

THE
ROBOT
and the
BLUEBIRD

Contents Page

Introduction to the resource pack	3
Preparing for the concert.....	4

SECTION 1 - Learning The songs

They did their best to fix me	5
A moment of calm	8
I'll be your heart	9
The Robot Dances	12
I'll Carry You	14
Make Your Home Here / Thank You	17
I'll be Your Heart (reprise).....	20

SECTION 2 - Ideas for extension activities

Children devising their own music	23
Create a Bloopaphone	24
Musical conversations	26
Using grids to devise Robot music.....	27
Tick tock and singing:	28
Creating a musical sandwich.....	28
Treacherous Journey Soundscapes.....	29
Ideas for visual art	31
Ideas for using control technology.....	31
Ideas for movement, ...	32
dance, and drama	
Let us know how you get on	34
Contact Us	34

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Code to access all
video resources!



Introduction to the resource pack

This resource pack was commissioned for the 2024 Britten Sinfonia schools' tour in Peterborough.

The Robot and the Bluebird is Britten Sinfonia's new KS1 school show, based on the book written and illustrated by David Lucas and published by Andersen Press. The performance involves new music composed by Raph Clarkson, with animations by Victor Craven.

With a focus on mental well-being and a guided meditation included, the music tells the story of the Robot and the Bluebird and introduces children to live instruments, with opportunities to join in with singing, actions, and body percussion.

We are delighted to be sharing this new music with you. David Lucas' beautiful story is brought to life by Raph Clarkson's cinematic, jazz-influenced score and Victor Craven's animations.

This pack will:

- Suggest ways into the story and the music as preparation for the concert
- Give some background information about the players and their instruments
- Put forward some ideas for extension activities you can do with your children to develop their learning further



Introducing the story

The story can be explored on different levels and can be interpreted in different ways. It introduces some quite complicated themes. It's a story of friendship and kindness, of loss and remembrance, of looking after each other.

Your class will get to know the Robot and will get to know the Bluebird. There is lots of discussion to be had about who these characters are, how their relationship develops and the ways in which they become important to each other and help each other.

The Robot - we know that the Robot has a broken heart.

- How might his heart have become broken?
- Might he be old?
- Why does he look so sad?
- What does it mean sometimes when we say someone has a broken heart?
- How do you think he feels when the Bluebird arrives on his shoulder?
- In what ways is the Robot able to help the Bluebird?
- How does this make him feel?

The Bluebird – we know that the Bluebird is having a tough time

- What is she trying to do?
- How do you think she feels when she meets the Robot?
- In what ways is the Bluebird able to help the Robot?
- What does it sometimes mean when we say someone lives in our heart?

You

- How do you feel when someone does something really kind for you?
- How do you feel when you do something really kind for someone else?
- Can you think of some examples?

Preparing for the concert

In addition to sharing the book with your children, it would be great if you can help prepare them to join in with some of the singing, movements and actions, which will be led by our presenter, Sheena.

[Here is a link to the “Learn The Songs” videos](#) which you can use with your class to help with this.

Creative Team

The music has been written especially for the story by composer Raph Clarkson. [There’s another video here where the children can meet Raph](#) and hear him talk about how he came up with the sound to illustrate the story so beautifully, as well as [a short video from Victor Craven’s about how he created the animations](#), and [author and illustrator David Lucas on what the book means to him](#).

We feel it is important to contextualise where the music came from and the fact that it is brand new. The children and the players from the Britten Sinfonia are all part of the team bringing the music and the songs and the story to life.

The schools’ show will be accompanied by five players from the Britten Sinfonia and presenter Sheena Masson. [You can find out more about the instruments and meet the musicians in our video playlist here](#). The instruments are:

- Flute / Piccolo
- Clarinet / Bass Clarinet
- French Horn
- Vibraphone / Percussion
- Double Bass



About Britten Sinfonia

Britten Sinfonia is a professional chamber orchestra based in the East of England. As well as being one of the UK’s leading ensembles and performing concerts world-wide, the orchestra has a dedicated programme of education and outreach activities, seeking to bring people together and inspire them through high-quality music-making.

Nurturing new music is part of Britten Sinfonia’s DNA. The orchestra has a track record for commissioning and supporting composers at every stage of their career. It is therefore very exciting to be bringing the story to life through some brand new music written by Raph Clarkson, which did not exist before!

[You can find out more information about the orchestra at brittensinfonia.com](http://brittensinfonia.com)

SECTION 1 - Learning The songs

There are simple signs and movements for all these songs. These will be used at the concert and can be learned by watching the Learn the Songs video.

We would recommend also going over the words to the songs with the children, nice and slowly, to help them get their mouths around them.

They did their best to fix me

We are introduced to the Robot who is explaining to the other broken machines about his broken heart. The song is gentle and reflective.

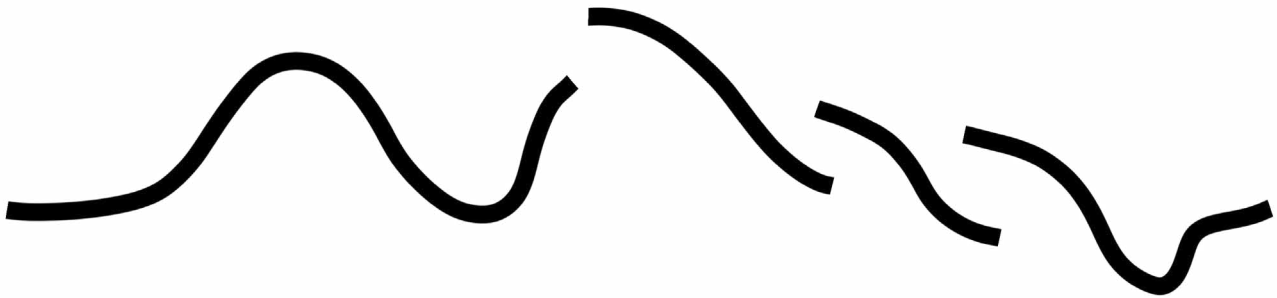
Much of the tune moves in step. Help your children hear how the melody rises and falls – it gets higher and then lower. Can they show physically how the tune moves?
Can they draw it in the air? On paper?

The tune also gets louder as it goes up and then quieter as it goes down.

Encourage the children to listen out for bits of the tune that repeat; some of the words change, but the tune stays the same.

The movements for “All these bits that kept me going” indicate how the pitch of the tune goes up and down, reaching a high point at “falling away” – where the music slows just slightly.

We get to sing the song twice. The second time, the last line “so here I sit and here for now I’ll stay” is repeated at the very end.



*My heart was broken you know,
They did their best to fix me,
Time slowing down in my soul,
They did their best to fix me,*

*All these bits that kept me going,
Rusting, crumbling, falling away
So here I sit and here for now I'll stay*

*All these bits that kept me going,
Rusting, crumbling, falling away
So here I sit and here for now I'll stay*



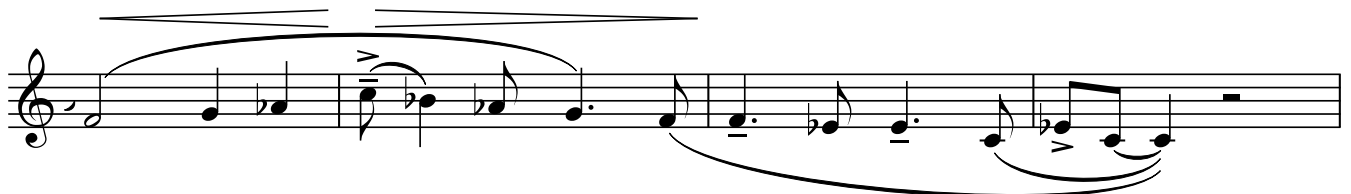
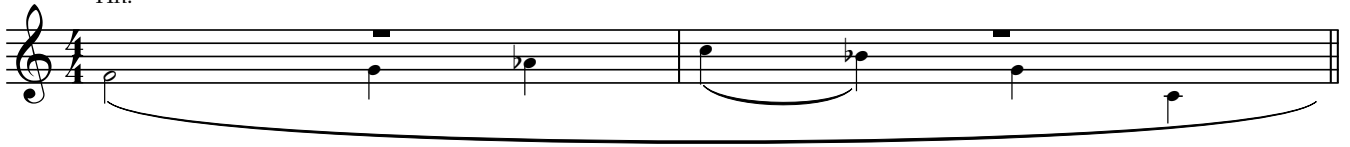
They Did Their Best To Fix Me

flowing forwards, but slightly weighed down

Music: Raph Clarkson
Words: Raph Clarkson and David Lucas

♩=65

Hn.

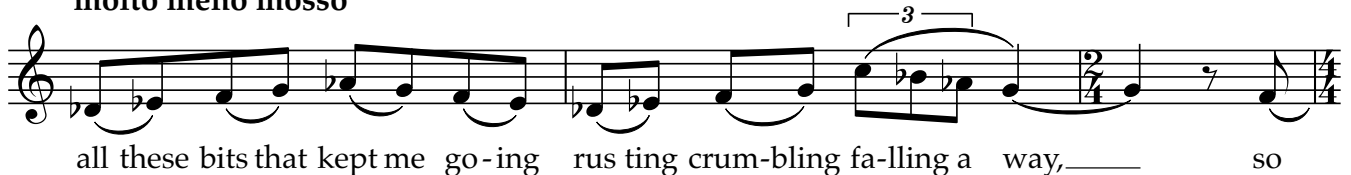


My heart was bro-ken you know, they did their best to fix me, _



Time slow-ing down in my soul, they did their best to fix me, _

molto meno mosso

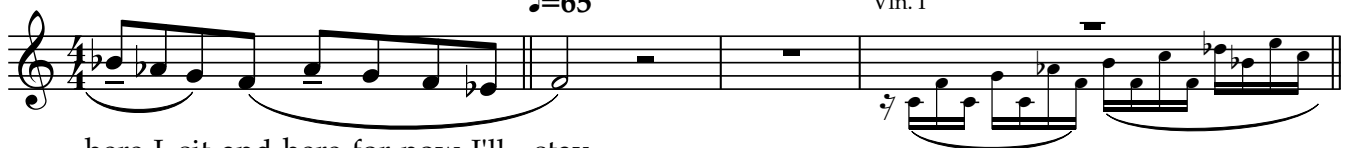


all these bits that kept me go-ing rus ting crum-bling fa-lling a way, _ so

A tempo

♩=65

Vln. I



here I sit and here for now I'll stay,



My heart was bro-ken you know, they did their best to fix me, _



Time slow-ing down in my soul, they did their best to fix me, _

V.S.

molto meno mosso



a tempo



Tpt.

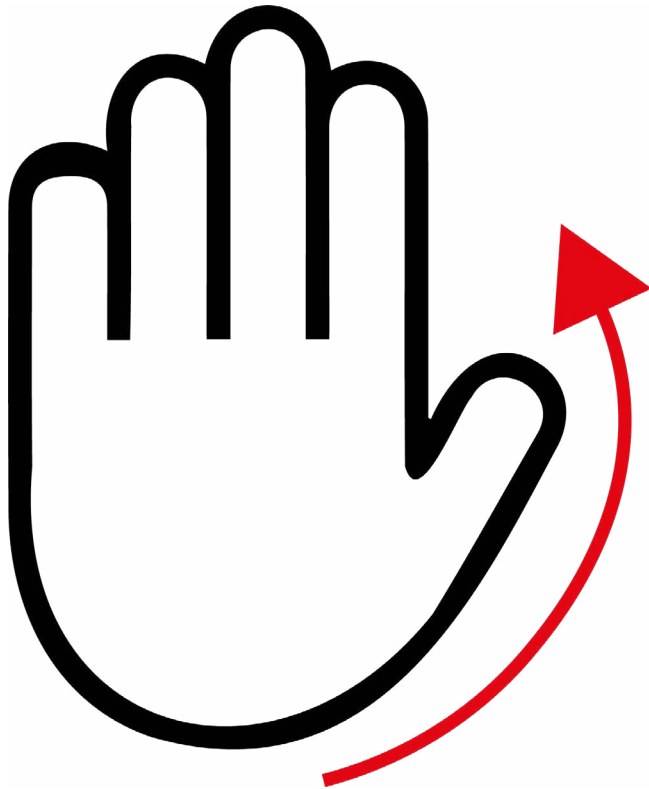
Fl.



A moment of calm

This is a point in the story where the audience will be invited to find their own bit of calm, just like the Bluebird, as it snuggles down to rest in the space where the Robot's heart used to be.

We will feel our own heart beats and will do some controlled breathing together using the five finger breathing exercise.



Hold one hand out in front of you, palm away.

Use the index finger of the other hand to trace up the side of your thumb – breathing in.

Trace down the other side of your thumb – breathing out.

Trace up the side of your index finger – breathing in.

Trace down the other side of your index finger – breathing out.

Continue with middle finger, ring finger and little finger.

It's surprisingly calming and is a really useful tool for children – and adults!

This exercise can also be connected with the Jigsaw PSHE curriculum's focus on well-being and emotional self-regulation.

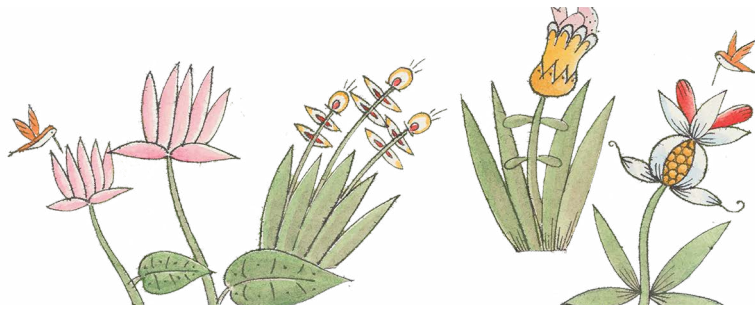


I'll be your heart

This is a really upbeat song as the Bluebird gives a new lease of life to the Robot and makes his heart sing.

We get to “play” the shaker

- 4 to the left
- 4 to the right
- 4 up above
- 4 down below



This pattern happens four times - at the end of the fourth time we get ready to sing.

Raph has marked a lot of these notes staccato – short and spiky – a bit like the fluttering of the Bluebird.

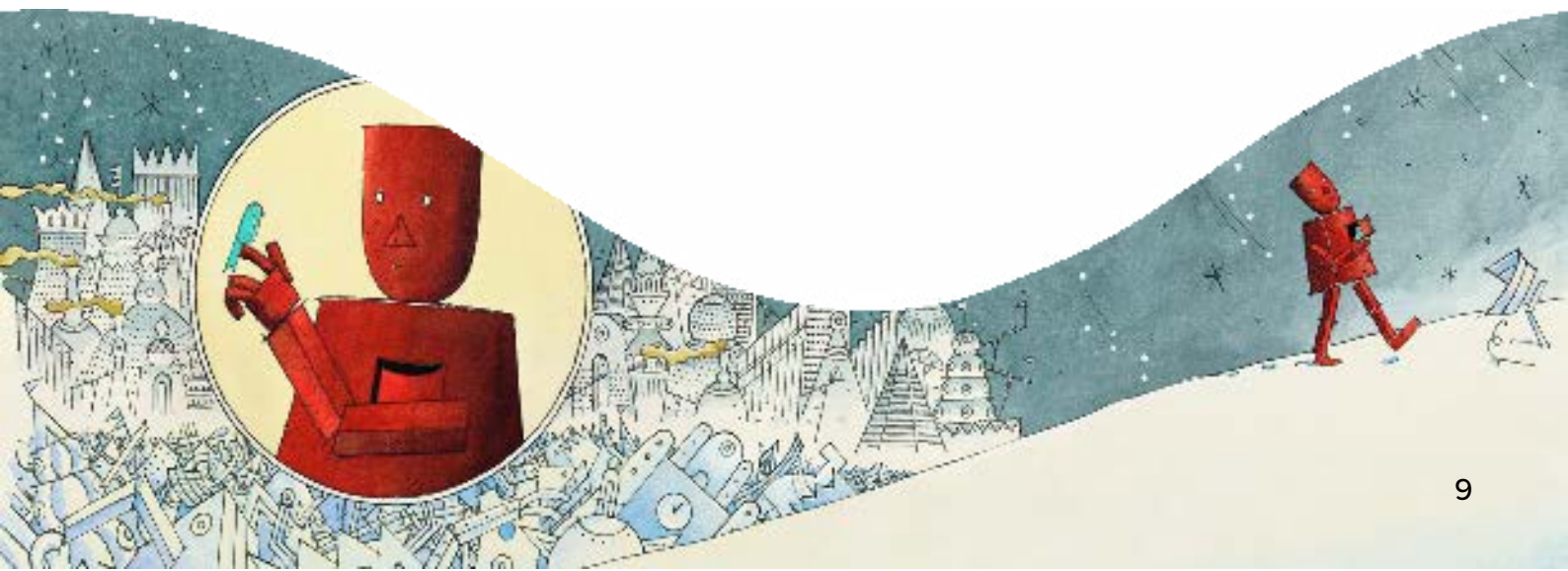
We sing the song once and then there is a musical interlude – maybe the Bluebird is off flying around? The music leads us to repeat the song in a new key and then takes us back to the original key for the repeat of the chorus. Can the children hear where the music changes?

At the end of the song, the word “heart” is a long note and then we repeat “I’ll be your heart” three more times, each time with a long note on the word “heart”. We’ll draw the heart shape together in the air to show how long the note is and when it ends.

*With my feathers and my wings,
I will keep on fluttering
To give you energy and warmth, I’ll be your heart*

*With my voice, my melody,
As it dances on the breeze,
Sweet and bright I’ll sing these words, I’ll be your heart*

*I’ll be your heart.
I’ll be your heart.
Sweet and bright I’ll sing these words, I’ll be your heart.*



I'll Be Your Heart

Steady and grooving ♩=94

Music: Raph Clarkson
Words: Raph Clarkson and David Lucas

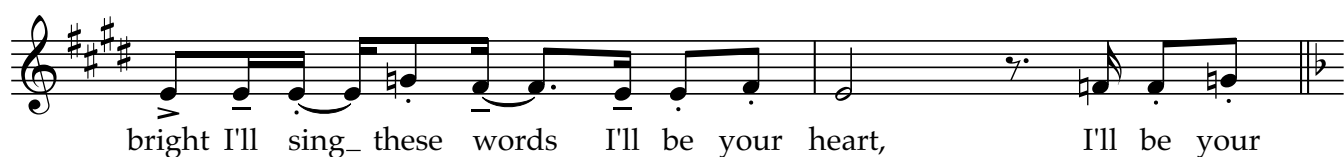
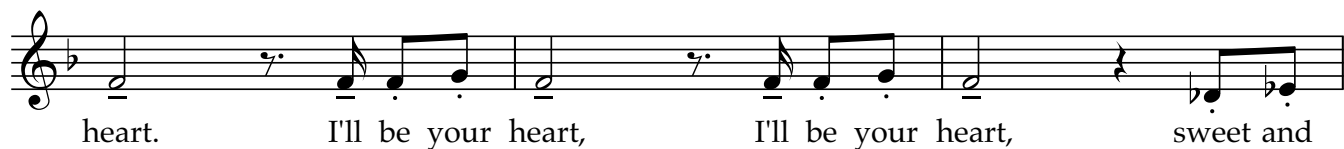
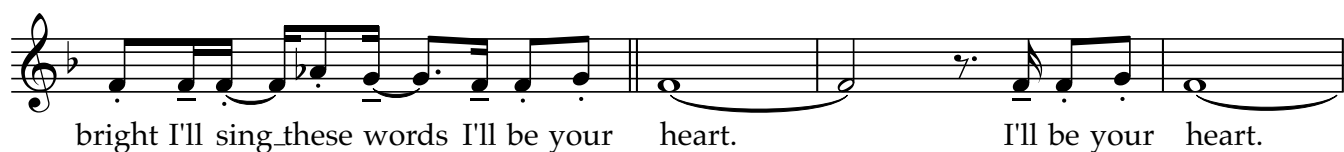
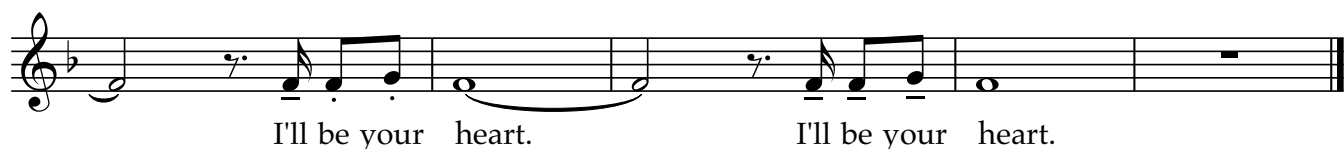
Picc.

with my
fea-thers and_ my wings, I will keep on flu - tte - ring_ to give you
e - ner - gy_ and warmth, I'll be your heart, with my
voice my me - lo dy as it dan - ces on_ the breeze, sweet and
bright I'll sing_ these words I'll be your heart, I'll be your

Chorus

heart, I'll be your heart, sweet and bright I'll sing these words I'll be your
heart. I'll be your heart, I'll be your heart, sweet and
bright I'll sing_ these words I'll be your heart.

Picc.

**Chorus****meno mosso****rit.**

The Robot Dances

The clinking clanking dance of the Robot is a wonderful inspiration for movement work and for creating music to accompany it, but in the concert we will all do the same Robot Dance.

We hear four bars of music getting faster as the Robot finds his feet. There are four more bars of music for us to get ready for our “Rumbunctious Dance”.

We begin with leg pats, a three-beat pattern using the word rhythm

“See the Robot dancing”

We also have a three-beat Robot arms pattern

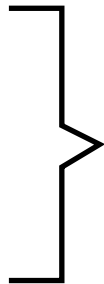
“Move your arms”

Followed by three claps

Have a look at the rhythms for these on the next page, or you can learn it by watching Sheena’s videos.

The whole thing fits like this:-

See the Robot dancing
See the Robot dancing
See the Robot dancing
See the Robot dancing
Move your arms
Move your arms
Move your arms
CLAP! CLAP! CLAP!



This is repeated and then we get seven bars’ rest to listen to the band dancing before we do our own dance once more.



And creaking, he got to his feet,
and danced a creaking,
clanking dance...

The Robot Dances

Music: Raph Clarkson

molto accel.

Perc.

5 $\text{♩} = 90$

A rambunctious dance!

BODY PERCUSSION!

9 **leg pats**

See the ro bot dan cing See the ro bot dan cing See the ro bot dan cing See the ro bot dan cing

13 **Robot arms (dancing!)** **3 claps!**

Ro - bot arms Ro - bot arms Ro - bot arms Clap Clap Clap!

BODY PERCUSSION!

17 **leg pats**

See the ro bot dan cing See the ro bot dan cing See the ro bot dan cing See the ro bot dan cing

21 **Robot arms (dancing!)** **3 claps!**

Ro - bot arms Ro - bot arms Ro - bot arms Clap Clap Clap!

25 Hn. Tpt.

BODY PERCUSSION!

32 **leg pats**

See the ro bot dan cing See the ro bot dan cing See the ro bot dan cing See the ro bot dan cing

36 **Robot arms (dancing!)** **3 claps!**

Ro - bot arms Ro - bot arms Ro - bot arms Clap Clap Clap!

40 Vln. I **rit.**

I'll Carry You

Raph has written that this song is “Defiant, always pushing forward” and that’s exactly how the music tells us to sing it. The Robot is re-assuring the Bluebird that everything is going to be OK.

The first section of the song is quite staccato – lots of short notes. Then we get to a smoother section with longer notes. This is the chorus section and it happens twice. There is a big octave jump at the beginning of the phrase “I’ll carry you” and then an unexpected note when we reach the word “new”.

“I’ll carry you to somewhere new. You’ll be OK, you’ll make it through”

We go back to the first tune – with different words this time, followed by a repeat of the chorus.

The music then takes us into the Treacherous Journey and some wonderful animation.

*I’ll carry you in my heart,
To shelter you from the cold and storms,
It’s time to make a start,
I’m feeling stronger than before,*

*I’ll carry you,
To somewhere new
You’ll be okay,
You’ll make it through
I’ll carry you,
To somewhere new
You’ll be okay,
You’ll make it through*

*I’ll carry you in my heart,
To keep you safe, to keep you warm
It’s time to make a start,
I’m feeling brave, I’m standing tall*

*I’ll carry you,
To somewhere new
You’ll be okay,
You’ll make it through*

*I’ll carry you,
To somewhere new
You’ll be okay,
You’ll make it through*



I'll Carry You

Defiant, always pushing forward

♩=180

Music: Raph Clarkson

Words: Raph Clarkson and David Lucas

Orch.

I'll

Verse 1

ca - rry you in my heart_____ to

shel - ter you from the cold and storms_____ It's

time to make a start_____ I'm

fee-ling stron-ger than be fore_____ I'll

Chorus

ca - rry you to some-where new, you'll be o - kay, you'll make it through, I'll

ca - rry you to some-where new, you'll be o - kay, you'll make it through_

Orch.

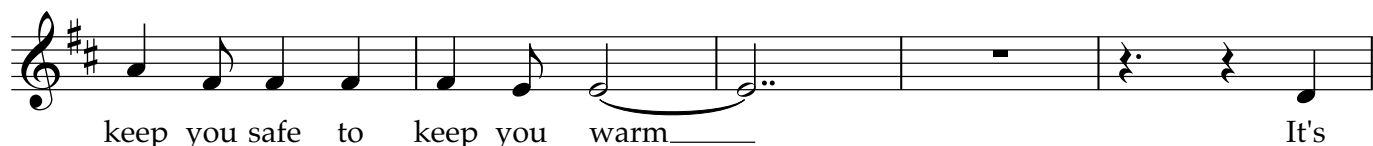


I'll

Verse 2



to

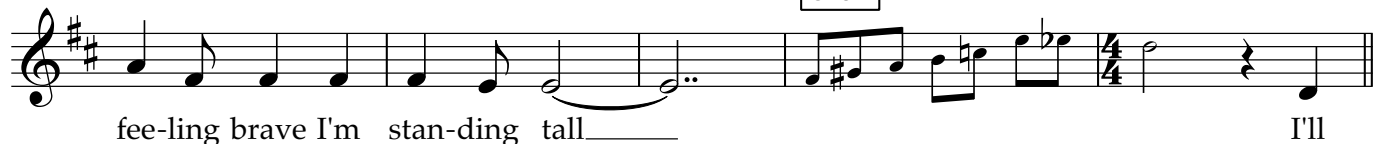


It's



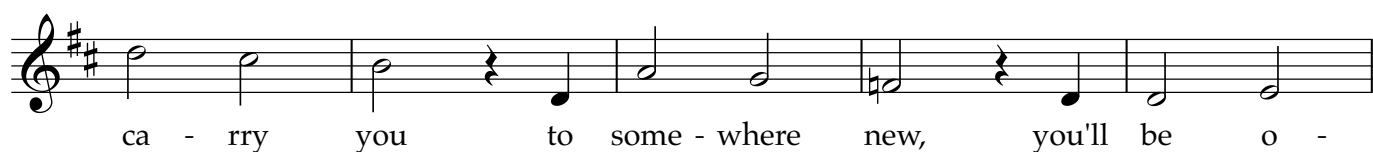
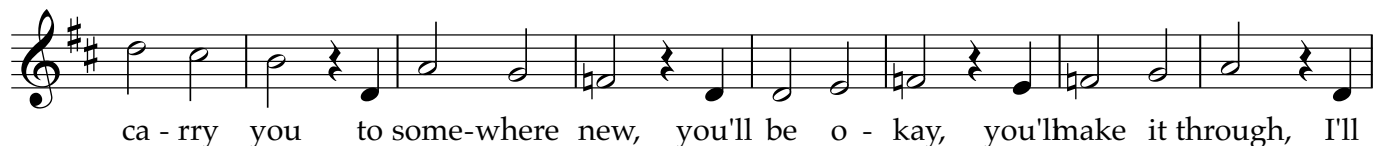
I'm

Orch.



I'll

Chorus



Make Your Home Here / Thank You

The Robot can't move any further. He has used up all his energy. But he is really pleased that the Bluebird will always live in his heart. He sings to her and she sings back her Thank-yous.

This song is a bit like a call and response, but we will all sing it together until the end section when the "So glad" outro will be in two parts.

It's a very gentle song, helping us reflect on how important our friends are.

The phrase "Our lives we'll spend, around our friends" comes round twice. The second time, we are led into the "So glad" question and answer section.

At the performance, we will either divide the big group into two, or children sitting next to each other will decide who is to go first and who is to go second - or we will divide into two groups, children and adults.

There are seven "So glads" then a break, followed by another seven "so glads".

*Make your home here, Thank you thank you,
Free to roam here, Thank you thank you,
Sing your song here, Thank you thank you,
You belong here, Thank you thank you,*

*Our lives we'll spend around our friends,
So glad, so glad, so glad, so glad, so glad...*



gentle, flowing,
motown shuffle

Make Your Home/Thankyou

Music: Raph Clarkson
Words: Raph Clarkson and David Lucas

♩. = 56

Vln. I



Make___ your home here,_ thank-you thank-you,



free to roam here,_ thank-you thank-you

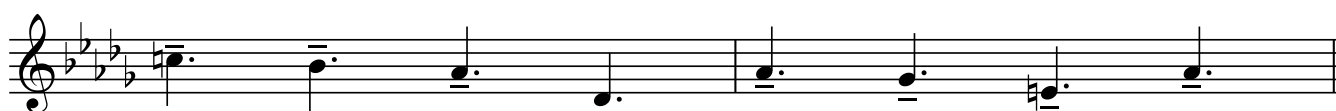


sing your song here,_ thank-you thank-you



you___ be-long here_ thank-you thank-you

Our



lives we'll spend a - round our friends, so...



Make___ your home here,_ thank-you thank-you,



free to roam here,_ thank-you thank-you



sing your song here,_ thank-you thank-you

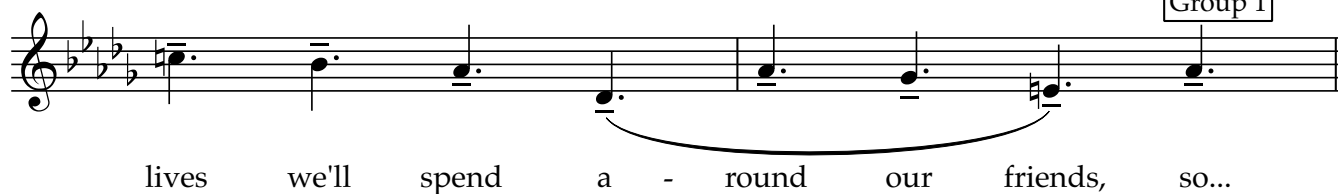


you___ be-long here_ thank-you thank-you

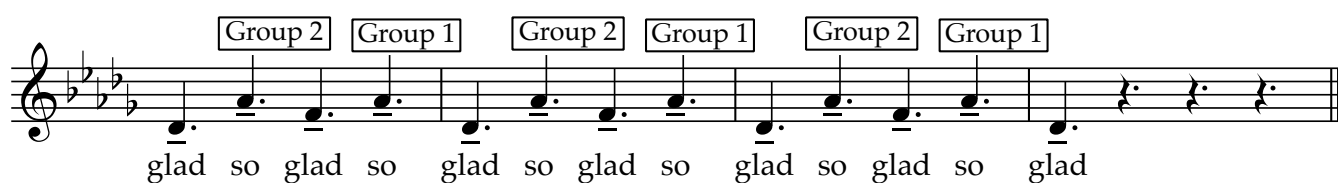
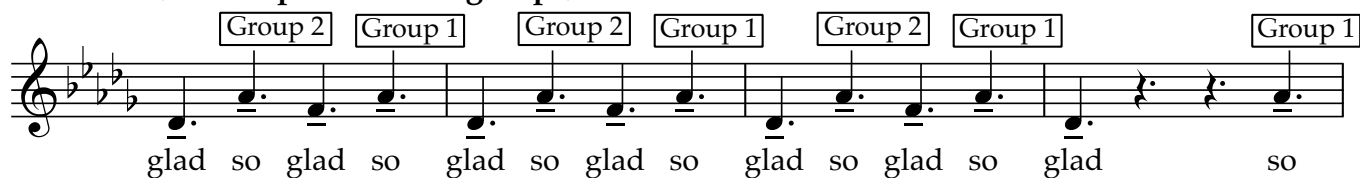
Our 18

Voices Split

Group 1



So Glad (Outro)
 (voices split into two groups)



I'll be Your Heart (reprise)

But we can't end our story with such a reflective song – we need something more joyful! As the story tells us, the robot is home every year to singing birds - perhaps, they are all going to sing to him like the bluebird did, and say “I'll be your heart” as they visit him each year.

The beginning of the song is just as we sang it before, but because this is the very last song of the show, Raph has written us a big ending to sing with the orchestra.

The chorus phrase is repeated.

“I'll be your heart, I'll be your heart. Sweet and bright I'll sing these words I'll be your heart” and the last “heart” has a musical pause sign over it so we hold it on for a long time.

Then we sing the whole of the last phrase again, but much more slowly.

Our sign for “heart” will also be slow and show how long we hold the note.

*With my feathers and my wings,
I will keep on fluttering
To give you energy and warmth, I'll be your heart*

*With my voice, my melody,
As it dances on the breeze,
Sweet and bright I'll sing these words, I'll be your heart*

*I'll be your heart.
I'll be your heart.
Sweet and bright I'll sing these words, I'll be your heart.*

*I'll be your heart.
I'll be your heart.
Sweet and bright I'll sing these words, I'll be your heart.
Sweet and bright I'll sing these words, I'll be your heart.*



I'll Be Your Heart

Music: Raph Clarkson

Words: Raph Clarkson and David Lucas

Steady and grooving ♩=94



with my



fea-thers and my wings, I will keep on flu - tte - ring to give you



e - ner - gy and warmth, I'll be your heart, with my



voice my me - lody as it dan - ces on the breeze, sweet and



bright I'll sing these words I'll be your heart, I'll be your

Chorus



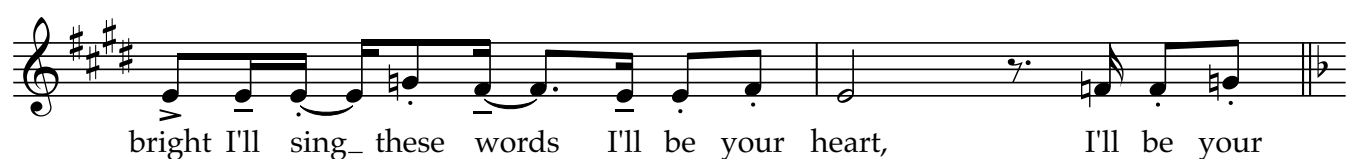
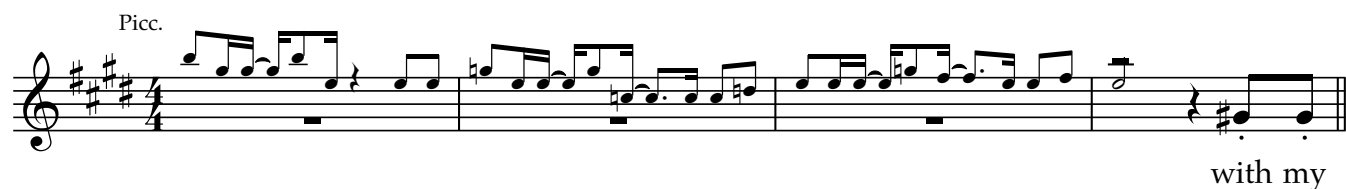
heart, I'll be your heart, sweet and bright I'll sing these words I'll be your



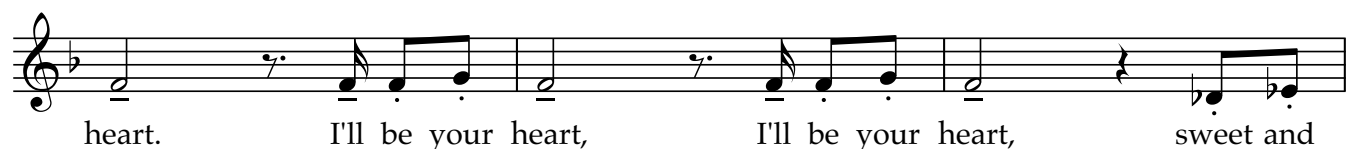
heart. I'll be your heart, I'll be your heart, sweet and



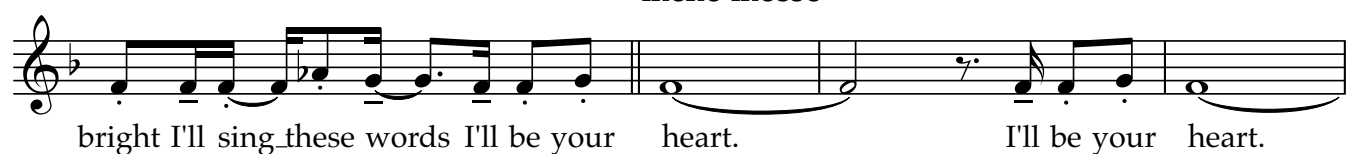
bright I'll sing these words I'll be your heart.



Chorus



meno mosso



rit.



SECTION 2 - Ideas for extension activities

A story as rich as *The Robot and the Bluebird* is a super starting point for children's own creative work:

- Devising their own music
- Creating 2D and 3D visual art
- Using movement, dance and drama to recreate and re-tell parts of the story

It also is a really good way into talking about well-being; there are lots of useful ideas in the Jigsaw PHSE resources.

The notion of “opposites” runs through the ideas suggested here – musical opposites, visual opposites, opposites in ways of moving – in relation to the Robot and the Bluebird.

- Higher – lower
- Faster – slower
- Quieter – louder
- Lighter – heavier

Children devising their own music

Composing is a grand word for making decisions about how we control and organise sounds.

Give your children the opportunity to investigate sounds – their own voices, body percussion, found sounds, instruments you have access to.

Encourage your children to find ways of controlling sounds – playing them louder/quieter, faster/slower, changing pitch – making them higher/lower. Encourage improvising – making it up as you go along.

Start to get them to use questions to help them make decisions about how they would like their music to sound:

- How will my music start?
- How many times shall I repeat this idea / pattern?
- Shall I change this idea / pattern?
- Should it be louder / quieter?
- Should it be faster / slower?
- Would it sound better on a different instrument?
- Shall I make up another pattern to go with my first idea?
- Is the music telling a story? What story should the music tell, and how do we make the music show that? (e.g. loud / quiet, fast / slow, happy / sad)
- How many sections are there?
- How do the sections fit together?
- Are any sections repeated?
- How will my music end?



Making decisions about how they want their music to sound is an indication of musical intention and, although it may sound like nothing on earth, if there is musical intention, then we are well on the way to composing.

Get children to find ways of representing the sounds they make by drawing / creating symbols – this can be known as a ‘graphic score’. Conversely, create symbols for them to recreate in sound. Understanding that music can be represented by written symbols is the beginning of understanding musical notation.

Create a Bloopaphone

There is a section early on in Raph’s music where the machine, the Robot, is going wrong and the robot doctors are doing their best to fix him using their Bloopaphone. The music sounds lop-sided and wonky. There are lots of ways of doing this with your children, here are a few suggestions.

Create a word bank with your children of words to describe how the Robot, the machine, might move and how it might sound.

Model how to use these words to create short phrases to be used as rhythms eg “clanking as loud as a thunderstorm”.

Children can work individually or in pairs.

Use the word patterns as repeating spoken rhythms – incorporating vocal sounds too.

Children can investigate the word rhythms using different voices – get them to think about our opposites higher / lower, faster / slower, quieter / louder. Model how these patterns can be combined – children can work with a partner or another pair.

- **How many times will we each say our pattern?**
- **Who will go first?**
- **Will we take it in turns or do the patterns together?**
- **Should we be quieter / louder – or should we get quieter / louder?**
- **Should we be faster / slower – or should we get faster / slower?**
- **How shall we end?**



Always give opportunities for children to perform their pieces and listen to others. Can you find an audience – another teacher? A member of the office staff?

The children will have rehearsed their pattern / rhythm and know it well. Once it is internalised, ask them to take away the words and transfer the pattern to body percussion / vocal sounds. The Bloopaphone offers wonderful opportunities for some real vocal fun!

Blooooooop! CrrrrrrrrrrRRRR! Wshshshshshshshshooooo!

You may want to leave it there, but if you have classroom percussions instruments available, transfer the patterns from bodies to instruments.

NB when using instruments with children, always assume that they are going to play them straight away so give them a task to do eg find three different ways to play your instrument – and then restore order using a non-verbal stop sign – a hand up or a “traffic light”.

The Bloopaphone can grow from an individual rhythm pattern to a whole class machine using a leader or conductor – probably more than one – standing in the middle of the circle.

Establish the signal for start / stop. The conductor can start / stop the entire machine at the same time.

Or the conductor can start and stop individual bits of the machine by pointing at specific children / groups of children.

Establish a signal for the whole machine to speed up (easy to do) and for the whole machine to slow down (much harder!)

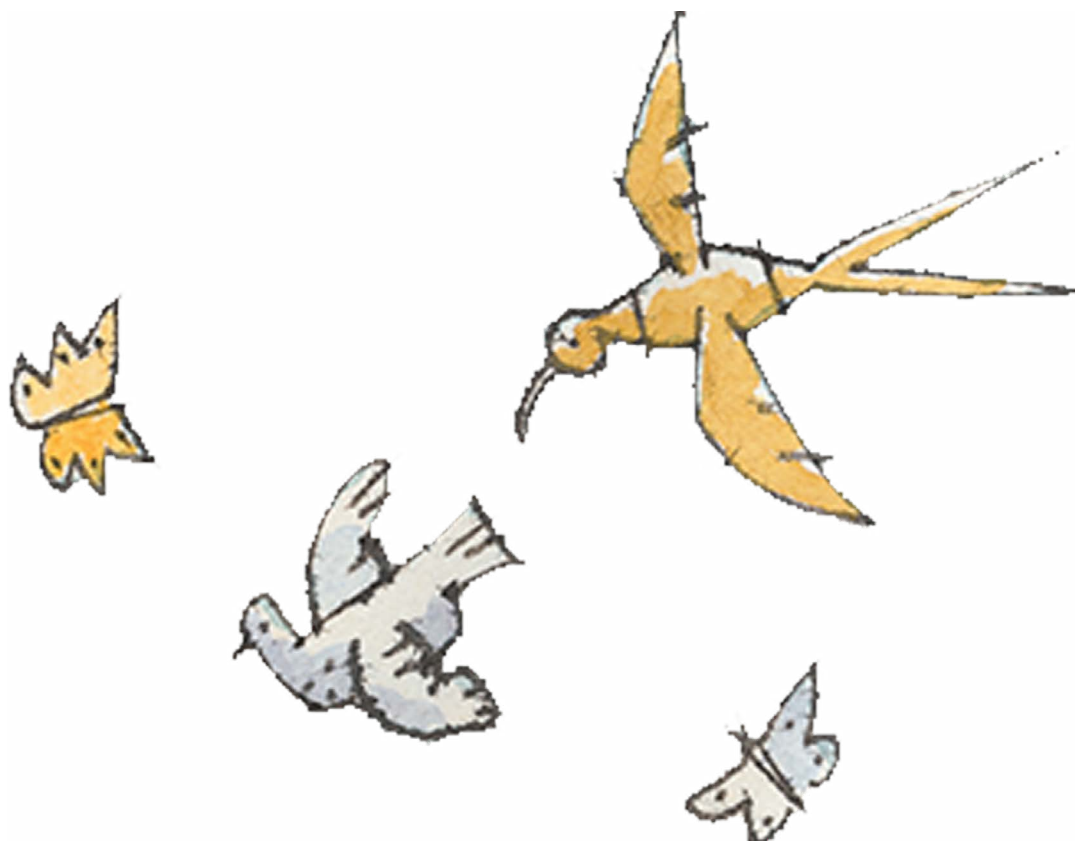
Eventually the machine will stop – does it grind to a halt gradually or does it get faster and faster and more and more out of control until it stops suddenly?

There are, of course, no rules; the musical decisions your children make will inform the finished piece. Always encourage your children to listen to what they and others have created, reflect and come up with ways to make improvements.

"I liked the way the woodblock did the pattern, but it might sound more interesting if it did some bits louder and some bits quieter".

"I think we should try all starting at the same time and then have a sudden stop and a bit of silence in the middle".

Silence is possibly the most important musical element...



Musical conversations

Talk with the children about the book and the different characters of the Robot and the Bluebird. What sort of things might they say to each other? Model some possible conversations using words.

Have a selection of sound-makers available:

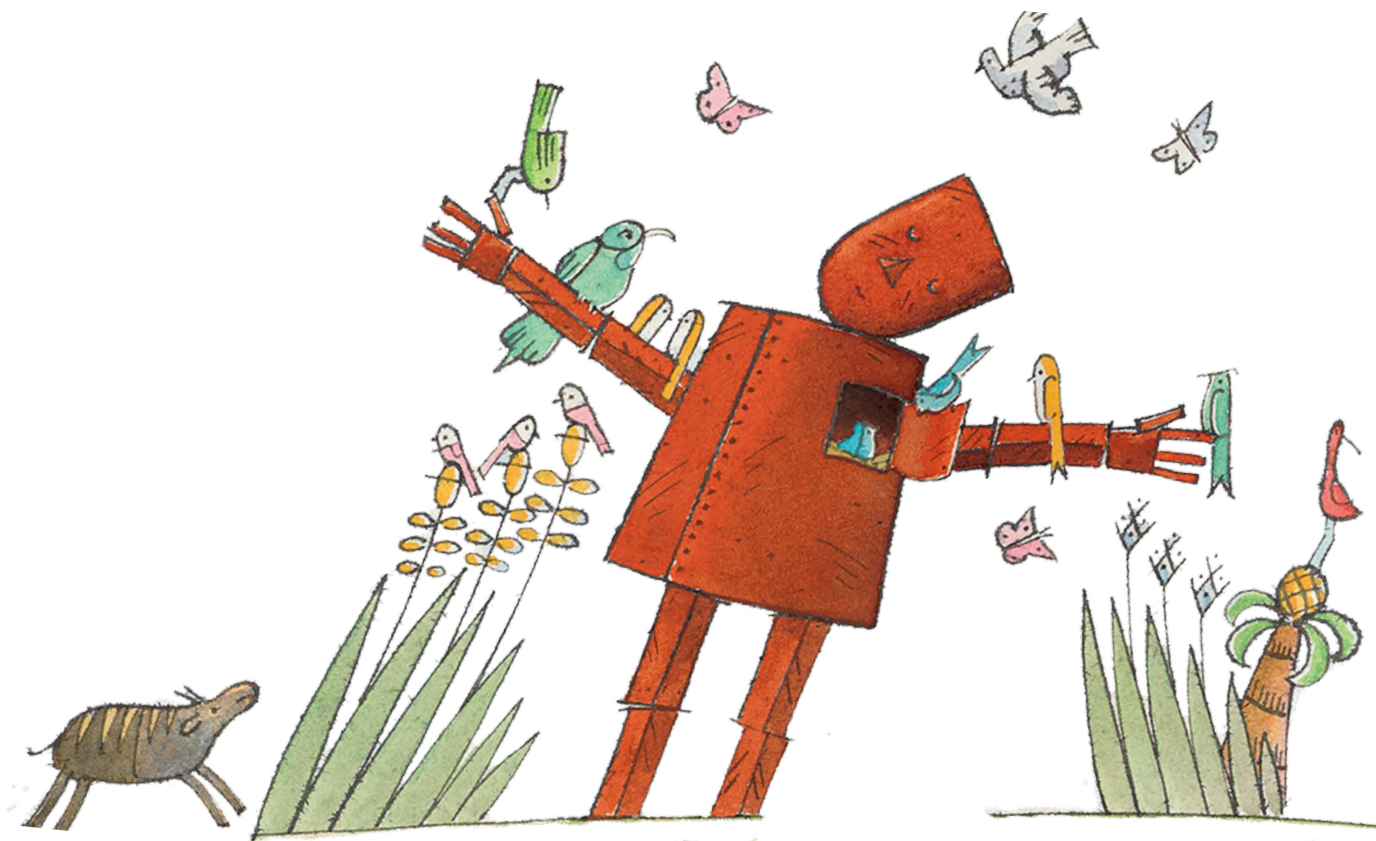
- Some heavy, clanking “big” sounds.
- Some lighter, twinkling, twittering, “little” sounds.

Model some “conversations” using the instruments / sound makers. Pairs of children can use the instruments to help act out conversations between the Robot and the Bluebird – using facial expressions and movements to help.

Encourage pairs to perform. Can the rest of the class work out what they were talking about? Did they get it ‘right’? What is the difference between what everyone heard and what the two performers were intending?

Encourage children to try different types of conversation. Is it an argument? Is one person sad and the other trying to help? Are they laughing and joking together?

This is an exercise in improvising and controlling sound-making, but it helps if children have in their mind the sort of things the two characters might be saying to each other. It is as much about drama and movement as it is about playing a cowbell.



Using grids to devise Robot music

Sometimes devising music with children is easier when things are a bit more prescribed. Using grids is an excellent way into creating rhythmic, repeating patterns.

The Robot Dance in the story has an underpinning pulse of three, so you may like to start with a grid of six. Each number is a musical “beat”.

If there is no symbol in a square, then that beat is silence – a musical rest. It’s often useful to have a physical (silent) action to do in the rest; getting the silences in the right places is as important as getting the sounds in the right places. Think of it like zeros in numbers.

	1.	2.	3.	4.	5.	6.
Clap						
Stamp						
Shhh				Shhh		
Wood block						

As a teacher you can point to each square in turn (in time with a steady beat), from left to right, straight onto the next line, and going back to the top when you get to the end.

Make decisions about what sounds to use and when each sound happens.

Start with simple sounds and simple patterns. Begin with one line and then add others. Have one child / one group playing each line – encourage them to listen to how their line fits with the others.

This is an ever-extendable activity, using more layers of sounds. The key to success here is children internalising the underlying pulse. You can help here by physicalising the pulse, or by playing it on a cowbell or woodblock or using a steady click of an online metronome.

Individuals can create their own pattern and combine with someone else’s.

Choose different combinations of children to perform their patterns together.

Create a whole class piece; this can be the basis for our very own Robot Dance.

Tick tick and singing: Creating a musical sandwich

"My old heart only ever said "tick tick", but now my heart is singing"

Help children investigate what their voices can do.

Play the game "Have you brought your voice?" as a way into children using their voices in different ways. [See an example of this here.](#)

Play the game "My turn / your turn" and get the children to copy your vocal sounds. Give children the opportunity to be leader – encouraging vocal solos – but never force a child to sing on their own.

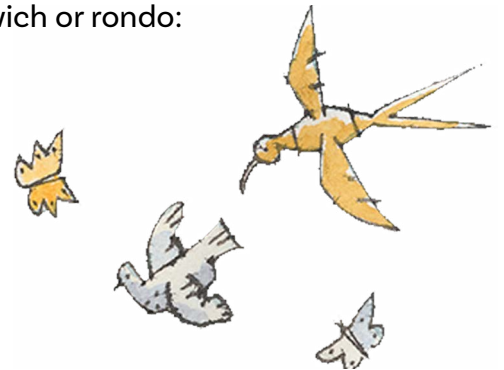
Using knee pats / woodblocks or a mixture, you could establish a slow six beat "tick tick tick tick tick tick" pattern and then create a silence for the same amount of time. Help the children to internalise the six beats of silence by moving to indicate where the pulse is. Practise this pattern of six beats of tick ticks and six beats of silence.

Model an improvised singing phrase to fit in the six-beat gap.

Give the children the chance to experiment with their voices – at the same time as everyone else – improvising for six beats.

Use these improvised vocals to be the filling in our musical sandwich or rondo:

- Tick tick tick tick tick tick
- You model adding a six beat vocal pattern
- Tick tick tick tick tick tick
- You model another six beat vocal pattern
- Tick tick tick tick tick tick
- Choose a child to perform their pattern in the gap
- Tick tick tick tick tick tick
- Choose another child (NB don't go round the circle, choose randomly)
- Tick tick tick tick tick tick
- Choose two or three children to sing together?
- Or have the whole class singing?
- Or make a rule that the children can choose whether the sing or not, but they have to sing at least once and listen and listen at least once; this will introduce an element of randomness.



This approach can be used in other contexts as a scaffold for improvising. Encouraging the children to internalise the pulse is key.

- Use a pulse of 8? A pulse of 5?
- Use body percussion or untuned instruments instead of voices?
- Use tuned percussion instruments?

Treacherous Journey Soundscapes

Think about the different weather and obstacles the Robot has to overcome. Your children may be able to suggest different ones, but in the book we have:

- **Frozen waters**
- **Towering mountains**
- **Blizzards**
- **Fog**

And then the Robot and the Bluebird arrive in the sunshine. Devising music with children goes hand in hand with movement and visual art. Movement and visual art are often a good way into sound-making.

Creating music for these different parts of the journey can start with:

Drawing /painting – which can link to devising a graphic score for the piece of music

Exploring movements – see questions below. Start with a “follow the leader” game with you leading your children on a journey which may involve imaginary or physical obstacles such as PE benches, hoops, wall bars. This movement work may lead to the development of a dance/drama which may eventually be accompanied by music made by the children.

- **How do you move across a frozen lake? How can our bodies show how cold it is? What happens if the ice cracks?**
- **How difficult is it to climb a mountain? How do you get up the really steep bits? What equipment might you need? Might you lose your footing? Will someone help you?**
- **How might you hold your body to keep warm in a blizzard? How do you shield yourself? What would you be wearing? Would this affect the way you move?**
- **What makes it really difficult to move around in the fog? How must we move to stay safe? What might we find?**
- **How can we show what it's like to arrive in the sunshine after overcoming all the terrible weather and difficult terrains?**



These activities will help the children build up an understanding and a visualisation of the frozen waters, the towering mountains, the blizzards, the fog, the sun and this will really help them when they come to put together their soundscapes.

The sounds may represent:

- *The actual noise the weather / terrain make*
- *The way we feel as we travel*
- *The physical appearance of the weather / terrain*
- *Our own movements*

Use voices, body percussion, found sounds, instruments – and silence! Use the children's art-work to create a graphic score for the piece. Record the music / soundscapes and use them for the children's own movement work.



Ideas for visual art

The children can paint / draw their own Robot / their own Bluebird, or create a Robot or Bluebird themed paper hat to wear to the performance.

Use the Treacherous Journey as inspirations for pictures to show frozen waters / towering mountains, blizzards, fog, sunshine. NB also think about devising representations to be used as part of a graphic score.

Creating a 3D Robot is an excellent junk-modelling project. Maybe this is a good thing for homework? Or maybe you could build an enormous Robot in the classroom?



Ideas for using control technology

Our Robot has a heart; most robots do not.

There is a lot of discussion at the moment about Artificial Intelligence and how technology can be controlled / how it might be controlling us.

Activities you could do with your children include:

Writing detailed instructions (coding) for doing a task – eg making a sandwich

Giving instructions to someone for drawing something – e.g. a car

Giving instructions to someone to get them to move around a room / avoid obstacles in a room

- **e.g. move forward three steps**
- **Turn a quarter turn to the left**
- **Move forward two steps**

You could ask the children to think about other things a robot might be useful for?

This can be extended to programming a BeBot or other floor robot if you have them at school.

Ideas for visual art

Create a Bluebird. There's a template in the pack that you can use or the children may like to design their own.

NB if you're using the template and you want to add a string to suspend the Bluebird, you will need to experiment with getting the string in the right place - see if they can get it to balance so that the bird can fly straight.





Ideas for movement, dance, and drama

In addition to the movement work involved in the Treacherous Journey, you might also like to develop a **Clinking Clanking Dance**.

This could be combined with some of the grid-based music devised by the children, or you could just use a steady pulse.

Encourage the children to investigate moving individual bits of their bodies like a robot

- Their head
- One arm
- Both arms
- Their hands
- One leg

The movements of individuals can be combined, from pairs to groups of four, extended to create a whole class machine. Or you can just choose four particularly good examples, devised by individual children, and teach them to the rest of the class. Work out how many times the movements are to be done and in what order (you and the children are in charge of the “rules”).

Use a woodblock or cowbell to keep the machine moving together.

Can the entire machine stop at the same time? Start at the same time?

Can the machine speed up / slow down? Imagine you are the Robot getting more and more tired, joints groaning, slowing down.



As individuals get the children to move around the space

- As a Robot
- As a Bluebird

(NB think back to our opposites)

Working in pairs, one child moves like the Robot, the other like the Bluebird. Decide on a sign, signal, instrument that will indicate when the Robot moves and when the Bluebird moves – or if they move at the same time.

As a drama activity, use story sequence strips to scaffold the re-telling of the story. Recreate bits of the story using the children's own words, pictures, music, movements.

The children can tell bits of the story from the point of view of different characters in the book

- The Robot
- The Bluebird
- The People who tried to fix the Robot
- The birds and animals that made their home with the Robot.



Let us know how you get on

We hope you enjoy trying out some of the activities in the pack and learning the songs, ready to join in and enjoy our performance in March.

We would love to see what you get up to – please send us any examples of your children's work to learning@brittensinfonia.com as we would love to share examples on our social media.

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