

PROJECT ONE DOT

Autumn **The Little Girl of Rain**

Friday Afternoons
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**SNAPE
MALTINGS**

Overview

RESOURCE

Musical Resources plus more information on this song and the composer can be found [HERE](#)

Teacher Skill Development

- How to use the voice as an instrument and compositional tool
- How to listen to and appraise a piece of music, following the musical line

Assessment

- Students can match up and down pitch with arm movements, to varying levels of accuracy
- Students can respond to stimuli and compose/**improvise** to varying levels of complexity

- Students can edit their ideas to form melodies they like
- Students can listen to a **melody** being played on an instrument and replicate it with their voices

National Curriculum Mapping

- Play and perform, using their voices and playing musical instruments with increasing accuracy
- Improvise and compose music using the **interrelated dimensions of music:** [emphasis on pitch, structure and appropriate musical notations]

Singing the Song

The Little Girl of Rain

- This song is all about creating a moody atmosphere, use **dynamics** to enhance this feel, singing the first verses softly and mysteriously, building in volume towards the final verse. Make sure more volume doesn't turn into a shout.
- Use clear **diction** to ensure the words are heard, even when singing softly. Practise tongue twisters to get the **articulators** working hard. A good one is: 'The tip of the tongue, the teeth and the lips' which also reminds the children where the articulators live in the body!

TOP TIP

Remember to warm up
before you sing

Musical Explorations

Exploring Melodic Contours

The artist Paul Klee once famously described the process of drawing as “taking a line for a walk”.

A line is a dot ...



... that went for a walk.

Let’s adapt this idea and describe making tunes as taking a note for a walk.

A tune is a note ...

56

-gain. But I will ne-ver let her in - The lit-tle girl of rain.

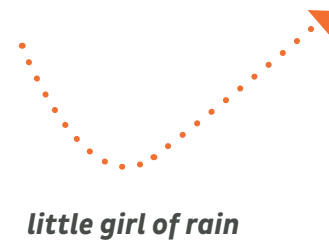
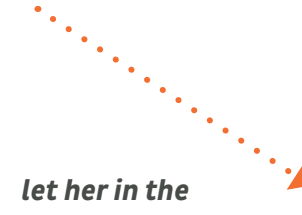
... that went for a walk

from *The Little Girl of Rain* from *Seasons and Charms*
by Jonathan Dove and Alasdair Middleton

Musical Explorations

ACTIVITY

Combine these ideas by asking the students to trace out these shapes with their hand while singing the song *The Little Girl of Rain*.



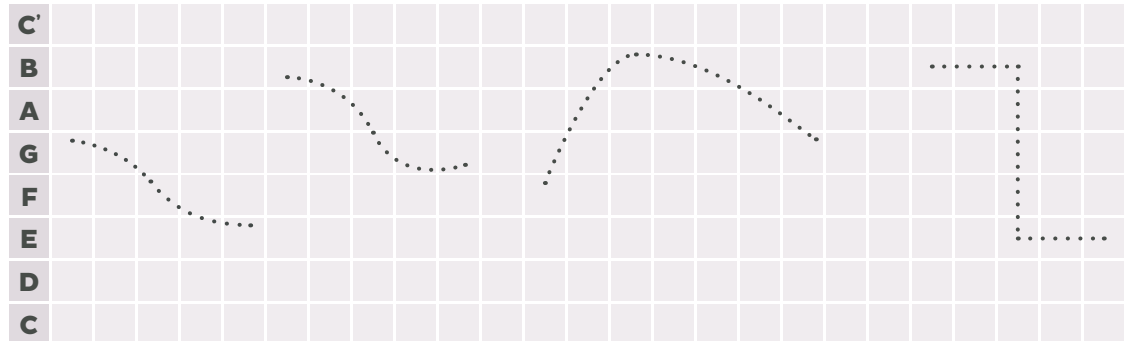
We can now reverse this process as the start of a composition activity.

Musical Explorations

ACTIVITY

Using a blank note grid, ask the students to draw a series of shapes. These can be translated into phrases of a **melody**.

Here is an example grid with four shapes drawn in:

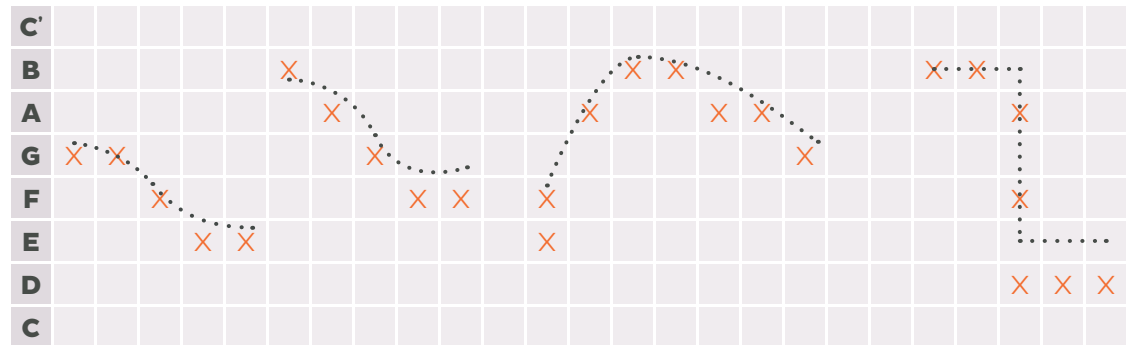


RESOURCE

Download your blank note grid from the [SHARE](#) section of the website.

Musical Explorations

Now mark some crosses on these shapes, e.g:



Using the list of notes in the first column, write out the notes for each phrase. In the above grid for example, the first phrase gives the notes G G F E E.

Now play the notes on an instrument, for example a keyboard, recorder or glockenspiel. This is just the start of composing melodies, and is designed to **free the students imagination** about how to *start* to write a new **melody**. These ideas are not fixed in stone, and if the student doesn't like a particular shape once they've heard it played, then encourage them to change it and try something else. This is all part of the process of **creative music-making**.

Musical Explorations

Try singing the newly composed melodies either using a sound such as 'ahh' or 'doo'. If you wish to develop the activity, why not link to literacy and write your own lyrics taking inspiration from the rain or a storm. Trace the shapes as you sing your new songs.

Delve Deeper

We can **improvise** melodies by dispensing with the graphic notation stage, spontaneously tracing shapes in the air as we sing. Do this slowly at first and listen carefully, making sure that your voice rises in pitch as your arm moves upwards and vice versa. Trace phrase shapes from left to right.

Working in pairs, one child traces shapes while the other sings them. Again, do this *slowly*. Reverse the process so that the first child sings while the second should trace the **melody** being sung. When done on an 'ng' or hummed sound, this is also a great vocal warm-up activity.

See video demonstration here: 