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Chromatics

This pack explores chromatic movement in Laura Shighihara's Grasswalk.

Learners will:

- Recognise and identify chromatic movement, ascending and descending
- Explore chromatic sound worlds and connected feelings/ideas
- Compose chromatic motifs
- Identify and compare semitones and tones

Contents:

- Movement Activity
- Playing Activity
- Composition Activity

Suggestions for adaptations and extensions are included within this document. Please tailor these activities to improve accessibility and engagement for the people you are working with. You can work through the activities in order or pick your favourite to focus on. Many of these activities can be done one-to-one, in small groups, or in larger classes.

These resources were created by [Drake Music Scotland](https://www.drakemusicscotland.org). We use [Figurenotes](https://figurenotes.org) to support learning. To find out more visit [Figurenotes.org](https://figurenotes.org). We'd love you to get in touch for more discussion and ideas. Email Figurenotes@DrakeMusicScotland.org or call 0131 659 4766.

Chromatics

Movement Activity

In this activity we will explore ascending chromatic movement. Some of this activity can take place outside.

Suggested excerpt for listening: Cello solo at bar 4-5.

Play the cello solo at bar 4-5. There is notation in 3 stages on the next page.

Discussion:

- What do you think of when you hear this music?
- Explain that this passage uses small steps (semitones) which sound like creeping. It then has a bigger step at the end (a tone)

Movement:

The bass line is an ascending chromatic motif of 4 semitones. We then move by a tone. To show this, use chalk to draw a zigzag on the floor of the playground.

Ask each learner to follow the zigzag on the floor to show the chromatic movement. Play or sing the 4 notes as you step on the points of the zigzag - you can label these with the notes. To show the tone at the end, draw a cross to jump into.

Use the lyrics 'Creep, Creep, Creep, Creep, JUMP!' to support the movement. Work towards doing the movement to a beat.

Extension:

Ask your learners to move in different ways that reflect the sound. Can we move in a sneaky, creepy way? Is it more slithery or tiptoes? Are there any creeping animals or creatures you could be?

Adaptations:

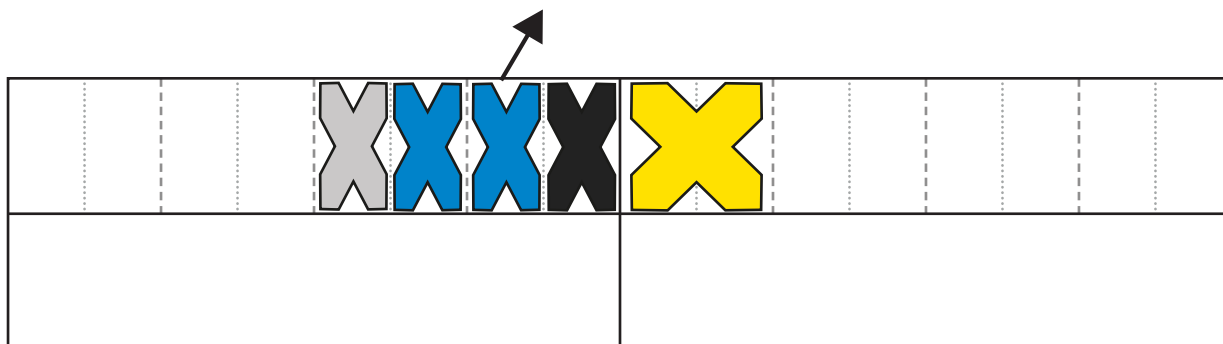
Do a table-top version of this activity. You can use a toy or your finger to move along the chromatic zigzag before jumping for the tone at the end. There is a worksheet on the next page to help with this.

If you want a large movement game, but don't want to be outside, try using masking tape on the floor or coloured mats.

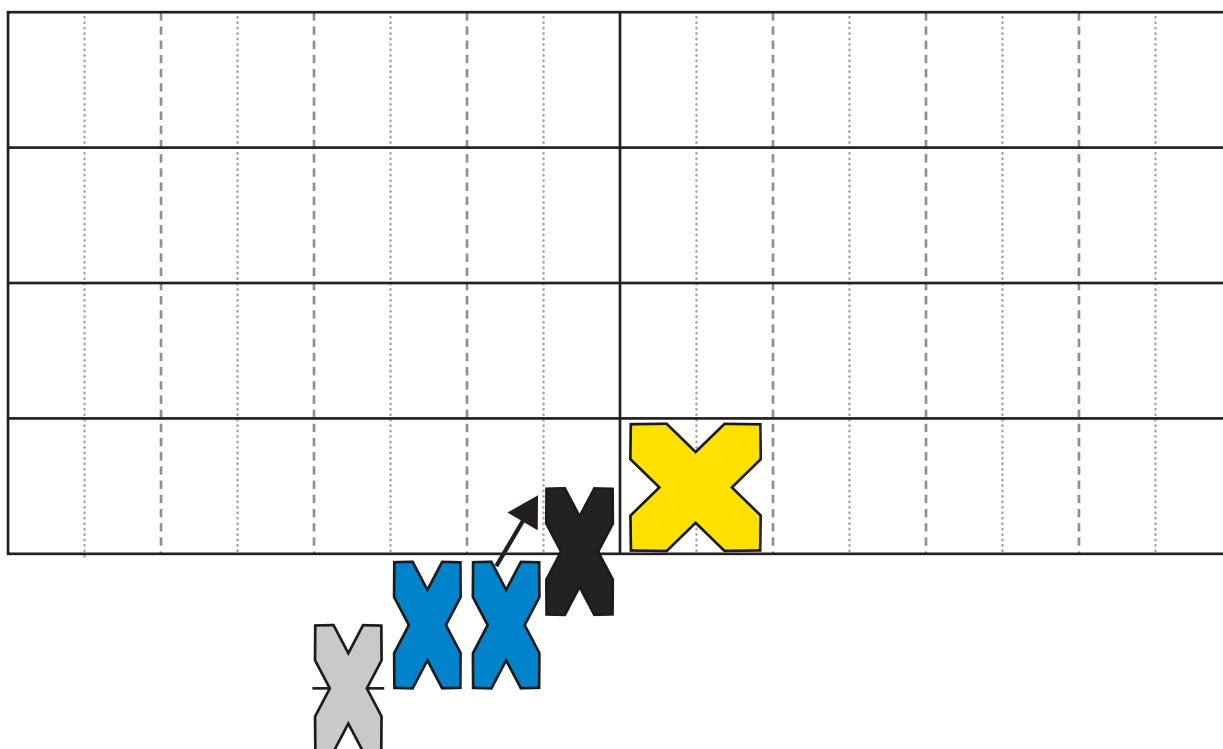
Grasswalk - Chromatic Cello

Laura Shighihara

1.

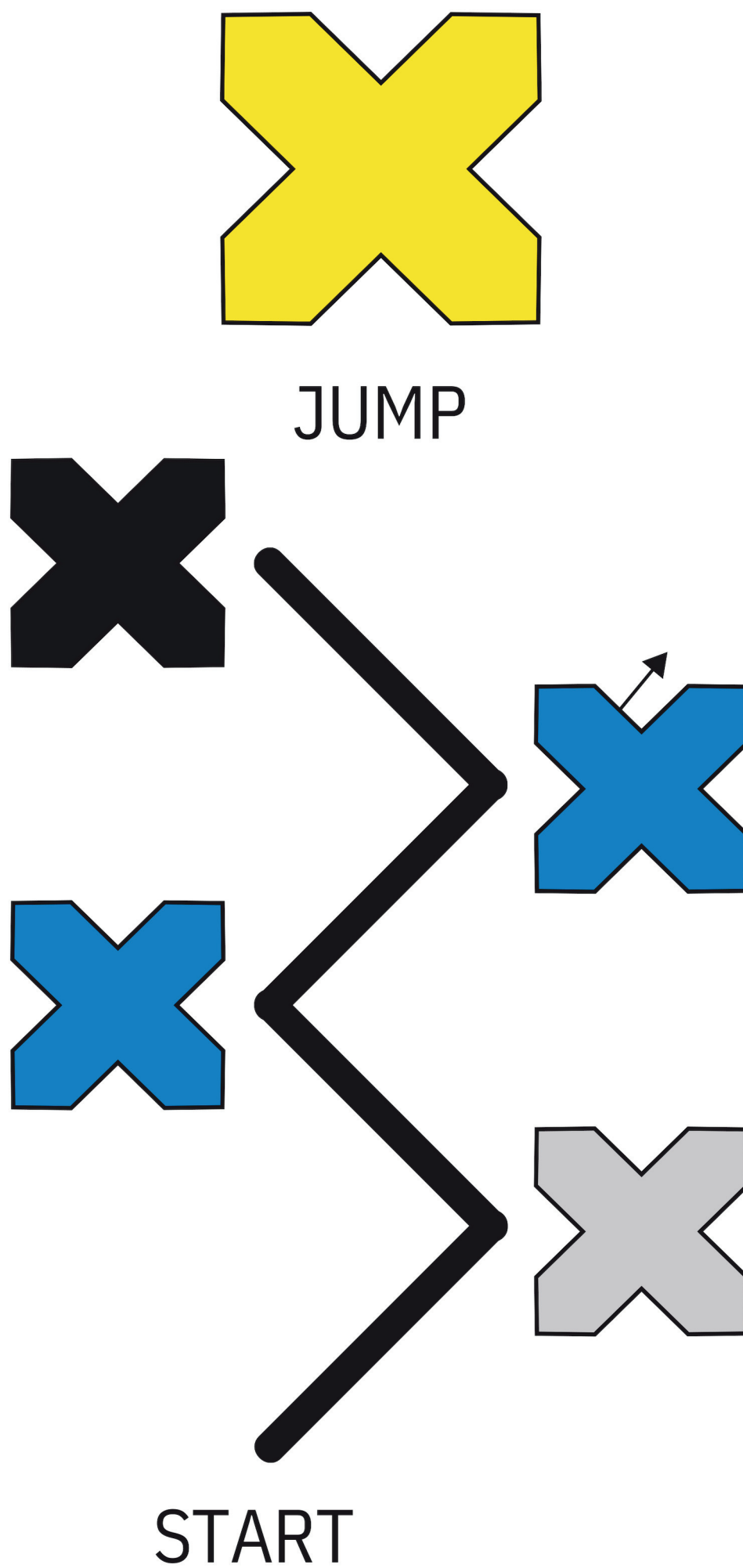


2.



3.





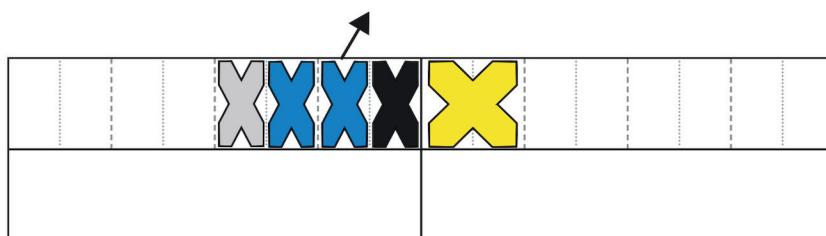
Chromatics

Playing Activity

In this activity we will explore semitones and tones on the keyboard.

Suggested excerpt for listening: Cello solo at bar 4-5

Find these notes on the keyboard. You can also use the notation page from the movement activity above.



Ask your learners to play the pattern on the keyboard. Use 'Creep, Creep, Creep, Creep, JUMP!' to support the playing. This can be introduced or strengthened by doing the movement activity above. You can use apps on tablets with keyboards for limited mobility.

Ask your learners to imagine they are walking along the top of the keyboard. If we step onto the next note, we have moved a semitone. If we jump across 2 notes, we have moved a tone.

Can you create the same pattern in a different place on the keyboard? Start with the same colours in another octave, then move to starting on any note you like. You must move in the same pattern of semitones with a tone jump at the end.

Extension:

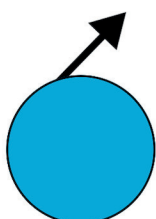
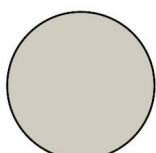
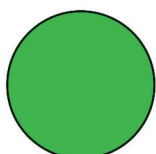
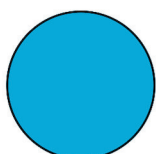
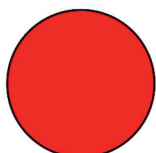
Make this harder by giving different starting points and let the player work out the pattern from there. You can link this to a journey or quest to create a game-like activity. Give the starting note and they must tell you where they end up. There is a worksheet for this on the next page.

Giant floor-mat keyboards are fun for this activity. Just make sure that both the black and white keys are playable.

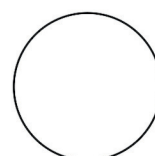
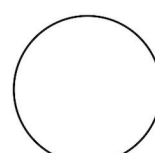
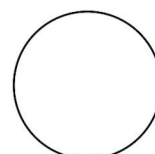
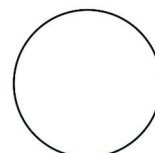
Try all of the above using the descending pattern at bar 8-9 as well.

**Let's go on a journey.
Where do we end up?**

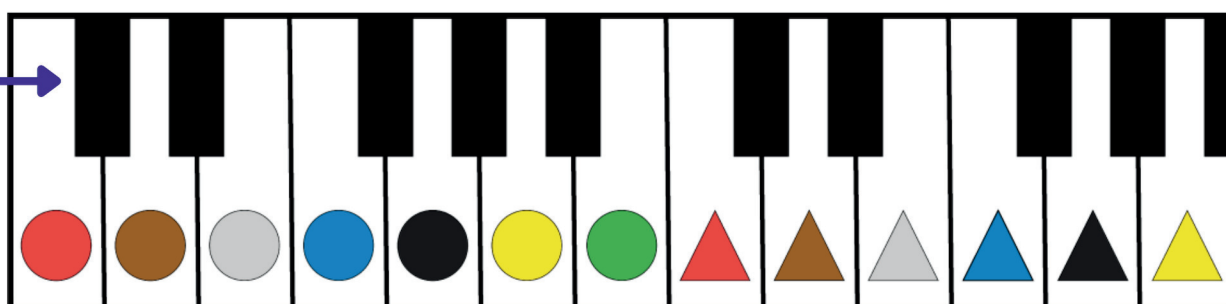
Starting Note



Ending Note



Move along this bit

Chromatics

Composition Activity

In this activity we will create a visual representation of chromatic movement, both ascending and descending. We will compose new chromatic patterns.

Within this piece there are chromatic passages that go up and down. The previous activities can help to explain what this means.

Listening:

For this activity, we can think of these chromatic patterns as plants growing up a fence (ascending) and snakes slithering down (descending). Play the following patterns and ask the class whether they are going up or down. These notes are taken from bar 2 and bar 4.



Composing:

Create a fence on the wall of your classroom. You'll find a printable fence on the next page, but a big sheet of paper or marked out area will do. You will need:

- Printed Figurenotes icons. Alternatively, you can paint paper plates to create circles in Figurenotes colours.
- Black arrows for sharps and flats
- Something to stick them to the 'fence' - e.g. blutack, velcro strips, magnets, etc.

Refer to your keyboard. Create ascending and descending chromatic patterns by sticking the icons to the fence. Descending patterns will slither down from the top of the fence. Ascending patterns will grow from the bottom.

Adaptations:

For people with limited mobility, you can do this using a sheet of paper on a table or by directing someone else to do the sticking. Thumbjam is a good alternative for the keyboard, but any chromatic instrument will work.

Extension:

Turn this into a guessing game. One person says their starting note and plays a short series of notes moving in semitones in only one direction. The other person listens and works out what those notes are, creating the passage visually on the 'fence'. They need to work out if it is ascending or descending, as well as the series of notes.



