

BBC

# The Tempest



## Feedback

We are always pleased to hear how you use our resources and how your own school performance of ***The Tempest*** has gone. Please send any feedback to:

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# KS2 Music: The Tempest

## based on the play by William Shakespeare

*Titles in blue have been hyperlinked: click on the titles to access the content online.*

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# Introduction

Welcome to *The Tempest*...

*A wizard, a mischievous sprite, a passing ship...and a storm that will change the lives of those who witness it forever.*

Whatever your musical experience these web pages can help you and your pupils enjoy learning music...and then put on a stunning musical performance based on Shakespeare's play!

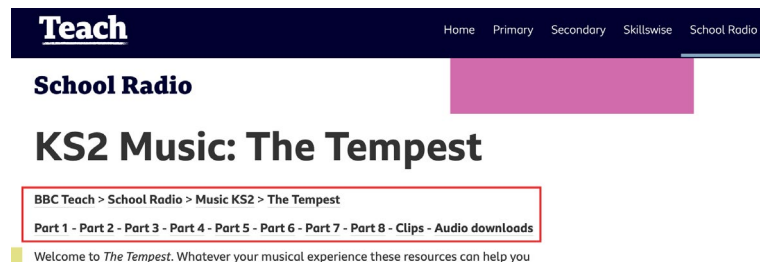
We've written eight songs and vocal coach Carrie Grant is here to help you learn them. The styles range from rap to rock anthem to ballad and back...there's an African flavour, lots of opportunity for percussion...and some very tongue-in-cheek romance. Each song links to a separate episode of the story and these can be watched alongside the songs as you learn.

We've also included separate videos of both the full-vocal and the backing track versions of the songs. After you've used the tutorial video to learn each song you can practise it using the full-vocal video. Once your group is sufficiently familiar with each song use the backing track videos to really polish your performance skills.

The pack also includes a script based on Shakespeare's play and to ensure your performance goes without a hitch you can download all the music and special 'sound FX' to create a really rich, musical performance!

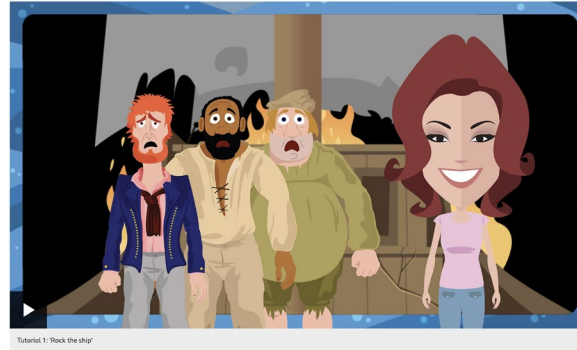
## Navigating *The Tempest* web pages

Move between the homepage and each song using the navigation bar at the top of each page:



Each song has its own dedicated page on the website, where you can also find the episode of the story which accompanies it. There are a number of video players on each page, including:

**The tutorial player** - use this to play the tutorial for each song. Typically the video lasts about 15 minutes at the end of which Carrie invites everyone to get on their feet and sing the song all the way through. Possible pause points are indicated on the relevant pages of these Notes.



**The story player** - use this to watch each episode of the story. The episodes relate the main events of Shakespeare's play and range from about 3 to 5 minutes in length.

### The story



## The Tempest Age 9 - 11 +

### Curriculum links:

*The Tempest* is primarily a music resource for children aged 9 to 11. It has been written to fulfil objectives of the new music curriculum at Key Stage 2 in England and equivalent curriculum requirements in other UK nations. The content has been mapped to the QCA Schemes of Work for music on page 40 of these Notes.

Additionally the resource has strong cross-curricular links to English / Literacy and the study of a play by William Shakespeare.

### Credits:

Presenter: Carrie Grant  
Composer: David Chilton  
Lyrics: David Chilton / Neil Richards  
Playscript: Neil Richards  
Lead vocalist: Roy Hamilton  
Teacher's Notes: Alistair Salmond and Angel Scott  
Audio producer: Ruth Chalmers  
For the BBC: Andrew Barnes

# The Tempest by Shakespeare

William Shakespeare was born in 1564 and spent his life in Stratford upon Avon and in London. **The Tempest** dates from 1610/11 and is generally accepted to be the last play that Shakespeare wrote. The-matically it belongs with the group of plays termed the 'Romances'.

## Synopsis

The action begins out at sea before continuing on a remote island. Alonso, Sebastian, Antonio, Gonzalo and Ferdinand are returning to Italy from a wedding in Africa when their ship is struck by a terrible storm...

The storm has been conjured up by Prospero who explains to his daughter Miranda how they came to be living on the island and the significance of the people currently passing on the ship.

Twelve years before Prospero had been Duke of Milan, but he was usurped by his brother Antonio. Antonio had relied on his friend Sebastian to raise an army from his brother, Alonso, the King of Naples. Alonso had Prospero and Miranda taken out to sea and placed in a leaky rowing boat. Just before they were cast adrift Gonzalo allowed Prospero to take his magic books. They were supposed to die...but they survived.

And now it is time to settle matters...

**The song player: full-vocal and backing track** - use these videos to practise the song. The video includes all the words of the song with the text on-screen.

## Song: 'Rock the ship'



## PDF downloads

The pdf files offer (with examples from 1. *Rock the ship*):

- this document - guidance on how to use the resources
- the **Pupils' pamphlet** - the lyrics for each song and some additional activities for pupils to complete
- the **Tutorial transcript** - a convenient way to read through the content of the main tutorial video
- the **Words for song** - the song as an individual page
- the **Music for song** - the vocal line of each song as music, including chords
- the **Playscript** - the text of our version of the *The Tempest*, an ideal performance combining all the songs.

## Audio downloads

These are particularly useful if you are having any issues using the video players or wish to learn the songs offline and can be found on the **Audio downloads page**. The downloads are:

- the *Song audio* (full vocal) - download the mp3 file to sing along to the song
- the *Song audio* (backing track) - use this mp3 download once you have become familiar with the song.

The downloads also include **a .zip file** offering all the music and **special sound effects** ('SFX') needed to put on a performance of the playscript.

## Listening music

There is also a short piece of music on each page for appreciation. These have been chosen to illustrate a key musical style or concept being explored - for example 'calypso'. Refer to these Notes for activities using the listening music.

## How to use the content

We have tried to make this resource as flexible as possible so we hope you will find the way of using it that best works for you and your group. However, here are some suggestions that you may find useful....

## The tutorial videos

The tutorial videos are the key element for delivering the music learning of **The Tempest**. Each tutorial features a single song and pupils are guided by our vocal coach Carrie Grant. Each tutorial is about 15 minutes long and concludes with a complete sing through of the song. The pace is lively so make sure you are ready to mediate the use of the video. Each tutorial has possible 'pause points' indicated in the Teacher Notes - a natural place to pause so that the group can take a break, either to go back over what they've learnt or to catch up with an episode of the story.

**Note:** in most tutorials the class will need to split into two groups at some stage - for example to sing the harmony and melody parts of a song together. Time is not given in the tutorials for arranging this grouping, so make sure you read the Teacher Notes for each tutorial carefully beforehand and ensure each member of the class understands which group they are in before commencing the tutorial.

The tutorial videos display the words for pupils to join in with highlighted in red. If you are using the videos via your Interactive White Board make sure that pupils can see the screen clearly before commencing. If you wish you can also print the words of each song from the PDF download section and distribute these before commencing. The lyrics for each song can be found in the Pupil Pamphlet (where they appear alongside other information and activities) or as individual files.



## The song videos

Use the song videos once you have learnt the songs using the tutorial videos. The full-vocal version is easy to join in singing alongside our singers. Use the backing track once your group is feeling really confident.

Both versions of the song video can be downloaded so that they can be used offline. The audio only versions can also be downloaded.

## Vocal warm-ups prior to each session

It is good practise to warm-up before each session. On each page of the website Carrie invites you to join her for a short (three minutes) vocal warm-up that will help to prepare everyone for the main song tutorial video.

The warm-up has three main sections:

- breathing activities
- singing up and down a major scale
- singing 'fortissimo accelerando', getting faster and rising in pitch

Additional warm-up activities that you can introduce yourself include:

**Vowels:** sing up and down a scale to the numbers 1 - 8, using B played on a chime bar as a starting note. Ask pupils to omit a number (eg '4') and sing it silently in their heads and challenge them to pitch the following note ('5') correctly. Change the number to be omitted and increase the omissions as the children progress.

Sing down a scale to 'Do you chew blue glue?', 'We three bees need trees', 'Chocolate and banana sponge' or other suitable combinations.

After singing down from C' - C, start the next scale one note higher and continue higher each time while it remains comfortable.

**Consonants:** 'Scrape your windscreen with your credit card'.

**Tongue-twisters:** (say or sing as four vowels) 'Red lorry, yellow lorry; red leather, yellow leather'.

**Rhythmic chants:** use a chant or a rap from *The Tempest*.

Other good practise when singing includes:

**Posture:** encourage good posture by encouraging children to stand tall, knees loose and feet apart.

**The singing face:** encourage pupils to lift the face muscles by smiling. Humming phrases of songs will also encourage an unforced, well-blended sound.

**Facial:** smile - screw up the face - stick out tongue - chewing toffee - open mouth as widely as possible.

**Breathing:** encourage low breathing (that is without breathing into the chest and without raising the shoulders) by asking the children to imagine an inflatable ring around the waist. Breathe in silently through the mouth, causing the ring to inflate all the way round the middle - taking a drink of air that goes right down low as if their tummy is a tank of air - hold - and then release the air slowly and silently through the mouth. As you breathe out count 1 to 5 slowly, then 1 to 10, controlling a steady release of air and increasing the time with practise.

## The Tempest - characters:

**Prospero:** twelve years previously the Duke of Milan; now a magician and conjurer.

**Miranda:** Prospero's daughter.

**Antonio:** now Duke of Milan, having deposed his brother Prospero some twelve years before. 'A cooler, nastier, more ruthless man in tight's could not be imagined.'

**Alonso:** King of Naples, assisted in Prospero's overthrow. Father to Ferdinand, who he believes to have drowned following the shipwreck.

**Sebastian:** brother of Alonso and a friend of Antonio. Also helped in the overthrow of Prospero.

**Ferdinand:** Alonso's square-jawed son and Miranda's future husband.

**Gonzalo:** one of the courtiers and formerly a faithful friend to Prospero...though he does rather like the sound of his own voice.

**Stephano and Trinculo:** servants also washed ashore from the shipwreck - a comedy duo.

**Ariel:** a sprite held captive by Prospero to do his bidding and longing for freedom.

**Caliban:** half-man, half-fish, the original inhabitant of the island and rather poorly treated by Prospero.

# 1

## Rock the ship



Style: rock

### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- Arrange the children in two groups for clapping and stamping the 'instrumental' at the end of the tutorial video. Make sure everyone understands which group they are in.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

### Listening music:

*Storm* from *Four Sea Interludes* by Benjamin Britten - composed 1945. An orchestral evocation of a storm.

## 1 Rock the ship

### Episode 1 of the story

Prospero and his daughter, Miranda, live in a cave on a desert island. Twelve years before Prospero had been the Duke of Milan but he and Miranda - then just 3 years old - were put to sea in a leaky boat and left to die. Prospero has spent his time learning magic and now that those responsible just happen to be passing the island in a ship he conjures up a storm to shipwreck them.

Duration of video: 03 02

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_01.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_01.pdf)

### The tutorial video for 'Rock the ship'

The main elements of the tutorial video are:

- An opening section of the song for inspiration
- Learn Verse 1
- Listen to the song introduction (falling chromatic scale) and sing Verse 1
- Learn Verse 2
- Add backing vocals ('BVs')
- Be in two groups to either clap or stamp during the 'instrumental' section
- Sing the song all the way through

Key moments to be aware of are:

**05 26** - a suitable pause point after learning Verse 1

**08 52** - a suitable pause point before learning the instrumental

**08 57** - at this point the class will need to be divided in two, half to clap the 'down, down, down' rhythm and half to stamp the two beats which follow. Make sure everyone knows what they'll be doing - stamping or clapping - before starting the video. You can also add improvised percussion - eg bin lids!

**11 20** - the start of the final sing through

Duration of video: 13 51

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_01.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_01.pdf)

## Follow up activities

**1. Practise the instrumental.** It consists of one bar repeated five times. There is a one bar count between each of the first four playings and on the fifth time (which is played immediately after the fourth without a bar count between) both groups play the same rhythm. Some groups could use drums or tabours or tuned percussion while others clap and stamp. These may also be played along with the backing vocals during Verse 2. Appropriate tuned percussion - such as chime bars, xylophones, glockenspiels - play the notes C, Eb or G (to make a C minor chord).

The musical notation shows a piano accompaniment in 4/4 time. The first part, 'Part 1', consists of three measures of 'down, (clap)' with notes C, G, Eb. The second part, 'Part 2', consists of two measures of '(stamp) (stamp)' with notes C, G, Eb. The percussion parts are labeled 'Tuned or untuned percussion' and 'Untuned percussion'.

**2. Listening music.** Listen to 'Storm' by Benjamin Britten, from his 'Four Sea Interludes'. How does it convey a storm? Compare and contrast this piece of music with others that evoke a storm - eg Mendelssohn's *Hebrides Overture* - 'Fingal's Cave'.

**3. Create your own storm.** Use tuned and untuned percussion to create your own evocation of a storm. In groups, prepare: the calm before the storm; the storm brewing; the storm raging; the calm after the storm. Each group could draw a 'graphic score' depicting their section. Record the performance and discuss refinements.

### Literacy links:

- As a class or in small groups, write a poem called 'Sounds of the sea'. Choose, use and even invent onomatopoeic words to create the sounds of the sea.
- Using IT create a poster version of your poem for display in the classroom. Devise an interesting way of indicating the voice and sound effects.
- Read the opening of Act I, scene i of *The Tempest* (see Pupils' Pamphlet, page 2). How does Shakespeare create an atmosphere of excitement and danger?

## Episode 2 of the story

Prospero has some explaining to do! Miranda wants to know why he's almost killed the passengers of the passing ship. And Ariel is feeling moody - yearning for the day, long promised, when Prospero will set him free.

Duration of video: 03 25

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_02.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_02.pdf)

## The tutorial video for 'Set me free'

The main elements of the tutorial video are:

- An opening section of the song for inspiration
- Learn Verse 1
- Learn the chorus in two parts
- Learn Verse 2 (and chorus)
- Learn the two short raps
- Sing the song all the way through (with the option to add instruments)

Key moments to be aware of:

**03 42** - a suitable pause point after learning Verse 1 before starting on the chorus

**04 43** - make sure everyone knows which group they are in - lead or harmony - before attempting the chorus harmonies

**06 48** - a suitable pause point after learning the chorus and before starting Verse 2

**10 15** - the start of the final sing through

Duration of video: 12 49

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_02.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_02.pdf)

## Follow up activities

**1. Involve pupils in making their own percussion.** Metal dustbin lids make a great sound along with bongos, claves, maracas or coconut shells.

**2. Play along with the chorus.** The parts below can be played on tuned percussion or any other instruments that pupils can play - recorder, flute, violin, guitar, etc.

**CHORUS**  
(Both parts below may be played on instruments - divide between players)

Chords: G, D, E, D, G, C, D, A, D, C, G, E, C, C, A, D, C.

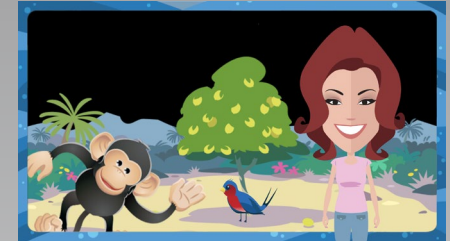
**3. Drama - freeze frame.** In pairs choose to be either Ariel or Prospero and arrange yourselves as if for a photograph and freeze the image. Your pose should try to convey the relationship and the conflict and tension between you. Remember that the faces and body language might be showing one thing whereas the thoughts could be very different. Present your freeze frame to the class. After a few moments speak aloud in character the thoughts that are running through your head. Compare your image and thoughts with that of others and discuss the similarities and differences.

**4. Listening music.** 'Music from the ghetto' by Singing Sandra helps us to identify some of the characteristics of calypso - the singing style, the rhythm and instrumentation.

### Literacy links:

- *Whichever way you look at it nothing's what it seems. I'm just a prisoner on the island of dreams.* Ariel is not the only character who is trapped on the island. Make a list of all the characters - including Ariel - and for each one say how and why they are trapped.
- What does Ariel mean when he says that nothing is what it seems? For some ideas read *The Tempest* Act I, scene ii, lines 188 - 300.

## Set me free



Style: calypso

### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- Arrange the children in two groups for singing the upper and lower parts of the chorus in the middle section of the tutorial. Make sure everyone understands which group they are in.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

### Listening music:

'Music from the ghetto' by Singing Sandra

# 3

## Full fathom five



Style: jazz

### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

### Listening music:

'Always be my baby' by Mariah Carey - an example of a vocalist ad-libbing during a song

## 3 Full fathom five

### Episode 3 of the story

An invisible Ariel (at Prospero's command) convinces a soaking wet Ferdinand that his father really is dead. Ariel does this by singing softly to Ferdinand – asking him to imagine a dead body floating 'fully five fathoms' under the sea. (Cruel really because said father is alive and well on the other side of the island).

Duration of video: 03 31

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_03.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_03.pdf)

### The tutorial video for 'Full fathom five'

The main elements of the video are:

- An opening section of the song to familiarise pupils with the style and mood
- Learn the first four lines
- Learn the second four lines
- Learn the end of the song
- Try some vocal ad-libbing
- Sing the song through

Key moments to be aware of are:

**06 44** - a suitable pause point before starting the next part of the song

**09 48** - the start of the section about ad-libbing

**11 33** - the start of the final sing through

Duration of video: 14 24

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_03.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_03.pdf)

### Follow up activities

#### 1. Practise the song - especially the ad-libbing at the end.

Ad-libbing is a solo art. The whole class trying to ad-lib at the same time may sound chaotic - but the children may feel less inhibited! Once they have confidence, some children will be willing to sing on their own.

**2. Listening music.** Listen to Mariah Carey ad-libbing at the start of 'Always be my baby'. Compare and contrast this with some other example of singers ad-libbing.

#### 3. Developmental work.

- Listen to further examples of music associated with the sea or water, eg Mendelssohn – *Hebrides Overture* ('Fingal's Cave'), 'Aquarium' from Saint-Saens' *Carnival of the Animals*.
- Create a seascape using tuned and untuned percussion. An ocean drum would create an ideal backdrop but drums, cymbals and shakers of all descriptions may be used. First, as a whole class, brainstorm words associated with the sea. Words like *pebbles, sand, waves, breakers, foam, sparkling, reflections, sun, shells, fish, coral, jellyfish, starfish, whales, dolphins*. In groups, ask the children to choose three words, then come and select instruments which could be used to depict them. Pupils could notate their composition(s) in the form of a graphic score. Possibly link in an appropriate poem and create and display art work.

**4. Drama.** Building on the drama work done in 'Set me free', in pairs improvise the scene between Ariel and Prospero where Ariel is trying to persuade Prospero to release him. Improvising means taking a situation and working out what happens and what characters say by acting it out without any previous planning and not following a script. It can be hard to do because you need to think on your feet and react to what is happening!

### Literacy links:

- Draw a map of the island using all the information that you have acquired so far about it. Mark on it where all the key places are and where all the characters have come ashore and think about how to show these on the map. You can use the simplified aerial view of the island in the Pupils' Pamphlet (see page 7) or you could present your map attractively as a poster for the classroom wall.
- Explore 'Ariel's song' together (see Pupils' Pamphlet, page 9). Shakespeare loved to coin new words and expressions! The first recorded use of 'sea-change' is here in ***The Tempest*** - a word that has come to mean a sudden and comprehensive change.



### Episode 4 of the story

King Alonso of Naples and his old advisor, Gonzalo, are asleep. Antonio and Sebastian are awake, plotting to kill them.

*Duration of video: 02 32*

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_04.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_04.pdf)

### The tutorial video for 'Toledo steel'

The main elements of the video are:

- An opening section of the song
- Learn the chorus
- Learn the harmony part of the chorus in two groups
- Learn the rap in two groups
- Sing the song through

Key moments to be aware of are:

- 03 07** - at this point the class will need to be ready in two groups, first to learn the lower part harmony for the chorus and then to sing both parts - upper and lower - together in groups
- 07 07** - a suitable pause point after learning the chorus and before going to to learn the rap
- 11 00** - the start of the final sing through

*Duration of video: 13 47*

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_04.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_04.pdf)

### Did you know?

Toledo is a city (and region) in Spain, about 70 km south of the capital city, Madrid. Toledo has a long history of producing weaponry dating back to Roman times and 'Toledo steel' was famed for its high quality and strength...hence the title of our song!

### Follow up activities

- 1. The rap.** Try the rap to a rhythm set up on an electric keyboard or to pupils playing on drums or bongos.
- 2. Listen to other raps.** Note the flowing, almost swing rhythm that characterises rap – sometimes SO fast, sometimes more slowly. Notice how effective it is when the rapper stops for a beat. How does the pace help deliver the meaning? Discuss the attitude of the performer – and try to copy that as you compose and perform your own raps. Great rap performance is all about attitude!
- 3. Listening music.** Listen to more of the 2nd movement of Rodrigo's *Concerto de Aranjuez*. Compare it to some flamenco guitar music or other music of Spain.
- 4. Drama.** Choose a few people in the class to take it in turns to be in role as Antonio. In small groups think of questions you would like to ask them in character about Antonio's behaviour in the past towards Prospero and now. Your questions should try to explore his motivation, the morality of his behaviour and whether he is troubled by his conscience.
- 5. Music development.** Provide pupils with the opportunity to experiment with rhythmic styles on electric keyboard and allow them to decide which would be suitable to accompany their own raps.

#### Literacy links:

- Look closely at the lyrics of the rap. They advocate violence and the end justifying the means. In this rap the weapon is a sword made of Spanish steel. In other raps what would the weapon be? What do you think of the message of this rap? Do you think that raps should be banned? Do you think they have a bad influence on young people and their behaviour? Discuss these questions as a class summarising the arguments for and against.



**Style:** Spanish guitar; rap

#### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- Arrange the children in two groups for singing the upper and lower parts of the chorus in the middle section of the tutorial. Make sure everyone understands which group they are in.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

#### Listening music:

Rodrigo: *Concerto de Aranjuez*, extract from the 2nd movement (a well-known theme from a famous Spanish guitar concerto)



# 5

## Barracuda



**Style:** comic and upbeat!

### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- Arrange the children in two groups for singing the final choruses, with one group to sing just the words in brackets. Make sure everyone understands which group they are in.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

### Listening music:

*Miranda falls asleep*, from *Music for The Tempest* by Jan Sibelius, composed 1925-1926

## 5 Barracuda

### Episode 5 of the story

Prospero's slave monster Caliban meets up with the comic duo Stephano (the butler) and Trinculo (the jester) who have come ashore on a barrelful of wine. It's not long before the barrel is empty and the stupid trio are mooting plans to kill Prospero and take over the island. Prospero, being proud possessor of an invisibility cloak, sees it all!

*Duration of video:* 03 00

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_05.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_05.pdf)

### The tutorial video for 'Barracuda'

The main elements of the video are:

- An opening section of the song to familiarise pupils
- Learn Verse 1
- Learn the chorus
- Sing Verse 1 and chorus
- Learn Verse 2 and then Verse 3
- Learn extended chorus in groups
- Sing the song through

Key moments to be aware of are:

**05 45** - a suitable pause point after learning Verse 1 and the chorus before learning Verse 2 and 3

**09 05** - pupils will need to be ready to sing the extended chorus in their two groups, one group just singing the words in brackets

**10 49** - the start of the final sing through

*Duration of video:* 13 27

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_05.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_05.pdf)

### Did you know?

*The Tempest* has inspired many artists, including the Finnish composer Jan Sebelius. The listening music depicts Miranda falling asleep (see episode 2 of the story).

### Follow up activities

**1. Practise.** Practise the song and learn the words. Also, allocate different lines of the song to different groups or individuals, according to the characters singing, eg Caliban or Stephano.

**2. Percussion accompaniments.** Practise the percussion accompaniments below and add them to the song. If pupils struggle to keep time, give them a pulse, then encourage them to say the words *salt and pepper, beef burger, coffee or tea* in their heads.

#### Barracuda

Play these ostinato (repeated pattern) accompaniments in the chorus.

### Literacy links:

- This part of the story links with 'Set me free' when Ariel sang about being 'a prisoner on the island of dreams'. Other characters are also trapped on the island which works its magic on them all as they try to make their dreams come true. Here we discover three more characters. Add them to your list explaining how and why they are on the island. Add another column to your list and write down what each character's dream or wish is.
- Prospero has a lot to answer for. His actions have affected most of the characters. What do you think of Prospero and his treatment of the other characters so far? Do you think his behaviour is justified?

## Episode 6 of the story

Miranda and Ferdinand meet. They fall hopelessly in love. Miranda is the most beautiful woman Ferdinand has ever seen. Ferdinand is the...only man Miranda has ever seen (apart from her dad, of course).

*Duration of video: 03 00*

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_06.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_06.pdf)

## The tutorial video for 'Brave new world'

Welcome to Carrie's 'Academy of Lurve' to learn this tongue-in-cheek love song! The main elements of the video are:

- An opening section of the song
- Learn Verse 1
- Learn the chorus
- Learn Verse 2
- Learn the middle section
- Sing the song through

Key moments to be aware of are:

**04 12** - a suitable pause point after learning Verse 1 and before going on to learn the chorus

**06 32** - at this point the class will need to be split into their two groups, Group 1 to sing the lead vocals and Group 2 to sing the backing vocals (BVs)

**09 27** - another suitable pause point before going on to learn the second part of the middle section

**11 20** - the start of the final sing through

*Duration of video: 14 31*

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_06.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_06.pdf)

## Follow up activities

**1. Key changes.** Listen to how the song changes up a key at the beginning of the middle section - point this out to the group. Ask pupils what they hear happening at the end of that section. Answer: it returns to its original key.

**2. Practise the melody and backing vocals.** Listen to the backing vocalists singing throughout the song. Divide the class into two groups – one group on the main melody and the other trying the backing vocals.

**3. Listening music.** Find and listen to some other pop songs with a similar sentiment. Listen to the extract from Tchaikovsky's *Romeo and Juliet*. How does the music make pupils feel? What do they think it's about? What makes it appropriate for the theme of love?

**4. Drama.** Acting out love scenes can be very embarrassing, especially when it is love at first sight as happens between Miranda and Ferdinand! In pairs read through this scene in the playscript. Think about the difficulties of performance. Is it a scene that needs to be played for 'laughs' or is it serious? Listen to other pairs reading the scene and discuss ways in which the performances can be improved.

### Literacy links:

- Choose to be either Miranda or Ferdinand and write a diary entry in character describing meeting each other and falling in love (which can be done using page 12 of the Pupils' Pamphlet). Remember that Miranda has lived on the island all her life and the only other man she has ever known is her father.

## Brave new world



**Style:** a tongue-in-cheek, soppy pop song!

### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- Arrange the children in two groups for singing the lead vocals and backing vocals for the middle section of the song. Make sure everyone understands which group they are in.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

### Listening music:

Tchaikovsky: *Romeo and Juliet*,  
*Fantasy Overture*

# 7

## Spellbound



**Style:** a rich African flavour

### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- For the introduction and the link to verse 3 pupils will need to be in two groups. For the ending they will divide into three groups. Make sure everyone knows which group they are in: either Group 1 or Group 2 for the start and either Group 1 or 2 or 3 for the ending.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

### Listening music:

'Lungisa indela yakho' by Ladysmith Black Mambazo - wonderful, rich harmonies

## 7 Spellbound

### Episode 7 of the story

Prospero's enemies are in his power, but he is full of questions. Should they be forgiven? Has he himself become spellbound by the magic and the mayhem? Could it be time to move on – and return home?

*Duration of video: 02 40*

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_07.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_07.pdf)

### The tutorial video for 'Spellbound'

The main elements of the video are:

- An opening section of the song to familiarise pupils with the style and mood
- Learn the introduction
- Learn Verse 1
- Learn Verse 2
- Learn the link to Verse 3
- Learn the coda in three separate parts, using *diminuendo* and *pianissimo* at the end of the song
- Sing the song through (including Verse 3 not learned in the video tutorial)

Key moments to be aware of are:

**05 40** - a suitable pause point before starting Verse 2

**07 40** - a suitable pause point after learning Verse 2 before going on to learn the link into Verse 3

**09 02** - pupils need to be in two groups here, Group 1 to sing 'Ah mmm' and Group 2 to sing the lines (eg 'We are such stuff as dreams are made on')

**09 46** - at this point the two groups will need to split into *three* new groups. This time the new Group 1 sings the lines (eg 'We are such stuff as dreams are made on'), the new Group 2 sings 'ya wa-wa ya wa-ya yeh' and Group 3 sings 'Ah mmm'

*Duration of video: 14 55*

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_07.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_07.pdf)

### Follow up activities

#### 1. Practise the song - especially the three parts at the end.

The coda is complex and will need careful practise to get smooth. Encourage pupils to remember the *diminuendo* and *pianissimo* singing.

**2. Dynamics.** Discuss the effect of varying the dynamics in a performance, ie *forte* (loud), *piano* (quiet), *crescendo* (getting louder), *decrescendo* or *diminuendo* (getting quieter), *pianissimo* (very quiet).

**3. Drama.** Invite people to audition for the role of Prospero. They can either choose a speech from the playscript or the key speech from Shakespeare (see Literacy links below.) What qualities are you looking for in the acting of this main character? This speech is really important as it is the turning point of the play. Compare the oral performance of the speech with the song. Which do you think is more effective and why?

### Literacy links:

- In small groups or as a class read Prospero's speech from *The Tempest* Act IV, scene i, lines 148-160 (see Pupils' Pamphlet, page 14).

*Our revels now are ended. These our actors,  
As I foretold you, were all spirits and  
Are melted into air, into thin air:  
And, like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep. Sir I am vexed.  
Bear with my weakness: my old brain is troubled.  
Be not disturbed with my infirmity.*

*It inherit* = 'occupy it'

*Rack* = 'a whisp of cloud'

Together try to work out just what Prospero is trying to say...

## Episode 8 of the story

The finale. Can Ariel now be set free? Does Antonio get what he deserves? Will Ferdinand ever see his father King Alonso again? Will Ferdinand marry Miranda? What of Caliban? And will Prospero return home, Duke of Milan once more?

Duration of video: 02 59

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode\\_08.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/episode_08.pdf)

## The tutorial video for 'Sea change'

The main elements of the video are:

- An opening section of the song to familiarise pupils with the gospel style
- Learn Verse 1
- Learn Verse 2
- Learn the middle
- Learn the chorus
- Learn Verse 3
- Learn the next two choruses, including singing *pianissimo* and *crescendo* and vocal ad-libbing near the end of the song.
- Sing the song right through

Key moments to be aware of are:

**03 50** - a suitable pause point after learning Verses 1 and 2

**05 44** - a suitable pause point after learning the middle section before going on to learn the chorus

**07 18** - a suitable pause point before learning Verse 3

**12 11** - the start of the final sing through

Duration of video: 15 02

[http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript\\_08.pdf](http://teach.files.bbc.co.uk/schoolradio/music/tempest/transcript_08.pdf)

## Follow up activities

**1. Clapping to the rhythm.** Try to clap along with the music in the choruses - ideally on the off-beat (ie clap after the words 'sea,' 'change', 'comin', etc) but whatever comes naturally. Invite the children to improvise their own clapping patterns.

**2. Developmental work.** There are six chords used in 'Sea change':

F	(notes = F	A	C)
Bb	(notes = Bb	D	F)
C	(notes = C	E	G)
Dm	(notes = D	F	A)
A7	(notes = A	C#	E G)
G7	(notes = G	B	D F)

- Using chime bars, xylophones, glockenspiels and metallophones, or any other instruments played by the children, invite pupils to play each time their chord is indicated. Some notes appear in more than one chord – either allocate one chord to each player as notes are distributed or allow pupils to play on more than one chord.
- A bass part can be played using only the root of the chord (ie F on chord F and so on) – perhaps on bass xylophone, low notes on a keyboard or piano or on bass guitar. The chords are used throughout the song (verse, middle and chorus) and it is for you to decide which parts of the song should have instrumental accompaniment.

**3. Drama.** Invite people to audition for the role of Prospero. They can either choose a speech from the playscript or the key speech from Shakespeare (see previous). What qualities are you looking for in the acting of this main character? In small groups choreograph movements and actions that would maximise the impact of the song.

### Literacy links:

Tell the story of *The Tempest* in a comic strip with captions for each picture. Try to get hold of a copy of Marcia Williams's book *Mr William Shakespeare's Plays* which includes *The Tempest* retold in a wonderfully detailed comic strip.

## Sea change



Style: gospel

### Before using the resources:

- Be familiar with the content of the tutorial video. Make notes on the tutorial transcript (eg timings) if this will help you.
- Prepare to play the tutorial video by either displaying it on your IWB or by distributing the words of the song.

### Listening music:

'Oh happy day' sung by a gospel choir - an example of a gospel standard



# Rock the ship

Words: Neil Richards and David Chilton

Music: David Chilton



1. Looks like we're go - in' down, -

2. The point of no re - turn, -



wish I was on so - lid ground in A - fri - ca...  
now the ship is gon - na burn in A - fri - ca...

(burn, burn, burn)

(Verse 2 only)



The ship won't take the strain, will I see the shore a - gain in A - fri - ca?  
You're go - ing down be - low dancing to Di - a - ba - lo in A - fri - ca..



(down, down, down)

(Verse 2 only)

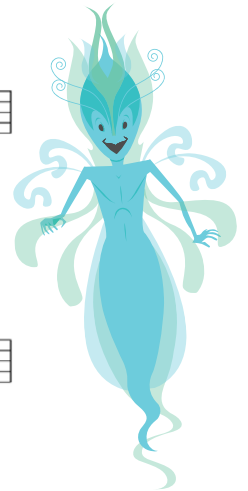
The rig is bur - ning, the flash of light - ning is in the air.



(burn, burn, burn)

(verses 1 and 2)

Tim - bers break - ing, I see the wa - ter ri - sing ev - ery - where...





20 A<sup>b</sup> B<sup>b</sup> C<sup>m</sup>

(down, down, down) And we're ri - ding out the storm...

**(Verses 1 and 2)**

23 A<sup>b</sup> B<sup>b</sup> C<sup>m</sup> A<sup>b</sup> G<sup>7</sup>

We've ne - ver been so far from home... And the wind and rain

26 E<sup>b</sup> F A<sup>b</sup> G<sup>7</sup>

dri-ven by the hur - ri - cane, gon - na rock the ship rock the ship to - night

28 1. C<sup>m</sup>

36 *sf*

*sf*



# Set me free

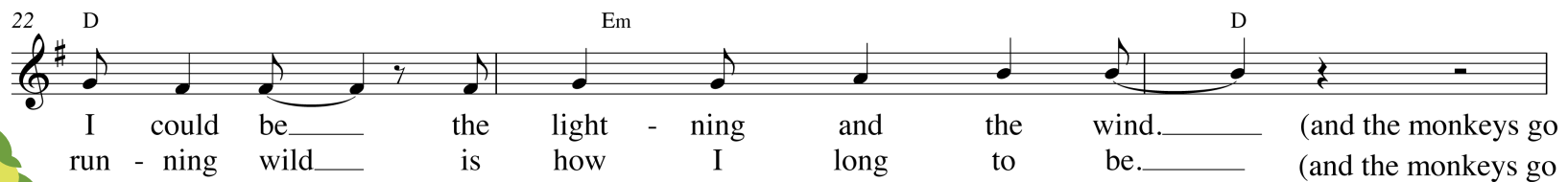
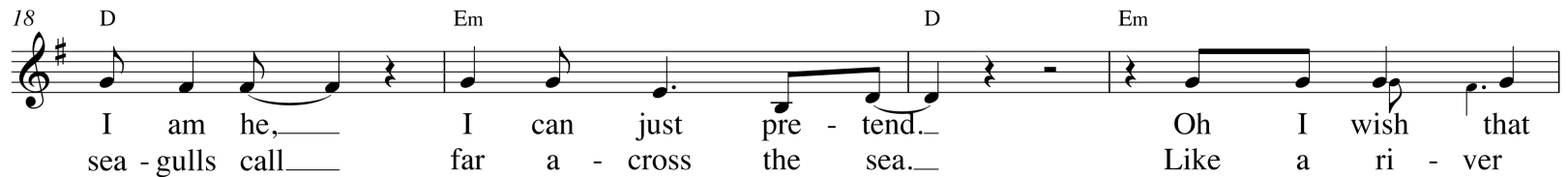
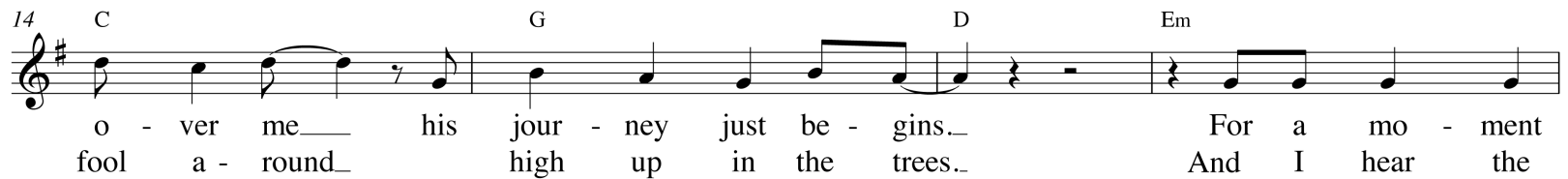
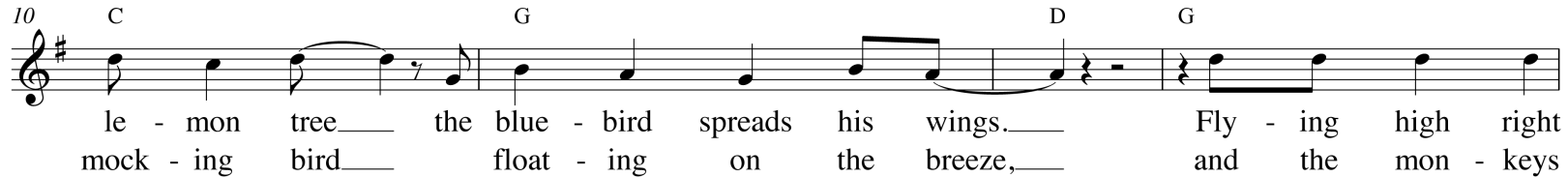
Words: Neil Richards and David Chilton

Music: David Chilton

## Verse



1. In the shade of the  
2. I hear the song of the



**Chorus**

25 *G C D G C D G*

Oo, set me free, (all is confusion) Oo, set me free (it's an illusion) Oo,

34 *C D last time to Coda Em*

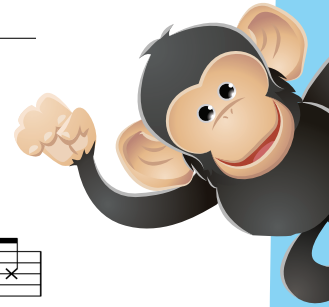
set me free, 1. The monkeys and the parakeets are  
2. Which ever way you look at it

38 *D*

all in collusion the bird of paradise is  
nothing's what it seems, I'm just a prisoner on the

40 *2nd time D.S. Chorus CODA Em D G*

just an illusion.  
is - land of dreams.



# Full fathom five

Words: Neil Richards and David Chilton

Music: David Chilton

Gmaj7 Ab<sup>13</sup> Gmaj7 Ab<sup>13</sup> Gmaj7 F#m7(b5) B7




Full fath - om five, Thy fath - er lies in the

7 Em Dm7 Db<sup>9</sup> Cmaj7 F<sup>9</sup> Gmaj7



o - cean, Full fath - om five, his bo - dy dis - ap - pears from view.

12 Dm7 Db<sup>9</sup> Cmaj7 F<sup>9</sup> B7 Em A<sup>13</sup> C/D




Those are the pearls that were his eyes, an un - ex - pec - ted shade of blue.

17 Gmaj7 F#m7(b5) B7 Em Dm7 Db<sup>9</sup> Cmaj7



Full fath - om five, Thy fath - er lies in the o - cean, Full fath - om five, his

22 F<sup>9</sup> Gmaj7 Dm7 Db<sup>9</sup> Cmaj7 F<sup>9</sup> B7 Em



bo - dy dis - ap - pears from view. And of his bones are co - rals made, like

27  $A^{13}$   $C/D$   $G$   $Gaug$



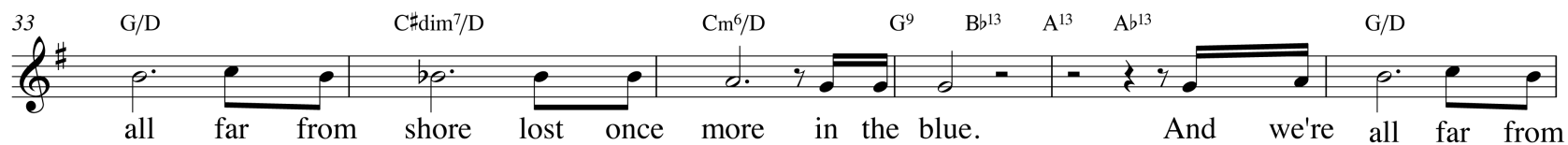
star - dust in a mas - quer - ade. And now all that re - mains has been

30  $G^6$   $Gaug$   $G$   $B^7/F\#$   $Em$   $A^9$



gra - dual - ly claimed by a sea change of ma - ny hues. And we're

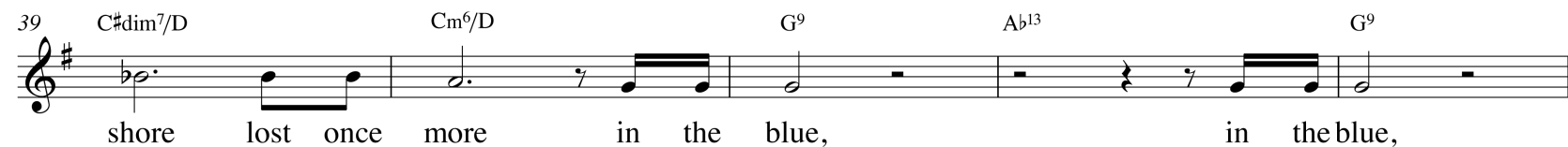
33  $G/D$   $C\#dim^7/D$   $Cm^6/D$   $G^9$   $Bb^{13}$   $A^{13}$   $Ab^{13}$   $G/D$



all far from shore lost once more in the blue. And we're all far from

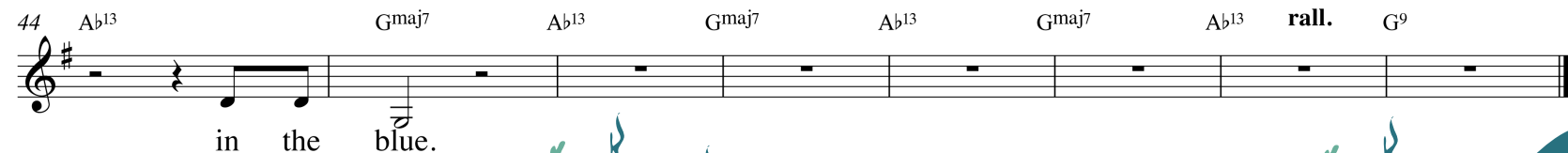


39  $C\#dim^7/D$   $Cm^6/D$   $G^9$   $Ab^{13}$   $G^9$



shore lost once more in the blue, in the blue,

44  $Ab^{13}$   $Gmaj7$   $Ab^{13}$   $Gmaj7$   $Ab^{13}$   $Gmaj7$   $Ab^{13}$  **rall.**  $G^9$



in the blue.



# Toledo steel

Words: Neil Richards and David Chilton  
Music: David Chilton

Am G Dm Am Dm Am | 1. E Am | 2. E Am G

To - le - do, \_\_\_\_\_ To

8 C G C

le - do, \_\_\_\_\_ the lo - ving em - brace of the steel. To

14 E7 Am F E

le - do, \_\_\_\_\_ To - le - do \_\_\_\_\_ You can - not de - ny its ap -

20 Am Am G

peal. Let me tell you how \_\_\_\_\_ I'm gon - na

23 Dm Am Dm Am E Am

set you free, \_\_\_\_\_ I'm talk - in' a - bout \_\_\_\_\_ an op - por - tu - ni - ty. \_\_\_\_\_ This



26 G Dm Am Dm Am  
ain't no ques - tion of mo - ral - i - ty, — It's sim - ply a mat - ter of le -

29 E Am F C Gm Dm  
gal - i - ty, — So why be a vic - tim all of your life, — just

32 Gm Dm A Dm F C  
pull out the steel — and slip in the knife, — The rights and the wrongs are

35 Gm Dm E  
in - con - se - quen - tial the name of the game — ful - fil your po - ten - tial.

38 Am G Dm Am Dm Am  
Do the deed — and you can make him feel — the sweet ca - res of



25 F (bad - a - boom) Bb (bad - a - boom)

- na, the fat pi - ran - ha. We're

27 Eb Bb F 3

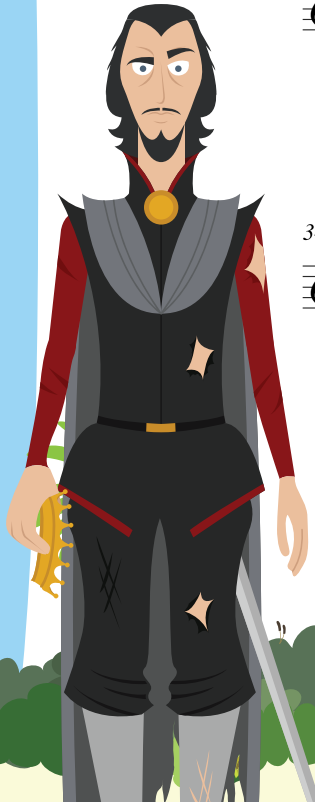
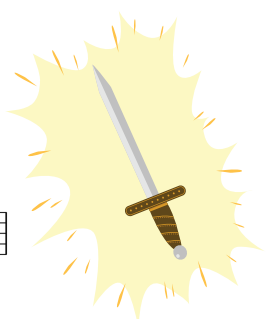
li - ving in a par - a - dise as you can plain - ly see, here on the is - land of

30 1. Bb 2. Bb F 3 Bb

dreams. And dreams, here on the is - land of dreams.

34 F 3 Bb

Here on the is - land of dreams.



# Barracuda

Words: Neil Richards and David Chilton

Music: David Chilton



1. I'll be your ro - yal sov - ereign, and rule a - cross the land... get  
 (2. You) are my ro - yal mas - ter, on that we can a - gree... I'll  
 (3. I'd) love to do my du - ty and wear the roy - al crown. The



mar - ried to Mi - ran - da, and she will hold my hand... Should  
 be your lo - yal mon - ster and serve on ben - ded knee. Coz'  
 sol - diers will sa - lute me, I'll look them up and down. They



a - ny - bo - dy ask us how this has come to pass,  
 that's the way we like it that's how it's meant to be... and  
 know their ro - yal sov - ereign is al - ways in de - mand, and



I would give the ans - wer, "It all comes down to class." And  
 I would be as hap - py as the fish - es in the sea...  
 ev - ery now and then... they'll say "Your wish is my com - mand."



*Chorus (after verses 1 and 2)*

11 *F* *Bb* *F* *Bb*

I would be 'Your ma - je - sty,' they call me the big bar - ra - cu - da. We're

15 *Eb* *Bb*

li - ving in a par - a - dise as you can plain - ly see,

*Chorus (after verse 3)*

17 *F* *Bb* *F*

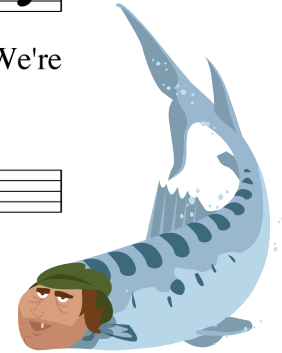
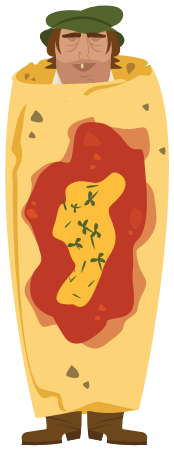
here on the is - land of dreams. 2. You I would be 'Your  
3. I'd

20 *Bb* *F* *Bb*

ma - jes - ty'. (They call him the big en - chi - la - da.) They

23 *Eb* *Bb* (bad - a - boom)

call me the big bar - ra - cu - da, the top ba - na -





25 F (bad - a - boom) Bb (bad - a - boom)

- na, the fat pi - ran - ha. We're

27 Eb Bb F 3

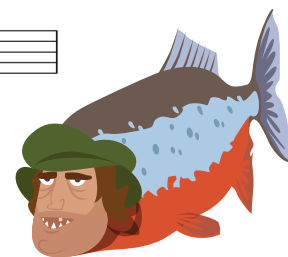
li - ving in a par - a - dise as you can plain - ly see, here on the is - land of

30 1. Bb 2. Bb F 3 Bb

dreams. And dreams, here on the is - land of dreams.

34 F Bb

Here on the is - land of dreams.



# Brave new world

Words: Neil Richards and David Chilton  
Music: David Chilton

E<sup>maj7</sup> A<sup>maj7</sup> E<sup>maj7</sup> A<sup>maj7</sup> E<sup>maj7</sup>

Musical staff showing measures 1 to 5. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The notes are: 1. (rest), 2. (rest), 3. (rest), 4. (rest), 5. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4.

1. I can't be - lieve the  
(2. It) seems to me there's

7 A<sup>m6</sup> E<sup>maj7</sup> A<sup>maj7</sup> E<sup>maj7</sup>

Musical staff showing measures 6 to 10. The notes are: 6. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4, 7. quarter note E5, quarter note D#5, quarter note C#5, quarter note B4, 8. (rest), 9. (rest), 10. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4.

won - der of it all. I wai - ted, oh so  
ma - gic in the air. I'm o - ver come by

11 A<sup>m6</sup> E<sup>maj7</sup> B<sup>m</sup> B<sup>b9</sup> A<sup>maj7</sup> B<sup>6</sup>

Musical staff showing measures 11 to 15. The notes are: 11. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4, 12. quarter note E5, quarter note D#5, quarter note C#5, quarter note B4, 13. (rest), 14. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4, 15. quarter note E5, quarter note D#5, quarter note C#5, quarter note B4.

long for love to call It's a brave new world  
one so de - bo - nair.

16 A<sup>maj7</sup> G<sup>#m7</sup> F<sup>#9</sup>

Musical staff showing measures 16 to 20. The notes are: 16. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4, 17. quarter note E5, quarter note D#5, quarter note C#5, quarter note B4, 18. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4, 19. quarter note E5, quarter note D#5, quarter note C#5, quarter note B4, 20. quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4.

with a brand new girl, and a boy who wears his heart up - on his sleeve.



to Coda



20 *A*<sup>9</sup> *B*<sup>6</sup> *E*ma<sup>7</sup> *A*ma<sup>7</sup>

oh I love you so,

Let me tell you now, oh I love you so, I'm

24 *E*ma<sup>7</sup> *A*ma<sup>7</sup> *E*ma<sup>7</sup>

(ne - ver gon - na let you go) so,

ne - ver gon - na let you go. Oh, I love you so,

27 *A*ma<sup>7</sup> *E*ma<sup>7</sup> *A*ma<sup>7</sup> **CODA**  
*B*<sup>b</sup>/*C*

oh I love you so. No, no, no.

I'm ne - ver gon - na let you go. 2. It I



31 Fmaj7 Faug F6 Faug

The light - ning and the thun - der of it all.

can't be - lieve\_\_ the won - der of it all\_\_ I

35 F Faug Fmaj7 Cm7 B7b5

The light - ning and thun - der says it all\_\_

can't be - lieve\_\_ the won - der of it all\_\_

39 Bbmaj7

And ev - 'ry time I look at you\_\_ my\_\_ heart just skips a beat\_\_

A7b5 Dm9 G13

43 Gm7 Am7 Bbmaj7 Am7 Gm7 Am Bbmaj7 Am7 Gm7 Am7

and if a girl like you \_\_\_\_\_ could love a boy like me, \_\_\_\_\_ what a brave new

48 F/C B6 Emaj7 Amaj7

oh I love you so,

Bbmaj7 G#dim7/B

world \_\_\_\_\_ it's gon - na be. \_\_\_\_\_ Oh I love you so, \_\_\_\_\_ I'm

53 Emaj7 Amaj7 Emaj7

ne - ver gon - na let you go, \_\_\_\_\_ so, \_\_\_\_\_

ne - ver gon - na let you go, \_\_\_\_\_ Oh, I love you so, \_\_\_\_\_





56 Amaj7 Emaj7

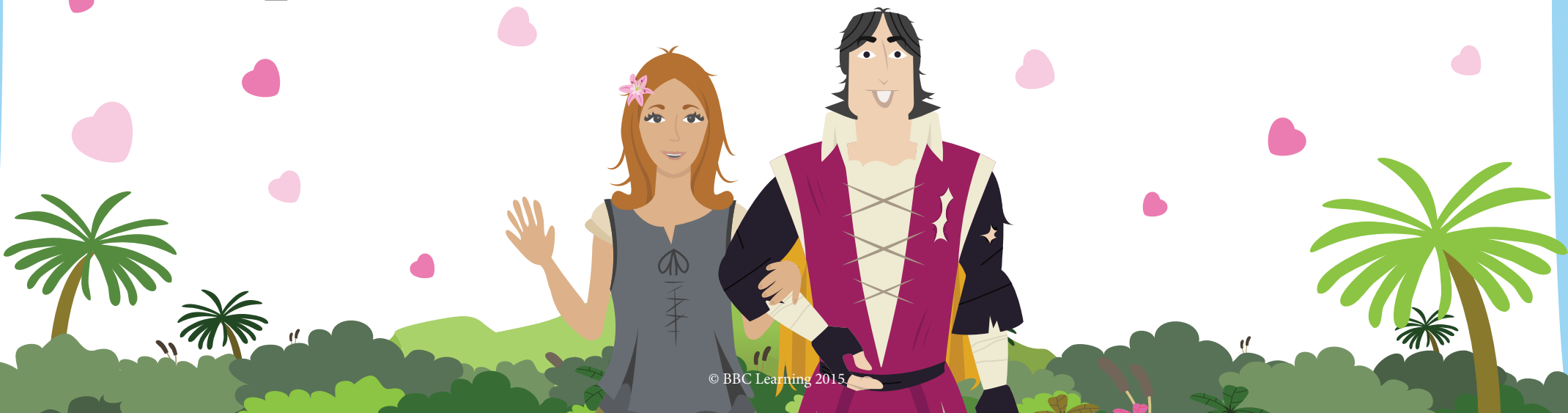
oh I love you so,  
I'm ne - ver gon - na let you go.

Detailed description: This block contains the first two lines of musical notation. The top line is a vocal melody in treble clef, starting with a whole rest followed by a half note 'oh', then a quarter note 'I', a quarter note 'love', a quarter note 'you', and a quarter note 'so,'. The bottom line is a piano accompaniment in treble clef, starting with a half rest, then a quarter rest, a quarter note, a quarter note, a quarter note, and a quarter note. The key signature has three sharps (F#, C#, G#).

58 Amaj7 Emaj7 Amaj7 Emaj7 Amaj7

No, no, no.

Detailed description: This block contains the next two lines of musical notation. The top line is a vocal melody in treble clef, starting with a whole rest followed by a half note 'No,' and two quarter notes 'no, no.'. The bottom line is a piano accompaniment in treble clef, starting with a half rest, then a quarter rest, and four measures of whole rests. The key signature has three sharps (F#, C#, G#).



# Spellbound

Words: Neil Richards and David Chilton  
 Music: David Chilton

G D G A D G D Bm G A D G

All

Group 1

Group 2

Group 3

ya - wa - ya ya\_\_ wa - ya - yey

Aa mmm\_\_ Ah mmm\_\_

10 D Bm G A D D A/C# G/B A/C#

All

Group 2

Group 3

1. I dreamed that I\_\_ had found the ans  
 2. I dreamed that I'd\_\_ be top ba - na -  
 3. I dreamed that joy\_\_ could last for e -

ya - wa - ya ya\_\_ wa ya - yey




15 D D/A G A D A/C# G/B A/C# G F#m

All 


- wer, — a ma - gic book — could set me free. —  
 - na. — I'd serve my Lord — on ben - ded knee. —  
 - ver, — a brave new world — where love is all.

27 Bm F#m/A G D Em D/F#

All 

But now I've come to un - der - stand — that I was just spell - bound,  
 And all the time we wan - dered round — like fish - es in the sea —  
 To - le - do steel, To - le - do steel, — the fi - nest in the land, —

24 G D A/C# G Bm

All 

and if you're a pris - oner of — your dream then no  
 and now all our dreams means have bro - ken down, what is  
 but now it means no more — to me than a



27 G A 3rd time to  $\text{\textcircled{C}}$  1. D 2. G D

All  
 mean - ing can be found.  
 lost can - not be found.  
 cas - tle in the sand.

Group 1  
 We are such

Group 3  
 Aa mmm

32 G A D G D Bm

Group 1  
 stuff as dreams are made on, and our lit - tle life is

Group 3  
 Aa mmm

36 G A D  $\text{\textcircled{C}}$  D G Dm Bm

Group 1  
 roun - ded with a sleep. We are such

Group 3  
 Aa mmm



41 G A D G D Bm

Group 1  
 stuff as dreams are made on, and our lit - tle life is

Group 3  
 Aa mmm

45 G A D G D G A

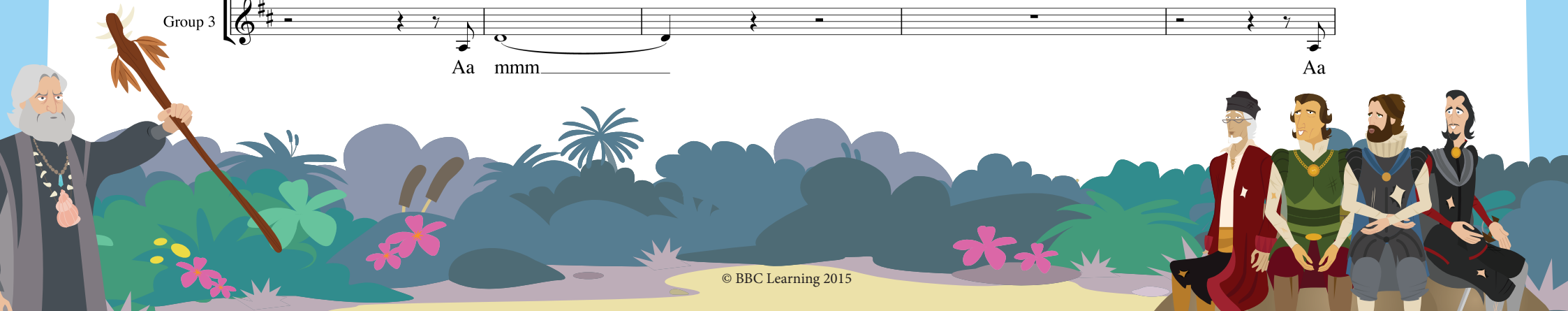
Group 1  
 roun - ded with a sleep. We are such stuff as dreams are made

Group 3  
 Aa mmm

50 D G D Bm G A D

Group 1  
 on, and our lit - tle life is roun - ded with a sleep.

Group 3  
 Aa mmm Aa





55 G D *diminuendo* G A D

Group 1 We are \_\_\_ such stuff as dreams are made \_\_\_ on,

Group 2 *diminuendo*  
ya - wa - ya ya \_\_\_ wa - ya - yey ya - wa - ya ya \_\_\_ wa - ya - yey

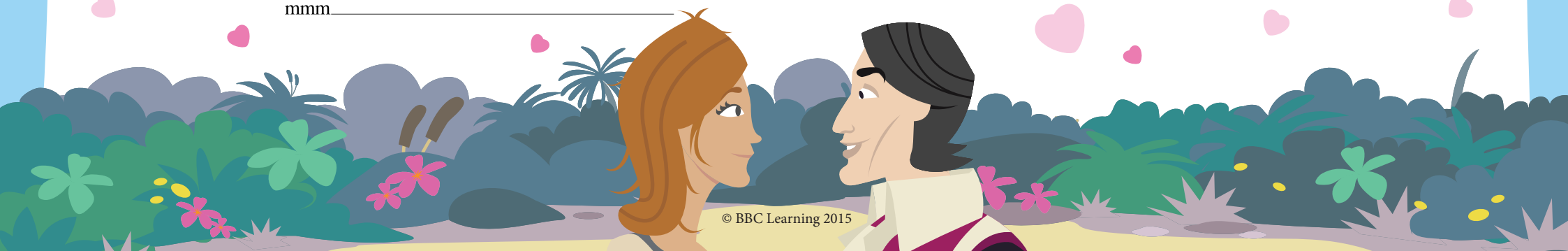
Group 3 *diminuendo*  
mmm \_\_\_\_\_ Aa

59 G D Bm G A

Group 1 and our lit - tle life \_\_\_ is roun - ded with a sleep.

Group 2  
ya - wa - ya ya \_\_\_ wa - ya - yey ya - wa - ya ya \_\_\_ wa - ya -

Group 3  
mmm \_\_\_\_\_



62 D Repeat twice

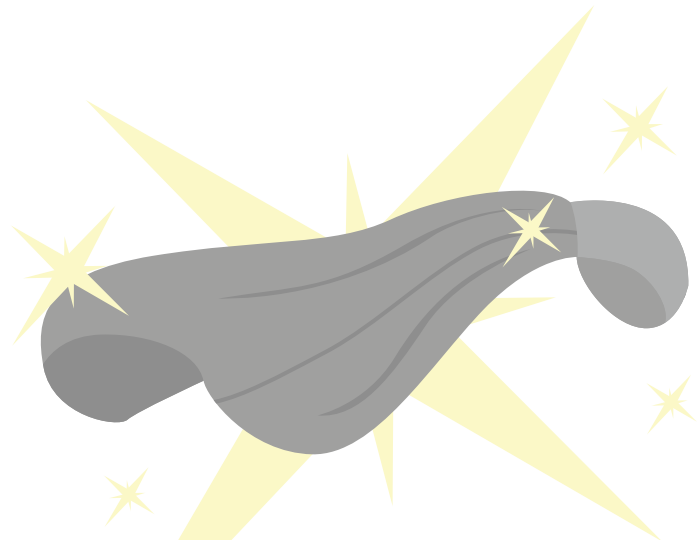
Group 1

Group 2 *pp* Repeat twice

yey ya - wa - ya ya — wa - ya - yey

Group 3 *pp* Repeat twice (Omit last time)

Aa mmm Aa



# Sea change

Words: Neil Richards and David Chilton

Music: David Chilton

C<sup>6</sup> F

1. We're gon - na walk, we're gon - na talk, we're gon - na  
 (2. I'm com - in') back, I'm go - in' home, my  
 (3. I've seen the) light, I'm here to stay, I've seen the

5 C F B<sup>b</sup>

step right up and say, We've got ev - ery - thing we need, we're  
 dreams have all come true. Look out king - dom, here I come, I'm  
 er - ror of my ways. I was lost and now am found, I'm

9 F C 1. F repeat 1st time only 2.3.F

gon - na get mar - ried to - day. 2. I'm com - in' you.  
 com - in' on home to - day.  
 rea - dy for the judge - ment

12 B<sup>b</sup> F

Was a day we'd find a way to do bad things to you. But

16 B<sup>b</sup> C 2nd time to

now our sins are washed a - way and we've been made brand new. A



20 F B♭ F B♭

sea change\_ is com - in', a sea change\_ is com - in', a

24 F A7 Dm B♭ G7/B F

sea change is com - in' to us all. a sea change is

29 C B♭ F F B♭

com - in' to us all. 3. I've seen the sea change is com - in', a

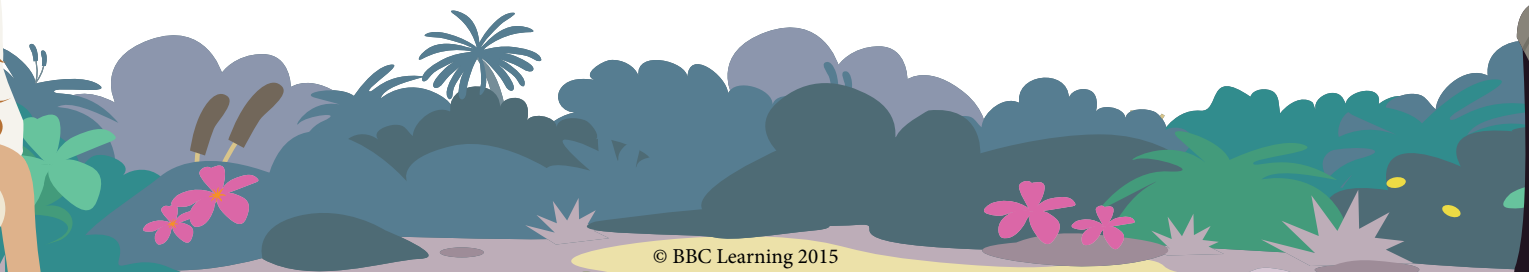
**D.S. Verse 3**  **Chorus**

34 F B♭ F A7 Dm

sea change\_ is com - in', a sea change is com - in' to us all.

39 B♭ G7/B *pp* F B♭ F

a sea change\_ is com - in', a sea change\_ is com



43 *Bb* *crescendo* *F* *A7* *Dm* *Bb* *G7/B* *f* **Slow ad lib.**

- in', a sea change is com - in' to us all. I said a

48 *F* *F7* *Bb* *G7/B* *F/C* *A7/C#* *Dm*

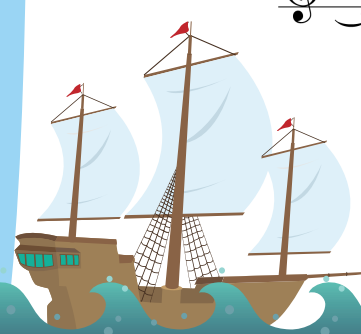
sea change is com - in', yes a sea chan - ge's com - in' to us all.

52 *G7* **a tempo** *F* *Bb* *F*

A sea change is com - in', a sea change is com

56 *Bb* *F* *A7* *Dm* *Bb* *G7/B*

- in' a sea change is com - in', to us all.





TUTORIAL OBJECTIVE	TUTORIAL LINKS	FOLLOW-UP
<b>1. Controlling sounds: performing skills</b> a) Use of voice for speaking and singing	<b>1:</b> communicating a message <b>2:</b> singing two-part harmony <b>3:</b> vocal ad-libbing <b>4:</b> singing two-part harmony <b>5:</b> using different tones of voice <b>6:</b> singing in two parts and communicating a message through expression <b>7:</b> using different tones of voice and singing in 3 groups <b>8:</b> communicating a message through expression, adding dynamics and changes of tempo	<b>4:</b> practise rap with keyboard backing <b>5:</b> using different tones of voice <b>6:</b> listening to changes of key: listening to further backing vocals and adding to song <b>7:</b> focus on diction, breathing, expression and dynamics and work on coda <b>8:</b> how to achieve a quality performance
b) Playing tuned/untuned instruments	<b>1, 2, and 5:</b> adding instrumental accompaniments to songs	<b>1:</b> practise instrumental ending to song <b>2, 5 and 8:</b> practise addition of instruments
c) Practise, rehearse and perform	Each song tutorial ends with a performance of the featured song.	<b>1-8:</b> practise to improve diction and singing together <b>7-8:</b> practise to improve performance and to memorise lyrics
<b>2. Creating and developing musical ideas: composing skills</b> a) Improvise and develop patterns	<b>3, and 8:</b> vocal ad-libbing	<b>8:</b> improvise clapping in choruses
b) Explore, choose, combine and organise musical ideas		<b>1:</b> create a storm soundscape <b>2:</b> compose a calypso <b>3:</b> vocal ad-libbing; create a sea soundscape <b>4:</b> compose other raps <b>5:</b> develop raps <b>7:</b> explore changes of dynamics to improve performance <b>8:</b> listen to and add backing vocals to song
<b>3. Responding and reviewing: appraising skills</b> a) Analyse and compare sounds	<b>1:</b> recognising chromatic movement and how sense of drama created <b>2:</b> noting the second (harmony) part <b>3:</b> recognising chromatic movement and how sense of mystery created <b>4:</b> identifying underlined words in rap <b>5:</b> comparing line of verse to descending major scale	<b>1:</b> compare and contrast two extracts of storm music <b>6:</b> discussing how key words 'paint' the mood
b) Explore and explain ideas and feelings using expressive language	<b>6:</b> listening to backing vocals and adding as second part <b>7:</b> listening to parts overlapping and interacting <b>8:</b> listening to vocal ad-libbing and copying	<b>4:</b> listen to use of words and 'attitude' in rap
c) Improve own and others' work	<b>3, 6 and 7:</b> using imagination and expressive language in response to listening	
<b>4. Listening and applying knowledge and understanding</b> a) Internalise and recall sound	<b>1:</b> internalising rhythm through words of song and clapping/playing	<b>6:</b> listen to changes of key in song
b) Combining elements		
c) Different ways of making and recording sounds		
d) How time and place can influence music	<b>1, 2, 3, 4, 6 and 7:</b> listening to music influenced by country of origin, context or situation	<b>1, 3, 4, 6 and 7:</b> listen to music related to the programme
<b>Links to QCA schemes of work</b>	<b>Unit 15: On-going skills</b> Tutorials 1-8: breathing/posture; Tuts 5, 7 and 8: dynamics; Tuts 1-8: pitch accuracy; Tuts 1-8: tone production; Tuts 1, 3, 4, and 8: pulse, rhythm and metre; Tuts 1, 2, 4, 5, 6, and 7: phrase structure; Tuts 1, 2, 3, 5, 6, and 7: expressive techniques; Tuts 1, 3, 4, 6, 7, and 8: improve memory <b>Unit 20: Performance</b> Tutorials 1-8: context; Tuts 1-8: diction; Tuts 2, 3, 6, and 7: two-part singing; Tutss 1, 2, 4, 5, and 8: instrumental accompaniments; Tuts 1-8: rehearsal; Tuts 1-8: presentation to audience; Tuts 1-8: how to achieve a quality performance	