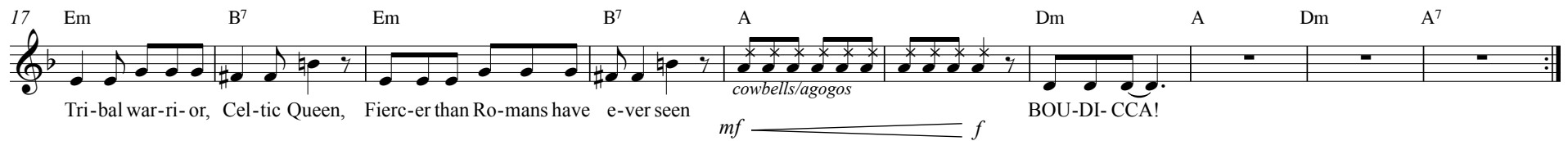
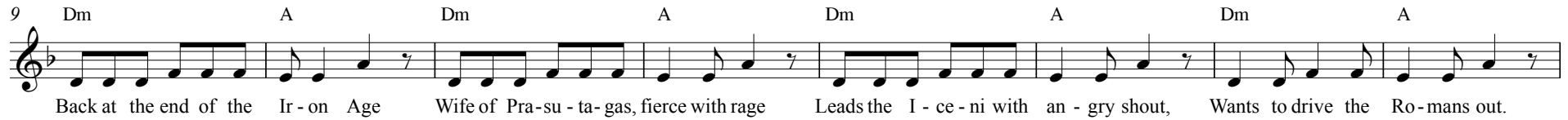
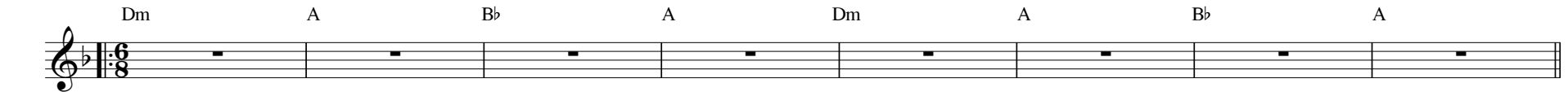
*Boudicca!*  
*Boudicca!*  
*Boudicca!*  
*Boudicca!*  
*BOUDICCA!*



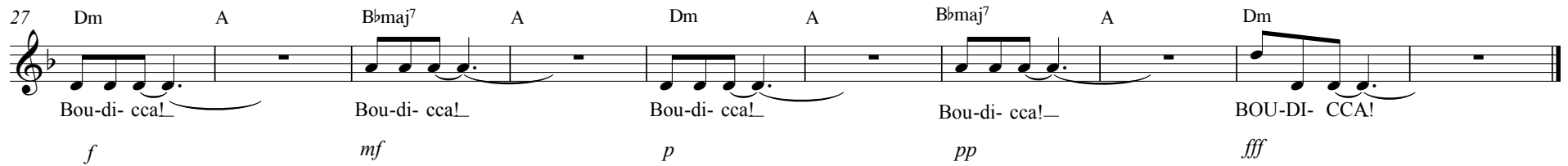
With vigour

# Boudicca!

Words and music: Barry Gibson



CODA (Last time only)



# Oh, the strata of society

Oh, the strata  
Of society,  
Down from Emperor to slave,  
Oh, they tell you  
What you ought to do  
And just how you should behave  
And the manners  
That you have to show  
When superiors you pass...  
Roman people,  
Neatly organized,  
Into layers, class by class.

From the toga  
With a purple stripe,  
To the sack-cloth down below,  
Know your status  
In society,  
What you wear and who you know,  
Status symbols?  
Own a villa  
And a garden and a horse...  
Make your slaves do  
What you want them to,  
When you want them to, of course.

At the bathhouse  
Are you pampered?  
At the theatre, where's your seat?  
Are you wealthy?  
Are you healthy?  
Are you part of the elite?  
Yes, the senator  
And the citizen,  
Seeking privilege, no doubt...  
Seeking power, seeking influence,  
Are they 'in', or are they 'out'?

Oh, the strata  
Of society,  
Down from Emperor to slave,  
Oh, they tell you  
What you ought to do  
And just how you should behave  
And the manners  
That you have to show  
When superiors you pass...  
Roman people,  
Neatly organized,  
Into layers, class by class.

# Oh, the strata of society

Words and music: Barry Gibson

With decorum

E C#m F#m B E C#m F#m B E

Oh, the stra - ta of soc -

6 B7 E B7 E B7

i - e - ty, Down from Em - per - or to slave, Oh, they tell you what you ought to do And just

11 C#m B7 A B7 C#m F#

how you should be - have And the man - ners that you have to show When su - per - i - ors you

16 B7 E B7 E B7 E

pass... Ro - man peo - ple, neat - ly or - gan - ised, in - to lay - ers, class by class.

# Spin that coin

Spin that coin and flip it over,  
Is it heads, or is it tails?  
Take it to the marketplace  
And change your coin for goods on sale.  
Emperors, they come and go,  
But trade and people carry on,  
Spin that coin and flip it over,  
On and on and on...

*(To instrumental verse, with actions)*

Roll that dice and count the numbers,  
One, two, three, four, five or six?  
Fly a kite, throw knuckle-bones,  
And play with dolls and hoops and sticks.  
Model chariots, rolling marbles,  
Toys and games they carry on,  
Roll that dice and count the numbers,  
On and on and on...

*(To instrumental verse, with actions)*

Sing the songs and dance the dances,  
Blow the flutes and twang the lyre,  
Step in time with tambourines,  
Then stamp the ground, then reach up higher.  
Castanets and finger-cymbals,  
Dance and music carry on,  
Sing the songs and dance the dances,  
On and on and on...

*(To instrumental verse, with actions)*

Spin that coin...  
Roll that dice...  
Dance and music...  
Spin that coin...  
    Spin that coin...  
    Roll that dice...  
    Dance and music...  
    Spin that coin...  
        Spin that coin...  
        Roll that dice...  
        Dance and music...  
        Spin that coin!

# Spin that coin

Words and music: Barry Gibson

With energy

C F C G C G C G C G C G C G

Spin that coin and flip it o - ver, Is it heads, or is it tails? Take it to the mar - ket place And

6 C G C F C F C F C F G D G D G

change your coin for goods on sale. Em-per-ors, they come and go but trade and peo-ple car-ry on, Spin that coin and flip it o - ver, on and on and on...

11 C F G C

Spin that coin.... Roll that dice.... Dance and mu - sic.... Spin that coin!

15 F G C F

Spin that coin.... Roll that dice.... Dance and mu sic.... Spin that coin! Spin that coin.... Roll that dice....

21 G C F G C

Dance and mu sic.... Spin that coin! Spin that coin.... Roll that dice.... Dance and mu sic.... Spin that coin!

*pp* *p* *mf* *p* *f* *ff*

# Roman gods and goddesses

*(Chorus:)*

*Roman gods and goddesses,  
Dancing round in space,  
Moving round, like planets,  
Each one in their place,  
Worship them in temples,  
Plenty (just in case!)  
Roman gods and goddesses,  
Meet them, face to face*

Here comes mighty Jupiter,  
Thundering along,  
Keep a watch for Mars  
As he sings his war-like song.  
On the hunt, Diana,  
Goddess of the Moon,  
Spreading love is Venus,  
Bringing Springtime soon.

*(Chorus:)*

*Roman gods and goddesses... (etc)*

Neptune, God of Water,  
Deep in ocean blue,  
God of Sport, Apollo,  
Music-maker too.  
Ceres bringing fruitfulness  
And lots of food to eat,  
Then Mercury, the Messenger,  
With wings upon his feet.

*(Chorus:)*

*Roman Gods and Goddesses... (etc)*

Janus looks out both ways –  
Brings the New Year in,  
Minerva inspires poetry,  
Art and medicine.  
Roman gods and goddesses,  
It's hard to keep a score,  
With Saturn, Cupid, Juno...  
Yes and plenty more!

*(Chorus:)*

*Roman Gods and Goddesses... (etc)*

# Roman gods and goddesses

Words and music: Barry Gibson

**Lively**

Chords: C Am Dm G<sup>7</sup> C Am Dm G<sup>7</sup> C Am Dm G<sup>7</sup> C Am Dm G<sup>7</sup>

5 C Am Dm G<sup>7</sup> C Am Dm G<sup>7</sup> C Am Dm G<sup>7</sup> C Am Dm G<sup>7</sup>

Ro - man gods and god - dess - es, \_\_\_ Danc - ing round in space, Mov - ing round like pla - nets, \_\_\_ Each one in their place,

9 F C Dm G

Wor - ship them in tem - ples \_\_\_ Plen - ty (just in case!)

11 C Am Dm G<sup>7</sup> 1-7 C Am Dm G<sup>7</sup> C Am Dm G<sup>7</sup> 8 G<sup>7</sup> C

Ro - man gods and god - dess - es, \_\_\_ Meet them face to face. \_\_\_ face.



# Into the arena

Into the arena,  
Mask and mime and drama,  
Audience all round there,  
Waiting for the show.  
Tragedy and comedy  
And poetry performed there,  
Into the arena, go!

Into the arena,  
Chariots and horses,  
Teams of different colours  
Red, white, blue and green.  
Round the Circus Maximus  
They race around in danger,  
Who's the fastest to be seen?

Into the arena,  
Cruelty and horror,  
Animals displayed there  
Hunted till they die,  
Antelope and elephant  
And lion, bear and leopard,  
Into the arena, why?

Into the arena,  
Gladiators fighting,  
Locked in mortal combat  
Fighting to the death.  
Wrestling with weaponry  
And nets and shields and armour,  
Struggling for their final breath.

Into the arena,  
Mask and mime and drama,  
Audience all round there,  
Waiting for the show.  
Tragedy and comedy  
And poetry performed there,  
Into the arena, go!

*Into the arena, go..!*  
*Into the arena, go..!*  
*Into the arena, go..!*  
*Into the arena, go..!*

Thoughtfully

# Into the arena

Words and music: Barry Gibson

Chord progression: Dm G Am<sup>7</sup> Dm G Am<sup>7</sup>

5 Dm G C Am Dm G Am<sup>7</sup>

In - to the a - re - na, Mask and mime and dra - ma, Au - di - ence all round there, Wait - ing for the show.

9 Dm G C Dm G Am<sup>7</sup>

Tra - ge - dy and co - me - dy and po - e - try per-formed there, In - to the a - re - na, go!

CODA (Last time only, slowing down a little)

13 Dm G Am<sup>7</sup> Dm G Am<sup>7</sup>

*mf* In - to the a - re - na, go! *p* In - to the a - re - na, go!

17 Dm G Am<sup>7</sup> Dm G Am<sup>7</sup>

*pp* In - to the a - re - na, go! *ppp* In - to the a - re - na, go!

b

# Make a mosaic

Make a mosaic,  
Join up the pieces,  
Pattern or picture,  
Creature or face,  
Such a creation!  
And such tessellation!  
Yes, make a mosaic,  
Find the right place...

Strike up the lyre,  
Strings of Apollo,  
Sound out the rhythms,  
Make melody,  
Join in with singing,  
And tambourines ringing,  
Combine to make music,  
Sweet harmony!

Pottery, sculpture,  
Metalwork, glassware,  
Fabrics and jewellery,  
Join up each part,  
Altogether they make  
Such a mosaic!  
Yes, creative patterns,  
Crafted with art!

*Make a mosaic...*

*Make a mosaic...*

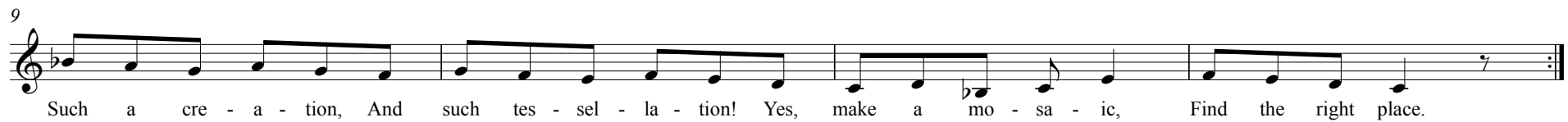
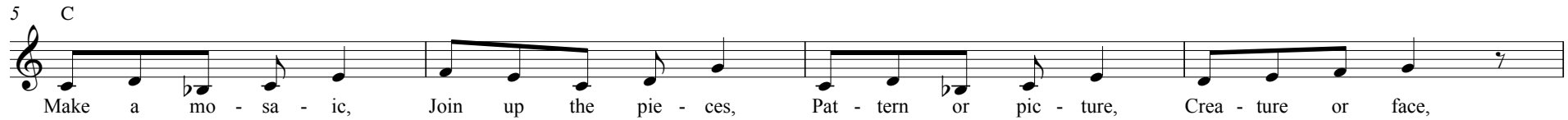
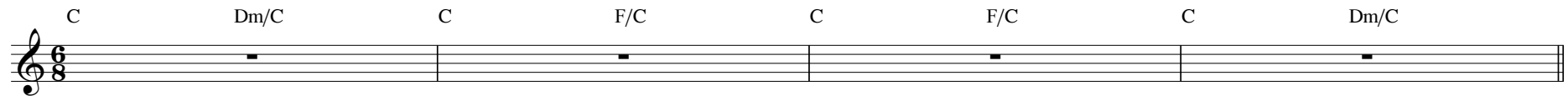
*Make a mosaic...*

**MAKE A MOSAIC!**

# Make a mosaic

Words and music: Barry Gibson

With a lilt



CODA (Last time only)

