

PROJECT ONE DOT

# Summer **Fast Car**

**Friday Afternoons**



**SHAPE  
MALTINGS**

# Overview

## RESOURCE

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

### Teacher Skill Development

- How to take a theme/idea from a piece of music and use it as the start of a new composition/arrangement
- How to listen to and appraise a piece of music

### Assessment

- Students can identify the musical contrasts between sections
- Students can devise and perform an original song/ piece of music using the concept of contrasts to varying degrees of complexity

### National Curriculum Mapping

- Play and perform in solo and ensemble contexts, using their voices and musical instruments with increasing accuracy and control
- Compose music using the **interrelated dimensions of music** to highlight musical contrast
- Listen with attention to detail and recall sounds with increasing aural memory

# Singing the Song

## Fast Car

- This song has some big leaps between notes, including **fifths** and **octaves**.

**'To-day':** this is a fifth interval

**'a fast:'** this is an octave

A great way to practise a **fifth** is to sing the first 2 words of *Twinkle, Twinkle Little Star*, and they'll always know what a fifth sounds like!

*Somewhere Over the Rainbow* starts with an octave jump. Practise this opening "*Somewhere*" and try not to slide between the two notes, but spring like your voice is on a trampoline!

See video demonstration here: 

# Singing the Song

- This song uses a lot of the upper part of the voice. Make sure the children are using their **singing voice** not pushing their speaking voice too high. To access the singing voice, get the children to be a little whimpering puppy – this puts the voice in a healthy place for singing in the upper **register**. Try using the ‘cat on a bungee’ exercise for accessing the higher register.

See video demonstration here: 

- This song is all about contrasts. See if the children can practise singing the song with a bright, energetic sound for the first and last section, contrasting with a smoother, more **legato** sound in the middle section. Try experimenting with **dynamics** to help reinforce this contrast, with louder singing in the first and last section, and a softer middle section.

# Musical Explorations

## Effective use of musical contrast, in this case using the ABA structure

The ABA structure is also known as **Ternary form**, and can be described as ‘a musical sandwich!’

In *Fast Car*, the composer Jonathan Dove makes effective use of musical contrast to reflect the meaning of the words. The first and final sections, which we will call A, are fast, loud and energetic – capturing the essence of what it feels like to be driving a powerful motorcar. The middle section B, is more reflective, where the driver thinks ahead to the journey’s end.

*Maybe, to the sea, or a distant city  
Where nobody knows me  
And I don’t understand what they say*

In this middle B section the words are more drawn out (longer duration) and the voices and piano are quieter.

# Musical Explorations

Musical contrast is an effective device for adding interest to a piece and can be achieved in a variety of ways.

It might be helpful at this point if we think about the **interrelated dimensions of music** and possible ways of creating contrasts:

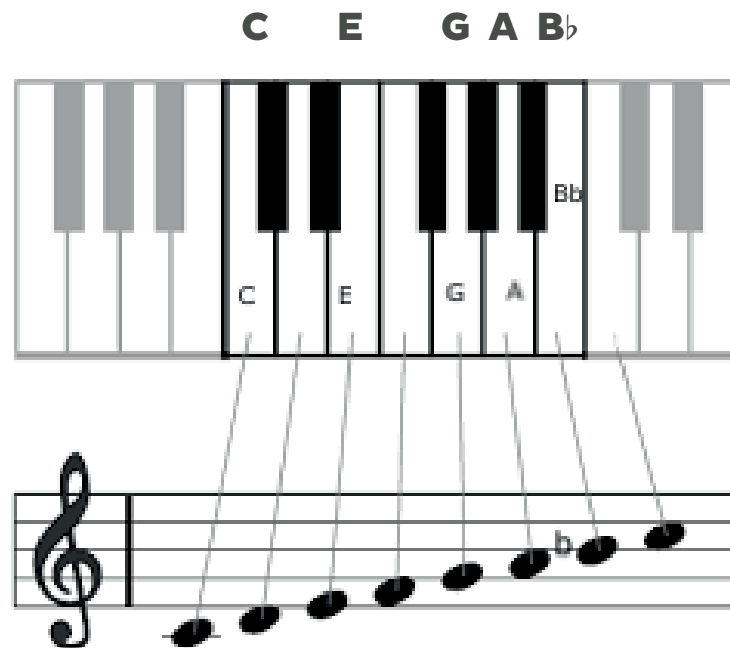
<b>DIMENSION</b>	<b>LIST 1 - SECTION A</b>	<b>LIST 2 - SECTION B</b>
<b>PITCH</b>	HIGH	LOW
<b>DURATION</b>	LONG	SHORT
<b>DYNAMICS</b>	LOUD	SOFT
<b>TEMPO</b>	FAST	SLOW
<b>TIMBRE</b>	HARSH	SMOOTH
<b>TEXTURE</b>	MANY LAYERS	FEW INSTRUMENTS / VOICES

# Musical Explorations

## ACTIVITY

Working in small groups with tuned percussion or keyboards, ask the children to create a short piece of music using the notes from the melody of the first phrase of *Fast Car*

The notes from the **melody** of the first phrase of *Fast Car* are:



# Musical Explorations

## RESOURCE

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

## ACTIVITY

Give the students a blank Dimensions of Music grid. Ask them to fill out list 1 of the grid, deciding how they would like section A and C of their piece to sound. For example, they might write something which is high in pitch, fast in tempo, harsh in timbre.

The students should then be encouraged to identify the corresponding opposites for their B section. For example, section B would be low in pitch, slow in tempo and smooth in timbre to provide absolute contrast with the previous A section of music.

Each group should perform the tune they composed. Ask the students to identify the areas of contrast the group were demonstrating. This is listening and appraising in action.

Videoring the students and watching it back with them and asking them to discuss their composition is a great way to encourage **self-reflection** and is a good tool for assessment.