

Treasure Island



Treasure Island

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Credits:

Treasure Island was first broadcast as part of the series 'Music Workshop'.

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Editor: Andrew Barnes



Welcome to *Treasure Island*...

*Fifteen men on a dead man's chest –
Yo-ho-ho, and a bottle of rum!*

Whatever your musical experience, this teaching package can help you and your children enjoy music in the classroom.

We've written seven songs for the series and vocal coach David Grant is here to teach them to you – one song per content page of the website.

The songs are all based on the story of *Treasure Island*, which was written over 100 years ago by the Scottish author, Robert Louis Stevenson.

The styles range from rock 'n' roll to rap, blues to waltz...there's a Latin flavour, lots of opportunity for percussion...and oodles of adventure. Once you've learnt all the songs you can practise them...and then we invite you to plan a grand performance.

The Teacher's Notes

These Teacher's Notes offer:

- A guide to the content on each of the web-pages and on how to use it.
- Simple vocal versions of the songs with chords.
- The lyrics of each song (these are also available as separate sheets from each page of the website, in large lettering).
- Suggestions for follow-up activities, which will enable you to extend the content across a broad range of curriculum objectives.

Organising the class

Singing is a physical activity, so it is essential to warm up before you start. To do this you can use David Grant's warm-up provided in the right hand column of each content page before each of your sessions (or use a simple warm-up of your own).

It is best to stand up when singing:

- back straight
- ears directly over shoulders
- shoulders over hips
- feet slightly apart (five minutes to one)
- hands loosely by sides
- eyes straight ahead

If this is not possible, then sit on a chair:

- shoulders relaxed
- ears directly over shoulders
- shoulders over hips
- feet firmly on the floor
- heels just behind the front legs of the chair
- hands on knees
- eyes straight ahead

It is a good idea to stand or sit in a semi-circle for music activities, as this helps children to keep eye contact with you and with each other. Consider the position of speakers to ensure every child can hear the programmes clearly.

Good breathing is essential for good singing:

- exhale to get rid of residual air
- breathe in allowing tummy muscles to relax outwards, and ribs to expand
- sing, keeping ribs pushed out for as long as possible

Encourage children to memorise words through recall and response, or project the lyrics onto a whiteboard. Words / words and music are available as separate files. Don't let children look down at printouts, as they need their heads up to sing well.



Using the website

The website has been arranged so that each song has its own individual page. Each song is supported by an episode of the story - sometimes two - usually about 5 minutes in length. short episodes of the story. It is up to you how you choose to use the resources, but we have arranged the material to allow this general approach:

- Learn each song using the tutorial video.
- Combine learning the song with the relevant story episodes.
- At the end of each tutorial sing the song all the way through, using the 'Sing along to full vocal' video.
- Finesse the song by practising with the 'Sing to backing track' video.

The main body of content is the video players you will find on each page (see below for more information on these). The video players use the BBC's Embedded Media Player (EMP) which is commonly in use throughout the BBC website and which you may already be familiar with. The EMP does not require any additional plug-ins, but it does require your computer to have Adobe Flash Player installed. This free program is pre-installed on most computers, but if you do need to download it - or if you need to update to the most recent version manually - you can do so here:

<http://get.adobe.com/flashplayer/>

We recommend that you use Flash Player 9 or higher (the current version is 11).

The EMP video files are supported by a range of downloadable material you will find on the right hand side of each page.

Each content page on the website also has links to downloadable files which offer:

- A transcript of the programme. Print this out to follow the programme (for example if you prefer to use it as audio only) and to explore the full content of each programme.
- A transcript of the story episode. These can be printed out for additional literacy follow-up.
- The music for each song. The melody and chords for each song is offered in music notation, allowing you to create your own versions of each song using your own instrumentation.
- The words for each song. Print these out to use in conjunction with the programme and song players, above.
- These Teacher's Notes.

In the download section you will also find links to the audio of each song as mp3 files in the following formats:

- The full vocal version of each song - this version includes both the lead vocal and the choir of children
- The choir of children singing only
- The backing track for each song - this version has no vocals and is intended to support your own performance of the songs once your group has learnt them.

All the audio and print files associated with each programme to download as a .zip file. Clicking on this link offers a convenient means to download all the files associated with a particular song.

Clicking on the audio links will play the audio in your default media player (e.g. Windows Media Player). To download the audio on a PC:

- right click on the link
- select 'Save Target as...'
- save the file to your computer

To download using a Mac right click on the link and select 'Download Linked File'.

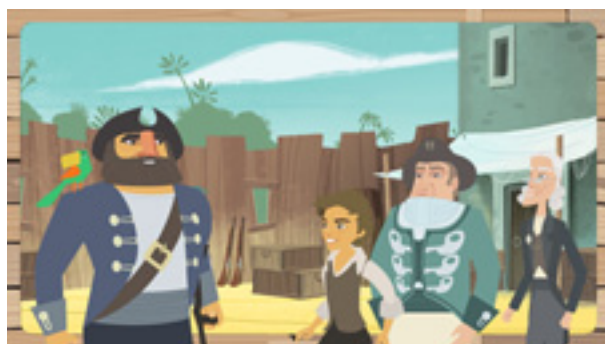


The video players on each content page provide the following:



Learn the song

Join David Grant to learn the song. David teaches each song in sections. There are various places within the song tutorial where you may wish to pause in order to revise and consolidate what has been learnt or, for example, to play an episode of the story. These videos do not include a sing through of the complete song.



Story episode

There is either one or two episodes of the story on each page. Clicking on the 'Play video' link (or the picture) will launch the story video in a pop-out player. Each episode of the story is typically between 4 and 6 minutes long.



Sing along to the song

After learning the song the children can sing along to the full-vocal version using this video. The words appear on screen, changing in colour to red in time with the music, prompting the children when to join in.



Sing to the backing track

You may prefer to use these versions of the songs. They do not include any of the vocals, but do include the words appearing on screen in time to the music. They are particularly suitable for groups who have gained familiarity with the songs.



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Listening music

The final video player on some pages allows you to play a specially-chosen piece of music, selected to demonstrate a key learning objective. These Teacher's Notes list a variety of follow-up activities for each piece of music.

Warm up

The warm up includes two elements. First the children sing up a major scale to the words 'fortissimo accelerando', repeating several times, each time getting higher and faster. (*Fortissimo* and *accelerando* are Italian musical terms. *Fortissimo* means getting louder. *Accelerando* means getting faster.) The warm up continues with the action song *Baby 1, 2, 3, head and shoulders*.

Online delivery of resources

Some of the benefits of providing these resources online include:

- No need for pupils to share Pupils' Pamphlets. Use the interactive tools on the website to display the words / music of each song on your IWB. This has the additional benefit of allowing pupils to maintain an upright, open posture.
- Less preparation time...no storage space required! All the resources you will need are included in the website, in simple to follow steps that mirror the organisation of the audio programmes.
- There's no need for preparation time...or for clearing away afterwards.
- The audio downloads of songs allow you to incorporate the music resources into other areas of ICT.
- The resources are available at any time, anywhere. Pupils can even log on at home if they wish to practice the songs and learn more about the music.



In summary:

- Print or download these Notes as your guide to learning the songs
- Use the 'vocal warm up' if you wish – or go straight into the main tutorial player to start learning the song
- Refer to the notes for each song below to establish whether the class needs to be split into groups beforehand
- Use the story player to listen to (and/or read along to) the story. Each episode of the story links to the song you will be learning. Each episode of the story is approximately 3 to 4 minutes long.
- Use the song player to revise each song after you have learnt it, to keep each song fresh in pupils' minds. To ensure pupils really polish their performance the song player offers the backing track only with the words appearing on screen in time.

Feedback

We are always pleased to hear how you use our content and, in particular, how your own school performance has gone. Please send any letters, stories or pictures to:

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However, if you wish to substantially change the material, charge for the performance, video or record it or use it for any other purpose, permission needs to be obtained in writing. Please contact us in good time before your performance.

Enjoy *Treasure Island*!



Treasure Island

Treasure Island	Programme links	Follow-up
1. Controlling sounds: performing skills a) Sing songs	Song 1: singing in tune and diction in a rap Song 2: singing the blues Song 3: singing a waltz Song 4: singing in major and minor keys Song 5: singing rock 'n' roll Song 7: singing in two parts	Song 1: moving by step in the chorus Song 3: singing in two parts Song 7: singing in two parts
b) Play tuned and untuned instruments with control and rhythmic accuracy	Song 1 - playing untuned percussion instruments	Song 1 - adding instruments to the chorus Song 2 - improvising using the blues scale Song 5 - playing chords Song 7 - playing backing harmonies
c) Practise, rehearse and present performances with an awareness of the audience	All songs	Song 1 - practising raps; performing and recording the song Song 2 - practising group improvisations Song 5 - performing the whole song Song 6 - performing own compositions
2. Creating and developing musical ideas: composing skills a) Improvise, developing rhythmic and melodic material when performing		Song 1 - building up rhythmic patterns Song 2 - improvising 4 bar phrases using the blues scale Song 5 - creating hand jives Song 6 - creating drones and ostinati
b) Explore, choose, combine and organize musical ideas within musical structures		Song 2 - combining 4 bar phrases to create a 12 bar improvisation Song 6 - composing scary music Song 7 - rhythmic patterns
3. Responding and reviewing – appraising skills a) Analyse and compare sounds		Song 4 - comparing major and minor keys Song 5 - comparing 1950s / 1960s music and contemporary rock
b) Explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary		Song 1 - using two stars and a wish to review group raps Questions to improve singing skills prior to performance
4. Listening, and applying knowledge and understanding a) To listen with attention to detail and to internalize and recall sounds with increasing aural memory		Song 4 - playing by ear Song 5 - playing by ear
b) How the combined musical elements of pitch, duration, dynamics, tempo, texture and silence can be organized within musical structures and used to communicate different moods and effects	Rehearsing and performing all the songs	Song 1 - identifying instruments Song 2 - how blues notes affect the mood Song 3 - 3 beats in the bar Song 4 - musical features Song 5 - structure
All songs encourage the use of the voice and include practice, preparing and performing both for music and words	Rehearsing and performing all the songs	



1 Skull and crossbones

Summary

Focus: singing in tune / moving by step

Main song: 'Skull and crossbones'

Musical style: Hornpipe

Storyline:

We meet Jim Hawkins at the Benbow Inn. One day an old sailor - Billy Bones - comes to stay. He warns Jim to keep an eye out for a pirate with a wooden leg. Two further visitors come to the inn...and one of these hands Billy Bones the notorious 'black spot'. It's effect is immediate on Billy who falls to the floor, dead. Later, Jim and his mother find an old map among Billy Bones' possessions...

Warm up

Focus on relaxing the face muscles and breathing. Warming up the voice by chanting the chorus of the song: 'Yo ho ho and up she rises'.

Before the programme

Familiarise yourself with the song so you can help children echo the lines after David.

You will need: tuned and un-tuned percussion for the follow-up activities.

What we will be doing

Learning the song: 'Skull and crossbones'

Using the 'Learn the song' player to learn:

- Chorus
- Verse 1
- Rap.

Listen to the opening of the song

What instrument is playing the tune (violin)? What other instruments can you hear (accordion and drums)?

Listen to 'Barnacle Bill'

Using the 'Listening music' player to listen to 'Barnacle Bill' - a hornpipe is well-known as the theme tune to the the TV programme *Blue Peter*.

Listening to the first part of the story

Using the 'Story episode' player to listen to the first part of the story. We meet Jim Hawkins at the *Admiral Benbow Inn* near Bristol. One day an old sailor arrives looking for lodgings...and soon after Jim's adventure begins.

Perform the whole song

Using the other video plays - the full vocal version of the song and the backing track only - to practise and polish a performance of the complete song.

Follow-up ideas

- Practise the chorus. This has two sections. Elicit that the melody moves in step throughout, but leaps up at the start of the second section.
- Add body percussion to the chorus by clapping or stamping to the words 'yo ho ho'.
- Divide the class into two groups - one to play the 'yo ho ho' rhythm on drums and tambours and the other to sing. Is the balance about right or are the instrumentalists too loud? Swap the groups around so that all children have a go at both parts.



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- Choose some children to play the 'yo ho ho' rhythm on tuned instruments. Use the notes F#, G, F#, E for the first section and A, G, F#, E for the second section.
- Put the various parts together, then perform, record and appraise the whole song. Divide the class into groups of 4 or 5, one music keyboard per group. Ask each group to choose an auto rhythm suitable for the rap. (In the recording, this section is based on a C# minor chord. If using fingered chords, children will need to press the notes C#, E and G# simultaneously. If using single-fingered chords, children will need to press C# and D simultaneously).
- Remind children of David's suggestions about how to perform the rap. Do the children have any other ideas? Allow groups time to work on their performances and focus, in particular, on keeping to the steady beat. Video each group as it performs to the class.
- Watch the recorded performances and ask children to give two stars and a wish to each group, i.e. two aspects they enjoyed, and one area for development.

Literacy links

Speaking and listening:

Learn the rap that comes in the middle of the song. Explore different ways of performing this to communicate the gruesome message.

Writing:

Extend the rap by writing another verse or two. Perform against a musical backing, perhaps a hornpipe.



2 Jim's blues

Summary

Focus: Blues scale / rhythms

Main song: 'Jim's blues'

Musical style: 12-bar blues

Storyline:

Jim and his mother escape from the pirates, taking the map with them. They go to the home of Squire Trelawney he tells them that the map would appear to be the key to the lost treasure of Captain Flint, and declares that they will sail to the Caribbean to find the treasure - with Jim going along as cabin boy.

Before the programme

Familiarise yourself with the song so you can help children echo the lines after David.

You will need: tuned percussion (notes C, E flat, F, F#, G, B flat, C1) for the follow-up activities.

What we will be doing

Learning the song: 'Jim's blues'

- Verse 1.
- Verse 3
- Verse 3 and Chorus.
- Learning a different ending.

Listening to the second part of the story

Perform the whole song

Verse 1, Verse 2, Middle 8, Instrumental, Verse 1 to end.

Follow-up ideas

- Listen again to the instrumental section of the song. Notice that David is scat singing, i.e. singing nonsense words such as doo-be, doo-wah, etc. He is improvising, i.e. making it up as he goes along.
- Listen to the section again, this time counting aloud the 12 bars. (If you reach 24 by the end of the section, you're counting too fast!)
- Work in groups of threes, one tuned percussion instrument per group. Children must use specific notes for this activity (C, E flat, F, F#, G, B flat, C1), so if using glockenspiels, remove the bars not required. (If you're using chime bars, and don't have all 7 notes, don't panic! You can miss out some of the notes, but don't add different ones instead!)
- Ask each group to make up a tune to fit with the instrumental section (4 bars each). Any of the given notes will sound fine, so remind children to make up interesting rhythms that fit with the beat.
- Allow children time to practise their improvisations, then ask each group to perform with the backing track.

Literacy links

Speaking and listening:

The old sailor with the sabre cut asks Jim to 'keep a weather-eye open'. Discuss the origin and meanings of this saying. Then ask the children to research the meanings of other 'salty' sayings - e.g. 'turn a blind eye', 'toe the line', 'shake a leg' or 'out on a limb'.



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3 Little bit of rum

Summary

Focus: 2-part singing / 3 beats in a bar

Main song: 'Little bit of rum'

Musical style: waltz

Storyline:

Jim makes his way to Bristol where he meets Long John Silver for the first time. He notes that Silver has a wooden leg... could this possibly be the sailor that Billy Bones asked him to look out for? Then Jim joins the Squire and the others on board the *Hispaniola* where Jim meets the rather rough-and-ready looking crew. Then they set sail...bound for Treasure Island.

Before the programme

Warm up the body for singing. Stand up and rotate the shoulders backwards, forwards, together and individually.

You will need: un-tuned percussion instruments for the follow-up activities

What we will be doing

Learning song: 'Little bit of rum'

- Chorus
- Verse 1
- Verse 2.
- Verse 3.
- Chorus plus harmony. (Ask all children to learn the backing vocals, then split into two groups to put the harmony with the tune.)

Listening to the third part of the story

Listen to the introduction

How many beats are there in each bar? (3)

Perform the whole song

Remind children that this song (like all waltzes) has 3 beats in a bar. Chant 'um cha cha, um cha cha' with the recording, then try body percussion, e.g. stamp clap clap, stamp clap clap, etc.

- Listen to another song with 3 beats in a bar, e.g. We all stand together by Paul McCartney. Try performing the 'um cha cha' rhythm to this track using un-tuned percussion instruments, e.g. drum triangle triangle, etc. Can children think of any other songs with 3 beats in a bar? (Look out for some waltzes on BBC's Strictly Come Dancing.)

Literacy links

Speaking and listening:

Long John Silver has a strong 'pirate' accent. Have fun exploring the effect of this by chanting the verses in a range of contrasting styles, e.g. a loud posh voice, an excited whisper, an exaggerated operatic voice, etc. Use drama activities such as hot seating to explore the characters of Jim Hawkins and Long John Silver. Ask all children to think of questions for these characters, then use a few volunteers to have a go at answering the questions in role.



4 Ben Gunn

Summary

Focus: Major and minor

Main song: 'Ben Gunn'

Musical style: Vamp

Storyline:

The pirates reveal their murderous plan and Jim - concealed in an apple barrel - overhears them. Jim and the others must escape ashore. Jim runs through the undergrowth and discovers an old man - Ben Gunn - a sailor marooned on the island several years before. Everyone else is sheltering in a stockade.

Before the programme

Familiarise yourself with the song so you can help children echo the lines after David. Be ready to divide the class into two groups for the Contrasting Section.

You will need: for the follow-up activities: tuned instruments with the notes D, F, F# and A.

What we will be doing

Learning song: 'Ben Gunn'

- Verse 1 (minor key)
- Chorus (minor key)
- Verse 2 (minor key)
- Contrasting section (major key)

Listening to the fourth and fifth parts of the story

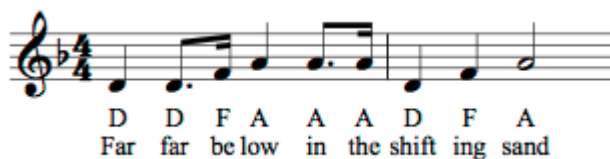
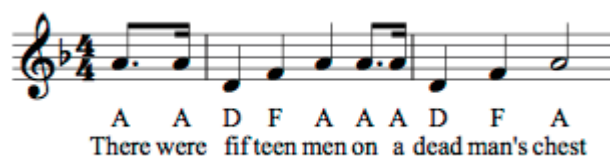
Perform the whole song

Verse 1, Chorus, Verse 2, Contrasting section, Verse 1, Chorus, Verse 2, Contrasting section.

Follow-up ideas

- This activity will help children understand the link between tonality (i.e. major / minor) and mood. Children will need to work in pairs or small groups, with one tuned instrument (e.g. glockenspiel or keyboard) per group. Explain that the first and third line of each verse use the notes of a D minor chord, i.e. D F A. Tell children to start on note A and work out how to play these lines, using only these 3 notes.

In musical notation, it looks like this:



- Next, ask children to play the lines again, this time using the notes of a D major chord, i.e. D F# A. Changing just one note (F to F#) changes the tonality from minor to major, and the mood from sad to happy.





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- Listen to other extracts of music to further explore the effect of tonality on mood. Some suggestions are the main title theme from *Pirates of the Caribbean* (minor key) and 'Sailor's Hornpipe' from *Tubular Bells* by Mike Oldfield (major key).
- Brainstorm colourful words and phrases from *Treasure Island*, e.g. land ahoy, yo ho ho, Long John Silver, shiver me timbers, etc. Divide the class into groups and allocate one phrase per group. Set up a steady beat (on a keyboard or un-tuned percussion instrument), and let each group decide how to perform its phrase in time with the beat. Build up a class performance, by bringing in one group at a time. Children will enjoy watching an example of this type of activity on YouTube (Potter Puppet Pals: 'The Mysterious Ticking Noise').

Literacy links

Speaking and listening:

- Ben Gunn has been stranded on *Treasure Island* for three years. Read Chapter 15 (The Man of the Island) and discuss with children how he felt at being marooned, and how he managed to survive.
- Create a whole-class mood board to help children explore the word 'marooned'. Use words, drawings, pictures, textiles, etc. and encourage children to explain why they have chosen their particular item.

Writing:

- Working individually, ask children to write a short poem with the title 'Marooned'.
- Ask children to write a diary of Ben's first week on the island.



5 Jimmy be good

Summary

Focus: time and place / two-part singing and playing

Main song: 'Jimmy be good'

Musical style: Rock 'n' roll

Storyline:

Jim joins with the others in the stockade where they must withstand a fierce attack from the pirates. Captain Smollet is wounded; others lose their lives. That night Jim slips away unnoticed. His plan is to make it to the *Hispaniola* out at sea. Jim makes his way on board and kills the last remaining pirate in defence of his own life. Then he sails the ship to a secret mooring, ready for when it is needed for the journey home.

Before the programme

This programme starts with an excerpt from the story. Are you sitting comfortably.

Divide the class into two groups ready for singing in two groups near the end of learning the song: the main group sings the tune, and the other group sings the backing vocals.

You will need: one rock 'n' roll track from the 1950s/1960s and one contemporary rock track for the follow-up activities (we have provided possible examples in the Listening music players for this episode).

For the follow-up activities: tuned percussion (notes C# and D) plus two beaters each; track with clear verse chorus structure for appraising.

What we will be doing

Listening to the sixth and seventh parts of the story

Listen to 'Fun, fun, fun' by the Beach Boys. This surfing tune was a hit for the Beach Boys in 1964.

Learn the song 'Jimmy be good'

- Verse 1.
- Chorus.
- Backing vocals.
- Verse 2.
- Verse 1, Chorus and Verse 2.

Listen to Johnny B. Goode by Chuck Berry. This rock 'n' roll song was a major hit in 1958. It features a well-known electric guitar solo.

Follow up ideas

- Teach children some basic hand-jiving patterns. Next, working in pairs or small groups, ask children to make up their own patterns and perform with any rock 'n' roll track. If stuck for ideas, you could suggest that some of the patterns are based on ship-based activities such as pulling ropes, sweeping the deck, etc.





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- Compare, through listening, rock 'n' roll music from the 1950s/1960s with more contemporary rock. Choose two contrasting tracks, e.g. 'Hound Dog' by Elvis Presley and 'Born to run' by Bruce Springsteen. Listen to both tracks twice, asking children to jot down any features they hear on post-it notes. What instruments can you hear? Is the music fast or slow? Is the texture of the music simple or complex? How are the sounds produced?
- Draw a large Venn diagram on the board (or place two overlapping hoops on the floor). One circle is for the 1950s/1960s piece; the other circle is for the contemporary piece; the overlap is for features common to both. As you listen to the tracks again, ask children to place their post-it notes in the correct part of the hoops, i.e. does the musical feature they have noticed apply to the 1950s/1960s piece, the contemporary piece, or both?
- Teach children to play the backing vocals on tuned percussion. The pattern uses only two notes - D and C#, starting with the note D. As the rhythm is quite fast, children will need two beaters each and should alternate between left and right.
- Divide the class into three groups (main group, backing singers and tuned percussion) and perform the song again with the track.
- 'Jimmy be good' has a very clear structure – Verse, Chorus, Middle section, Verse, Chorus, Middle section. Listen to other songs with a clear structure (e.g. 'Whisky in the jar' by Thin Lizzy) and ask children to work out the structure. (If children have not had much experience of working out musical structures, produce a set of sorting cards and ask pairs to sort them into the correct order as they listen.) For 'Whisky in the jar', the structure is Intro, Verse, Chorus, Instrumental, Verse, Chorus, Instrumental, Verse, Chorus, Instrumental, Verse, Chorus, Outro.



Literacy links

Writing:

- Ask children to write a dialogue between Jim Hawkins and Mr Hands. Why does Mr Hands plan to kill Jim? How does Jim feel when he discovers that Mr Hands has hidden a knife on his person? What drunken insults might Mr Hands have roared at Jim? And how would Jim have responded?
- Try to imagine what the pirates must look and smell like by this stage of their journey. Explore similes to describe the pirates in relation to all five senses. E.g.

The pirates looked like...

The pirates smelt like...

The pirates tasted like...

The pirates sounded like...

The pirates felt like.

Speaking and listening:

- Ask volunteers to perform their dialogues in front of others.

6 Punto nero

Summary

Focus: minor key

Main song: 'Punto nero'

Musical style: Latin

Storyline:

Jim returns to the stockade to find it in the possession of the pirates. Silver explains how he has cut a deal with Smollet and the others for their passage from the stockade. The pirates are increasingly exasperated by Silver and hand him the 'black spot' - but at this moment Silver reveals that he has possession of the treasure map.

Before the programme

Warm up voices by reciting tongue twisters, e.g. 'She sells sea shells on the sea shore. The shells she sells are sea shells I'm sure.' Start the programme as a class, but be ready to split into two groups.

You will need: for the follow-up activities: tuned and un-tuned percussion (notes D E F G A B flat C# D1); music editing software

What we will be doing

Learn the song 'Punto nero'

- Verse 1.
- Verse 2.
- Chorus.
- Booty rap.
- Verse 3.

Perform the song in groups

- Verse 1 (pirates).
- Verse 2 (Long John Silver).
- Chorus (all).

Listening to the eighth part of the story

Perform whole song

Verse 1, Verse 2, Chorus, Rap, Verse 3, Chorus (repeat).

Follow up ideas

- Working in groups of 4 or 5, compose a short piece of scary music to accompany the treasure hunt. Tell children that their piece must include a drone (notes D and A), and a few repeated patterns (ostinati) on tuned and un-tuned percussion. Use the notes of the D minor scale – D E F G A B flat C# D1. (If you haven't got some of these notes, you could just use D E F G A instead.)
- Use music editing software such as Audacity or Garageband to record ghostly vocal sounds. Explore delay or echo effects, then add these to the instrumental parts.
- Ask each group to choose a passage from the story and read it aloud to go with their scary music.

Literacy links

Speaking and listening:

The lyrics in this song include several made-up words to give the piece a Spanish feel. Ask children to invent nonsense words, focusing on the sounds produced. Share these words on the board, then have fun combining these with standard English to make nonsense sentences.

Writing:

Write a description of the treasure, using similes, metaphors and alliteration.



7 *Hispaniola*

Summary

Focus: fitting parts together

Main song: 'Hispaniola'

Musical style: South American

Storyline:

The following morning the pirates set off to find the treasure, Silver leading the way. They come to the correct spot...but immediately discover that someone has been there before them and removed all the treasure. At this moment Dr Livesey attacks from the undergrowth and the pirates scatter. In the confusion Jim and Silver get away. Later they rendezvous with Ben Gunn and the others. It turns out Ben had removed the treasure some time ago for safe keeping and now, with the *Hispaniola* in their possession, Jim and the others are ready to return as rich men.

Before the programme

Stand up and warm up voices. Sing *Hispaniola* on middle C, holding the last note for a long time. Repeat on note D, then on E, F, G, A, B and C1. Remain standing ready to sing.

You will need: un-tuned percussion for the follow-up activities.

What we will be doing

Learn the song 'Hispaniola'

- Chorus.
- Verse 1.
- Chorus.
- Verse 2.
- Swim away.
- Middle 8.
- Rap.

Listening to the final two parts of the story

Perform the whole song

Verse 1, Chorus, Verse 2, Swim away, Middle 8, Chorus, Rap, Chorus x 3.

Follow up ideas

- Go over the chorus and swim away section, then try putting the two together. This is how they fit:

3		4		1		2		3		4
His	-	pan	-	io	-	-	la			
		Gon-	na	swim	a-	way		Swim	a-	way

In other words, the group singing 'Hispaniola' come in after a count of 1, 2; and the backing vocals come in after a count of 1, 2, 3. (If this sounds complicated, listen again to the recording.)

- Working as a class, perform the rhythmic piece below using body or un-tuned percussion. Each symbol should have a different sound. Remember to keep a steady beat throughout.



1	2	3	4	5	6	7	8
•				•			
		©	©			©	©
				®	®	®	
§						§	

• Ask groups to compose and perform their own rhythmic pieces using a new grid.

• Recap the musical elements: pitch, duration, dynamics, tempo, timbre, texture and silence. Brainstorm questions in relation to each musical element to help children know how to improve their performance. For example:

Pitch	Are we singing in tune?
Duration	How do we know when to come in?
Dynamics	Are we singing too loudly or too quietly?
Tempo	Are we rushing or singing too slowly?
Timbre	Should we sing sweetly or like pirates?
Texture	Do we sing in unison or in two parts?
Silence	Are we quiet and ready to start singing?

• Plan a complete performance of *Treasure Island*. Consider the venue, date and time of performance, costumes, staging, lighting, etc.

You're now ready to perform all the songs!

Remember...

- It is best to stand up when singing – feet apart, straight back, hands by sides. If this is not possible, then sit on chairs with back straight, feet flat on the floor and hands on knees.
- If children don't yet know the words, display them on a projector. Don't let children look down at printouts, as they need their heads up to sing well.
- Stand or sit in a semi-circle when singing, as this helps children to keep eye contact with you and with each other.

Literacy links

Writing:

• Imagine that you've been away from home for a long time, just like Jim Hawkins. Write a letter home, describing your feelings and the things and people you have missed.

• Try to imagine a different ending to the story. You could start from the point where Jim is woken by Long John Silver looking for 'moths'.

Speaking and listening:

• Jim lets Long John Silver escape with the treasure, but doesn't tell the others about the true nature of his leaving. Why does he do this? Do you have secrets? Do you like having secrets? Why? Why not? Is it sometimes better to share a secret? If you share it, is it still a secret?

Reading:

• How many words can you find within 'Hispaniola'?



Skull and crossbones

1. In the heart of the blue Caribbean,
where ships trade in silver and gold,
There's a sail on the distant horizon,
a sight that will turn your blood cold.
The flag of the old skull and crossbones
is engraved on our gold bandolier,
It's a symbol of death and destruction
– a touch of the bold buccaneer.

*Yo ho ho and up she rises, yo ho ho and up she rises,
Yo ho ho and up she rises now.
Yo ho ho and up she rises, yo ho ho and up she rises,
Yo ho and up she rises now.*

[Rap]

Fifteen men on a dead man's chest,
hanging with a skeleton crew,
Eleven men died in the first broadside
and the rest we cut in two.



2. In the still of the night we drop anchor,
on an island forsaken and cold,
We hoist up the old skull and crossbones
and lay down the silver and gold.

*Yo ho ho and up she rises, yo ho ho and up she rises,
Yo ho ho and up she rises now.*

*Yo ho ho and up she rises, yo ho ho and up she rises,
Yo ho and up she rises now.*

*Yo ho ho and up she rises, yo ho ho and up she rises,
Yo ho and up she rises now.*



Jim's blues

1. When the moon and the stars are shining up above,
They seem to be calling my name.
The sound of the ocean – its never-ending motion,
I feel myself floating away.
I'm longing for adventure, but nothing ever comes
my way.

2. The sun in the morning, the deep blue is calling,
I'm sailing on clouds in the sky.
But I'm only dreaming, my life has no meaning,
I know that I'm drifting away.
I'm longing for adventure, but nothing ever comes
my way.

It's early in the mornin',
I'm scrubbin' down the floor – my workin' day's from
dusk 'til dawn.
I seem to have no leisure, I dream of buried treasure,
I can't take it no more...

[INSTRUMENTAL]



3. When the moon and the stars are shining up above,
They seem to be calling my name.
The sound of the ocean – its never-ending motion,
I feel myself floating away.
I'm longing for adventure, but nothing ever comes
my way.
I'm longing for adventure, nothing ever comes my way.



Little bit of rum

1. That strange-looking thing on a long piece of string
– that's the anchor.

This tall bit of tin overflowed to the brim
– that's me tankard.

There's a long piece of wood,
Where many have stood, cursing the day they
were born.

That's 'cause they knew they was gonna be walkin' the
planka.

2. If you pull on this rope, it may keep us afloat,
We'll be riding the waves until morning.

In this part of the world there are pirates (I'm told),
They could strike any time without warning.
We sail through the night with the stars shining bright,
Under the silvery moon.

So it's anchors away at the end of the day,
As we head for the old blue lagoon.

*Little bit of rum, little bit of rum, little bit of rum,
little bit of rum,*



*We're praying for those who have sinned.
Little bit of rum, little bit of rum, little bit of rum,
little bit of rum,
We're sailing four sheets to the wind.*

3. We have left, we have right, it's confusin' alright,
And you know that we ain't been to Harvard.
But when you're at sea, you can't disagree,
So we calls them the port and the starboard.
When the rum starts to flow and there's trouble below,
The rights and the wrongs don't apply.
If you turn your back, you'll be under attack,
And soon you'll be hung out to dry.

*Little bit of rum, little bit of rum, little bit of rum,
little bit of rum,
We're praying for those who have sinned.
Little bit of rum, little bit of rum, little bit of rum,
little bit of rum,
We're sailing four sheets to the wind.*



Ben Gunn

There were fifteen men on a dead man's chest,
Gentlemen of fortune who were laid to rest.

Far, far below in the shifting sand,
Marooned on an island where no ships would
ever land.

Poor old Ben, on his own again,
Richest man in all the world,
He hasn't got a friend.

Poor old soul, living in a hole,
Hangs around with skeletons, playing just pretend.

Then up steps Jim, now isn't life grand –
Want to introduce him to the one-man band.
They're a wealthy crew – the finest in the land,
They can't spend the money coz it's slipping through
their hands.

Got no way home, living all alone,
And the days drift by,
While I'm watching the sky.

I got money to spend with my imaginary friends.
We do it all, we do it all and do it all again.
It's Saturday night and I'm out with the sprites,
I'm in and out of town with the ghouls –
But then I'm all alone with an empty bag of bones...
That's when I dream about home.



There were fifteen men on a dead man's chest,
Gentlemen of fortune who were laid to rest.
Far, far below in the shifting sand,
Marooned on an island where no ships would ever land.
Poor old Ben on his own again,
Richest man in all the world,
He hasn't got a friend.
Not a ghost of a chance for a little romance,
But I've got to keep my spirits up high.

Then up steps Jim, now isn't life grand –
Want to introduce him to the one-man band.
They're a wealthy crew – the finest in the land,
They can't spend the money coz it's slipping through
their hands.
Got no way home, living all alone,
And the days drift by,
While I'm watching the sky.
I got money to spend with my imaginary friends.
We do it all, we do it all and do it all again.
It's Saturday night and I'm out with the sprites,
I'm in and out of town with the ghouls –
But then I'm all alone with an empty bag of bones...
That's when I dream about –
That's when I dream about –
That's when I dream about home. Yeah.



Jimmy be good

1. Surf's up – we sail across the ocean,
A hurricane wind that blows us far from shore.
It's high adventure, as we sail the seven seas.
Bad weather has come my way,
I made my stand and I won the day,
Clouds are gone and the sun is shining through.

*Never, never, never gonna be the,
Never, never, never gonna be the,
Never, never, never gonna be the same.
I been searching far and wide but the answer's
deep inside.*

*Gonna take the money and run,
Everybody gonna have some fun.
Never, never gonna roam around no more.*

I was standing with my back against the wall,
Could this be the point of no return?
Oh nothing's gonna stop me now,
The tide has turned - and I feel good!



2. Wake up – you're sailing troubled waters,
And a pirate ship is bearing down on you.
You hear the thunder, blazing cannons all around.
Maybe your time has come,
Be a pity to die so young.
Gotta be strong if you're ever gonna save the day.

*Never, never, never gonna be the
Never, never, never gonna be the
Never, never, never gonna be the same.
I been searching far and wide but the answer's
deep inside.*

*Gonna take the money and run,
Everybody gonna have some fun.
Never, never gonna roam around no more.*

I was standing with my back against the wall,
Could this be the point of no return?
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The tide has turned - and I feel good!



Punto nero

Pirates

You take us to the gate of El Dorado,
You say that there will be much dinaro.
We're not afraid of dying,
But we're fed up with your lying,
I think we reached the point of punto nero.

Long John Silver

Now lookee here my faithful caballeros,
This ain't no time for talking pistoleros.
The gold is here for takin', so quit your belly-achin',
Or I'll leave you in the sun with no sombrero.

*Punto nero, punto nero,
It's looking like the end of your careero.
I'm sorry but the punishment's severo,
For no-one can escape the punto nero.*

[Rap]

There's a booty waiting for you, worth your weight in
gold,
Lost treasure from the days of old.
So listen to me now, you gonna sell your soul,
Get into the rhythm, start digging a hole.



Coz I'm down with it,
Like a treasure chest.
Come around with it,
We're gonna take the rest.
I'm down with it,
I'm on the money trail.
Come around with it,
We cannot fail.

Pirates

The boy is never going back to porto,
Much better for us all if he were morto.
It's just a simple pleasure,
A mere defensive measure,
To cut a throat without a second thorto.

*Punto nero, punto nero,
It's looking like the end of your careero.
I'm sorry but the punishment's severo,
For no one can escape the punto nero.*

*Punto nero, punto nero,
It's looking like the end of your careero.
I'm sorry but the punishment's severo,
For no one can escape the punto nero,
For no one can escape the punto nero,
For no one can escape the punto nero.*



Hispaniola

1. Those are the days I will remember,
I say a prayer
For those we lost along the way.
It was a time of no surrender,
No time for tears,
No time to be afraid.

*Hispaniola – gold and silver,
Hispaniola – tonight we'll catch the tide.*

2. And now our lives have changed forever,
We've shed our fears,
And all our dreams have turned to gold.
Gonna swim away, swim away across the ocean,
Gonna swim away, swim away across the sea.

Only when it's late at night and the moon is on
the rise,
That's when I feel like setting sail.

*Hispaniola – gold and silver,
Hispaniola – tonight we'll catch the tide.*



[Rap]

Watch me now, don't wanna rock the boat,
I wanna ride the wave and keep afloat.

I've been rollin' on the seven seas,
Controllin' just like a breeze.

I'm no stranger when it comes to being in danger
– WORD!

You see I know how to do the best I can,
I went away a boy and came back a man.

*Hispaniola – gold and silver,
Hispaniola – tonight we'll catch the tide.*

*Hispaniola – gold and silver,
Hispaniola – tonight we'll catch the tide.*

*Hispaniola – gold and silver,
Hispaniola – tonight we'll catch the tide.*

