

● ● ● ●
new notes now!

MOSTLY ME!

COMPOSITION RESOURCES
FOR THE CLASSROOM



BY ELAINE AGNEW

Mostly Me! was commissioned by Wicklow County Council under the Per Cent for Art Scheme on behalf of Music Generation Wicklow, and was produced and managed by the Contemporary Music Centre



Comhshool, Pobal agus Rialtas Aifíll
Environment, Community and Local Government



etb
Níod Níodna Bainne agairt Níodna
Chúil Níodna agairt Níodna
Eidilín and Níodna
Eidilín and Níodna
Eidilín and Níodna



The Story behind **Mostly Me!**

“**Mostly Me!** consists of two percussion pieces and three songs composed for and featuring 1st, 2nd and 3rd class children from three schools in County Wicklow: St Laurence O’Toole National School, Newtownmountkennedy National School and St Brigid’s National School respectively. **Mostly Me!** involved a quartet of Music Generation tutors: Ela-Evelina Jinau (flute), Eimear Saunders (Oboe), Eamon Sweeney (Guitar) and Sinéad Finegan (Violin), and was accompanied by Anthony Norton (Choral Assistant). Over a three-month period I facilitated three sets of workshops making one visit per month to the three schools. It was obvious from my first visit how they would be involved in the final performance. The 2nd class with Music Generation Tutor Sinéad Finegan were already competent with percussion, whilst the smaller numbers and slightly older age-group in Music Generation Tutor Eimear Saunders’s 3rd class lent themselves to playing chime bars. The 1st class with Music Generation Tutor Niall Cloak were a little too young to perform with percussion so they created the words for the three songs and joined the other two classes to form the choir.” Elaine Agnew

Mostly Me! Worksheets: Composition Resources for the Classroom

Worksheet 1 *Untuned Percussion: Make your own*

Worksheet 2 *Untuned Percussion Piece: How we did it in Mostly Me!*

Worksheet 3 *Chime Bars (Tuned Percussion): Make your own*

Worksheet 4 *Chime Bar Piece (Tuned Percussion): How we did it in Mostly Me!*

Worksheet 5 *Three Songs: Text and Learning Tips*

Guidelines

The five worksheets are structured around the themes Elaine Agnew developed while facilitating creative workshops with the children. They are for use by Music Generation Tutors working with 1st to 3rd class or for classes with one to three years experience with Music Generation. They are designed as a practical introduction to **Mostly Me!** and aim to encourage creativity in the classroom.

The worksheets outline Elaine’s approach to working creatively with this age group and demonstrates how the three classes contributed to the composition process.

Each worksheet has a duration guideline which will allow working through the material as it appears in each one. As a guideline, one class is considered to be one hour duration in length and the duration guideline is based on the worksheet being the entire content of the class. As a tutor, the more time you invest in each worksheet will allow more detailed work, especially if you are preparing for a presentation to an audience.

Depending on the experience of your class, you may need to take more time with certain sections than others. A 3rd class who is new to Music Generation should be treated as if they are a 1st class, hence slow detailed work from the start. Some schools enrol from first class onwards in Music Generation’s Foundation classes, so it would be especially useful for those classes where the children haven’t already had two years of music experience.

Worksheet 1 *Untuned Percussion: Make your own* and Worksheet 3 *Chime Bars (Tuned Percussion): Make your own* are aimed at firstly introducing the different types of percussion instruments and then developing composition ideas through the noted games and pointers which will spark off and inspire you to create your own music together. Worksheet 2 *Untuned Percussion Piece: How we did it in Mostly Me!* and Worksheet 4 *Chime Bar Piece (Tuned Percussion): How we did it in Mostly Me!* describes the sections as they appear in *Mostly Me!*, how the ideas were introduced, developed and performed so that you can re-create the processes that Elaine developed with the children.

Worksheets 1 and 2 are focused on creating music for untuned percussion while worksheets 3 and 4 are built around working with tuned percussion instruments, allowing you and your class to explore melody and harmony. Worksheet 5 *Three Songs: Text and Learning Tips* introduces the 3 songs, their text and useful hints on learning them. (Piano accompaniment available for the three songs online at www.cmc.ie) By following through the worksheets, you and your children can create and build ideas to make and perform your own compositions using voices, bodies and an array of tuned and untuned percussion. In general these worksheets will introduce the basic building blocks of music to young children: melody and harmony, rhythm and structure through playing instruments and singing.

These worksheets are designed to complement the Primary School Curriculum strands of Listening and Responding , Composing , and Performing for this age group.





Elaine Agnew

Elaine Agnew read music at Queen's University, Belfast and the Royal Conservatoire of Scotland. Her extensive output includes premieres by the Skampa Quartet, RTÉ National Symphony Orchestra and Philharmonic Choir, Scottish and Irish Chamber Orchestras and have featured at major festivals including the BBC London Proms, the Slovenian Unicum Festival, EXPO 2000, London BMIC Cutting Edge and in many world-class venues: the Carnegie and Wigmore Halls, the Konzerthaus Berlin and the JF Kennedy and South Bank Centres.

In addition to *Dark Hedges*, Agnew's BBC Proms Commission premiered by the Ulster Youth Orchestra, the Ulster Orchestra and international flautist Sir James Galway, her orchestral output includes *Make A Wish* which represented Ireland at the 2009 International Rostrum of Composers and *Everyone Sang*, celebrating the 30th anniversary of the RTÉ Philharmonic Choir.

A member of Aosdána, Ireland's state-sponsored body of creative artists, Elaine's works are commercially available on the RTÉ lyric fm, Black Box, Diatribe and Doyen labels and her carol *Christmas Day* will be published by Boosey and Hawkes.

www.elaineagnew.com

one

WORKSHEET 1: Untuned Percussion Make your own

Duration: 40 to 60 minutes, depending on experience. If your class is new to Music Generation work on one game at a time over a three-week period.

Worksheet 1 is a great way of introducing young children to playing untuned percussion as each game is firstly played using your body and voice only and then once the patterns and rhythms are clear you can transfer onto instruments. The games then allow you to creatively make your own music together by using them as a starting point.

Three Games

1. Head Shoulders Knees Toes

Standing in a circle, everyone together taps their head 8 times, counting from 1 to 8 out loud, then repeat the same number of counts and taps on your shoulders, then knees and finally toes. Immediately repeat the pattern, this time only counting to 4. Then repeat the pattern this time only counting to 2. Repeat pattern once more only counting to 1. Go back to the beginning and repeat a number of times till your class has the co-ordination and timing right. Repeat, this time whispering the counting or singing the counting on a chosen pitch.

Transfer onto instruments - each child chooses an untuned instrument, preferably one that is struck with a beater and repeats the above, playing the instrument instead of tapping your body but still counting out loud. Try and emphasise beat 1 every time.

Split the class into 4 percussion groups (one group with woodblocks, one group shakers etc.) - one group only plays the 8's, another group the 4's, another group the 2's and the final group on 1's. This means that you have to wait your turn to play but you need to count in your head the whole game so as to come in at the right time. Try 4 different groupings (group 1 children whose birthdays are in January to March who only play the 8's, group 2 birthdays April to June who only play the 4's etc.) and repeat the game. Keep counting out loud and emphasise beat 1 every time.

Split the class into 4 groups (one group with woodblocks, one group shakers etc.) - one group only plays the head counts, another group the shoulder counts, the 3rd group the knee counts and the final group the toes. This time they will be playing all the number patterns of 8, 4, 2 and 1. Again, you have to wait your turn to play but need to count in your head the complete piece so as to come in at the right time. Try 4 different groupings (group 1 children whose birthdays are in January to March, group 2 birthdays April to June etc.) and repeat the game. Keep counting out loud and emphasise beat 1 every time.

Try all of the above without voice, instead counting with your inner head voice.

2. 8 x Pluse

Standing in a circle, everyone counts out 8 beats together from 1 to 8, using voices only and keep repeating. Always emphasise beat 1. Once this is secure, a sound is added to each beat one by one, along with counting out loud. Add a clap on number 1 - the remainder of the sequence is still counted out loud but has no actions. When this is secure then add a sound to number 2 (e.g. click fingers). The clap on 1 is now followed by the finger click on 2 and the remaining numbers are counted out loud with no actions. Add new sounds one by one, eg. on 3 stamp your foot, on 4 stamp the other, on 5 shout yooh! - if you get this far with 5 sounds you're doing well! It might help to shout the sounds rather than the numbers - CLAP CLICK STAMP STAMP YOOH! 6 7 8 etc.

Transfer onto instruments - identify the 5 different sounds on 5 specific percussion families e.g. the clap on 1 on woodblocks, the finger click on 2 on maracas, the first foot stamp on 3 on tambourines etc. - each child has one of these 5 instruments and plays on the relevant number, counting out loud at the same time. Get the 5 percussion families to stand together in the circle formation and perform, then mix them all up so they are not standing in their groups. This takes more concentration.

Try all of the above without voice, instead counting with your inner head voice.

A fun thing to do is to pair the children together and get them to make up their own new pattern of 5 sounds with actions using each other as a sound source i.e. slap hands together. Give each pair 15 minutes to work together and then finish with each pair performing their pattern a number of times.

Keep working slowly on all of this until you have built up a sequence of 8 continuous single and different sounds over a number of weeks.

3. Click-Circle

Standing in a circle, everyone together in 4/4, slap legs on 1, clap on 2, click one hand fingers on 3 and the other hand fingers on 4. Repeat this pattern a number of times till everyone is comfortable with the pattern and rhythm. Then introduce a silence to one of the 4 beats. The action is still there, though there s no sound. After you introduce the silence, repeat the sequence a few times and then put the sound back in before changing the silence to a new number. Try 2 silences in the pattern.

Transfer onto instruments - identify the 4 different sounds on 4 percussion families e.g. the leg slap on 1 as woodblocks, the clap on 2 as maracas, one hand finger clicks on 3 as tambourines etc. - each child has one of these 4 instruments and only plays on the relevant number, counting out loud at the same time. Get the 4 percussion families to stand together in the circle formation and perform, then mix them all up so they are not standing together in their groups. This takes more concentration.

Try all the above without voice, instead counting with your inner head voice

Summary

By now you will have had lots of fun and played lots of cool percussion instruments. Start thinking of a theme for your new piece, for example a rhythm chant for instruments and voices, and select instruments and sounds to get the music you want. How will you start, where's the loudest part, rather than everyone playing together all the time, can you create different percussion families with specific rhythm patterns, can you use your voice and instrument at the same time? Take some of your favourite sections from the 3 games you have been working on and join together.

WORKSHEET

TWO

WORKSHEET 2: Untuned Percussion Piece How we did it in Mostly Me!

Duration: 1-2 hours duration, depending on experience. Start Worksheet 2 with a brief recap of one of the games from Worksheet 1 as a warm-up.

This section was created with 2nd class and Music Generation Tutor Eimear Saunders. They already had a good knowledge of playing percussion and the techniques necessary for each percussion family. In **Mostly Me!** this section of the piece is a duet for untuned percussion, played by the entire class of 31 children, and oboe (Eimear Saunders). The young percussionists are split into 4 families:
(see *Untuned Percussion Piece* from *Mostly Me!* score extract in the Appendix)

1. Scrapers and Kabasas (score extract page 1, letter B)
2. Triangles (score extract page 1, letter C)
3. Woodblocks (score extract page 2, letter D)
4. Shakers (score extract page 3, letter E)

1. Scrapers and Kabasas: the 6 children in this family each selected a scraper or a kabasa from an array of percussion in the school s instrument box. On the spot, they made up 3 different rhythms for 3 different groupings:

(scrapers and kabasas)



(scrapers only)



(kabasas only)



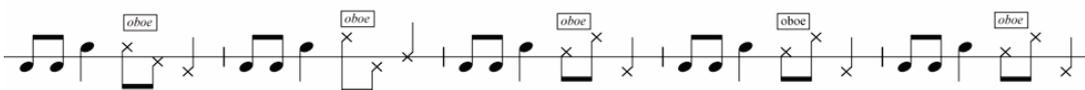
It is important that the children can clearly see each other so have them stand in an arc rather than a straight line. There are interjections from the triangle family with their 1 O'Clock pattern. The 2 patterns can be performed in any order and repeated as many times as necessary.

4. Shakers: the 10 children in this family stand in an arc and they are numbered 1 to 10 sequentially, alternating small eggs sized shakers (odd numbers) with larger maracas (even numbers). They created 2 different rhythms:

(the odd numbered egg shakers play 2 quavers and the even numbered maracas play one crotchet)



(they split into pairs, 1 and 2, 3 and 4 etc and play their joint rhythm with an oboe echo each time)



Word association can be helpful to perform rhythms e.g 'ice-cream cone' for the last example to help keep the rhythm tight. Project the word associated with the musical example on a whiteboard for the children to see. It is important that the children can clearly see each other so have them stand in an arc rather than a straight line. The 2 rhythms can be performed in any order and repeated as many times as necessary.

Summary

There is always an empty bar before the entry of the next family to allow time to prepare for the next entry. The oboe part could be performed by any melodic instrument. Swap the children around the 4 percussion families so that they experience playing in each of the 4 different sections.

Adapt

Once you have created these 4 sections with your own class, then use the same templates to create your own version of our untuned percussion piece. If you have a smaller number of children in your class than 31, the approximate ratio of children playing in each percussion section are:

Scrapers and Kabasas - approximately a sixth of your class on these instruments with roughly equal numbers of scrapers and kabasas.

Triangles - approximately a sixth of your class on these instruments. We created a melody for 6 o'clock with six players which can be adapted to a 'four o'clock' melody for four players, or eight players in pairs

Woodblocks - approximately a third of your class on these instruments

Shakers - approximately a third of your class on these instruments

three

WORKSHEET 3: Chime Bars (Tuned Percussion) Make your own

Duration: one full class (1 hour duration), depending on experience. If your class have never played chime bars before, then spread this worksheet over 2 classes.

This Worksheet consists of 8 sequential pointers which are a great way of introducing children in your class to playing chime bars and creating tuned material by exploring melody and harmony. In a box of chime bars (see appendix) there are 25 chimes and beaters. You can also purchase a smaller box of 8 chime bars and beaters if your class is bigger.

1. As the tutor it is important to introduce the chime bars to the class by illustrating the correct way of playing them. It may be helpful to suggest they imagine the head of the beater as a bouncy ball that bounces off the chime bar as soon as it is struck. Allow them to place their hands on the chime bar itself while they strike it, to feel the vibrations which is necessary to make the sound in the first place. If you hold the chime bar the wrong way, you stop its sound being produced. Once they have it, then give them time for a bit of free improvisation to work off some of the excitement of using them for the first time. Then they are usually more willing to wait their turn in a sequence! Also introduce the different sound worlds created by the chime bars (white chimes only - lullaby, black only - pentatonic/oriental, white and black together - tension)
2. Sitting in a circle, everyone randomly chooses a chime bar. Choose one person to start, then play round the circle one by one to a set-pulse, each person making one sound after each other to form a circle melody. Change circle direction and play the pattern backwards (use terms like forwards and backwards or clockwise and anti-clockwise)

(before using chime bars, clap your way around the circle, each child clapping one by one in order around the circle. Change direction. Then move onto chime bars and repeat)
3. Give each child a number around the circle in sequential order. Explore other patterns to perform e.g. zig-zag (1 2 1 3 1 4 1 5 etc.), then zig-zag backwards. Then get the odd numbers only to play in sequence around the circle, try girls only in sequence around the circle - experiment with different patterns and combinations and ask the children for suggestions to create a number of melodic patterns.

(again before using chime bars, clap out your new patterns - then move onto chime bars and repeat)
4. Discuss the term harmony. Play the 2 melody directions from no.2 above at the same time forwards and backwards, starting from the same person (single note, then 2 notes together etc.) to create a harmony.

(again before using chime bars, clap out the two melody directions - then move onto chime bars and repeat)

5. To create chord clusters, have all the girls play together, then all the boys. Try those whose birthday is in March, then everyone together - again, experiment with different combinations and ask the children for suggestions.

(again before using chime bars, have all the girls clap together, then all the boys, then March birthdays - then move onto chime bars and repeat)

6. Leave down your chime bar. Each child picks a number from 1 to 8 and as you count out an 8 beat pattern, each child claps on their chosen number. Repeat a number of times till everyone identifies who picked the same number as them. Repeat, this time playing your chime bar on your chosen number to create a variety of chord clusters.
 7. Select a chord/cluster sequence and repeat many times - can someone sing a melody that fits the sequence? Try one or two long held notes, always keeping it simple, then add words to make a song.
 8. Split Circle: think of the circle as groups of 2, 3, 4 and 5 children standing in order, get each small group to play their 2, 3, 4 or 5 notes in a pattern 4 times.
- (again before using chime bars, have each group clap out their pattern of 2,3 4 or 5 four times - then move onto chime bars and repeat)

Summary

By now you will have created a number of melodies, both long and short, as well as a number of series of harmonic chords and clusters. Start thinking of a theme for your piece, for example a lullaby, and think about how you would structure it. Choose ideas from your newly created material and start to thread it together - could you create a piece that the class can play on their own, without a conductor, as they are always following patterns and sequences?

b) They all play individually from 1 to 9, each note one beat long to create a 9-beat pattern of 4 plus 5. This sequence is played 6 times.



c) They form 2 groups (1234 and 56789) and each group takes it in turn to play their chime bars as quietly and quickly together for a total of 4 beats (like a tremelo) and then it's the turn of the other group. This sequence is played twice.



Summary

There is always an empty bar before the entry of each new pattern to allow time to prepare for the next entry. In the score, the ensemble supports the chime bar melodies, giving the young players a strong sense of the beat. The accompaniment could be performed by any harmonic instrument like piano, guitar or harp. Swap the children around so that they get to be in both the 15 and the 9 chime bar group and therefore learn all the different patterns. Using chime bars is an excellent way of creating melody and harmony.

Adapt

Once you have created these chime bar melodies and harmonies with your own class as we did it, then use the same templates to create your own version of our chime bar piece. If you have a different number of children in your class than 24, the approximate ratio of children playing in each of the 2 chime bar sections would be 2 to 1.

Five

WORKSHEET 5: Three Songs Text and Learning Tips

Duration: 1 hour duration for each song, depending on experience. (recommend 20 minutes on each song over a three week period)

Mostly Me! is made up of 3 songs. This Worksheet includes the words and useful learning tips. The three voice and piano scores are in the Appendix. The text for each song was created by 1st class children in St Laurence O'Toole National School with Music Generation Tutor Niall Cloak, through asking them the following questions:

What do you like to do?

What do you want to do when you grow up?

What do you mostly do?

The children were asked to write about their family, their body parts and their favourite food! Some were able to write their answers down. A recording device recorded each child's answer. From all of their words Elaine Agnew created the text for each song.

Try writing words with your own class. Pick a theme and away you go!

Song 1: What Do I Do?

I hide, I swim, I smell, I creep, I'm quiet, I'm itchy, I play, I sneak.

I fell into my breakfast this morning

Everybody laughed

I love pizza and noodles and ice-cream too

Fancy that!

I hide, I swim, I smell, I creep, I'm quiet, I'm itchy, I play, I sneak.

My loose tooth is very wobbly

It will come out soon

It might come up when I brush my teeth

And fall down the drain and pop up again!

Fancy that!

Everybody laughed. It will come out soon.

Learning Tips

This first song in the piece it is easy to remember and easy to sing and has a standard structure with a repeated refrain between 2 verses. Keep the melodic line within a range of a perfect 5th (D to A) whilst the refrain *I hide, I swim, I smell, I creep, I'm quiet, I'm itchy, I play, I sneak* is mostly on a repeated E. It is really important that the words *hide, swim, smell, creep, quiet, itchy, play* and *sneak* are all held for their full duration. Get the class to work at holding that pitch and coming off cleanly together. See if you can sing each line of the 2 verses on one long breath without rushing. The accompanying simple and sweet harmony gently shifts from G6 to A with a short interlude in B major. Make sure the piano part is always quiet but with a steady pulse.

Song 2: Does My Nose Know?

Does my nose know my head?

Does my head know my nose?

Does my nose know my chin?

Does my chin know my nose?

Does my nose know that I

I have got two ears?

Does my nose know that I

I have got two eyes?

My nose can sniff, it is big and smelly

If it looks down it can see my belly

My nose can sniff, it is big and smelly

If it looks down, it can see my belly

Does my nose know that my teeth are white and sparkly?

Does my nose know if my ears will ever meet?

Does my nose know why my elbow's so narrow?

Does my nose know why my elbow's so weird?

My nose can sniff, it is big and smelly etc...

Does my nose know why I can't lick my elbow?

Does my nose know why I can wiggle my toes?

Does my nose know why I like ham and peas?

Does my nose know why I like macaroni cheese?

My nose can sniff, it is big and smelly etc...

Learning Tips

This song has a standard structure of 3 verses and a repetitive chorus. The accompanying verse chord sequence consists of a bar-long pattern of D C D C under a quirky staccato melody that rises and falls. A new 3 chord sequence Bb C Dm for the chorus *My nose can sniff, it is big and smelly...* has a syncopated rhythm on the words *smelly if* that needs careful attention.

Also note that each line of the verse starts with the same rhythm



or, as in verses 2 and 3, starts with the same rhythm and word pattern *Does my nose know*



Does my nose know why



This will hopefully aid memory and prevent any mix-up of the words. There are a lot of words to remember so careful work on memorising them from the start will be a great help. To help with this, create a few clipart images on the whiteboard of different parts of the body and click through them as the song progresses. If there is a speech and drama specialist in the school get them to do a dramatic reading of the words first, so the children will get a sense of fun which they'll need to infuse the music with. Keep the accompaniment light and simple. The oboe's opening quirky tune is in the accompaniment for verses 2 and 3 so the children will need to hold the melody on their own.

Song 3: I say 'Yes Please' Mostly

I want to ride horses

When I grow up

I want to make video games

When I grow up

Not be a teacher or a nurse

Just a game maker

I say 'Yes Please' mostly, but not all the time (x2)

I want to ride horses when I grow up

I want to make video games when I grow up

I wish I was a toy, I'd get played with every day (x2)

I like to say 'surprise' on someone's birthday (x2)

I say 'Yes Please' mostly, but not all the time (x2)

I wish I was a toy, I'd get played with every day (x2)

I like to say 'surprise' on someone's birthday (x2)

I wish I was a toy, I'd get played with every day (x2)

I like to say 'surprise' on someone's birthday

I say 'Yes Please' mostly, but not all the time

Learning Tips

The opening 6 lines of this song should be sung with great determination so pay lots of attention to the dynamics! You can also play around with the tempo, getting faster when the music is getting louder and slower when it's getting quieter. The first refrain *I say 'Yes Please' mostly, but not all the time* is always quiet and smooth with a Dm7, Em7 and F7 harmonic sequence. See if you can sing the whole refrain on one long breath.

The melody from the opening bars is now the main tune of the verse with a chord shift from G minor to G major. Keep the accompaniment fun and bouncy. A new refrain *I wish I was a toy, I'd get played with every day* introduces a new chord sequence of C Dm Em Dm (all in first inversion) and this refrain should be sung with great joy! When it later returns it is now in 2-parts, the original melody in the lower voice and the higher part simply alternates between a G and A. If you want you stick with one part, then sing the original (lower) one as normal. A little coda at the end brings the final song and **Mostly Me!** to a triumphant end with the shouting of the word *Surprise!*

There are a lot of words to remember so careful work on memorising them from the start will be a great help. To help with this, create a few clipart images on the whiteboard (horse, video game) and click through them as the song progresses. If there is a speech and drama specialist in the school get them to do a dramatic reading of the words first, so the children will get a sense of the joy and fun which they'll need to infuse the music with.

APPENDIX



Song 1: *What Do I Do?* (2 minutes)

Song 2: *Does My Nose Know?* (3 minutes)

Song 3: *I say 'Yes Please' Mostly* (4 minutes)

Score Extract

Percussion Suppliers List

Audio Materials

Song 1: *What Do I Do?*

(from *Mostly Me!*)

Elaine Agnew

1 Smooth ♩ = 78 *mp*

Choir

I hide I swim I smell I

Piano

p

Ped. *sempre*

6

Choir

creep I'm qui-et I'm itch-y I play I

Pno.

10 *mf*

Choir

sneak. I fell in-to my break-fast this morn-ing Eve-ry-bod-y laughed

Pno.

14 *f* *mp*

Choir

I love piz-za and noo-dles and ice-cream too Fan-cy that!

Pno.

mf *p*

18

Choir

I hide I swim I smell I creep I'm

Pno.

23 *mf*

Choir
qui-et I'm itch-y I play I sneak My

Pno.

27

Choir
loose tooth is ver-y wob - bly It will come out soon It might come

Pno.

31 *f*

Choir
out when I brush my teeth and fall down the drain and pop up a - gain!

Pno. *mf*

34 *mp*

Choir
Fan-cy that! Eve-ry-bod-y laughed

Pno. *p*

38 *rall.*

Choir
It will come out soon

Pno.

Song 2: *Does My Nose Know?*

Elaine Agnew

Happy! ♩ = 88

(from *Mostly Me!*)

Choir *mf*

Piano *mf*

Does my

5

Choir

nose know my head? Does my head know my nose? Does my nose know my chin? Does my

Pno.

8

Choir

chin know my nose? Does my nose know that I have got two ears? Does my

Pno.

11

Choir *f*

nose know that I I have got two eyes? My nose can sniff it is big and smell-y, if

Pno. *f*

14

Choir

it looks down it can see my bel-ly, my nose can sniff it is big and smell-y, if it looks down, it can see my

Pno.

17 *mf*

Choir

bel- ly. Does my

Pno. *mf*

21

Choir

nose know that my teeth are white and spar- kly? Does my nose know if my

Pno.

24

Choir

ears will ev-er meet? Does my nose know why my el-bows so nar- row? Does my

Pno.

27 *f*

Choir

nose know why my el-bows so weird? My nose can sniff it is big and smell-y, if

Pno. *f*

30

Choir

it looks down it can see my bel- ly, my nose can sniff it is big and smell-y, if it looks down, it can see my

Pno.

33

Choir

bel-ly.

Pno.

mf *mp* *mf*

36

Choir

mf

Does my nose know why I can't lick my el- bow? Does my

Pno.

39

Choir

nose know why I can wig-gle my toes? Does my nose know why I like

Pno.

42

Choir

ham and peas? Does my nose know why I like mac-a-ro-ni cheese? My

Pno.

f

45

Choir

nose can sniff it is big and smell-y, if it looks down it can see my bel-ly, my

Pno.

f

47

Choir

nose can sniff it is big and smell-y, if it looks down, it can see my bel ly.

Pno.

50

Choir

Pno.

mp *f* *mp*

54

Choir

Pno.

mf *mp* *mf*

57

Choir

Pno.

p

Song 3: *I say "Yes Please" Mostly!*

Elaine Agnew

Determined ♩ = 78

(from *Mostly Me!*)

Choir *mf*

I want to ride hor-ses when - I grow up I

Piano *mf*

6

Choir *p*

want to make vid-e-o games when - I grow up Not be a teach-er or a

Pno. *p*

11 **Slower** ♩ = 64

Choir *p*

nurse just a game mak - er. I say "yes please" most-ly, but

Pno. *p*

17

Choir

not all the time. I say "yes please" most-ly, but not all the time.

Pno.

22 **Happy!** ♩ = 132

Choir *mf*

I

Pno. *mf*

26

Choir

want to ride hor-ses when - I grow up I want to make vid-e-o games

Pno.

31

Choir

when - I grow up I - wish I was a toy, I'd get played with eve-ry day. I -

Pno.

f

36

Choir

wish I was a toy, I'd get played with eve-ry day. I - like to say "sur - prise" on - some-one's birth - day, I -

Pno.

40

Choir

like to say "sur - prise" on - some-one's birth - day

Pno.

rall. Slow ♩ = 64

p

45

Choir

p

I say "yes please" most-ly, but not all the time.

Pno.

50

Choir

$\text{♩} = 88$
accel.

I say "yes please" most-ly, but not all the time.

Pno.

55

Happy! $\text{♩} = 132$

Choir

f

I - wish I was a toy, I'd get played with eve-ry day. I - wish I was a toy, I'd get

Pno.

60

Choir

played with eve-ry day. I - like to say "sur-prise" on - some-one's birth - day, I - like to say "sur-prise" on -

Pno.

64 rall.

Choir

some-one's birth - day . I - wish I was a toy, I'd get played with eve-ry day. I - wish I was a toy, I'd get

Pno.

68 ♩ = 80 Slow Big Sound ♩ = 132

Choir

played with eve ry day. I - like to say "sur-prise" on - some-one's birth-day,

Pno.

mp

72

Choir

mp

I say "yes please" most-ly

Pno.

mf

76

Choir

mf I say "yes please" most - ly *f* but not

Pno.

f

78 shout!

Choir

all the time. "Sur - prise!"

Pno.

3

APPENDIX FOUR: Score Extract - Mostly Me!

B

Untuned Percussion Piece

Elaine Agnew

Eimear and St. Brigid's National School

2014

30 Lively! ♩ = 120

Oboe

Percussion

scrapers and kabasas: 6 players

Ob.

Perc.

scrapers only

Ob.

Perc.

scrapers and kabasas

kabasas only

C

Slow ♩ = 72

Ob.

Vln.

Perc.

Tri.

triangles: 6 players

6 O'Clock

Ob.

Vln.

Tri.

6 O'Clock

3 O'Clock

52

Ob.

Vln.

Tri.

3 O'Clock

1 O'Clock

56 **D** Lively! ♩ = 120

Ob.

Perc.

Tri.

woodblocks: 9 players

mf

mf

1 O'Clock

1 O'Clock

62

Ob.

Perc.

1 2 3 4 5 6 7 8/9

67

Ob.

Perc.

Tri.

1 2 3 4 5 6 7 8/9

72

Ob.

Perc.

Tri.

all together

1 O'Clock

1 O'Clock

78

Ob.

Perc.

81

Ob.

Perc.

1 2 3 4 5 6 7 8/9

84

E

shakers: 10 players

Ob.

Perc.

1 2 3 4 5 6 7 8 9 10

89

Ob.

Perc.

94

Ob.

Perc.

1 2 3 4 5 6

99

Ob.

Perc.

7 8 9 10 1 2 3 4

103

Ob.

Perc.

5 6 7 8 9 10



Chime Bar Piece (Tuned Percussion)

Sinead and Newtownmountkennedy National School

126 Smooth ♩ = 84

Fl.

Vln.

A. Gtr.

Chimes

Chime bars: 15 players

x1

x2

p

p

132

Fl.

Vln.

A. Gtr.

Chimes

x3

p

138

Fl.

Vln.

A. Gtr.

Chimes

x4

I Ghostly

142

Fl.

Vln.

A. Gtr.

Chimes

Chime bars: 9 players

9 8 7 6

x1 x2 x3 x4 x5

pp

148

Vln.

Chimes

gliss.

5/4 4/4 5/4

x6 x1 x2

153

Vln.

Chimes

5/4 4/4 5/4 4/4 5/4 4/4

x3 x4

158

Vln.

Chimes

4/4 5/4 4/4 5/4 4/4

x5 x6

J Smooth

163

Fl.

Vln.

A. Gtr.

Chimes

Chime bars: 15 players

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

x1 x2

p

168

Vln.

A. Gtr.

Chimes

x3

172

Vln.

A. Gtr.

Chimes

175 Ghostly

Vln.

A. Gtr.

Chimes

Chime bars: 9 players

1234 x1

56789

1234 x2

56789

APPENDIX FIVE



Percussion Suppliers List for box of 25 chime bars and beaters Ireland and UK Suppliers Listed below

ABC School Supplies (<http://abcschoolsupplies.ie/>)

Education Music Services (<http://www.educationalmusicservices.ie/>)

Gear4music.ie (www.gear4music.ie)

Thomann Ireland (<http://www.thomann.de/ie>)

Chamberlain Music (<http://www.chamberlainmusic.com/>)

Normans (<http://www.normans.co.uk/>)

Percussion Plus (<https://percussionplus.co.uk>)

APPENDIX SIX



Audio Materials

Piano Accompaniment Recording for **Mostly Me!** 3 Songs is available to download as a teaching aid or listen to online at www.cmc.ie

Pianist: Svetlana Rudenko | Sound Recording: Darby Carroll

Entire audio recording of premiere live performance of full score of **Mostly Me!** complete with quartet of musicians available to listen to in the Contemporary Music Centre Library. 19 Fishamble Street, Temple Bar, Dublin 8. Tel : 01 - 673 1022.