

# Music Challenges

Welcome to your 12 music challenges. Please feel free to complete as many or as few as you would like. We would **love** to see any photos (and any videos) of the tasks you have been involved in 😊. Please Email these to: Music@Holytrinity.leeds.sch.uk

Thank you

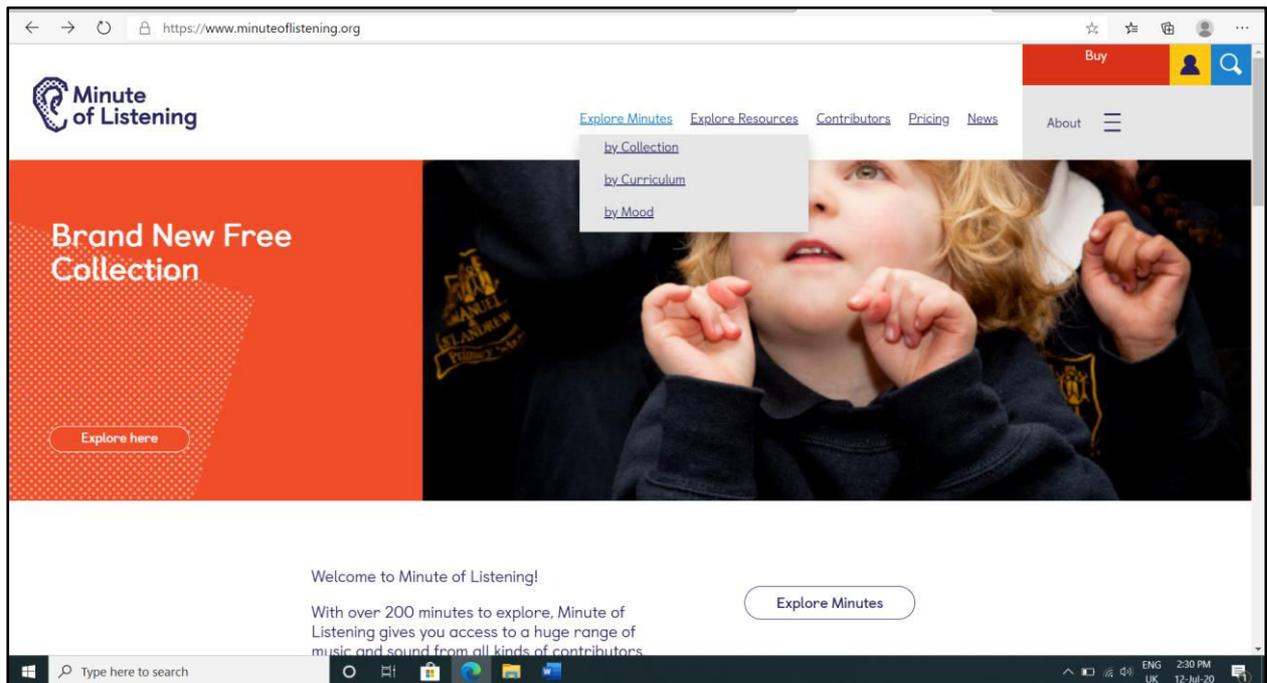
- (1) Visit the website [www.minuteoflistening.org](http://www.minuteoflistening.org)
- (2) Sign up for a **FREE** account

- (3) Create an account

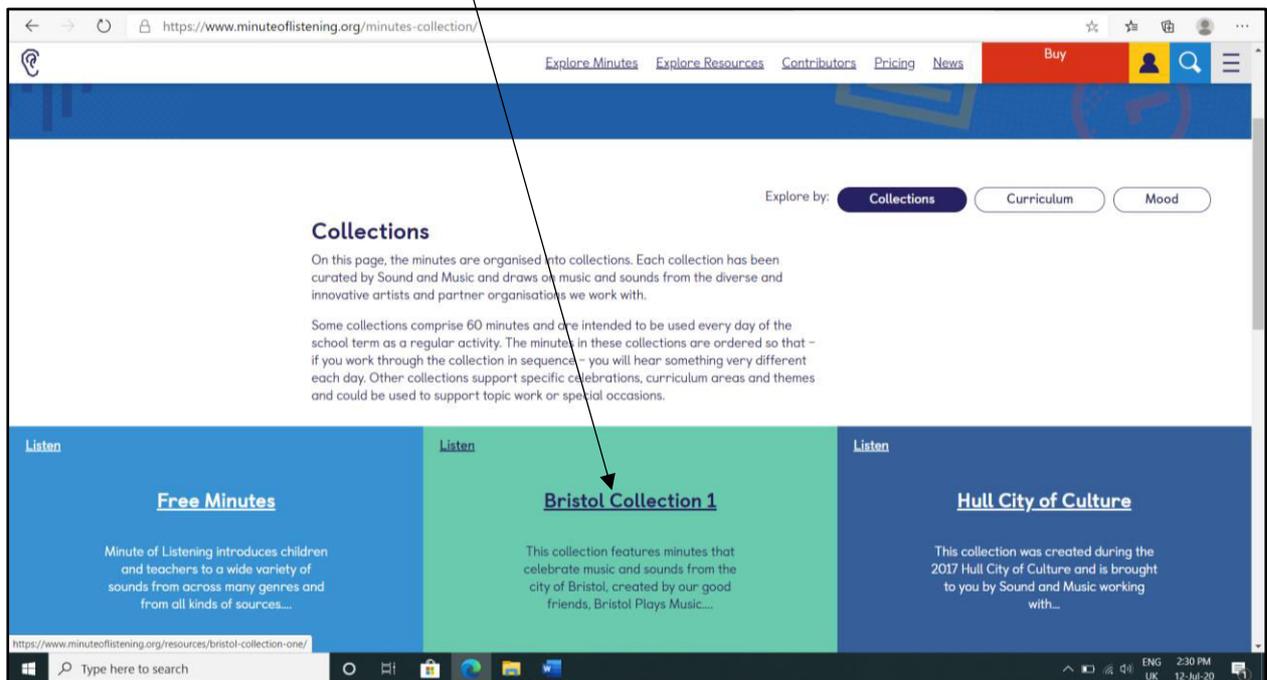
Local authority*	Leeds
Town*	Leeds
Choose School*	Cookridge Holy Trinity Church of Eng...
<input type="checkbox"/> My organisation is not listed	
Postcode*	LS167EZ

Activities adapted by B Bowman [original source Mr Croughan]

- (4) Select 'Explore minutes' then 'by collection'



(5) Select the 'Bristol collection 1'



# Challenge 1

## Listen to **Sound #1**

The clip you can hear is of a Bristol band called **Snazzback**. Listen carefully to the percussion. Pay close attention to the *timbre*\* of the percussion instruments.

After listening to the clip twice, go on a 1-minute treasure hunt around your house to see what objects you can find to recreate the sounds on this track. You could play the track again, so you know when it's been a minute!

Example objects: two pencils, an empty soup pot, cutlery organiser/drawer

Once you have selected about 3-4 things you want to play (or more if you want to set up a whole improvised drum kit!), it's time to create some rhythm.

One way of making a rhythm is to think about food...Think about what you had for breakfast or for lunch. Then say it out loud. Then clap the syllables or the rhythm of the words. Something like:

**Bagel with PEA-nut butter.**

**Clap clap clap CLAP (and hold) clap, clap, clap**

You can then play this over and over. When you're happy with how it sounds, try it out on your found 'instruments' in front of you. Explore and take time to discover which objects sound best for which beats. Teach yourself your new rhythm on your new drums.

Lastly, put the track on again. Listen to hear the *tempo*\*\* . When you can count 1,2,3,4 in time, you are ready to start playing your rhythm along to the track.

You could ask an adult to record you playing along.

*\*timbre: the character or quality of a musical sound*

*\*\*tempo: the speed at which the music is playing*

## Challenge 2

Login to access the free resources at <https://www.minuteoflistening.org>

## Listen to **Sound #4**

The clip you can hear is of the bells at Bristol Cathedral. Can you make out a repeated tune? How many bells do you think there are being played? Why do you think church bells chime?

After listening to the clip, go to your kitchen and (with the help of an adult) choose some objects you can 'tune'.

- Glass bottles
- Glasses of different sizes
- Mugs

Then find two things you can use as drumsticks – pencils, brushes, teaspoons...

Fill your objects with different amounts of water. Maybe having a jug of water on the table will help you.

Fill them up with different amounts of water. Tap each one. Change the amount of water in each until you are happy with how they sound. What musical word, beginning with 'p', are you altering? Tap them again. Can you invent a tune to play on them? Keep it simple like the one you heard in the clip.

Take a photo or a video and send it in to school [Music@Holytrinity.leeds.sch.uk]



## Challenge 3

Login to access the free resources at <https://www.minuteoflistening.org>

Listen to **Sound #7**

This clip is a recording of the Wetherell Ensemble in Stoke Bishop. It is from the Bristol Quay Suite, by Eric Wetherell. How does this piece make you feel today?

For this exercise, you'll need some paper and a pen or pencil.

Put the piece on to play again while you go and find your resources.

Imagine a Harbourside whilst listening to this piece. Imagine it is early in the morning, and the sun is shining and glinting on the water.

Focus in on one person looking over the bridge. What might be going through their mind?

Imagine one person. Imagine they have come out for their daily walk. They decided to stop on the bridge. They write a little poem about how they are feeling.

What would they write?

Listen to the piece again and compose a short poem (it doesn't need to rhyme) putting yourself in the shoes of the person.

You could start by jotting some words down about how they might feel. Are they free or trapped? How does being in the sunshine affect their mood? Is the water calming? What can they see? How did they feel before getting here and how might they feel walking home afterwards?

Notice that about halfway through the tempo slows down. It is perhaps at this point that you can try zooming into the mind and feelings of the person.



Please send your poems to your school if you can [Music@Holytrinity.leeds.sch.uk] It will be interesting reading the different viewpoints of the people you imagine whilst listening to this piece of music.

## Challenge 4

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to **Sound #9**

You are listening to the Bristol Community Gamelan. This type of orchestra has its origins in Indonesia.

This challenge is about **listening** and **separating**. This is because we are looking at **layers** in music. We call this **texture** because the sound can get thicker and thinner depending how many sounds are layered up.

Listen to the clip again. How many layers of different sound can you count? Each time I listen, I get a different number – but it feels around 3 or 4 (mainly – metallophone, drum, gong).

Once you have identified each sound, it's time to create your own mini gamelan. There's a picture of one below.



You will

need:

**For the higher notes (metallophone):** something you can tune – like the bottles and mugs from challenge #2 that you can part-fill with water to produce the pitch you want when you tap them with teaspoons or pencils.

**For the rhythm (drums):** you could use feet, thigh slaps/chest taps or a *drum*. Djembes are good because of the range of sounds you can get out of one.

**For the lower sounds:** your voice, low piano notes, a big pan perhaps, or you could explore 'pinging' a 30cm ruler off the end of the table

1. Create a simple 3-4 note repeated pattern (ostinato / riff) on your tuned mugs
2. Create a rhythm – try body percussion-ing the phrase 'I want a **pi**-zza'
3. Explore a couple of low sounds to add in

Now, we are listening out for **layers** so we now need to think carefully about how we might play our 'mini gamelan'. Can you play more than one 'layer' at a time? Or do you need to teach someone in your house a part to play along? What creative ways can you find to get all of your layers played?

## Challenge 5

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to Sound #15

This is the River Frome. It was recorded at Oldbury Court Estate. You can hear the sound of water....Can you hear children playing and a grown-up saying "careful!"?

This challenge is about **listening**, **interpreting** and **recreating**. Have a go at making water sounds at home. But... without using any water!

You can experiment with:

Quick things:  
Tapping fingers on a plastic or tin lid

Things to make:

\* **Rain stick/Rain maker**

\*\* **Ocean drum**

\*To make your own **rainmaker** you will need:

- ❖ A cardboard tube (try wallpaper or wrapping paper rolls – or kitchen roll tubes)
- ❖ Seal one end with some paper and tape.
- ❖ Push some split-pins through the tube like the picture below (ask an adult to help as they can be challenging).
- ❖ Add some dried beans or rice or macaroni (about 1/5 full)
- ❖ Seal the other end.
- ❖ Decorate if you want.



\*\*To make an **ocean drum** you could use...

- ❖ An empty plastic tub, a shallow plastic dish, a small plastic mixing bowl or even a sieve.
- ❖ Add some dried beans or rice or macaroni.
- ❖ Seal the top with either its lid, or some paper and elastic band/ tape, or tin foil... each material will give you a different sound or **timbre**.

Your musical challenge is to use your new instruments to tell the story of a river moving from a very gentle flow right up to fast-flowing roar! How gradual can you be? You could even add in sounds of children playing. Record your work/take pictures and send it in if you like [Music@Holytrinity.leeds.sch.uk].

## Challenge 6

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to **Sound #19**

Minute #19 is of a saxophonist playing in Cabot Circus. The *echoes* you can hear seems to 'fill-out' the sound of the piece of music - almost providing its own accompaniment. The sound waves are bouncing (reflecting) off nearby buildings; allowing us to hear them more than once.

This challenge is all about **vibration**. If you had to explain vibration to someone, how would you describe it? Start by imagining hitting the skin of a drum – what happens? What vibrates? Why?!

In order for us to hear a sound, the air has to vibrate too - and these soundwaves make our eardrum vibrate.

We are going to experiment with **reed** making, today. The saxophone you heard uses a reed. Clarinets, oboes and bassoons use them too. Let's see how they work!

Three things you can use to make a **reed**

### A big blade of grass

Find a broad blade of grass like the one in the picture. Hold it taut between your thumbs as shown. Blow through the narrow gap between your thumbs. You can vary the pitch by cupping your hands differently.



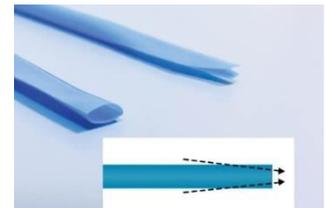
### A comb and a piece of paper

The best paper for this is the greaseproof/ baking/ parchment paper that is often used in baking. Other thin paper works too. Wrap it around a flat comb as shown in the picture. Then you make a 'doo doo' sound with your lips against the comb's tines. You can change your pitch to play any tune. This is similar to a kazoo.



### A plastic straw

If you have any in your house, they can make a fun musical instrument. Start by really flattening 2-3cm of the straw in your front teeth. It needs to be really flat to work well. Once you're sure there'd be no chance of drinking a milkshake through it, it's time to cut the flattened end to resemble a blunt pencil (as shown in the picture. Your new 'reed' now need to go past your lips so the parts can freely **vibrate**. Then blow! You can change the pitch by snipping your straw(s) to different lengths. Have fun!!!



Remember send any photos to: [Music@Holytrinity.leeds.sch.uk](mailto:Music@Holytrinity.leeds.sch.uk)

## Challenge 7

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to **Sound #21**

In Minute #21, you can hear the Bristol Reggae Orchestra playing a piece of music called "*Don't Stay Away*" on both traditional reggae instruments as well as the orchestral instruments of brass, strings and woodwind.

This challenge is all about **structure**, **syncopation** (stressing the weak beats), **tempo** and **ordering sounds**.

Listen out for the voice saying "*Take it away, Joe*". Once you hear this, start trying to count 1,2,3,4 in time with the tempo. It's more useful (and fun) to stand up and march in time to the music. Call out 1,2,3,4 in time as you march!

When you can feel the rhythm in your body, it's time for **challenge 1!** Can you identify the 'off-beats'? These are the beats *in between* the 1,2,3,4; when the short bursts from the woodwind and strings can be heard (listen carefully!). When you are able – add in a clap (so it'll go 1 \*clap\* 2 \*clap\* 3 \*clap\* 4 \*clap\*)

If you are really going for this successfully – you'll be up, listening to the music, calling out 1,2,3,4 and clapping in between your counting on the 'off-beats'.

This might take a bit of practice – so put the minute on again and become a master of time-keeping!

When you feel confident that your claps are happening at the same time as the woodwind and strings' tunes, you are ready for **challenge 2:** Switch the claps for other sounds. Below, is a bank of ideas – but please feel free to create your own.

- ✓ Use homemade/improvised instruments you created for previous challenges
- ✓ Use body percussion: chest taps, thigh slaps, stomps, clicks...
- ✓ Use pans and wooden spoons
- ✓ Use an instrument that you are learning to play
- ✓ Use your voice – oohs, aahs, yeahs... even beatboxing if you like!
- ✓ Use some tin foil on a piece of card, a small bucket, a zip (pencil case?) and a whistle! You'll need a pencil or similar to tap the first two – or your fingers.

Whatever you use – choose 4 sounds.

Now, listen again to the piece. You are going to play your 4 sounds (in the same order each time) where you had previously been clapping. For example:

1 \*tap mug with a pen\* 2 \*tap a tin\* 3 \*pencil case zip open\* 4 \*whistle\*... on repeat.

Staying in time with the minute is your **3<sup>rd</sup> challenge.**

## Challenge 8

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to Sound #25

Minute #25 was recorded at the Bristol Rovers North Stand. In the Minute, you can hear parts of the crowd singing and chanting. Singing is a powerful way to bring people together. An important part of being a football supporter. We can't all talk at the same time - but we can all sing at the same time.

This challenge will focus on **rhythm, composition** and **texture**.

Can you hear the song that the supporters sing? Which team do you think they support? Do you support a sports team?

A popular chant and/or clap in football goes like this: clap, clap, quick, quick, clap, quick, quick, quick, clap, quick, clap. Arsenal supporters often chant "Oh - to - oh to be - oh to be a - gooner" though 'gooner' is pronounced, in this case, 'goo-nAH!'.

Your challenge:

Write your own new chant to support any sports team that you like. It doesn't even have to be a sports team – it could be a protest chant or a chant in support of something you care about.

### Step 1:

Master that rhythm. Clap, clap, quick, quick, clap, quick, quick, quick, clap, quick, clap. Once you've mastered it you can transfer that rhythm into some body percussion, blowing a whistle or tapping some empty jam jars... anything you like.

Mini challenge - Find someone to clap the rhythm. Then, when they've clapped the first half (clap, clap, quick, quick, clap / ooh to oh to be), YOU start the clap from the beginning. This is creating a second layer. You'll both start and finish at different times but this 2-layered rhythm should sound pretty neat. Remember to keep at the same **tempo** and concentrate!

### Step 2:

Write your own words to fit this rhythm. (If you feel super confident – you could make up your own rhythm and write words to fit that instead. Just make sure your rhythm is clear and neat.

A cheesy idea: I - love - cheese on toast – more than a Sun – day roast!

A protest idea: Let's – walk – ev-'ry-where – I like to breath – clean air!

A sporty idea: Ci – ty – are the best – better than all – the rest!

### Step 3:

Can you clap your rhythm and chant your words at the same time? If you can – can you teach it to someone else? How many people can you get to join in? It would be amazing if you could record lots of (socially distanced) people all chanting your chant at the same time!!

Mini challenge 2 – Either get someone else to clap or play the rhythm, or record yourself clapping it – at least twice through. Then see if you can come in halfway-through the rhythm with your chant. Like Mini challenge 1, you'll now have two layers to your piece. Can you repeat this challenge both chanting? Two people chanting – but one starts halfway-through!

## Challenge 9

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to Sound #29

Bristol is world famous for its Balloon Fiesta. **Minute #29** was recorded at the Cameron Balloons Factory in Bedminster. What can you hear? Can you imagine the size of the sewing machines and workstations needed to sew huge pieces of fabric? Creating an enormous Minion from *Despicable Me*, as Cameron Balloons did in 2013, requires huge spaces to lay out fabric in. Luckily, they have 42,000m<sup>2</sup>!

This music challenge will focus on **dynamics** and **structure**.

Your challenge is tell the next chapter of the story. Minute #29 helps us to understand how the balloons are made - your task is to use sound to take the balloon into the sky!

Let's think about the ordering of the sounds:

1. Filling the balloon with air (while it is still on the ground)
2. Clambering into the basket
3. Heating the air by firing the burners

1. What would you like to use for inflating the balloon? You could choose to be quite literal and use a fan and blow it at some material.... or you could choose to use instruments – one you're learning, a homemade one (rice on a



paper plate?) ... or you might even record yourself running your hand through long grass or a ream of paper and play that sound back... the sky's the limit, right?!



2. For a creaky basket, you may choose to represent this with a creaky chair, or perhaps with sliding barre chords on a guitar or uke. You might trill on a flute or simply use your voice. It really is up to you how you choose to interpret this part of the balloon take-off – there is no wrong answer.

3. Now for heating the air by firing the burners. You could choose grumbly low piano notes or untune your radio... you could choose to show the sudden change in dynamics with a parp on a brass instrument or turn the cold tap on full blast into a jar or vase. Try different ideas and see where you end up.



Finally, decide on the dynamics. Which parts are *piano* (soft/ quiet) and which are *forte* (strong/ loud)? The pilot will fire the burners intermittently to gain altitude. This means that your piece will have moments of a sudden dynamic change from *p* to *f*.

The last part of this challenge is to have a go at scoring it. Write it down. Label each part either *p* for *piano* or *f* for *forte* (and *mf mp* etc). You might use manuscript paper or simply write down how to make each sound and how long each one should last. Add in rests (this can be any symbol you would recognise for a rest or pause). Add any other notation you know - like crescendo marks < and decrescendo marks >

It would be so wonderful to hear some of your hot air balloons taking off. Record them if you can and send to: [Music@Holytrinity.leeds.sch.uk]

## Challenge 10

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to **Sound #32**

**Minute #32** allows us to hear the sounds from on-board a Bus. You can hear the rumbly engine, the squeaky brakes and the automated voice announcing the next stop.

In this music challenge we will create a *Bus Tour* in **rondo**\* form.

If you were to run a tour of Leeds (or perhaps your favourite city), where would you want the bus to stop?

To tell the story of this journey, we're going to need a sound to represent each one. And we'll need the sound of the bus. And maybe your best announcer voice saying 'the next stop will be ....'!

To create the sounds or tunes to represent each of these places, you could use: Percussion you used in challenge #1, tuned glassware from challenge #2, rainmakers and ocean drums from challenge #5, reeds from challenge #6 and any instruments you can play/ get your hands on.

\*A **rondo** has a recurring theme. Let's call this theme 'BUS'

The **structure** of your piece will go like this: A B A C A D A E A... or, more accurately:

**BUS - Market - BUS - Kirkstall Abbey - BUS - Millennium square - BUS - Leeds bridge - BUS**



For the bus engine sound, I'm choosing body percussion – quick repeated chest taps -followed by making my squeaky chair squeak for the brakes!



For Market, sing your favourite food stall, eg “Eat – a – pitta” to the tune of the notes in a chord of C (arpeggio of C, E, G, C) repeated maybe twice.



For Kirkstall Abbey use dramatic music. Maybe select the organ sound on a keyboard... or play some loud/strong notes or minor chords on any instrument you know... (three quick open strings on a violin?). You could follow this with some applause.



Or

Millennium square – time to use your watery musical instruments – the rainmaker and the ocean drum from challenge #5. You could also use your tuned glassware. you could sing a sea shanty “*Twas on the twelfth of March, my boys, from Bristol we set sail!*”



Leeds Bridge could be represented by tip-toeing high notes on a piano. Or use a zip to make some zooming car sounds. Or play some suspended chords (try a chord of C F G together or G C D)!

Choose your landmarks. Give them a sound or a tune. Then play them in **rondo** form – ~~with your bus starting and stopping in between each stop. Record your Bus Tour and send it to us if you can [Music@Holytrinity.leeds.sch.uk]~~

## Challenge 11

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to **Sound #35**

Have you ever spent a long time playing a computer game? They are so complex and immersive. And so is the music written for these games. **Minute #35** has nothing to do with video games (it's a composition by Bristol composer Geoff Poole influenced by Qigong meditation) - but its 'otherworld-ness' reminds us of how video game music helps you feel 'immersed' in the setting of the game – much like watching a film.

This challenge will help you understand more about **duration**\*.

Did you know that lots of music in video games is actually responsive to what you do? Composition has become so smart that composers write a set of rules so the music can change depending on how you play the game and where you choose to explore.

Your challenge is to use short and long notes that could be used in a video game.

\***Duration** refers to how long or short a sound, note or piece of music is.

Listen again to Minute #35. Notice the overlaid short notes and long notes.

The Italian words we use are **staccato**, meaning short detached notes with space in between; and **largo** which means broad and slow. **Legato** also means smooth or together – where the notes are joined.

I'd like you to explore two things:

- Long, slow, broad, joined notes.
- Short, clipped, staccato notes.

For the long, slow notes you might use:



An instrument you are learning, or some empty or nearly empty glass bottles that you could blow across, perhaps record a kettle boiling or simply use your low ooh and mmm sounds.



For the short, staccato notes you might use:

Tapping some glassware or mugs with a pen (the pitch will depend on how full they are)

Pizzicato violin plucks... or guitar or uke plucks

Some short high notes on a piano or keyboard

Next, picture the scene. What sort of room or world might you want to create for your video game? You are now the game's composer – you can choose how you want the game- player to feel.

Scared? Excited? Lost?? Is there any water in your scene (you could add your watery instruments from previous challenges)? You might use your short notes to represent hazards or tension in your game..!



Play your short and long sounds individually until you are happy with them. Then maybe ask other people in your household to help you play the sounds together.

If you have access to anything like Audacity or Garage Band, you could take this challenge as far as you can and layer up all the sounds you've recorded.

Remember - explore how you use your short notes and long notes differently to really excite your gamer.

## Challenge 12

Login to access the free resources at <https://www.minuteoflistening.org>

### Listen to Sound #39

Derek Bourgeois, a former Professor of Music at UWE Bristol, composed this fanfare for the University's orchestra.

But what is a fanfare and when are they played? When might these short, attention-grabbing flourishes be used? They are actually traceable to the 14<sup>th</sup> century when they were used in French hunting and in music. Popular in the Tudor period and Shakespeare's England; we still hear them when royalty are being announced, in TV dramas, at military marches and even in video games.

So try and write your own fanfare.....One to welcome you into any room!

#### Step 1:

Write a phrase that celebrates you, something you are good at, and sounds a bit grand. Something like:

	Here comes the mighty – legend of the court She's fierce and triumphant She'll win at every sport!	
	Or...	
	Welcome in his majesty With his bowl of coco pops!	

#### Step 2:

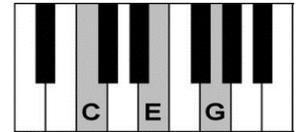
Clap the rhythm of your phrase and decide where you put your pauses and emphasis. (Eg: Here comes the mighty legend of the court = clap, quick, quick, clap, clap, quick, quick, quick, quick clap)

### Step 3:

Once you are solid on your rhythm, it's time to transpose this onto an instrument. You might use:

- A keyboard or piano
- Any tuned instrument like chime bars
- Any instrument you might be learning
- Remember your tuned glass bottles from challenge #2? Tune them with water (ideally to Do, Mi, So)

Fanfares can be made using 3 notes. Try C, E, G on a keyboard or your bottles. (F, A, C works well too, as does G, B, D). The easiest way to explore this yourself is play a note, miss a note, play the next note, miss a note and play the next note. This is called a triad.



Start and finish on the root note (C in the picture). Play your rhythm using these 3 notes. Explore playing them in different orders until you are happy with the tune. Make sure you keep to your original rhythm.

Can you add in some cymbal crashes like in Minute #39? You could make these out of any kind of foil tray?