

Friday Afternoons:

# Movement

Composer Resources

Written by Ally Daubney  
by Russell Hepplewhite and Michael Rosen

# Movement

Have you ever played “sleeping lions”?

Then you will know that movement is a fundamental part of life.  
It’s so difficult to keep still!

This song by Michael Rosen and Russell Hepplewhite is about exploring some of the many ways in which we move as we go about our lives.

Below are some compositional ideas for students across Key Stage 2.

# Learning to sing the song



Listen twice to the first part of the piece, just as far as the end of bar 12.

- How many ways you can hear to move?
- What images do you have in your mind as you listen?
- What would these movements look like?

Remember that your ideas might be really different to someone else's ideas and that all of your suggestions are equally valid.

It's a really catchy melody (tune) so see if you can start to sing along with this part of the recording the next time you listen to the opening part.

It's a real mouthful to pronounce all these words clearly – especially to always place the 'd' on the end of 'and'!

- Make a list of things you like. It can be as random as you want!
- Speak this list out loud to the person next to you, really paying attention to the 'd' on 'and'. (e.g. pizza and eggs and football and television and fairy lights and holidays and playing and...and...and...).

# Learning to sing the song

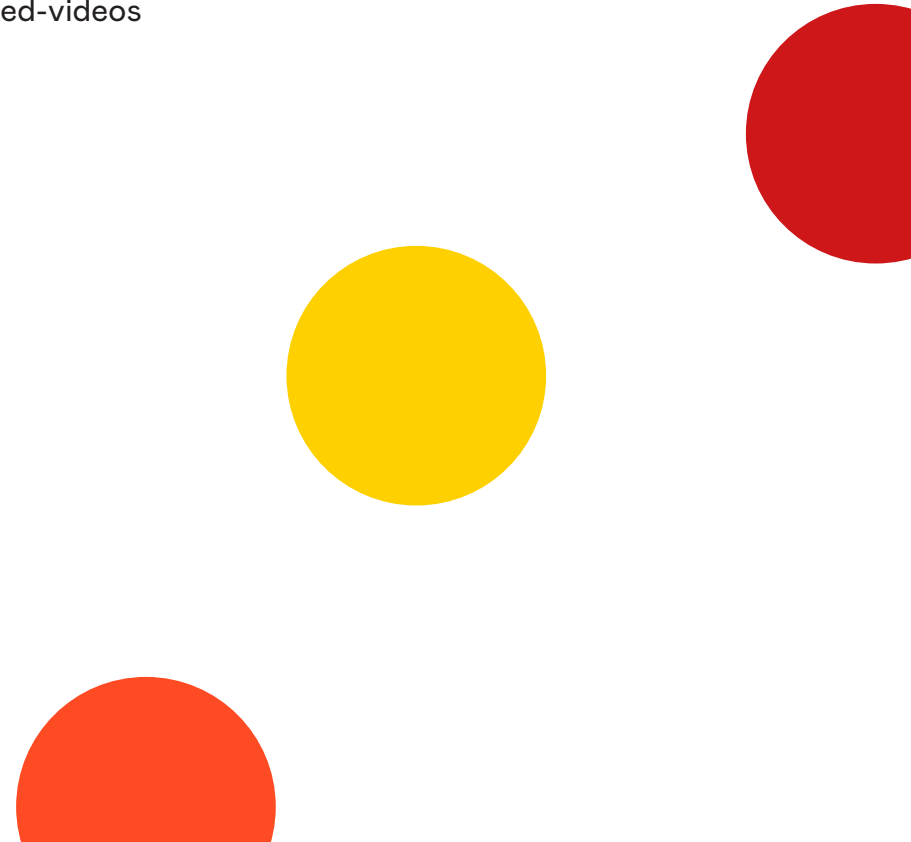
---

Once you know this part of the song well, it's time to move onto the next 8 bars. Have a listen and see if you can work out what's happening.

- Does it sound the same or different? Have a discussion with the person next to you to see if you can describe what you hear.
- The very clever composer has added a second melody line here – a 'counter-melody'. What do you notice about the lyrics of the counter melody?
- Can you sing along with the melody you know already? This is really good practice for focussing on your own part whilst learning to sing in harmony!
- Now listen really carefully to the 'other' melody and see if you can start to sing along with this instead of the melody you know already.
- Once you are really confident perhaps you can split the class in half with some singing one part and some singing the other!

The rest of the piece is constructed in a very similar way. You will definitely have fun learning this song!

Try adding some actions to the ways of moving (there is also a British Sign Language video available that you might want to learn  
<https://www.fridayafternoonsmusic.co.uk/song/movement-signed-videos>)



# Using the piece as the basis for composing activities



There are so many things you could do with this brilliant piece to start creating your own music. Here are just a few ideas to get you started.

## Using the rhythm as a stimulus for new music – Year 3/4

- Clap or tap the rhythm of the original melody whilst singing in in your heads (or humming) to help you to ‘hear’ the rhythm.
  - Using any melodic instruments you have available, agree on one note (or chord if you are playing a ukulele, for example) and play the whole 8 bars of the melody on this one note.
  - There might not be enough melodic instruments for everyone and you could add in percussive instruments, body percussion, percussive sounds from around the classroom and even voices.
- Split the class into smaller bands consisting of a mix of instruments/voices.
  - Each ‘band’ use the repeated rhythm in the piece to come up with your own melody and arrangement.

# Using the piece as the basis for composing activities



- Some performance questions to consider in your group:
  - Will you all play all the time? What happens if you stagger the entry of the instruments? Listen to the different textures and layers you can make.
  - How fast will you play and does the tempo stay constant throughout?
  - How loudly will you play? Will the dynamics vary?
  - Will your melody be smooth and joined up (legato) or will the notes stop quickly with a little gap in between (staccato, like the singing and playing in the recording?)
  
- You also need to find a way to STOP! It's really important for the audience and the musicians to know when the piece is finished. How will your piece end?

This activity will produce a number of small compositions from the class.

These can exist as individual items, or you could try ordering them one after another, playing in succession without any speaking in between, with each one starting after the one before has come to a definite STOP!

**Note for teachers** – perhaps you might like have some small laminated cards printed with questions for the composers to think about, including the questions above and some other questions that you and the young composers come up with to help them think about different aspects of the music.

# Using the harmonic framework

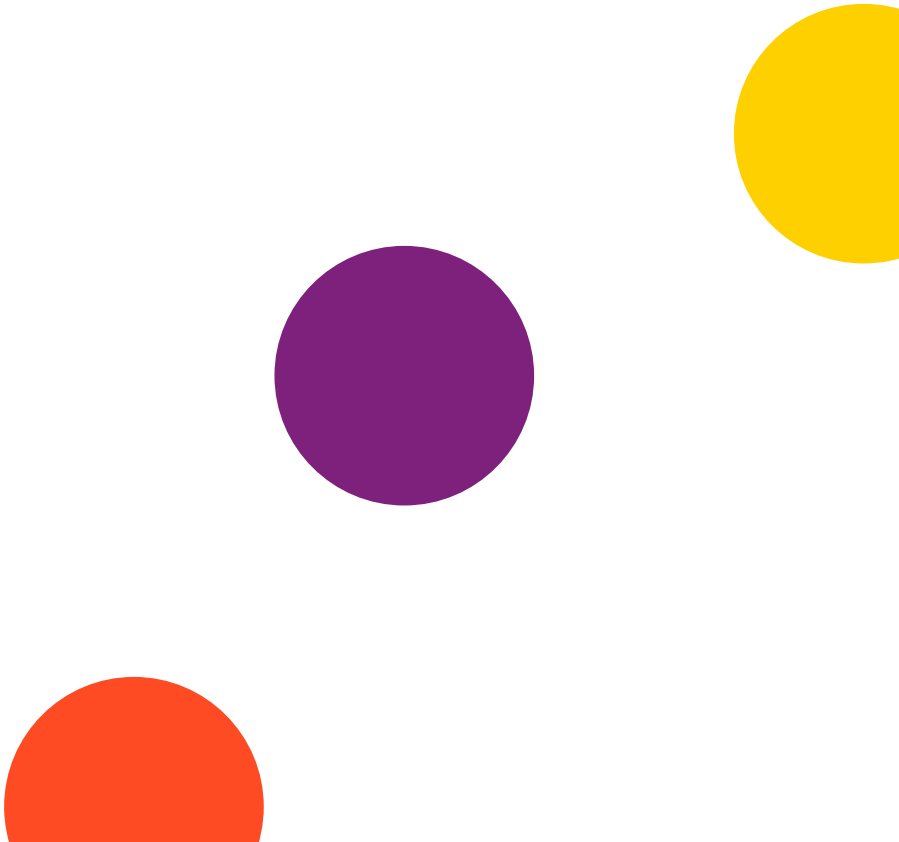


## Using the harmonic framework of this piece as the basis for composing (from bar 27) – Years 5/6

The chords used in this piece are based on a very simple and effective framework and it's one we hear in lots of pop songs too!

Although it changes key a few times, the harmonic structure (the relationship between the chords) is the same in each key.

We're going to use the key of G major for this activity.



# Generating the backing track for your composition

Draw out this chord chart

|G |G |D |D |Em |Em |C |C |(repeat)

You could use a looping programme to set up a chord loop of these chords.

There are lots of creative options to select -what kind of style will you use?

Will you play the chords in yourself or pre-select chords that are already there?

What speed do you want it to go?

Will you add a drum part or a baseline?

There are some free loop makers within established software that you could use;

BandLab and Garageband are just two examples.

You could also strum these chords on an instrument such as a guitar or ukulele (or play them on a keyboard).

How will you play the chords?

Once or twice in each bar?

Using a different rhythm / strumming pattern?

If you are playing rather than using technology, make a recording of this chord pattern being played on repeat at least 12 times.

By doing this you are creating your own loop.

Once you have sorted out the repeated harmonic aspect, it's time to move onto the next stage...



# Generating the lyrics and melody for your composition



- Each pupil in the class should write a short phrase about 'movement' on a piece of paper.
- You might want to focus on alliteration, as this is used a lot in the poem that the song is based on (using the repeated letters and sounds)
  - e.g. Colin is a caterpillar, crawling to a car**
  - e.g. Swans swimming**
  - e.g. Graceful gliding**
  - e.g. Zoom, Zoom, Zoom went Zoe the Zebra**
- Write it quite large. Screw up the piece of paper and throw it into the middle of the big circle of pupils
- Mix them all up and then take one each – you will now have someone else's sentence.
- Look at the sentence and think about how you might say it in lots of different voices. Perhaps some pupils might like to share their ideas.
- Whilst the backing track is playing on the speaker, everyone in the class can explore rhythmical ways to say their sentence over and over again to make an 'ostinato' (repeated pattern) at the same time.
- It will be noisy, but nobody can hear you so go ahead, explore!
- Next try singing your repeated phrase instead of saying it. Listen carefully to the backing track and choose notes that you can hear in the chords and that you like the sound of. There is no wrong answer here – experiment and have fun!
- Appoint a conductor to bring voices in and out of this big poly-rhythmic piece. They can give clear instructions of when to start and stop. It could be a different 'arrangement' every time.
- Discuss as a class how you will start and end this fabulous new piece and try out your ideas until you find the beginning and ending that you really like!

**Generously supported by**



**Garfield Weston**  
FOUNDATION

The Sackler Trust and  
Scops Arts Trust

**[fridayafternoonsmusic.co.uk](http://fridayafternoonsmusic.co.uk)**

**[brittenpearsarts.org](http://brittenpearsarts.org)**

Britten Pears Arts is a registered charity No. 261383 and company limited by guarantee registered in England and Wales No. 980281. VAT Registration No. 927 3330 30.  
Registered office: Snape Maltings Concert Hall, Snape, Saxmundham, Suffolk IP17 1SP.