



Using Folk Music to Enhance Inclusive Learning

***The Full English Project at
Pathfield Special School***





The Full English

The Full English was a unique nationwide project unlocking hidden treasures of England's cultural heritage by making over 58,000 original source documents from 12 major folk collectors available to the world via a ground-breaking nationwide digital archive and learning project. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund and in partnership with other cultural partners across England.

The Full English digital archive (www.vwml.org) continues to provide access to thousands of records detailing traditional folk songs, music, dances, customs and traditions that were collected from across the country. Some of these are known widely, others have lain dormant in notebooks and files within archives for decades.

The Full English learning programme worked across the country in 19 different schools including primary, secondary and special educational needs settings. It also worked with a range of cultural partners across England, organising community, family and adult learning events.

Supported by the National Lottery through the Heritage Lottery Fund, the National Folk Music Fund and The Folklore Society.



Produced by Wren Music for the English Folk Dance and Song Society (EFDSS), June 2014
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Additional Resources

- Please watch the short (6 minute) film detailing The Full English project at Pathfield School: <http://www.efdss.org/efdss-the-full-english/full-english-film>
- Audio recordings by Wren Music of all the material in this pack are available for free download from www.efdss.org/resourcebank

Introduction - The Full English Project at Pathfield Special School

Wren Music artists and Pathfield School staff researched locally referenced tunes through The Full English digital archive. Through understanding the needs of the children and the brief of the project they prepared three pieces.

These were 'workshopped' in the school with the children, staff and Wren Music artists, and evolved through practice and time into three high quality and highly accessible resources.

They explored multi-sensory elements with the song *Lines on Frost*, devised a social dance based on the song *Rodney So Bold* which also included making a band with the children who then played for the dance, and provided inclusive performance opportunities with a large scale version of the song *Barnstaple Fair*.



Photo: Paul Wilson, David Faulkner and Jon Dyer at Pathfield School (Jake McPherson)

Pathfield School Communication Strategies

Big Mack - VOCAs - communication aids

Big Macks (made by AbleNet) are just one of many different devices for recording and playing back short pieces of speech, song. Many schools have Big Macks which they use for recording and playing back speech or sounds, but we've used them regularly for cueing lines of song. Thanks to our colleague Shan Graebe for introducing us to this idea. We now regularly use the concept of the 'non vocal' singer – who can cue lines of song without using their voice.

More information on Wren Music's website www.wrenmusic.co.uk and thesongbox.org



Makaton Signing

As part of Pathfield School's policy, we have used every means available at every stage to communicate the words, music and ideas of each piece. Makaton (www.makaton.org) signing has been a key component in this approach. We use Makaton (as opposed to other signing systems) because the level of motor skills needed is more appropriate to the young people with whom we are working and achievable by a majority of students.

Inclusivity

Singing runs right through Pathfield School like a silver thread and most young people learn and sing lyrics to songs. We are very proud that through The Full English project at Pathfield School we engaged ALL Key Stages from 1 – 5 in a rewarding and inclusive experience. For many of the pieces we established a visual as well as an aural cue for when to participate. We included PMLD (profound multiple learning difficulties) pupils who cued some of the names in *Barnstaple Fair* as well as those gifted and talented students who learned guitar chords, rhythms or harmony lines. Many were involved in the multisensory approach we took to the piece *Lines On Frost*.

Choosing, Reworking and Developing the Material

We took the inspiration from what came up when we searched for “*Barnstaple*” in The Full English digital archive and chose 3 pieces of the half dozen which came up to work on in depth. We reworked some of the tunes to fit the skills and resources available – the music for *Rodney So Bold* and *Lines On Frost* - both use only the chords that our guitar playing pupil could play at the time (he’s learned more since!) and the whole approach was to provide as many musical pathways towards the material as possible.



Photo: guitarist at Pathfield School (credit: Jake McPherson)

We involved the young people at every stage possible in choosing which lines to sing and how to devise the pieces. There was a memorable vote amongst the 40 or 50 singers in the hall on which line of two would get sung in *Barnstaple Fair*, with the unusual “*Mavis Pavis Tiddy Go Round*” a clear winner.



Warming Up For Singing - tips from Paul Wilson

Just as we would change into appropriate clothing or physically warm up for a sports activity or swimming, we need to warm up voices and generally focus attention for each singing session. All these below can be done sitting or standing.

A Wren Music approach works with these things in order as follows

- 1 Body – relaxing, stretching, shaking
- 2 Breath – developing control, power and depth
- 3 Voice – finding your own notes, exploring different tones and pitches

It doesn't matter how much or little we can manage in each of these 3 areas

Below are just a few fun suggestions which have been used with great success in SEN (special educational needs) settings. Just add a little imagination and warm ups can become really popular – sometimes becoming a requested activity in their own right. Each group may latch on to a couple of favourites, which mark the start of a singing session or choir practice for everyone. Don't be afraid to ask for quality – “let's do that again but try for more.” Wherever possible, try and use ideas that raise a smile. Good singing makes you happy and changes your mood, but it works the other way as well and being light and smiley can improve our readiness to vocalise. Please find things to praise and compliment singers constantly – control by selective praise will produce better singing than selective telling off! All voices are different and ALL have a strong centre. As a result of these warm ups, some young people have vocalised for the first time – others have developed more control, range and power.

Body – relaxing, stretching, shaking

Voces have the best chance of working well if we find ways of making our backs long and broad. Try stretching hands up for something you like - a piece of fruit from a tree or a chocolate bar dangling just out of reach for example. Maybe copy a cat stretching on the mat. To relax muscles try starting a shake in one hand and moving the shake to any other part of the body that will shake – the other hand - a foot – shoulders - bottom! Setting up a bit of rhythmic chant and adding actions can be such fun – shoulders up, shoulders down, shoulders forward, shoulders back, shoulders ro-u-nd. For diction muscles, maybe try an easy or favourite tongue twister, or just take your tongue for a walk round inside your mouth!

Breath – developing control, power and depth

Try imagining a birthday cake with just one candle that you have to blow out, then two then three then perhaps sixty. These can either be long breaths or short pumping puffs of air, to develop power. Depth might be covered by quite simply breathing in fairly deeply and then exhaling slowly making a ‘sshh’ sound – this also can have a calming effect on the group. Do use other ideas to encourage breathing – blowing bubbles, blowing down a drinking straw, blowing up the air bed for camping – just invent scenarios relevant to the young people.

Voice – finding your own notes, exploring different tones and pitches

To explore the range of voices, try making sounds in different registers. For example ask singers to imagine they didn’t want to get up this morning and say “Oh no” in a really low and moany voice. Then lighten up, refer to the weather if it’s nice, smiley faces in the room or anything that will lift mood and try a sound like “Ha ha”. For the top of the range you might go for a “coo-ee” across the playground or the street to a friend. Don’t try for perfect pitching – ***accept and praise anything that happens.***



Photo: A singer at Pathfield School (Jake McPherson)



Rodney So Bold (Dance)

Tune adapted by David Faulkner

Dance created by David Faulkner with Wren Music and Pathfield School

A new dance inspired by the song *Rodney So Bold* found in The Full English digital archive (www.vwml.org), invented to meet the needs and desires of the dancers and musicians at Pathfield School.

Dance Description

Longways set for 8 couples - friend facing friend in two lines down the room.

Top couple is the working couple who start the dance and then go down the middle of the set. It is good to have a member of staff at the top of the set to direct the movements and another person to welcome and direct the dancers to place as they arrive at the bottom of the set.

Instruction

Wait for music to play one **A music** (16 bars) as an introduction

Dance starts with **Top Couple** in time with the music

- Top couple walk on the spot - 1, 2, 3, 4 or **stamp stamp stamp stamp**
- Knock at the door - **knock, knock, knock, knock**
- **Open the door** - use makaton sign to represent this
- Wave at your friend – **wave, wave, wave, wave**
- Dance/move with friend down the set listening to the music

Next new top couple starts at the beginning of each 16 bar phrase- people will have to move towards the top of the set as people dance down the middle.

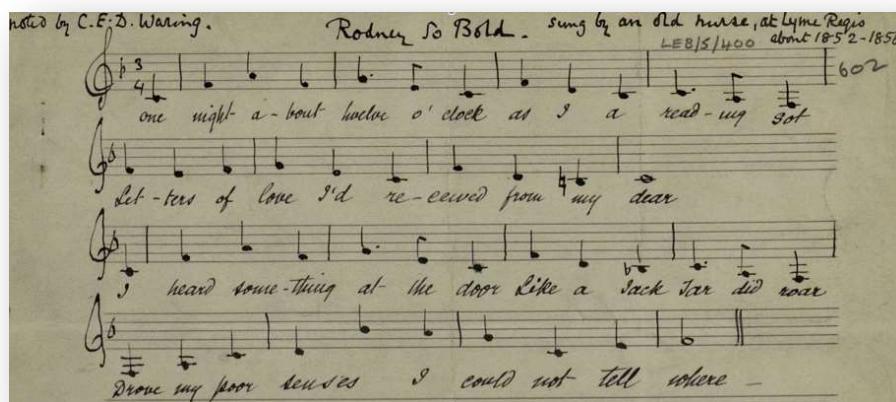
Three times through all the music allows for everyone in an 8 couple set to have a go dancing down the set plus some extra capacity!

After everyone has had a go at meeting a friend and dancing down the middle

The tune gets faster and changes to a jig - everyone swings / dances how they want.

After one time though as a jig the music slows and goes back to a waltz for one A music. People go back to lines and say thank you to their friends and wave goodbye.

Rodney So Bold (Music)



Original manuscript in the Full English digital archive

Rodney So Bold transcribed into D with implied chords

Rodney So Bold with adapted A music and newly composed B music arranged to the specific requirements of musicians at Pathfield School.

Rodney So Bold

Collected from *Nurse Priscilla of Barnstaple* by Charles Waring c.Dec 1906, Lyme Regis, Dorset. From the Lucy Broadwood collection

Roud Number:8167 www.vwml.org/record/leb/5/400

Pathfield Band Score - Arranged working with musicians at Pathfield School



A Music $\text{♩} = 130$

Tune D E m E m D D E m E m D

Violin

Recorder

Drum

Tune 9 D E m E m D D E m E m D

Vio.

Rec.

Drum

B Music

Tune 17 D E m E m D D E m E m D

Vio.

Rec.

Drum

Tune 25 D E m E m D D E m E m D

Vio.

Rec.

Drum



Rodney So Bold - Teacher's Notes

Topic Links

Rodney was the admiral of the British Fleet in the naval battle off Cape St Vincent 1780, in which he ran a gallant victory. He also defeated the French fleet off St Lucia in 1782. This song has little to do with Rodney: it merely relates the home coming of one of his Jack tars.

Literacy – create back story/ poetry for soldier returning from war, letters from war, how would people feel?

The dance reflects home coming, connecting with friends and saying goodbye once more.

- Ask young people about their experiences and what they feel when someone close to them has been away and returns, and then use this as a basis for further work on homecomings or loss.
- Soldiers returning from war – write a few lines to welcome them – create whole poems or song lyrics
- Letters from the front line
- Making a simple re-enactment of a home coming – perhaps create a threshold or doorway (with chairs or tables placed as a representation) either in the classroom or the working space and explore different reactions to different people
- Make up new contexts for people meeting up who have not seen each other for a long time.
- Use the topics and the material to create new pictures / poems or prose

Additional Resources

Audio recordings by Wren Music of all the material in this pack are available for free download from wwwefdss.org/resourcebank.

Musical Elements

- Please customize and change any or all of the musical arrangements if you wish.
- For example in Rodney So Bold recorders might like to replace all the G notes with Bs, making the part easier for beginner players. Adding the G we think makes a more satisfying tune shape to play if players are to that standard.
- Play tuned and untuned instruments musically
- Musical phrasing – ensemble playing - playing two different rhythms – playing at two different speeds

P Levels

P5 Pupils take part in simple musical performances.

P8 Pupils listen carefully to music

P5 They play loudly, quietly, quickly and slowly in imitation

Barnstaple Fair

From the Full English archive
'As furnished' by the Revd Loveband
Adapted Paul Wilson, Jenni Coats and the
Wren Team for The Full English project



F F F C

Sam Pease Sam Pease lend me thy grey mare
Sam went out know it up - on Sam's Sat - thy grey day hill mare?
How do you ov - er and - ur - day come?

j F F F C C C

Ma vis pa - vis tid - dy go round That He I saw the may ride to a
She had one old foot old shod and the she
The poor mare

6 C C B♭ (F) B♭ (F) B♭ (F) B♭ (F) B♭ (F)

Barn - sta - ple Fair with Jan Brewer - (Jan Brewer) Har - ry Steer (Har - ry Steer) Will
ma - king ber will with Brewer - (Jan Brewer) Har - ry Steer (Har - ry Steer) Will
oth - er three bare with with
would - n't come home with with

9 B♭ (F) B♭ (F) B♭ (F) B♭ (F) B♭ (F) B♭ (F)

Hawks (Will Hawks) Ned Whit-ton (Ned Whit ton) Pet-er Dav - ey (Pet-er Dav - ey) Will

12 B♭ (F) B♭ C F C F C

Ganser-y (will Ganser-y) and the poor old Un - cle Tom Cob - ley and

15 F F C F C F

all poor old Un - cle Tom Cob - ley and all

The musical score consists of six staves of music in common time, mostly in F major with some changes to B♭ major and C major. The lyrics are written below each staff, with some names in parentheses indicating they are repeated. Measure numbers 1 through 15 are indicated on the left.

In this version, all the names are repeated twice - the first time each one is 'called' by a delegated lead singer who can be a Big Mac user and the 'response' (given here in brackets) is from the entire assembled company



Barnstaple Fair

'furnished' by the Revd Loveband and collected by E.T.Wedmore. 1899 West Down, Devon

From the Lucy Broadwood collection Roud Number:137

<http://www.vwml.org/record/LEB/4/233>

Adapted Paul Wilson, Jenni Coats and Wren Team for The Full English project

Sam Pease Sam Pease lend me thy grey mare
Mavis pavis tiddy go round
That I may ride to Barnstaple Fair

Chorus With Jan Brewer, (Jan Brewer) Harry Steer, (Harry Steer) Will Hawks, (Will Hawks) Ned Whitton, (Ned Whitton) Peter Davey, (Peter Davey) Will Gansery, (Will Gansery)
And the
Poor old Uncle Tom Cobley and all
Poor old Uncle Tom Cobley and all

Sam Pease went out upon the hill
Mavis pavis tiddy go round
He saw the old mare a making her will

Chorus

How do you know it was Sam's grey mare?
Mavis pavis tiddy go round
She had one foot shoed and the other three bare

Chorus

Now Friday was over and Saturday come
Mavis pavis tiddy go round
The poor old mare she wouldn't come home

Chorus

In this version, all the names are repeated twice - the first time each one is 'called' by a delegated lead singer - who can be a Big Mack user - and the 'response' (given here in brackets) is from the entire assembled company!



Barnstaple Fair - Teacher's Notes

Topic Links

Geography – local region

Literacy – story telling

History – what were fairs like back then?

You might want to dress up as old fashioned characters and stage a re-enactment of the journey – possibly as a entertainment at a school function or PTA fete or similar

- Talk about how means of transport have changed – horses - shoeing horses
- How long would it take to ride say from where you live to school on horse back?
- Making a will – what is a will? Make up your own will to give away some precious things to others – who would you give what to?
- This song can be personalized – you can add class members names or members of staff names
- What is Barnstaple Fair like now? – what words could we invent to tell our story about going to the fair.

Musical elements

Call and response – “*Mavis Pavis Tiddy go round*” and repeating the names with either Big Macks (non vocal singers) leading the call or given to someone with a loud clear voice who would relish the responsibility!

- Listening and appraisal – which instruments work best? which ones sound best on call/ on response – how can we change/ improve it?
- Being aware and exploring aspects of singing technique – diction, pitch-matching, tone, mouth shape

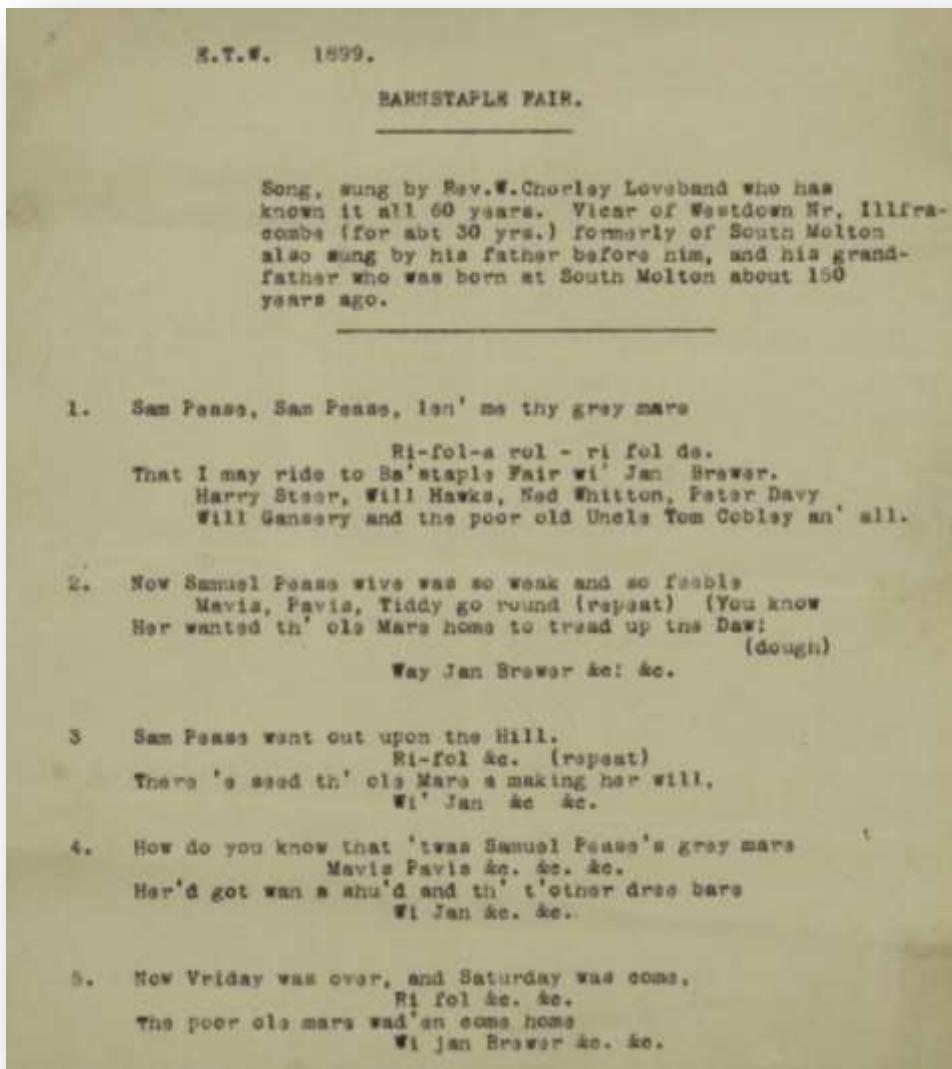
P levels

P5 Pupils take part in simple musical performances.

P8 Pupils listen carefully to music.

P6 Pupils respond to other pupils in music sessions. They join in and take turns in songs and play instruments with others. They begin to play, sing and move expressively in response to the music or the meaning of words in a song.

P6 They copy simple rhythms and musical patterns or phrases.



Barnstaple Fair – Version taken from The Full English digital archive

Additional Resources

Audio recordings by Wren Music of all the material in this pack are available for free download from www.efdss.org/resourcebank.



Lines On Frost

Lines selected by the Wren Music team
from a 19th century broadside printed in Barnstaple
from The Full English Archive
Tune Paul Wilson



Em D

The Then he frost went looked to the forth moun - one and still pow those clear dered who it's night crest slept and He and be

3 Em D

Then He said climb'd "Now up each shall trees pane be and like their a out boughs fair of he sight, dressed crept So With Where

5 A

the through pearls ev - er the and he val - ley diam - onds and where ov - er the height breast stepped in of There's the

7 D Em

silence ill take my way" quiv - er - ing lake he spread moon - light sil - vry sheen

Verse 1
**The frost looked forth one still clear night
And he said "Now I shall be out of sight
So through the valley and over the height
In silence I'll take my way"**

Verse 2
The he went to the mountain and powdered it's crest
He climbed up the trees and their boughs he dress'd
With pearls and diamonds and over the breast
Of the quivering lake he spread

Verse 3
He went to the windows of those who slept
And over each pane like a fairy he crept
Wherever he breathed, wherever he stepped
There's a moonlight silvery sheen



Lines on Frost

Lines selected by the Wren Music team from a 19th century broadside printed in Barnstaple

Tune: Paul Wilson

The frost looked forth one still clear night

And he said "Now I shall be out of sight

So through the valley and over the height

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Then he went to the mountain and powdered it's crest

He climbed up the trees and their boughs he dress'd

With pearls and diamonds and over the breast

Of the quivering lake he spread

He went to the windows of those who slept

And over each pane like a fairy he crept

Wherever he breathed, wherever he stepped

There's a moonlight silvery sheen

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Audio recordings by Wren Music of all the material in this pack are available for free download from www.edfss.org/resourcebank



Lines On Frost - Teacher's Notes

Lines On Frost was developed specifically to give opportunity to PMLD students in not only making musical sounds, but having scarves, soft white material and white sparkly objects wafted around them to bring the idea of frost and snow into a touchable, enjoyable communication experience.

The Full English digital archive provides a great starting point for the exploration of local song material and local history, but is only one facet of a wider world of traditional and local music. There are many hundreds of broadside ballads from throughout the British Isles in the full English. *Lines on Frost* does not appear in The Full English digital archive, but can be found in the Bodleian online collection here

<http://ballads.bodleian.ox.ac.uk/view/edition/7277>

More detail can be found in **Appendix Three**.

Topic Links

Art, Design & Technology – make collages, sensory props

Science – cold/ice

Literacy – snow and ice poems

Music – Multisensory approaches to music

- This is a perfect piece for exploring all the tinkly, swishy, random sounds from the music cupboard or percussion trolley like tambourines, bells, shakers and rainmakers.
- Use the audio provided to stimulate playing techniques – starting and stopping, smooth or spiky playing, quiet and loud.
- Ask young people to identify the flute and play along when it is playing, stopping when they hear the song lyrics.
- Investigate further the meaning of the lyrics – what does it feel like when the window is frosted up?
- What happens to the ground when there's a hard frost – slippery to walk – hard to dig – hurts more when we slip over.

Musical Elements

Call and response on instruments – you can vary the instrumental accompaniment, use the musical space provided for encouraging turn taking – improvising and copying for example.

P Levels

P5 Pupils take part in simple musical performances.

P5 They play loudly, quietly, quickly and slowly in imitation.

P6 Pupils respond to other pupils in music sessions. They join in and take turns in songs and play instruments with others. They begin to play, sing and move expressively in response to the music or the meaning of words in a song.

P7 They respond to prompts to play faster, slower, louder, quieter.

P8 They use a growing musical vocabulary of words, signs or symbols to describe what they play and hear, [for example, fast, slow, high, low].

P8 They make and communicate choices when performing, playing, composing, listening and appraising, [for example, prompting members of the group to play alone, in partnerships, in groups or all together].



Lines On Frost – Original Broadside from the Bodleian online catalogue

APPENDIX 1 - PMLD levels

'P' levels

All of the PMLD (Profound and Multiple Learning Difficulties) P levels below are addressed through songs, interaction, sensory stimulation and coactive participation through the Full English project.

PMLD - Levels P1 – P4

P1 (i)

- Pupils encounter activities and experiences.
- They may be passive or resistant.
- They may show simple reflex responses, [for example, startling at sudden noises or movements].
- Any participation is fully prompted.

P1 (ii)

- Pupils show emerging awareness of activities and experiences.
- They may have periods when they appear alert and ready to focus their attention on certain people, events, objects or parts of objects, [for example, becoming still in a concert hall].
- They may give intermittent reactions, [example, sometimes becoming excited at repeated patterns of sounds].

P2 (i)

- Pupils begin to respond consistently to familiar people, events and objects.
- They react to new activities and experiences, [for example, turning towards unfamiliar sounds].
- They begin to show interest in people, events and objects, [for example, looking for the source of music].
- They accept and engage in coactive exploration, [for example, being encouraged to stroke the strings of a guitar].

P2 (ii)

- Pupils begin to be proactive in their interactions. They communicate consistent preferences and affective responses, [for example, relaxing during certain pieces of music but not others].
- They recognise familiar people, events and objects, [for example, a favourite song].

- They perform actions, often by trial and improvement, and they remember learned responses over short periods of time, [for example, repeatedly pressing the keys of an electronic key board instrument].
- They cooperate with shared exploration and supported participation, *[for example, holding an ocean drum]*.

P3 (i)

- Pupils begin to communicate intentionally.
- They seek attention through eye contact, gesture or action.
- They request events or activities, [for example, leading an adult to the CD player].
- They participate in shared activities with less support.
- They sustain concentration for short periods.
- They explore materials in increasingly complex ways, [for example, tapping piano keys gently and with more vigour].
- They observe the results of their own actions with interest, [for example, listening intently when moving across and through a sound beam].
- They remember learned responses over more extended periods, [for example, recalling movements associated with a particular song from week to week].

P3 (ii)

- Pupils use emerging conventional communication.
- They greet known people and may initiate interactions and activities, [for example, performing an action such as clapping hands to initiate a particular song].
- They can remember learned responses over increasing periods of time and may anticipate known events, [for example, a loud sound at a particular point in a piece of music].
- They may respond to options and choices with actions or gestures, [for example, choosing a shaker in a rhythm band activity].
- They actively explore objects and events for more extended periods, [for example, tapping, stroking, rubbing or shaking an instrument to produce various effects].
- They apply potential solutions systematically to problems, [for example, indicating by eye contact or gesture the pupil whose turn it is to play in a 'call and response' activity].

P4

- Pupils use single words, gestures, signs, objects, pictures or symbols to communicate about familiar musical activities or name familiar instruments.
- With some support, they listen and attend to familiar musical activities and follow and join in familiar routines.
- They are aware of cause and effect in familiar events, [for example, what happens when particular instruments are shaken, banged, scraped or blown, or that a sound can be started and stopped or linked to movement through a sound beam].
- They begin to look for an instrument or noisemaker played out of sight.
- They repeat, copy and imitate actions, sounds or words in songs and musical performances.



APPENDIX 2 - SLD levels

'P' Levels

All of the SLD (Severe Learning Difficulties) P levels marked in bold below have been delivered through the Full English music project

SLD LEVELS P5 – P8

P5

- Pupils take part in simple musical performances. They respond to signs given by a musical conductor, [for example, to start or stop playing].
- They pick out a specific musical instrument when asked, [for example, a drum or a triangle].
- They play loudly, quietly, quickly and slowly in imitation.
- They play an instrument when prompted by a cue card.
- They listen to, and imitate, distinctive sounds played on a particular instrument.
- They listen to a familiar instrument played behind a screen and match the sound to the correct instrument on a table.

P6

- Pupils respond to other pupils in music sessions. They join in and take turns in songs and play instruments with others. They begin to play, sing and move expressively in response to the music or the meaning of words in a song.
- They explore the range of effects that can be made by an instrument or sound maker.
- They copy simple rhythms and musical patterns or phrases.
- They can play groups of sounds indicated by a simple picture or symbol-based score.
- They begin to categorise percussion instruments by how they can be played, [for example, striking or shaking].

P7

- Pupils listen to music and can describe music in simple terms, [for example, describing musical experiences using phrases or statements combining a small number of words, signs, symbols or gestures].
- They respond to prompts to play faster, slower, louder, quieter.
- They follow simple graphic scores with symbols or pictures and play simple patterns or sequences of music.
- Pupils listen and contribute to sound stories, are involved in simple improvisation and make basic choices about the sound and instruments used.

- They make simple compositions, [for example, by choosing symbols or picture cue cards, ordering them from left to right, or making patterns of sounds using computer software].

P8

- Pupils listen carefully to music.
- They understand and respond to words, symbols and signs that relate to tempo, dynamics and pitch, [for example, faster, slower, louder, higher, and lower].
- They create their own simple compositions, carefully selecting sounds.
- They create simple graphic scores using pictures or symbols.
- They use a growing musical vocabulary of words, signs or symbols to describe what they play and hear, [for example, fast, slow, high, low].
- They make and communicate choices when performing, playing, composing, listening and appraising, [for example, prompting members of the group to play alone, in partnerships, in groups or all together].

Primary Attainment Targets/Level Descriptors

Level 1

Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and **perform with awareness of others**. They **repeat short rhythmic and melodic patterns** and create and choose sounds in response to given starting points. They respond to different moods in music and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

Level 2

Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

Level 3

Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect.



APPENDIX 3

Lines On Frost

Lines On Frost appeared on a ballad sheet printed by Searle and Sons (1840 – 1852) a 19th century broadside printer based in Barnstaple. Broadsides were a cheap form of mass printing where lyrics to traditional songs and more recently composed verses appeared alongside a wide variety of other prose and verse sometimes including satirical pieces, religious and political tracts, short stories and many others.

It has now been established beyond doubt that the lyrics of the vast majority of songs in oral circulation appeared in a cheap form of print at some point.

Reference

Ballads were sold under license, at the foot of the ballad sheet on which *Lines on Frost* appears it reads

“Ladies and gentlemen it is a well-known fact that while some trades are flourishing, others are in a state of starvation. The bearer of this paper will be thankful to you to become the Purchaser, as it is his wish to emigrate, with his family”

There are six ballads on the sheet plus a piece of prose , the ballad titles and first lines are as follows

- *Who is Thy Neighbour?*
“Thy neighbour Is it he whom thou hast power to aid and bless ...”
- *Lines On Frost*
“The frost looked forth one still clear night ...”
- *The Choice Of Friends*
“League not with him in friendship’s tie ...”
- *The Hymn of a Child at Waking*
“Father Before whose majesty ...”
- *Verses written by a mechanic in deep distress*
“Oh think of their less happy ...”
- *Prayer*
“There is an eye that never sleeps ...”



APPENDIX 4

Biographical Notes on the Wren Music and Pathfield School staff involved in The Full English project.

The leaders together represent a huge breadth of knowledge and skills and are experienced in delivering to both adults and young people with special educational needs.

Jenni Coats

Jenni Coats is a teacher, songwriter and singing leader of great breadth and skill. She has worked on Vocal Force Devon for Sing Up. Over recent years, she has built Pathfield School into a vibrant centre for music, contributing to many concerts and musical events in the area and earning a Platinum Award from Sing Up – one of very few Special Schools in the country to achieve this.

David Faulkner

David Faulkner is a folk dance expert and an internationally known and recognised bagpipe player. With Wren music over the last 10 years he has developed a great reputation as an educator, helping to create the award winning [*Nice Warm Socks*](#) and earning an 'outstanding' from Ofsted for his work. He is currently heading Wren's programme Music 4 Life, working in 6 settings across Devon with young people in challenging circumstances or at the risk of exclusion.

Paul Wilson

Paul Wilson is a multi-instrumentalist, singer, folk song collector, choir leader and songwriter. With Marilyn Tucker, he is co-founder of Wren Music who co-ordinated the digitisation of the Baring Gould folk song collection. He directs the highly successful Baring Gould Song School. He was awarded an honorary MA in Music Education by the University of Plymouth and has developed accessible song resources like [*TheSongBox*](#) and the award winning [*Nice Warm Socks*](#).

Jon Dyer

Jon Dyer is practising folk musician and performer based in Devon, working either solo or as a duo with Alfie Gidley or as a central member of Gadarene. After graduating from Falmouth University with a BA Hons in Music Performance he has been working with Wren Music where he has gained many valuable teaching skills and experiences. Jon has recently been a part of The Full English Learning Programme as a trainee on two South West school projects.

Wren Music

Over 30,000 people of all ages take part in Wren Music projects each year, in the community and in education, across Devon and farther afield.

Find out all about Wren Music projects, workshops and concerts, community choirs and orchestras for young people and for adults, and Wren CDs, songbooks and much more at www.wrenmusic.co.uk

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Wren Music gratefully acknowledges financial support from Devon County Council and the Okehampton United Charity.

APPENDIX 5

Extracts from the new curriculum for Music, September 2014

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils

- **perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions**, including the works of the great composers and musicians
- **learn to sing and to use their voices**, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- **understand and explore how music is created**, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject content

Key stage 1

Pupils should be taught to

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.



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