



### BREMF@ Home for Schools

#### Video Guide for Teachers

Welcome to the BREMF@Home video series for you to use in your school.

The videos are broadly aimed at mainstream KS2 pupils and can be used in primary, junior and special schools. The videos cover a range of musical activities and you can use them chronologically or as stand-alone videos.

Within the videos there 'pause point' moments where we recommend you take a moment to have a discussion in your class. The pause point looks like this:



#### Video 1: Hello and introduction

**Content**

Short musical and spoken introduction to the video series.

**Repertoire**

Gaspar Sanz *Canarios* (c.1700)

Also used as an introduction in videos 2-10.

#### Video 2: Let's Warm Up

**Content**

Via a trip to an imaginary garden, we warm up our bodies and voices in a calm and relaxed way.

**Repertoire**

Improvised by Sergio on theorbo

#### Video 3: Meet the Theorbo

**Content**

An introduction to Sergio's theorbo – a type of lute with a very long neck, popular in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Find out how it links to string instruments in your classroom, and 'air guitar' strum along with Sergio.

**Repertoire**

De Visee *Allemande in D major* (1682)

**Pause points**

What instrument does it remind you of?

**Extensions**

Draw and label a theorbo

What was Italy like in the 1600s? What was Britain like in the 1600s?

#### Video 4: Meet the Violin

**Content**

Alice introduces her violin (dating from 1717) and the different sounds she can make on it including pizzicato, bowed sounds and double-stopping.

**Repertoire**

John Playford *The Duke of Norfolk* from *The Division Violin* (1684)

**Extensions**

Draw and label a violin

What was London like in the 1700s?

What other instruments are in the string family?

## Video 5: Let's Sing Together

### Content

A story-based vocal warm up helping Clive the Monk by learning and singing a song with actions.

### Repertoire

*Oh Heavenly Father Bless Us* (traditional) - a simple round

### Extensions

By the end of the video you will be able to sing the tune with us. You can try singing this tune as a round in your class by splitting the class into two groups. The second group should start singing after the first group has sung the first line "Oh Heavenly Father Bless Us".

## Video 6: Singing and Signing

### Content

Learn to sing and sign Ah Poor Bird.

### Repertoire

*Ah Poor Bird* (traditional)

### Extensions

By the end of the video you will be able to sing the tune with us. You can try singing this tune as a round in your class by splitting the class into two groups. The second group should start singing after the first group has sung the first line "Ah Poor Bird".

You can see a great example of *Ah Poor Bird* as a round on YouTube at

[www.youtube.com/watch?v=pzFeF\\_hfKQQ](http://www.youtube.com/watch?v=pzFeF_hfKQQ)

## Video 7: Body Percussion #1

### Content

Games for you to play in the classroom that explore the different sounds we can make with our bodies. No instruments needed! The video culminates in a small creative task where the children are invited to make their own body percussion signature using the rhythm of their name.

### Repertoire

Improvised music for the games

- Do This/Do That
- Clap/Click
- Can You Copy Me?
- Don't Clap This One Back

### Pause points/ Extensions

After each game you are invited to pause the video and play the game in your classroom. The teacher or a child could take it in turns to try leading each activity.

## Video 8: Body Percussion #2

### Content

Form the body percussion band for our performance. We will teach you a body percussion bar and ask you to create your own 4-beat pattern. When combined, we have a body percussion part to add to our piece. You can also use the body percussion signatures you created during Body Percussion #1.

### Repertoire

John Playford *The Duke of Norfolk* from *The Division Violin* (1684)

### Pause points

Creating a bar of body percussion.

### Extensions

Try creating up to 8 bars of body percussion.

## Video 9: Ground Bass

### Content

Through deconstructing and then reconstructing the music, Sergio explains the compositional technique known as ground bass – a repeating bass line ostinato which can be heard in music from the baroque period to modern day.

### Repertoire

Henry Purcell *Evening Hymn* (1688)

### Pause points

Did you notice what roles the instruments are taking? (repeating accompaniment and changing melody)

### Extensions

Here are some other ground basses to listen to:

Biber *Passacaglia*

J S Bach *Chaconne* from *Partita no. 2 in D minor*

Falconieri *Ciaconna*

Vivaldi *La Folia*

Kapsberger *Canarios*

John Playford *The Duke of Norfolk*

## Video 10: Ground Bass Extra

### Content

In this video we demonstrate how to build your own ground bass composition. We have chosen a Chaconne accompaniment for you.

The stages of construction are:

1. Choose your topic.
2. 'Thought-shower' your topic – think up as many words and phrases as you can.
3. Make your lyrics by writing 4 sentences of text about your topic. You might want to look at the melody first, to help 'steer' your class to sentences that fit!
4. Try fitting them to the melody by speaking them in time and then singing the words to the melody.
5. Add a body percussion line (or actions/signs).
6. Consider adding any classroom instruments you have available.
7. Organise your elements into order to form your composition.  
E.g. 1<sup>st</sup> time through just singing;  
2<sup>nd</sup> time with body percussion;  
3<sup>rd</sup> time just instruments;  
4<sup>th</sup> time singing and instruments

**The Chaconne sheet music is on the next page, and an audio backing track is also available on the website to form the foundation of your composition.**

### Extension

The extensions are limitless!

Try adding separate lyrics to the bass line. You could then choose an order to sing the bass line and melody, or divide the class in 2 with one group singing the bass line and one group singing the melody.

Choose a different topic and repeat the task. You could create your own ground bass accompaniment by selecting 4 chords and repeating them. You can then write a melody which fits with your ground bass.

We'd love to see what you create! Get in touch at [cathy@bremf.org.uk](mailto:cathy@bremf.org.uk) to share your compositions.

# Ground Bass Example

The first system of music is in 3/4 time with a key signature of one sharp (F#). The bass line consists of a steady eighth-note pattern: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line features a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The system concludes with a double bar line and repeat dots.

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The second system continues the piece, starting at measure 9. The bass line remains the same eighth-note pattern: F#2, G2, A2, B2, C3, D3, E3, F#3. The treble line has a more complex melody: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6. The system ends with a double bar line and repeat dots.