

THE MUSIC MAN PROJECT SONGBOOK



Music Man Project

Music is Magic

By David Stanley

with lyrics by Jenny Hitchcock
and David Stanley

A new collection of
accessible songs and instrumental arrangements for all abilities.

SCORED FOR PIANO, VOICE AND STUDENT INSTRUMENTS

Teacher guides, sheet music, lyrics, actions and signs.



*Including the charity single 'Music is Magic'
and world record attempt
'Concerto for Trumpet, Trombone and 800 Triangles'*



Music is Magic: The Music Man Project Songbook

By David Stanley

Original Music by David Stanley

Lyrics by Jenny Hitchcock and David Stanley*

*Lyrics for "It's Animals I Adore" by Rebecca Ling

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Southend Mencap (charity number 1078686)

Applications for performance of this work should be emailed to musicmanprojectuk@outlook.com.

For more information visit www.themusicmanproject.com

In loving memory of Elizabeth Melder

30th March 1990 – 24th February 2016



Peace and Hope

Music is Magic

THE MUSIC MAN PROJECT SONGBOOK

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FOREWORD

The Music Man Project was established to meet a demand for a permanent specialist music service that catered specifically for people with a learning disability. So often I would hear parents exclaim “my child struggles to engage with most things but absolutely loves music”. In response, I set up a weekly music school in 2000 and was immediately struck by the impact of my traditional singing and instrumental teaching. I discovered that my students possessed the same musical instinct, same desire to entertain and same love of musical communication as me, a classically trained musician. Furthermore, what they lacked in technical skill and theoretical understanding they more than made up for in their passion to perform with their unique expressive energy. As my own career in mainstream state education progressed, I learnt of a similar demand from special schools where teachers must provide a varied music curriculum, complete music lesson observations and meet OFSTED requirements for basic skill development, creativity, communication and even ‘awe and wonder’. The schools value music but either employ special needs teachers with little musical expertise or music teachers with little special needs expertise. This volume is intended to assist both. It is intended to help the child with special needs to become the star of the family, the star of the school and even the star of the West End. I decided that this approach could break down barriers and help educate the wider society.

The Music Man Project is not Music Therapy. Instead, it meets demand for the same practical live group music tuition and performance opportunities available to the mainstream. The Music Man Project does not involve itself with technology or specially engineered products for the disabled. Instead, it meets demand for traditional music-making with authentic musical instruments where students are treated as musicians in vocal and instrumental ensembles. They experience and then actively learn traditional tonal structures and how to anticipate music through regular live rehearsals. This is perhaps best explained by considering the difference between touching ‘organ sound’ on a mobile phone app compared with playing the pipe organ at the Royal Albert Hall. The sight, sound, smell and emotional feeling cannot be more different. Equally, if possible, I want to bring the real thing to my students with learning disabilities. As a campaigner for performance opportunities for people with learning disabilities, I never tire of breaking down barriers that sadly still exist in the music industry. My personal view is that if Paralympians can compete at the Olympic Stadium, why can't learning-disabled musicians perform at the most prestigious concert venues? Unfortunately, such barriers to opportunity do remain and can be as limiting as a lack of wheelchair access to a building. Exceptions should be made for people living in exceptional circumstances if they are truly going to enjoy the equal opportunities they so richly deserve. After all, who doesn't want to watch an entertaining and uplifting performance featuring people who have overcome incredible challenges just to be there? For many parents, the chance to see and hear their children perform live on stage alongside fellow musicians with learning disabilities and supported by industry professionals holds incredible value. It gives them hope.

The Music Man Project Songbook has been written specifically for people with learning disabilities. As well as being repetitive and easy to learn, the songs are intended to be fun, expressive and deeply engaging. However, you won't find any nursery rhymes here, or students being asked to shake toy instruments along to music without purpose or thought. Instead, the music is intended to stretch the participant, to teach real musical skills and refer to authentic technical musical language through the teaching of a repertoire. Where appropriate, the specific learning outcomes have been described in the teacher guide which precedes each piece. Some songs are very simple, asking the students to start and stop at a specific moment in the music or to repeat certain words. Others are more complex, requiring them to follow a conductor, predict rhythms from repeating patterns or maintain independent parts on the glockenspiel. Such is the magnificent ability of music to differentiate, the music in this volume can be performed by students with the most complex physical and learning disabilities alongside the most able with mild special educational needs. The golden aim for everyone, including the lead teacher, is to be ‘in the zone’, to achieve the ‘mental state of flow’ where everyone is fully immersed in a feeling of

energised focus; complete involvement, and enjoyment in the process of the activity. Live music-making can fully achieve this and can reach everyone, regardless of their learning disability, difficulty or special educational need. However, to be sustained and communicated to an audience, the students must be rehearsed and nurtured carefully through effective personal interaction, trust and most of all, time. What the mainstream may achieve in a day, students with learning disabilities may achieve in a year. Success is seldom achieved in a one-off workshop!

The songs have been used by students of all ages and all abilities, from 3 year olds in Early Years at special schools to 75 year olds learning in the community. In many ways, the age distinction is irrelevant because cognitive age is very different to actual age in this field. A young adult can leave the education sector with a cognitive age of under 5. At this point, all stimulation, engagement and encouragement to learn new skills can simply stop. The result is a section of society that lacks opportunity and quickly becomes withdrawn. So often this leads to isolation, mental illness and they already have an elevated risk of dementia. My experience has shown me that the most important benefit of being respected as a musician is to provide a sense of purpose, meaning and identity.

All the music featured in this volume has been performed by students in our own variety concerts at the London Palladium, Royal College of Music and other venues in London and the southern counties. It has helped families, teachers, schools, charities and arts organisations to provide musical opportunities to people with learning disabilities in three counties in England, Northern Ireland and even in children's homes and orphanages from townships in South Africa. The Music Man Project has delivered specialist music sessions for the Royal College of Music and has trained their undergraduate students to become the next generation of specialist tutors. OFSTED described our work as "an outstanding resource for schools", Royal Mencap said we are "truly inspiring" and former Prime Minister David Cameron instructed us to "duplicate the model elsewhere in the country". The original plea from parents that "my child struggles to engage with most things but absolutely loves music" continues to be heard from all over the UK and beyond, and The Music Man Project Songbook is just one way we are attempting to meet demand for inexpensive, live, traditional music teaching. We also provide training, teaching strategies, advice about funding, ongoing mentoring and access to large-scale massed performances of our music. All of this is currently supplied *free of charge*. As a charity, we want to respond to the need rather than making it about money.

Visit www.themusicmanproject.com to watch demonstration performances via our online TV station 'MMPTV'. For help and advice about teaching the music, including access to backing tracks, chord charts and how to arrange a free teaching/consultation visit by a Music Man Project tutor please email musicmanprojectuk@outlook.com.

'Music is Magic' so share it with everyone!

David Stanley
2017

Student Instruments

The following instruments are played by students in the songs and instrumental arrangements that follow. These are available at The Music Man Project's online shop (www.themusicmanproject.com). It is recommended that each student has access to a complete set of instruments.

African drums
Glockenspiels
Tambourines
Triangles
Woodblocks
Ukuleles
Hand bells

Supplementary Activities

Although the songs and arrangements are fundamental to every Music Man Project teaching session, the following supplementary activities are recommended as warm-up exercises, to provide downtime and enable each learner to receive individual teacher attention. Many people with learning disabilities require repetition, routine and a safe learning environment with clear and consistent leadership. A balance between song and instrumental rehearsal with the following contrasting activities can become an essential method of extending concentration and inserting basic musical skills. A familiar session structure is very comforting but within this a teacher can still have high expectations and challenge the students.

African drumming warm-up

The drumming warm-up is an excellent example because a drum is one of the most accessible instruments to play and everyone can take part in a group performance. It immediately establishes pulse as a basic feature of the teaching to come and introduces repetition, call and response, improvisation, following a leader and listening to the ensemble as key practical concepts.

Drum kit performance

Students with learning disabilities love to play the drum kit! It is a highly stimulating activity and basic beats can be achieved in a relatively short time. The patterns can be taught with specific explanations tailored to the way each student learns. It is recommended that full-scale shiny new drum kits are used to inspire the students!

Drawing to music

In perfect contrast to all the excitement and intensity of the songbook, learners with special needs enjoy a moment of calm and reflection where they can listen quietly to some live or recorded music and simply draw. They are to be encouraged to use art to interpret the music or write a poem or description of it. Some will just close their eyes and listen. Whatever the response, the process is highly productive and allows the preceding learning to sink in.

Karaoke sing-a-long to favourite tracks

At the end of each session of music-making, students are encouraged to dance and sing along to their favourite music. This may be the latest pop song, party dance or whatever the student enjoys listening to. Learners with special needs love a microphone and love to dance!

African Drumming Warm-up

Students to be sat in a semi-circle facing the tutor

♩=100

"1, 2, 3, 4: Crotchets"

Drums Musical notation for '1, 2, 3, 4: Crotchets' in 4/4 time. It consists of four measures of quarter notes. The notes are: 1. quarter, 2. quarter, 3. quarter, 4. quarter. This pattern repeats three times. The notation includes a treble clef, a 4/4 time signature, and repeat signs at the beginning and end. Below the notes are the numbers 1, 2, 3, 4 for each measure.

"Minims"

5 Musical notation for 'Minims' in 4/4 time. It consists of four measures of half notes. The notes are: 1. half, 2. half, 3. half, 4. half. This pattern repeats three times. The notation includes a treble clef, a 4/4 time signature, and repeat signs at the beginning and end. Below the notes are the numbers 1, 2, 3, 4 for each measure.

"Quavers"

9 Musical notation for 'Quavers' in 4/4 time. It consists of four measures of eighth notes. The notes are: 1. eighth, 2. eighth, 3. eighth, 4. eighth. This pattern repeats three times. The notation includes a treble clef, a 4/4 time signature, and repeat signs at the beginning and end. Below the notes are the numbers 1 & 2 & 3 & 4 & for each measure.

"Semibreves"

13 Musical notation for 'Semibreves' in 4/4 time. It consists of four measures of whole notes. The notes are: 1. whole, 2. whole, 3. whole, 4. whole. This pattern repeats three times. The notation includes a treble clef, a 4/4 time signature, and repeat signs at the beginning and end. Below the notes are the numbers 1, 2, 3, 4 for each measure.

"Copy me"

17 Musical notation for 'Copy me' in 4/4 time. It consists of four measures of eighth notes. The notes are: 1. eighth, 2. eighth, 3. eighth, 4. eighth. This pattern repeats three times. The notation includes a treble clef, a 4/4 time signature, and repeat signs at the beginning and end. Below the notes are the numbers 1, 2, 3, 4 for each measure. The first two measures are labeled 'Call:' and 'Response:'. The last two measures are labeled 'Call:' and 'Response:'. The notes in the last two measures are marked with an 'x' to indicate a specific sound or action. Below the notes are the words (clap), (clap), ("Hah!"), ("Hah!") for each measure.

Drum Kit Performance

Stage 1: The student plays 'free style' on the drums (snare drum, tom-toms and floor tom) to a simple tune in 4/4 time, such as 'I'm the King of the Jungle'. When the music stops, they strike a cymbal once. When the music continues, they return to playing the other drums. They should aim to keep a steady pulse and, through careful listening, to anticipate the moment they strike the cymbal.

Stage 2: The student plays the hi-hat (right hand) and snare drum (left hand) in a typical drum kit pattern, following the instruction 'on its own, together' and with assistance at first. The notated pattern is shown below:



Stage 2a: The student adds the cymbal strike to this rhythm when the music stops, as in stage 1.

Stage 3: Once stage 2 is fluent, the student adds the bass drum (right foot) to the texture. Now the instruction is 'bass drum and hi-hat, both sticks together'. The new notated pattern is shown below:



Stage 3a: The student adds the cymbal strike to this rhythm when the music stops, as in stage 1.

Stage 4: The student plays quavers instead of crotchets on the hi-hat, building on their understanding of rhythm from the African drumming warm-ups. The new notated pattern is shown below:



Stages 2, 3 and 4 are played along to the same simple tune in 4/4 time as stage 1 so the student is comfortable with the accompaniment and can always link their learning back to a simple musical structure.

1 Music is Magic

One of the most expressive songs in the volume, 'Music is Magic' was originally written to commemorate the sudden passing of a child from one of the Music Man Project's special schools. The song soon became our theme tune and was released as a charity single in 2015 to mark our West End debut at the London Palladium, and it is still available on iTunes and Amazon. The song has meaningful words about the power of music and is a favourite amongst students wherever it is performed. For a few days, it topped Amazon's Broadway song chart, beating the Phantom of the Opera soundtrack! At the London Palladium, the last line was performed by a student who was previously mute, such is the power and magic of music.

Initially, the song will be a moment of reflection for new students as they will take a while to learn and understand the words. This itself is positive but soon they will recognise the recurring 'Music is Magic' motif. The signs for music (conducting with both hands) and magic (opening fist to spread fingers) can soon be incorporated.

It is important to stress that whilst some students will learn to sing the song accurately though copying or even reading the words, many will not be able to reach anything like this level of achievement. However, any attempt to sing or even say in time just some of the words still holds tremendous value. Over time, students will begin to shape the words with their mouths and will begin to produce a sound which is recognisable and in time with the music. Nothing is more satisfying than to see this process unfold and to see tears of pride well up in the eyes of the loved ones and carers around them.



Music is Magic

Lyrics by David Stanley and Jenny Hitchcock

Music by David Stanley

♩=60

The piano introduction consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the accompaniment with some harmonic changes.

4

Solo

Mus - ic is mag - ic, it o - pens up your heart.

The vocal line begins at measure 4 with the lyrics 'Mus - ic is mag - ic, it o - pens up your heart.' The piano accompaniment provides a steady accompaniment with some melodic flourishes.

7

Feel it and use it, it touch-es e - v'ry part of the world we hold dear, bring-ing

The vocal line continues with the lyrics 'Feel it and use it, it touch-es e - v'ry part of the world we hold dear, bring-ing'. The piano accompaniment continues with a similar rhythmic pattern.

10

loved ones ev - er near. 'Coz mus - ic is mag - ic to me.

The vocal line concludes with the lyrics 'loved ones ev - er near. 'Coz mus - ic is mag - ic to me.' The piano accompaniment provides a final accompaniment for the phrase.

A

13

Choir

Mus - ic is mag - ic, it o - pens up your heart. Feel it and use it, it
Mus - ic mag - ic o - pens up your heart

16

touch - es ev - 'ry part of the world we hold dear, bring - ing loved ones ev - er near. 'Coz
We hold dear E - ver

19

B*f*

mus - ic is mag - ic to me. Let your voic - es sing! With the
near to me. Let your voic - es

22

hope that you will bring, the me - lo - dy_ of life with-in us all

sing! That you will bring. With - in us

25

Sing it loud - er still! Sing it soft un - til, It's the time you know that

all Sing it loud - er Oh_ it's the time you know that

p

C

28

f Mus - ic is mag - ic

f Mus - ic is mag - ic

f

31

cresc.

D

35 **rit.** **a tempo**

Mus - ic is mag - ic, it o - pens up your heart.

Mus - ic mag - ic o - pens up your

38

Feel it and use it, it touch - es e - v'ry part of the world we hold dear, bring - ing

heart We hold

41 **rit.** Solo

loved ones ev - er near. 'Coz mus - ic is mag - ic to me. Mus - ic is mag - ic to me.

dear Ev - er near to me.

Music is magic, it opens up your heart

Feel it and use it, it touches every part

Of the world we hold dear

Bringing loved ones ever near

'Coz music is magic to me

Let your voices sing, with the hope that you will bring

The melody of life within us all

Sing it louder still, sing it soft until

It's the time you know that

Music is magic

Music is magic, it opens up your heart

Feel it and use it, it touches every part

Of the world we hold dear

Bringing loved ones ever near

'Coz music is magic to me

Music is magic to me

2 Here We Are/There We Were

Every Music Man Project session begins and ends with a hello and goodbye song. Regardless of the teaching context, it is always advisable to provide this level of structure to the teaching of musicians with learning disabilities. 'Here We Are' is a simple song intended to introduce the musical learning that will follow. It includes an ad lib section when everyone can sing hello to each student in turn.

'There We Were' is the same song but with alternative 'goodbye' lyrics for the end of the teaching session:

There we were! There we were!
There we were at the Music Man!
There we were! There we were!
There we were at the Music Man!

We did play! Without delay!
We had some fun today!
There we were! There we were!
There we were at the Music Man!
At the Music Man!

Goodbye [name] Goodbye [name] Goodbye [name]
You did well today!



Here We Are

Music and Lyrics by David Stanley

$\text{♩} = 80$

Voices *f* Here we are! Here we are! Here we

Voices *f* Here we are! Here we are_____

Piano *f*

5

are at the Mus - ic Man_____ Here we are! Here we are! Here we

at the Mus - ic Man!_____ Here we are! Here we are_____

Pno.

9

are at the Mu - sic Man!_____ So let's play! With-out de - lay. Let's

at the Mu - sic Man!_____ So let's play! With-out de-lay. Let's

Pno.

13

have some fun to - day _____ Here we are! Here we are! Here we

have some fun to - day _____ Here we are! Here we are _____

Pno.

17

are at the Mu - sic Man! At the Mus - ic Man!

at the Mu - sic Man! _____ At the Mus - ic Man!

Pno.

gliss.

21 **Fine**

Pno.

8^{vb}-----]

25 Ad. lib

Hel - lo [name] hel - lo [name] hel - lo [name] How are you to - day?

Pno.

29

Hel - lo [name] hel - lo [name] hel - lo [name] How are you to-day?

Pno.

33

Hel - lo [name] hel - lo [name] hel - lo [name] How are you to-day?

Pno.

37

Hel - lo [name] hel - lo [name] hel - lo [name] How are you to-day? etc!

Pno.

D.C. al Fine

Here we are! Here we are!
Here we are at the Music Man!
Here we are! Here we are!
Here we are at the Music Man!

So let's play! Without delay!
Let's have some fun today!
Here we are! Here we are!
Here we are at the Music Man!
At the Music Man!

Hello [name] Hello [name] Hello [name]
How are you today?

Here we are! Here we are!
Here we are at the Music Man!
Here we are! Here we are!
Here we are at the Music Man!

So let's play! Without delay!
Let's have some fun today!
Here we are! Here we are!
Here we are at the Music Man!
At the Music Man!

3 Hey There!

This is one of the most accessible songs for students of all abilities to enjoy, both because everyone plays on any instrument at the prescribed time ('let's make lots of noise') and because it is full of predictable and catchy rhythmic motives which students will instinctively perform. The group will enjoy letting loose on the extended improvised sections and will feel the sensation of loud music played by lots of people at once. This may be a moment when some autistic students will require their ear-defenders.

During the intro and outro, the students clap a predictive and instinctive rhythm which simply needs to be repeated a few times for them to catch on.

Encourage students to sing back the 'hey there' exclamation whenever the lead teacher sings it first and they will also instinctively join in on the middle 'la, la, la' section.

Student instruments: Anything available



Hey There!

♩ = 190

Music and Lyrics by David Stanley

1 **Swing**

Voices

Oo

Claps

Pno.

mf

6

Oo

Oo

11

Oo

Oo

1. YEAH!

Fist pump!

f

A

17

2.

YEAH!

Fist pump!

Ad lib. Arpeggio E7

mf

B

22

Hey there! Do you like to play

Hey there! Do you like to play

26

mus - ic too?_ Hey there! Some-thing tells me I'm

mus - ic too?_ Hey there! Some-thing tells me I'm

C

30

sure you do! do do do! So let's stamp, let's clap let's sing a-long, And let's shake

sure you do! do do do! So let's stamp, let's clap let's sing a-long, And let's shake

34

— and drum with ev - 'ry - one, Come and join in the par - ty, The

— and drum with ev - 'ry - one, Come and join in the par - ty, The

38

great big mu - si - cal par - ty, We're all part of the par - ty, So

great big mu - si - cal par - ty, We're all part of the par - ty, So

42

let's make lots of noise!

let's make lots of noise!

Ad lib. Arpeggio E⁷

46

D

Hey there!

Hey there!

mf

50

E

Ah

54

Ah

If you can't play an - y - thing_ You can al - ways try to sing! The

58

Ah

mus - ic will come ea - si - ly,___ If you learn to feel the beat.---

62

F

Ah

Try now with this me - lo - dy,___ Sing a - long_ and you will see,---

66

Ah

Just how nice it feels to sing,— And what joy it all can bring, we go

70

G

La La La La La La La—

La La La La La La La—

74

La La La La La La La—

La La La La La La La—

78

La La La La La La La

La La La La La La La

82

La La La La La La La

La La La La La La La we go

86 **H**

Hey there! Do you like to play music too?__

Hey there! Do you like to play music too?__

90

Hey there! Some-thing tells me I'm sure you do! do do do! So let's stamp,

Hey there! Some-thing tells me I'm sure you do! do do do! So let's stamp,

94

I

— let's clap_ let's sing_ a-long, And let's shake_ and drum with ev - ry - one,

— let's clap_ let's sing_ a-long, And let's shake_ and drum with ev - ry - one,

98

Come and join in the par - ty, The great big mu-si-cal par - ty,

Come and join in the par - ty, The great big mu-si-cal par - ty,

102

We're all part of the party, So let's make lots of noise!

We're all part of the party, So let's make lots of noise!

Ad lib. Arpeggio E7

108

J

Hey there! Oo

Hey there! Claps

mf

112

Oo Oo Oo

117

Oo

Oo

Oo

123

YEAH!

Oo

Claps

Fist pump!

ff

8va

**Hey there (hey there) do you like to play music too?
Hey there (hey there) something tells me I'm sure you do!**

So let's stamp, let's clap, let's sing along

And let's shake and drum with everyone

Come and join in the party

The great big musical party

We're all part of the party

So let's make lots of noise!

Hey there (hey there)

If you can't play anything, you can always try to sing
The music will come easily if you learn to feel the beat
Try now with this melody, sing along and you will see
Just how nice it is to sing, and what joy it all can bring
We go la la la (etc)

**Hey there (hey there) do you like to play music too?
Hey there (hey there) something tells me I'm sure you do!**

So let's stamp, let's clap, let's sing along

And let's shake and drum with everyone

Come and join in the party

The great big musical party

We're all part of the party

So let's make lots of noise!

Hey there (hey there)

4 Welcome to Music School

This song combines singing and playing of percussion and teaches students to think ahead and juggle lots of different instruments in a prescribed sequence. It is an excellent warm-up song because there is so much going on at the same time.

Student Instrument order:

Chorus

Drum

Tambourine

Bell

Glockenspiel (F and G)

Instrumental Section

Glockenspiel (F and G)

Tambourine

Glockenspiel (F and G)

Woodblock

Tambourine

Glockenspiel (F and G)



Welcome to Music School

Music and Lyrics by David Stanley

Allegro ♩=140



Voices

Piano

8 *f*

Wel - come to Mus-ic School! Wel - come to one and all! We learn to

17 **To Coda**

sing and play, we have fun all day at Men - cap Mus - ic School!

24

31 **Drum** **Voices**

We learn to play the drum, We learn to play the tam-bour - ine!

38

Shake tambourine...

Tam-bour tam-bour tam-bour tam-bour - ine! Tam-bour tam-bour tam-bour tam-bour-

45

ine!

52

We learn to play the bell,

Handbells

59 **Voices**

We learn to play the glock-en - spiel, Glock-en glock-en glock-en glock-en - spiel,

Play crotchets G on glockenspiels

D.S. al Coda

66

Play crotchets F on glockenspiels

Glock-en glock-en glock-en glock-en - spiel!

1. 2.

72 Coda

Glockenspiel:

School! *ff* 3

F F F F F F F F F F

80

F F G G G G F F F F F F F F G G

88

G G F F F F F F F F F F F F

96

F F G G G G F F F F F F F F

103

Voices Shake tambourines

G G G G F F F Tam - bour - ine Tam - bour -

110

Glockenspiel

ine Tam - bour - ine oh we shake the tam-bour-ine — F F F F

117

F F F F F F F F G G G G F F

124

F F F F F F G G G G F F F

131

F F F F F F F F F F F F G G

138

G G F F F F F F F F G G G G

145

Wood Block

153

160

Voices

167

Glockenspiel

174

180

F F F F G G G G F F F

186

F F F F F F F F F F G G

193

G G F F F F F F G G G G

200

F F F

207

Voices

Wel-come to Mus - ic School!

214

Wel-come to one_ and_ all! We learn to sing and play, we have fun all

This musical system covers measures 214 to 220. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'Wel-come to one_ and_ all!' and continues with 'We learn to sing and play, we have fun all'. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

221

day at Men - cap Mus - ic School!

ff *3* *8va*

This musical system covers measures 221 to 227. The vocal line continues with the lyrics 'day at Men - cap Mus - ic School!'. The piano accompaniment includes a triplet of eighth notes marked with a forte (*ff*) dynamic and an octave (*8va*) marking. The system concludes with a double bar line.

Welcome to music school

Welcome to one and all

We learn to sing and play, we have fun all day at Mencap music school! (x2)

We learn to play the drum

We learn to play the tambourine

Tambour tambour tambour tambourine

Tambour tambour tambour tambourine (x2)

We learn to play the bell ('ding dong')

We learn to play the glockenspiel

glocken glocken glocken glockenspiel

glocken glocken glocken glockenspiel (x2)

Welcome to music school

Welcome to one and all

We learn to sing and play, we have fun all day at Mencap music school!

INSTRUMENTAL SECTION

Glockenspiels "F"

Tambourine, tambourine, tambourine we shake the tambourine!

Glockenspiels "F"

Woodblocks

Tambourine, tambourine, tambourine we shake the tambourine!

Glockenspiels "F"

Welcome to music school

Welcome to one and all

We learn to sing and play, we have fun all day at Mencap music school!

5 Note by Note

'Note by Note' is a catchy and upbeat pop song in which students sing, dance and rap. The dance break in the middle has the following easy-to-learn actions:

To the right! CLAP, CLAP

To the left! CLAP, CLAP

To the right! CLAP, CLAP

To the left! CLAP, CLAP

Forward! CLAP, CLAP

And back! CLAP, CLAP

To the right! CLAP, CLAP

To the left! CLAP, CLAP

Turn around, CLAP, CLAP

Turn around, CLAP, CLAP

To the right! CLAP, CLAP

To the left! CLAP, CLAP

The song teaches syncopation and the distinct repeating sections will help students understand form and structure. Most of all they will enjoy shouting 'MAN!' at the end of each chorus, which should be accompanied by a vibrant fist-pump in the air.



Note by Note

Music and Lyrics by David Stanley

$\text{♩} = 100$

Piano

The piano introduction consists of four measures in 4/4 time, featuring a steady eighth-note accompaniment in the bass and a melodic line in the treble.

A

5

Note by note Piece by piece Mus - ic is my bridge in - to your
Chord by chord Bar af - ter bar Mus - ic lifts you up when you are

Section A begins at measure 5 and continues through measure 7. It features a vocal melody line and a piano accompaniment.

Rap: "Into your world,
my bridge into your world"

8

world down Beat by a beat Song by song
Hear a song Sing a - long!

The rap section starts at measure 8 and continues through measure 10. It includes a vocal line with lyrics and a piano accompaniment.

11

1. (Shouted)

Mus - ic (Man) sets my rhy - thm free!

The final section begins at measure 11 and continues through measure 13. It features a vocal line with the lyrics and a piano accompaniment.

14 2. (Shouted)

Mus - ic (Man) sets my rhy - thm Mus - ic (Man) sets my rhy - thm Mus - ic (Man) sets my rhy - thm

17 B

free! It lifts e - v'ry part of you, it o - pens your mind And

20

sun - shine ap - pears in - side. You flow with the me - lo - dy You

23

know you're a - live Your wor - ries cast a - side!

27 C

Feel the mus - ic in e - v'ry - one, Note by

30

note Search for mus-ic in e - v'ry - one,

D

33

Note by note Seek out e-v'ry sound till

36

e - v'ry sound is found

E

39

Bring out the mus - ic note by Note by note Piece by__ piece__ Mus

42

- ic is my bridge in-to your world Beat by beat

45 (Shouted)

Song by song Mus-ic (Man) sets my rhy-thm Mus-ic (Man) sets my rhy-thm

48 **F** Dance Break (claps)

Mus-ic (Man) sets my rhy - thm free! (1st time lower octave, 2nd time upper octave)

51

54

57

60

1. | 2.

63 **G**

Note by note Piece by piece Mus - ic is my bridge in-to your

66

world Beat by beat Song by song

69 (Shouted)

Mus-ic (Man) sets my rhy-thm Mus-ic (Man) sets my rhy-thm Mus-ic (Man) sets my rhy-thm

72 **H**

free! It lifts e - v'ry part of you, it o-pens your mind And

75

sun - shine ap - pears in - side. You flow with the me-lo-dy, You

78

know you're a - live Your wor - ries cast a - side!

82 **I**

Feel the Mus-ic in e - vry - one, Note by

85

note Search for Mus-ic in e - vry - one,

88

Note by note Mus-ic ne-ver dies There's

91

al - ways a re - prise

94

Mus - ic (Shouted)

Trea - sure your mag - ic mus - ic prize (Man) sets my rhy - thm.

96

Mus - ic (Man) sets my rhy - thm Mus - ic (Man) sets my rhy - thm free! YEAH!

Note by note, piece by piece

Music is my bridge into your world

Beat by beat, song by song

Music (man) sets my rhythm free!

Chord by chord, bar after bar

Music lifts you up when you are down

Hear a song, sing along

Music (man) sets my rhythm

Music (man) sets my rhythm

Music (man) sets my rhythm free!

It lifts every part of you it opens your mind

And sunshine appears inside

You flow with the melody, you know you're alive

Your worries cast aside

Feel the music in everyone note by note

Search for music in everyone note by note

Seek out every sound 'til every sound is found

Bring out the music note by (note)

Note by note, piece by piece

Music is my bridge into your world

Beat by beat, song by song

Music (man) sets my rhythm

Music (man) sets my rhythm

Music (man) sets my rhythm free!

(DANCE BREAK)

Note by note, piece by piece

Music is my bridge into your world

Beat by beat, song by song

Music (man) sets my rhythm

Music (man) sets my rhythm

Music (man) sets my rhythm free!

It lifts every part of you it opens your mind

And sunshine appears inside

You flow with the melody, you know you're alive

Your worries cast aside

Feel the music in everyone note by note

Search for music in everyone note by note

Music never dies there's always a reprise

Treasure your magic music prize

Music (man) sets my rhythm

Music (man) sets my rhythm

Music (man) sets my rhythm free!

6 Peace and Hope

Peace and Hope is an expressive song with a very simple repeating chorus which is sung, signed and played on the hand bells. The more complex verses require two groups of singers repeating phrases in turn and always with a slight overlap. The students will take longer to master these sections and so teaching should begin with the simpler chorus sections.

The bell part is particularly accessible and follows the notes of the slow-moving chorus exactly. Standard coloured hand bells are used and are labelled on the music by their colour. The order is provided below and a signing demonstration can be found at www.themusicmanproject.com. Some students will be able to play this chorus on a glockenspiel or keyboard and these opportunities can be added before the end as marked on the score.

Student Instruments: Hand bells

Peace	and	Hope
G	A	G
Light Blue	Dark Blue	Light Blue
Fire	and	Love
E	F	E
Yellow	Green	Yellow
Belief	and	Trust
G	A	G & B
Light Blue	Dark Blue	Light Blue and Purple
Faith	and	Peace
E	D	C
Yellow	Orange	Red



Peace and Hope

Music and Lyrics by David Stanley

♩=100

Solo

Voice

Peace and Hope, Fire and Love. Be-lief and Trust. Faith and Peace.

Piano

9 **Choir (singing and signing)**

Peace and Hope, Fire and Love. Be -

14

lief and Trust. Faith and Peace.

19 **Bells**

LB DB LB Y G Y LB DB

24

LB/P Y O R

28

1. Peace be with you as you go, Like an e-ver-last-ing friend.
 2. Hope be with you as you go,

1. Peace be with you as you go, Like an e-ver-last-ing
 2. Hope be with you as you go,

32

1.
 Calm-ing, help-ing you to cope, Find some peace and you'll find hope.
 Lift - ing spir-its e-ven higher, Find some hope and you'll find

friend. Calm - ing, help-ing you to cope, Find some peace and you'll find
 Lift - ing spir - its e-ven higher,

36

2. **Più mosso** Stand
 fire! 3. Fire be with you as you
 Stand

hope. Find some hope and you'll find fire!

40

go, Like an e-ver-last-ing friend. Search-ing, reach-ing up a-bove,

3. Fire be with you as you go, Like an e-ver-last-ing friend. Search-ing, reach-ing up a-

45

Find your fire and you'll find love Peace and

bove, Find your fire and you'll find love Peace and

49

Hope, Fire and Love. Be-lief and Trust.

54

1. 2. **Meno mosso** **Bells**

LB DB

All sit

Faith and Peace. Peace.

59

LB Y G Y LB DB LB/P

64

Y O R

4. Love be with you as you go,
 lief be with you as you go,

4. Love be with you as you
 5. Be - lief be with you as you

69

Like an e-ver-last-ing friend. Time to love is all too brief
 One more friend is still a must, Be-

2nd time only

go, Like an e-ver-last-ing friend. Time to love is all too
 go, One more friend is still a

73

1. Give some love, re-cieve be - lief!
 lief is noth-ing with - out

2. 5. Be - trust!

2nd time only

brief must, Give some love, re-cieve be - lief!
 Be - lief is noth-ing with-out

77 **Più mosso** Stand

6. Trust be with you as you go, Like an e-ver-last - ing friend.

Stand

trust. 6. Trust be with you as you go, Like an e-ver-last-ing

82

Strong, re - li - a - ble and safe Now you're rea - dy to find faith!

friend. Strong, re - li - a - ble and safe Now you're rea - dy to find

86 **All**

faith! Peace and Hope, Fire and Love. Be-

91 **Meno mosso**

All sit

lief and Trust. Faith and Peace.

96 **Bells**

LB DB LB Y G Y LB DB

101

(Optional solos inserted here)

LB/P Y O R

Choir (sing and sign)

Peace and

106

Hope, Fire and Love. Be-lief and Trust.

111

Solo (choir just sign)

Faith and Peace. Peace and Hope, Fire and

116

rit.

Love. Be-lief and Trust. Faith and Peace.

**Peace and Hope
Fire and Love
Belief and Trust
Faith and Peace**

Peace be with you as you go,
Like an everlasting friend.
Calming, helping you to cope,
Find some peace and you'll find hope.

Hope be with you as you go,
Like an everlasting friend.
Lifting spirits even higher,
Find some hope and you'll find fire!

Fire be with you as you go,
Like an everlasting friend.
Searching, reaching up above,
Find your fire and you'll find love

**Peace and Hope
Fire and Love
Belief and Trust
Faith and Peace**

Love be with you as you go,
Like an everlasting friend.
Time to love is all too brief
Give some love, receive belief!

Belief be with you as you go,
Like an everlasting friend.
One more friend is still a must,
Belief is nothing without trust!

Trust be with you as you go,
Like an everlasting friend.
Strong, reliable and safe
Now you're ready to find faith!

**Peace and Hope
Fire and Love
Belief and Trust
Faith and Peace**

7 High Low Middle!

This song is fun and simple to learn. It is enjoyed by children and adults alike and is a great way to get everyone energised by music.

Teach the chorus first, showing the actions as follows:

High: **Right arm above the head**

Low: **Right arm below the waist**

Middle: **Right arm at the centre of the chest**

Enjoy watching carers and support staff get the fourth repeat wrong as the music changes to 'high, low, low' to conclude the chorus (a great way of introducing home or 'tonic' key). The students will also do the actions for 'strum our guitars', 'blow our trumpets' and 'shake our maracas'.

Given the correct encouragement, they will enter the spirit of the song and, in the process, learn about pitch, instrumentation and style. The second half covers a complete range of musical genres, including Reggae, Ragtime, Tango and even the Can-Can at the end! They will sing, do the actions and dance their way to the very end!



High, Low, Middle!

Music and Lyrics by David Stanley

Allegro $\text{♩} = 80$

Voices *mf*
We strum our gui-tars

Piano *mf*

6
We blow our trum-pets, We shake our ma-ra-cas And

11 *f*
then we sing our song, it goes: High Low Mi-ddle, High Low

16
Mi-ddle, High Low Mi-ddle, High Low Low! And ag-ain sing:

1.

21 2.

Low! Mus-ic!

RH
9
LH

26

We love to play mus-ic, We can sing, we can bring joy to the world to day.

31

Mus-ic! We love to play mus-ic!

RH
9
LH

36

With our A-fri-can drums we can play with our chums, Hey hey! It's the Mus-ic Day! So let's sing:

41

High Low Mid-dle, High Low Mid-dle, High Low

46

Mid-dle, High Low Low! And a-gain sing: Low!

51

We strum our gui-tars, We blow our_ trum-pets,

56

We shake our ma-ra-cas And then we sing reg -gae! it goes:

61 *Reggae*

"I shot the sherriff"

High Low Reg-gae High Low Reg-gae High Low

The score for 'I shot the sherriff' consists of a vocal line and a piano accompaniment. The vocal line is in a reggae style with a simple melody. The piano accompaniment features a steady bass line and chords in the right hand.

66 "But I did not shoot the deputy!"

1.

2. *Swing Meno mosso*

Reg-gae High Low Low! a - gain sing: Low! High Low

The score for 'But I did not shoot the deputy!' includes a first ending and a second ending marked 'Swing Meno mosso'. The vocal line has a more complex melody with some syncopation. The piano accompaniment is more rhythmic and features a walking bass line in the second ending.

71

Rag-time High Low Rag-time High Low Rag-time

This block shows a single measure of music. The vocal line has a simple melody. The piano accompaniment features a rhythmic pattern characteristic of ragtime.

76

1.

2. *Straight ♩=120 Boogie-Woogie*

High Low Low! And a-gain SWING! Low! High Low

The score for measure 76 includes a first ending and a second ending marked 'Straight ♩=120 Boogie-Woogie'. The vocal line has a simple melody. The piano accompaniment is more rhythmic and features a walking bass line in the second ending.

81

Boo-gie Woo - gie! High Low Boo-gie Woo - gie! High Low Boo-gie Woo - gie!

86

1. 2. **Meno mosso** $\text{♩} = 100$ *Fiddle in the Middle!*

High Low Low! Low! High Low Fiddle in the middle

91

High Low Fiddle in the middle High Low Fiddle in the middle High Low Low!

96

1. 2. **Anda - gain** **STRING!**

Anda - gain **STRING!**

101

$\text{♩} = 140$ *Tango!*

Musical score for measures 101-105. The system includes a vocal line with rests and a piano accompaniment with chords and a rhythmic bass line.

106

Musical score for measures 106-110. The system includes a vocal line with rests and a piano accompaniment with chords and a rhythmic bass line.

111

Musical score for measures 111-115. The system includes a vocal line with lyrics "High Low Tan-go" and a piano accompaniment with chords and a rhythmic bass line.

116

Musical score for measures 116-120. The system includes a vocal line with lyrics "High Low Tan-go High Low Tan-go High Low" and a piano accompaniment with chords and a rhythmic bass line.

121

Low High Low Tan-go High Low Tan-go

126

Presto ♩=160

High Low Tan-go High Low Low!

Flamenco

131

Flamenco!

High Low Fla-men-co! High Low Fla

136

1.

men-co! High Low Fla-men-co! High Low Low

141 2. **Gangnam Style!**

Low High Low Gang-nam Style! High Low Gang-nam Style!

146 1. 2. *Meno mosso*

High Low Gang-nam Style! High Low Low! And a-gain sing: Low!

151 *rit.* ♩=130 **Can-Can!**

High Low Can-Can! High Low Can-Can!

156 1. 2.

High Low Can-Can! High Low Low! And a-gain sing: High Low

161 ♩=80

Low!

We strum our guitars

We blow our trumpets

We shake our maracas

And then we sing our song, it goes...

High low middle, high low middle, high low middle

High low, low! And again sing:

High low middle, high low middle, high low middle

High low, low!

Music! We love to play music

We can sing, we can bring joy to the world today

Music! We love to play music

With our African drums we can play with our chums

Hey, hey it's Music Day! So let's sing...

High low middle, high low middle, high low middle

High low, low! And again sing:

High low middle, high low middle, high low middle

High low, low!

We strum our guitars

We blow our trumpets

We shake our maracas

And then we sing reggae, it goes...

High low reggae, high low reggae, high low reggae

High low, low! Again sing:

High low reggae, high low reggae, high low reggae

High low, low!

High low **ragtime**, high low **ragtime**, high low **ragtime**

High low, low! And again SWING!

High low **ragtime**, high low **ragtime**, high low **ragtime**

High low, low!

High low **boogie woogie**, high low **boogie woogie**, high low **boogie woogie**

High low, low!

High low **boogie woogie**, high low **boogie woogie**, high low **boogie woogie**

High low, low!

High low **fiddle in the middle**, high low **fiddle in the middle**, high low **fiddle in the middle**

High low, low! And again STRING!

High low **fiddle in the middle**, high low **fiddle in the middle**, high low **fiddle in the middle**

High low, low!

High low **tango**, high low **tango**, high low **tango**

High low, low!

High low **tango**, high low **tango**, high low **tango**

High low, low!

High low **flamenco**, high low **flamenco**, high low **flamenco**

High low, low!

High low **flamenco**, high low **flamenco**, high low **flamenco**

High low, low!

High low **Gangnam style**, high low **Gangnam style**, high low **Gangnam style**

High low, low! And again sing:

High low **Gangnam style**, high low **Gangnam style**, high low **Gangnam style**

High low, low!

High low **can-can**, high low **can-can**, high low **can-can**

High low, low! And again sing:

High low **can-can**, high low **can-can**, high low **can-can**

High low, low!

8 You Got Music!

'You Got Music!' introduces key musical terms through performance so that the students continually hear and perform the words linked to their sound and meaning in real time. This underpins their knowledge and is an accessible and effective way of teaching quite difficult theoretical concepts. The reason for this is that the performers engage with the terms in the moment, the zone referred to in the Foreword for this songbook. By expressing the key words musically, they internalise them. This approach is first introduced in its simplest form in the preceding song 'High Low Middle!'. 'You Got Music!' takes the idea further and covers many important musical terms. No more so is this technique demonstrated than in the opening chant section with these accompanying actions:

Pulse: Resuscitation pump action

Rhythm: Wiggling of the arms and shoulders

Pitch: Right arm above head (as in 'High Low Middle!')

The vocal solo is typically sung by the teacher or most able singer. The lyrics explain the following keywords through lots of word painting in the music:

Melody, Harmony, Bass line, Crotchets, Minims, Quavers, Semibreve, Tempo, Dynamics, Texture, Timbre, Mode

As the song says: 'Put 'em together and what have you got? You got music!'



You Got Music!

Music and Lyrics by David Stanley

$\text{♩} = 90$

Students

VAMP

Pulse!

Rhy-thm!

Pitch!

Drum Kit

8

Pulse!

Rhy-thm!

Pitch!

Pulse! Rhy-thm! Pitch! Pulse!

14

Rhy-thm! Pitch!

Solo

(last time) It's the me-lo-dy, the rhy-thm and rhyme, The

gliss.

f

19

har-mo-ny, a-bove the bass line. When the spi-rit lifts the feel-ing's su-

23

Pulse! Rhy- thm! Pitch! Put 'em to - ge- ther and what have you got?_ You got
blime! Put 'em to - ge- ther and what have you got?_ You got

27

A

Mus-ic!
Mus-ic! It's the crot- chets and the mi - nims, qua- vers and the lon- ger se- mi-

32

Pulse! Rhy- thm! Pitch!
breves! Ma- gi - cal chime of rhy- thm in time.

37

Put 'em to-ge-ther and what have you got?_ You got Mus-ic! Pulse!

Put 'em to-ge-ther and what have you got?_ You got Mus-ic! Pulse like your heart beat

41

Rhy- thm! Pitch!

goes, Rhy- thm like the po - et's prose, Pitch is the highs and

45

You can-not es- cape_ its pow - er!

lows! You can-not es- cape_ its pow - er! Feel how it draws you

49

in, Hooked from when you be - gin. Whe - ther you play or

53

You can-not es-cape_ its pow - er! Put 'em to-ge-ther and
sing, You can-not es-cape_ its pow - er! Put 'em to-ge-ther and

B

57

what have you got?_ You got Mus-ic!
what have you got?_ You got Mus-ic!

62

Choir

ff *ppp* *ff* *f*
It's the tem-po and dy - na - mics_ The tex-ture and tim-bre and mode It's the

67

high low mid - dle! The pitch of the note!

72 **Students**

Put 'em to - ge - ther and what have you got?_ You got Mus - ic! Pulse!

Choir

Put 'em to - ge - ther and what have you got?_ You got Mus - ic! Pulse like your heart beat

76

Rhy - thm! Pitch!

goes, Rhy - thm like the po - et's prose, Pitch is the highs and

80

You can-not es - cape_ its pow - er!

lows! You can-not es - cape_ its pow - er! Feel how it draws you

84

in, Hooked from when you be - gin. Whe - ther you play or

88

You can-not es - cape_ its pow - er!

sing, You can-not es - cape_ its pow - er!

91

C

96

102

Students
You can-not es-cape its po- wer!

Choir
You can-not es-cape its po- wer!

Solo
You can-not es-cape its po- wer!

107

D

Can-not es-cape its po- wer

Can-not es-cape its po- wer Mus-ic is

It's the me- lo- dy, — the rhy- thm and rhyme, The

111

Mag - ic It

har - mo - ny, a - bove the bass line. When the spi - rit lifts the feel - ing's su -

115

Pulse! Rhy - thm! Pitch! Put 'em to - ge - ther and what have you got? You got Mus - ic!

o - pens up your heart Put 'em to - ge - ther and what have you got? You got Mus - ic!

blime Put 'em to - ge - ther and what have you got? You got Mus - ic It's the

120

Feel it and use it

crot - chets and the mi - nims, qua - vers and the lon - ger se - mi - breves! Ma - gi - cal chime of

cresc.

Pulse! Rhy- thm! Pitch! Put 'em to-ge-ther and what have you got?_

It touch- es ev - 'ry part Put 'em to-ge-ther and what have you got?_

rhy- thm in time! Put 'em to-ge-ther and what have you got?_

cresc.

cresc.

cresc.

cresc.

All

Put 'em to-ge-ther and what have you got? Pulse! Rhy- thm! Pitch! Put 'em to-ge-ther and

ff

what have you got?_ You got MAG-IC!

ff

PULSE RHYTHM PITCH! PULSE RHYTHM PITCH! (x3)

It's the melody, the rhythm and rhyme

The harmony above the bass line

When the spirit lifts the feeling's sublime (**PULSE RHYTHM PITCH!**)

Put 'em together and what have you got?

You got music!

It's the crotchets and the minims

Quavers and the longer semibreves

Magical chime of rhythm in time (**PULSE RHYTHM PITCH!**)

Put 'em together and what have you got?

You got music!

Pulse, like your heart beat goes

Rhythm, like the poet's prose

Pitch, is the highs and lows

You cannot escape its power

Feel how it draws you in

Hooked from when you begin

Whether you play or sing

You cannot escape its power!

Put 'em together and what have you got?

You got music!

It's the tempo and dynamics

The texture and timbre and mode

It's the high low middle

The pitch of the note!

Put 'em together and what have you got?

You got music!

Pulse, like your heart beat goes

Rhythm, like the poet's prose

Pitch, is the highs and lows

You cannot escape its power

Feel how it draws you in

Hooked from when you begin

Whether you play or sing

You cannot escape its power!

(Instrumental)

You cannot escape its power!

Cannot escape its power!

It's the melody, the rhythm and rhyme

The harmony above the bass line

When the spirit lifts the feeling's sublime **(PULSE RHYTHM PITCH!)**

Put 'em together and what have you got?

You got music!

It's the crotchets and the minims

Quavers and the longer semibreves

Magical chime of rhythm in time **(PULSE RHYTHM PITCH!)**

Music is magic

It opens up your heart

Feel it and use it

It touches every part

Put 'em together and what have you got?

Put 'em together and what have you got? (PULSE RHYTHM PITCH!)

Put 'em together and what have you got?

You got music!

9 The Ukularmy!

In 'The Ukularmy!' the students sing, play and march as an army of ukulele players! Near the beginning, they demonstrate an understanding of the different strings by plucking them separately in turn and shouting the note names. The song is a great starting point for students to try these instruments for the first time because they are only required to strum open strings, but importantly at the right time in the music so the harmony fits! During the middle instrumental section, they salute between their strums, a sequence which halves in length each time so that by the end, the students are strumming and saluting in quick succession. A cause of great hilarity for performers and audience alike.

The actions are also great fun and described below:

'Weapons of wood and string': **Point the ukulele like you are aiming a rifle**

'Ukulele from Hawaii': **Do a traditional Hawaiian dance**

'They call us the jumping flea": **Jump up and down on the spot**

'We're not George Formby's banjo': **Wave index finger side to side**

'And we don't like cleaning windows': **Pretend to clean a window**

The arrangement includes parts for trumpet, trombone and side drum. A special 'Ukularmy' Sergeant Major can be allocated who will lead the troop and shout 'Aloha' at specific times for his troops to repeat. At the end of the song, the entire ensemble marches around the room to the chorus, doing the actions as they go. At the end the Sergeant Major shouts 'Ukularmy dismissed' and everyone returns to their seats and puts their ukuleles away.

Student instruments: Ukuleles



The Ukularmy!

Sgt Major: Ukularmy, Attention!
 Everyone: Comedic Strums on Ukuleles
 Sgt Major: Aloha!
 Everyone: Aloha!

Music and Lyrics by David Stanley
 and Jenny Hitchcock

Ukuleles chords (2nd time strum)

Tempo: ♩=100

Chords: D, Am

Solo: Here come the U - ku - lar - my mar - ching through your door_
 Come join the U - ku - lar - my come and strum a - long_

Piano: *mf*

3 **C**

1. **G** **2.** **G**

Solo: We can play so ma - ny chords_ but this verse takes just four! sim - ply march a - long! Come
 You can learn to play like us___ or

Pno.:

6 **Students pluck each string in turn**

Solo: join to - day come learn the U - kie way! "G" "C" "E" "A"

S. D.: *mp*

Tbn.: *mf*

A

10 D Am C

Solo
Here come the U - ku - lar - my mar - ching through your door_ We can play so ma - ny chords but
Come join the U - ku - lar - my come and strum a - long_ You can learn to play like us_ or

Tpt. *mute* *mp*

S. D. *mf*

Pno. *f*

Tbn. *f*

Più mosso

♩=120

B

13 G Am⁷ D E⁷ Am D

Solo
this verse takes just four! We're the Ar - my, U - kul -
sim - ply march a - long!

Choir
We're the Ar - my, U - kul -

Tpt. *mp*

S. D. *mf*

Pno. *f*

Tbn. *f*

16 G C G D G C D A⁷ D E⁷

Choir ar-my! With our wea-pons of wood and string! U - kul-

S. D.

Pno.

Tbn.

19 Am D G C G D G Am D

Choir ar - my from Ha - wa - il! They call us the "jump - ing

S. D.

Pno.

Tbn.

22 G E⁷ Am D G E

Choir flea!" No we're not... George Form-by's ban-jo and we don't like clean-ing win-dows

S. D.

Pno.

Tbn.

C

25 Am D G D

Choir Uke is the one for me!

Tpt.

S. D.

Pno.

Tbn.

f

Sgt Major: Aloha!
Everyone: Aloha!

28 Am C G

Choir

Tpt.

S. D.

Pno.

Tbn.

D

31 Am⁷ D E⁷ Am D G C G D

Choir We're the Ar - my, U - kul - ar-my! With our

S. D.

Pno.

Tbn.

34 G C D A⁷ D E⁷ Am D

Choir wea-pons of wood and string! U - kul - ar - my from Ha-

S. D.

Pno.

Tbn.

37 G C G D G Am D G E⁷

Choir wa-ii! They call us the "jump - ing flea!" No we're not

S. D.

Pno.

Tbn.

40 Am D G E Am D

Choir — George Form-by's ban-jo and we don't like clean-ing win-dows Uke is the one for

S. D.

Pno.

Tbn.

43 G **E** Student Ukuleles Strum C⁶

Choir me!

Tpt.

S. D.

Pno.

Tbn.

48

Tpt.

Pno.

52 N.C.
2. Salute!

57 C⁶
Strum!

61 N.C. C⁶
Salute! Strum!

65 N.C. C⁶ N.C. C⁶ N.C. C⁶ N.C. C⁶
Salute! Strum! Salute! Strum! Salute! Strum! Salute! Strum!

69 C⁶

F Student Ukuleles Stop

73 Am⁷ D E⁷ Am D G C G D

Choir We're the Ar - my, U - kul - ar-my! With our

S. D.

Pno.

Tbn.

76 G C D A⁷ D E⁷ Am D

Choir wea-pons of wood and string! U - kul - ar - my from Ha-

S. D.

Pno.

Tbn.

79 G C G D G Am D G E⁷

Choir wa-ii! They call us the "jump - ing flea!" No we're not

S. D.

Pno.

Tbn.

82 Am D G E Am D

Choir — George Form-by's ban-jo and we don't like clean-ing win-dows Uke is the one for

S. D.

Pno.

Tbn.

85 Am D Am D G

Choir The one we long for! Uke is the one for me!

Tpt.

S. D.

Pno.

Tbn.

88 Sgt Major: Aloha! Everyone: Aloha!

Tpt.

S. D.

Pno.

Tbn.

ALOHA! (ALOHA!)

Here come the Ukularmy marching through your door
We can play so many chords but this verse takes just four!

Come join the Ukularmy come and strum along
You can learn to play like us or simply march along!
Come join today come learn the Ukie way!

"G" "C" "E" "A"

Here come the Ukularmy marching through your door
We can play so many chords but this verse takes just four!

Come join the Ukularmy come and strum along
You can learn to play like us or simply march along!

We're the Army, Ukularmy

With our weapons of wood and string

Ukularmy from Hawaii

They call us the "jumping flea"

No we're not George Fornby's banjo and we don't like cleaning windows

Uke is the one for me!

ALOHA! (ALOHA!)

ALOHA! (ALOHA!)

We're the Army, Ukularmy

With our weapons of wood and string

Ukularmy from Hawaii

They call us the "jumping flea"

No we're not George Fornby's banjo and we don't like cleaning windows

Uke is the one for, the one we long for, Uke is the one for me!

10 It's Animals I Adore

With lyrics by Music Man Project student, Rebecca Ling (pictured alongside her beloved dog Barney below), this song was premiered in a concert with real animals from a local farm. It explores herbivores and carnivores, and has plenty of opportunities for staging (with or without the live animals). This version has been written for guest instrumentalists to play along dressed as an animal. Each has a unique motif and at the climax the students will feel like they are part of a musical jungle! They will witness a violinist dressed as a cat, trumpeter dressed as a flamingo, double-bass player dressed as a hippo, clarinettist dressed as a monkey, saxophonist dressed as a penguin and a trombonist dressed as an elephant! It is recommended that the teaching begins with just the main chorus and clapping interlude as this will be the most accessible part of the song for most students – along with the final 'woof'!

Student Instruments: Glockenspiels



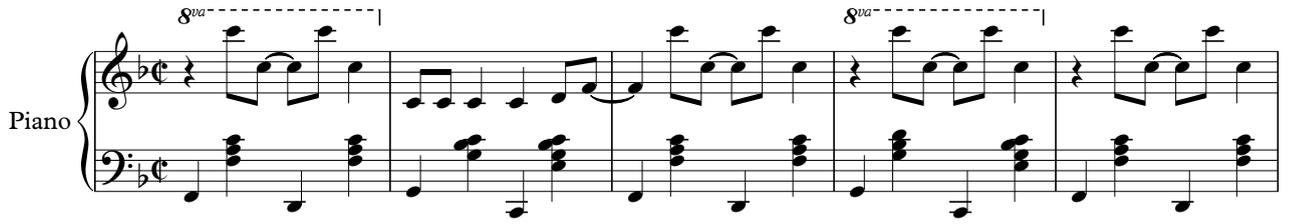
It's Animals I Adore!

Lyrics by Rebecca Ling

Music by David Stanley

Swing $\text{♩} = 90$

Piano



The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes, including an 8va (octave) marking. The left hand has a bass clef and provides a steady accompaniment with chords and eighth notes.

Voices

6

Some are big_ and some are small_ from the veg-gie-eat-ing her - bi-vores

Pno.



The vocal line begins at measure 6. The lyrics are: "Some are big_ and some are small_ from the veg-gie-eat-ing her - bi-vores". The piano accompaniment continues with chords and eighth notes, including a 3-measure triplet in the right hand.

Voices

10

Some are short_ and some are tall_ to the meat-lov-ing car-ni - vores

Pno.



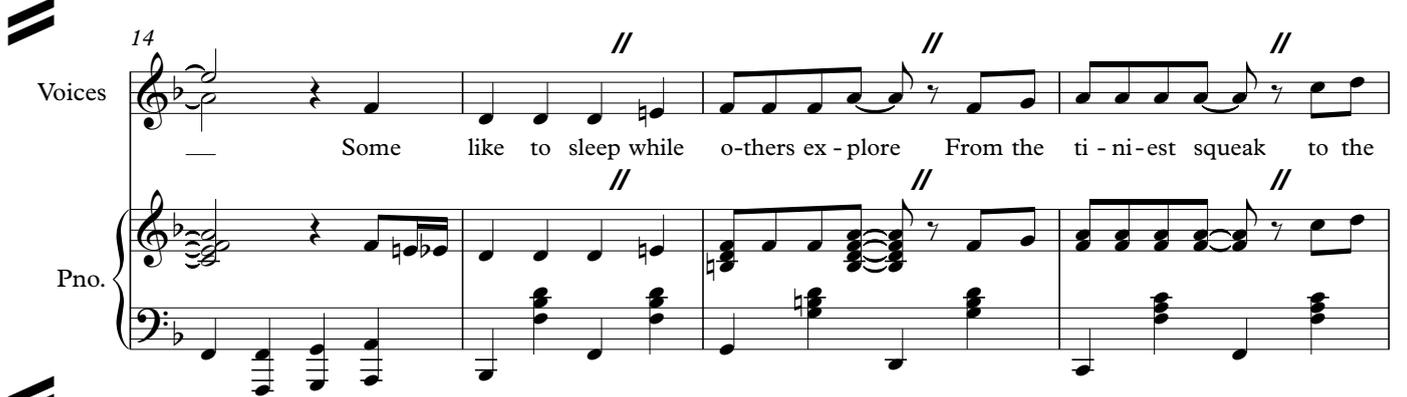
The vocal line continues at measure 10. The lyrics are: "Some are short_ and some are tall_ to the meat-lov-ing car-ni - vores". The piano accompaniment continues with chords and eighth notes, including a 3-measure triplet in the right hand.

Voices

14

Some like to sleep while o-thers ex-plore From the ti-ni-est squeak to the

Pno.



The vocal line continues at measure 14. The lyrics are: "Some like to sleep while o-thers ex-plore From the ti-ni-est squeak to the". The piano accompaniment continues with chords and eighth notes, including double bar lines (//) in both staves.

Voices

18

loud-est roar!_ From the big-gest beak_ to the small-est paw_ It's a-ni-mals I a-dore!

Pno.



The vocal line concludes at measure 18. The lyrics are: "loud-est roar!_ From the big-gest beak_ to the small-est paw_ It's a-ni-mals I a-dore!". The piano accompaniment continues with chords and eighth notes, including double bar lines (//) in both staves.

A Straight

22

Claps

Voices

Pno.

8va

8va

3

28

Claps

Pno.

34 **Swing**

Straight

Claps

Glock.

Pno.

Glocks:

B Swing

39

Claps

Voices

Pno.

Some are big— and some are small. from the

44

Voices

veg-gie-eat-ing her - bi-vores_ Some are short_ and some are tall_ to the

Pno.

48

Voices

meat-lov-ing car - ni - vores_ Some like to sleep while o-thers ex - plore From the

Pno.

52

Voices

ti - ni-est squeak to the loud-est roar!_ From the big-gest beak_ to the small-est paw_ It's

Pno.

56

Voices

a - ni-mals I a - dore!_ I like

Pno.

61 **C**

Voices

chick-ens with their pret - ty fea-thers cluck-ing Play-ing in their coop run - ning and

Pno.

64

Voices

duck-ing I like cows with their vel ve-ty skin, But my cat is my fav-our-ite thing!

Pno.

8^{va}

8^{vb}

D

Onstage violinist dressed as a cat

69

Vln.

f

Pno.

74

Vln.

Pno.

79

Vln.

Pno.

83

Vln.

Voices

From

Pno.

8^{va}

8^{va}

88 **E**

Voices
 pig-let to hog, from pup-py to dog, from tad-pole to frog. Don't for - get the hedge-hog From a

Pno.

92 **F**

Vln.

Voices
 pup to a rat, from a kit-ten to a cat! Some are big_ and some are small_ from the

Pno.

96

Vln.

Voices
 veg-gie-eat-ing her - bi - vores_ Some are short_ and some are tall_ to the

Pno.

100 Tap Break

Vln.

Voices
 meat-lov-ing car-ni - vores_ Some like to sleep while

Pno.

105 Tap Break Tap Break

Vln.

Voices

o-thers ex - plore From the ti - ni-est squeak to the

Pno.

110 Tap Break

Vln.

Voices

loud-est roar!_ From the big-gest beak_ to the small-est paw_ It's

Pno.

114

Vln.

Voices

a - ni-mals I a - dore!_ I like

Pno.

119 **G**

Voices

dogs they are cute and cud-dly I like rab-bits hop-ping in the spring Fluf-fy

Pno.

123 **rall.** **A tempo** ♩=90

Voices
tails and the joy that they bring, But fla - min-go's the real king of swing!

Pno.



H Onstage trumpeter dressed as a flamingo
mute

127

Tpt.

Vln.

Voices
Some are big_ and some are small. from the veg-gie-eat-ing her - bi-vores_

Pno.



131

Tpt.

Vln.

Voices
Some are short_ and some are tall_ to the meat - lov-ing car - ni - vores

Pno.

134 Tap Break Tap Break

Tpt.

Vln.

Voices

Some like to sleep while o-thers ex-plore

Pno.



140 Tap Break Tap Break

Tpt.

Vln.

Voices

From the ti-ni-est squeak to the lou-dest roar!_ From the

Pno.



145

Tpt.

Vln.

Voices

big-gest beak_ to the small-est paw_ It's a-ni-mals I a-dore!_ Oh yeah! It's

Pno.

149

Voices

a - ni - mals I a - dore! That's right! It's a - ni - mals I a dore! Mm-mm It's

Pno.

153

Tpt.

You want more??

Vln.

Voices

a - ni - mals I a - dore! Woof! VAMP

Pno.

Onstage Dixieland Band

157

Cl.

I Monkey

ff

Penguin

Alto Sax.

ff

Flamingo

Tpt.

ff

Elephant

Tbn.

ff

Cat

Vln.

ff

Pno.

ff

Hippo pizz.

Db.

ff

161

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Pno.

Db.



165

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Pno.

Db.

169

1.

Cl.

Tpt.

Tbn.

Vln.

Pno.

8^{va}

8^{vb}

Db.



173

2.

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Pno.

8^{va}

8^{vb}

3

Db.

177

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Pno.

Db.



181

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Pno.

Db.

185

1.

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Pno.

8^{va}

8^{vb}

Db.

190

2.

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Voices

Some are big and some are small from the

Pno.

3

Db.

193

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Voices

veg-gie-eat-ing her - bi-vores — Some are short_ and some are tall_ to the

Pno.

Db.

197

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Voices

meat - lov-ing car-ni - vores — Some like to sleep while o-thers ex-plore From the

Pno.

Db.

201

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Voices

Pno.

Db.

ti-ni-est squeak to the loud-est roar! From the big-gest beak to the small-est paw It's

205

Cl.

Alto Sax.

Tpt.

Tbn.

Vln.

Voices

Pno.

Db.

a - ni-mals I a - dore! Oh yeah! It's a - ni-mals I a - dore! That's right! It's

209

Cl.

Alto Sax.

Tpt.

Tbn.

Voices
 a - ni - mals I a - dore! Mm - mm It's a - ni - mals I a - dore_ Woof!

Pno.

Db.

**Some are big and some are small
From the veggie-eating herbivores
Some are short and some are tall
To the meat-loving carnivores
Some like to sleep while others explore
From the tiniest squeak to the loudest roar!
From the biggest beak to the smallest paw
It's animals I adore!**

(Instrumental)

**Some are big and some are small
From the veggie-eating herbivores
Some are short and some are tall
To the meat-loving carnivores
Some like to sleep while others explore
From the tiniest squeak to the loudest roar!
From the biggest beak to the smallest paw
It's animals I adore!**

I like chickens with their pretty feathers clucking

Playing in their coop running and ducking

I like cows with their velvety skin

But my cat is my favourite thing!

From piglet to hog, from puppy to dog,

From tadpole to frog, Don't forget the hedgehog

From a pup to a rat, from a kitten to a cat!

**Some are big and some are small
From the veggie-eating herbivores
Some are short and some are tall
To the meat-loving carnivores
Some like to sleep while others explore
From the tiniest squeak to the loudest roar!
From the biggest beak to the smallest paw
It's animals I adore!**

I like dogs they are cute and cuddly
I like rabbits hopping in the spring
Fluffy tails and the joy that they bring
But flamingo's the real king of swing!

**Some are big and some are small
From the veggie-eating herbivores
Some are short and some are tall
To the meat-loving carnivores
Some like to sleep while others explore
From the tiniest squeak to the loudest roar!
From the biggest beak to the smallest paw
It's animals I adore! Oh yeah!
It's animals I adore! That's right!
It's animals I adore Mm-mm!
It's animals I adore!**

Woof!

(REPEAT LAST CHORUS)

11 London Palladium and English Rose

These two songs featured in The Music Man Project's West End debut in 2015. 'London Palladium' is a catchy hoedown-style number, complete with repeating shouts of 'Yeoha' and exuberant clapping along to the music.

English Rose is a love song and can be used as music to calm down to or an opportunity for solos. Although the words are challenging at first glance, with repetition, encouragement and perseverance many students will grasp them and deliver them with great feeling. Other students will enjoy holding hands and swaying to the melody. Everyone stands and looks up to heaven on the key change. The purpose here is for everyone to experience raw emotion through music and to express that spontaneously in any shape or form.

You can watch performances of both songs, along with the complete show footage of 'Music is Magic at the London Palladium' by visiting the MMP-TV pages at www.themusicmanproject.com.



London Palladium!

Lyrics by Jenny Hitchcock

Music by David Stanley

♩=60

Voices

Piano

It

5

star - ted out in South - end With a Sa - tur - day Mu - sic School We

9

know Mus-ic is mag-ic__ And fun for one and all!

14

We've had our high and low times And

18

mid-dles now and then! But put 'em all to - ge - ther. and you've got Mu - sic

23 $\text{♩} = 130$ Hoedown!

men! Lon-don Pal - la - di - um. Lon-don Pal - la - di - um. Mu - sic for

30

e - v'ry one! YEE - HA! Lon-don Pal - la - di - um. Lon-don Pal - la - di - um.

37

Look how far we've come!

1. 2.

44 *claps*

YEE -

51

HA!

58

Lon-don Pal - la - di - um_ Lon-don Pal - la - di - um_ Mu - sic for e - v'ry one! YEE -

65

HA! Lon-don Pal - la - di - um_ Lon-don Pal - la - di - um_ Look how

71

far we've come! Look how far we've

Look how far we've

78 ♩=100 "Sunday Night at the London Palladium"

come!

85 ♩=130 Hoedown!

Lon-don Pal - la-di-um

Lon-don Pal - la-di-um Mu-sic for e - v'ry one! YEE - HA! Lon-don Pal-

la-di-um Lon-don Pal - la-di-um Look how far we've come! Look how

far we've come! far we've come! YEE- HA!

It started out in Southend
With a Saturday music school
We know music is magic
And fun for one and all

We've had our high and low times
And some middles now and then
But put it all together and you've got music men

London Palladium, London Palladium

Music for everyone YEEHA!

London Palladium, London Palladium

Look how far we've come (x4)

English Rose

In Tribute to Joe Dorado, President of Southend Mencap

Lyrics by David Stanley and Jenny Hitchcock

Music by David Stanley

♩=120

Chorus

p

Now I have found my Eng - lish Rose, I'll al - ways

Piano

p espress.



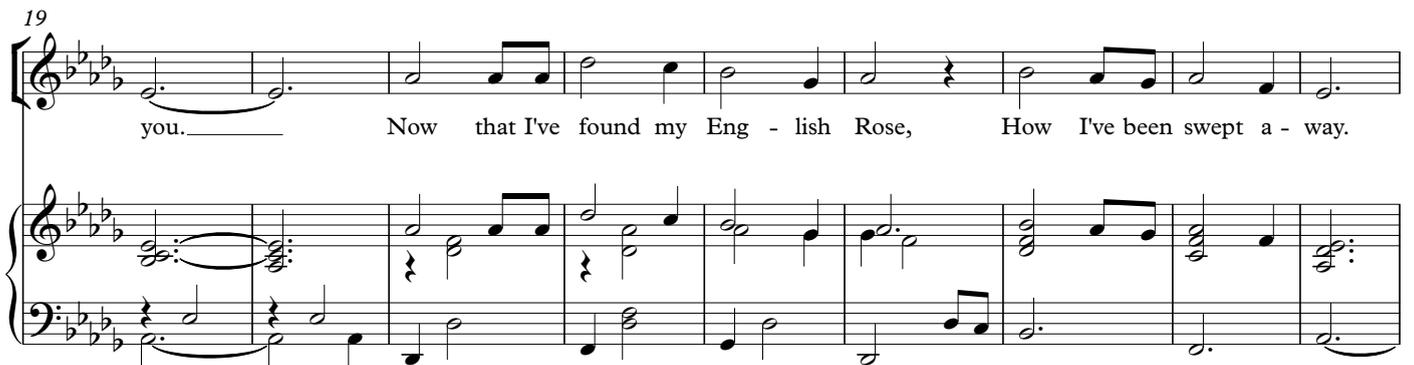
10

stay right here. _____ Gar - den of Eng - land now to call home, No - thing will keep me from



19

you. _____ Now that I've found my Eng - lish Rose, How I've been swept a - way.



28

Si, Ti a - mo mi Ro - sa In - gle - sa I love you my Eng - lish Rose. _____

Stand



37 *mf*

Now I have found my Eng - lish Rose, I'll al-ways stay right here.

Now he has found her He'll al-ways stay right

45

Gar - den of Eng - land now to call home, No-thing will keep me from you.

here Now to call home Noth-ing can keep him from

53

Now that I've found my Eng - lish Rose, How I've been swept a - way. Si,

her Now that he's found love Si,

61 *f*

Ti a - mo mi Ro - sa In - gle - sa I love you my Eng - lish Rose

Ti a - mo mi Ro - sa In - gle - sa I love you my Eng - lish Rose

Now I have found my English rose
I'll always stay right here
Garden of England now to call home
Nothing can keep me from you
Now that I've found my English rose
How I've been swept away
Si, ti amo mi Rosa Inglesa
I love you my English rose (x2)

Now I have found my English rose
[Now he has found her]
I'll always stay right here
[He'll always stay right here]
Garden of England now to call home
[Now to call home]
Nothing can keep me from you
[Nothing can keep him from her]
Now that I've found my English rose
[Now that he's found love]
How I've been swept away
Si, ti amo mi Rosa Inglesa
I love you my English rose (x2)

12 You Can Have It All

This is a comparatively complex song with sections in different tempi and time signatures. Furthermore, singing, clapping, stamping, playing of instruments and doing actions all come in quick succession. The message of the title is carried throughout the whole song, namely that musicians with learning disabilities can achieve anything and should be given the opportunity to perform the music they love, anywhere they want to.

The students will particularly enjoy the groove of the upbeat section and the forcefulness of the lyrics, such as 'right now' and 'right here'. They will latch on to this single emotion with great gusto given the correct level of modelling from the teacher.

Student Instruments: African Drums, Hand bells (any colour)



You Can Have It All

Music and Lyrics by David Stanley

$\text{♩} = 100$ **Espressivo** *1st soloist enters stage* *p*

Voice

Piano

p

I ne - ver dreamed that I would be

8 here Who could have known it would be? But_ deep in my heart I just

15 need - ed a chance to_ show you what you could-n't see *2nd soloist enters stage*

22 **A** I ne - ver knew that I could sing Then some-one list-ened to me!

29 — And_ deep in my heart I just need - ed that chance_ to_ show you who

Più mosso *f* 3rd soloist

36

I — could be But they will say you can't do it They will try to pre - vent it e-ven

42

though they know they should real - ly have trust-ed They are there to en -

48

B Tempo 1

cour-age They are there to care!

55

61

Soloists are joined by small group

C *mf*

But here we stand A

68

voice to be heard Proud that we made it so far And deep in our

75

heart We just need - ed a chance to show you what we can do! can

82

D ♩=150 *Curtain up on full company*

do! We will show you what we can do!

88

92

96

Company **E** *f*

This is our time, right now! To set the world a - light

100 *claps*

This is our dream, right here! To have a mag - ic night!

104

Ev'-ry time you hear the mu - sic No-thing else is like

108

the mag - ic! That you feel down deep in - side you When you hear it call

112 **F**

So clap your hands, that's right! Show what you can do

116 *stamps*

Then stamp your feet, that's neat! Now you've got the beat!

120

Ev'-ry time you hear__ the mu - sic No-thing else is like

124

__ the mag - ic! That you feel down deep__ in - side__ you When you hear__ it call__

128

You can have__ it all! It is

G

132

quite a long jour-ney They will say you can't do it ev-en though they

138

know they should real - ly have trust-ed They are there to en - cour-age so re-mem - ber...

144

Ev'-ry time you hear__ the mu - sic No-thing else is like__ the mag - ic

148

That you feel down deep__ in - side__ you When you hear__ it call__

H

152

You can have__ it all! It was quite a long jour-ney But re-

157

mem - ber you did it! You can sing and play Now we

162

real - ly know bet-ter And we're here to en - cour-age Now to old Broad -

168

way!

173

178

183

187

I drums

So play the drum, that's right! Show what you can do

191

bells

Then ring a bell, That's swell! There's so much to tell!

195

Ev'-ry time you hear the mus - ic No-thing else is like

199

the mag - ic! That you feel down deep in - side you When you hear it call

203

J 3rd soloist
You can have it all! I al - ways dreamed that

207

we could be here. And have our chance to per -

211

4th soloist
form We al - ways dreamed that they would be

238

voice to be heard Proud that we made it so far! And
stand We have a voice! Proud that we made it so far! And

244

Più mosso

deep in our hearts we just need - ed a chance to_ show you who we real - ly
deep in our hearts we just need - ed a chance to_ show you who we real - ly

250

L

are!
are!

254

M

258

This is our time, right now!

262

To set the world a - light This is our dream, right here!

claps

266

To have a ma - gic night!_ Ev'-ry time you hear

270

the mu - sic No-thing else is like the mag - ic! That you feel down deep

274

in - side you When you hear it call So clap your hands, that's right!

278

stamps

— Show what you can do— Then stamp your feet, that's neat!— Now you've

283

got the beat! Ev'-ry time you hear— the mu - sic No-thing else is like

288

— the mag - ic! That you feel down deep— in - side— you When you hear— it call—

292

— You can have— it all! YEAH!

I never dreamed that I would be here
Who could have known it would be?
But deep in my heart I just needed a chance
To show you what you couldn't see

I never knew that I could sing
Then someone listened to me
And deep in my heart I just needed that chance
To show you who I could be

But they will say you can't do it
They will try to prevent it even though they know
They should really have trusted
They are there to encourage
They are there to care

But here we stand a voice to be heard
Proud that we made it so far
And deep in our heart we just needed a chance
To show you what we can do! Can do!
We will show you what we can do!

This is our time, right now!
To set the world alight
This is our dream, right here!
To have a magic night!
Every time you hear the music
Nothing else is like the magic!
That you feel down deep inside you
When you hear it call

So clap your hands, that's right!

Show what you can do

Then stamp your feet, that's neat!

Now you've got the beat!

Every time you hear the music

Nothing else is like the magic

That you feel down deep inside you

When you hear it call you can have it all!

It is quite a long journey

They will say you can't do it even though they know

They should really have trusted

They are there to encourage so remember...

Every time you hear the music

Nothing else is like the magic

That you feel down deep inside you

When you hear it call you can have it all!

It was quite a long journey

But remember you did it!

You can sing and play!

Now we really know better

And we're here to encourage

Now to old Broadway!

So play the drum, that's right!

Show what you can do

Then ring a bell, that's swell!

There's so much to tell!

Every time you hear the music

Nothing else is like the magic

That you feel down deep inside you

When you hear it call you can have it all!

I always dreamed that we could be here
And have our chance to perform
We always dreamed that they would be heard
Where stars and legends were born
And deep in our hearts we just needed a chance
To show you what they can do

We never dreamed that we would be here
Who could have known it would be?
But here we stand a voice to be heard
[We have a voice!] Proud that we made it so far!
And deep in our hearts we just needed a chance
To show you who we really are!

This is our time, right now!
To set the world alight
This is our dream, right here!
To have a magic night!
Every time you hear the music
Nothing else is like the magic!
That you feel down deep inside you
When you hear it call

So clap your hands, that's right!
Show what you can do
Then stamp your feet, that's neat!
Now you've got the beat!
Every time you hear the music
Nothing else is like the magic
That you feel down deep inside you
When you hear it call you can have it all!

YEAH!

13 What's the Weather Like Today?/The Days of the Week!

These songs were written specifically to help special school primary children understand two basic concepts that they were struggling with: the weather and colours. Music can be an effective tool for assisting the teaching of other subject areas because it is repetitive, memorable and accesses different parts of the brain. Most importantly, the students enjoy listening to and performing music which immediately opens them up to receiving information in a more positive state. 'What's the Weather Like Today?' explores different weather conditions and the seasons and 'The Days of the Week!' links different colours to each day of the school week, as below:

Monday – Red
Tuesday – Orange
Wednesday – Yellow
Thursday – Green
Friday – Blue

Before long, students will have learnt to perform these simple songs and at the same time significantly increased their understanding of geography and art!



What's the Weather Like Today?/The Days of the Week!

Lyrics by Jenny Hitchcock

Music by David Stanley

♩=100 *f*

Voice

What's the wea-ther like to day?__

Piano

5

Look out- side_ a-cross the bay__ Is it cold?__ Is it rain - ing? Are your

8

tea-chers all com-plain-ing? What's the wea-ther like to-day?__ What's the wea-ther like to-day?

12

Look out - side_ a-cross the bay__ Is it win-

15

dy? Is it warm? Is the sun up in the sky? What's the wea-ther like to-day?__

19

Sea-sons will come and go__ Win-ter to Spring, Sum-mer to Au-tumn time_ what

22

wea-ther will_ they bring? What's the wea-ther like to-day?__ What's the wea-ther like to

26 $\text{♩} = 120$ ♩

day? Mon-day is red day it's start-ing off our song

30

Tues-day is o-range and we're still go-ing strong! Wed'n's-day is yel-low it's half-way through our week. With

34 **To Coda**

$\text{♩} = 80$ in 2

Example:

Thurs-day green and Fri-day blue — the col-ours are u - nique! To-day is Tues - day —

The musical score for measures 34-38 consists of a vocal line and a piano accompaniment. The vocal line is in a B-flat major key signature and 2/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

39

O - range day is Tues - day — Yes - ter-day was Mon - day — Wed'n's-day's our_ next day!

The musical score for measures 39-43 continues the vocal line and piano accompaniment. The piano accompaniment includes some dynamic markings like *v* (forte) and *mf* (mezzo-forte).

44

— To - day is Tues - day — O-range day is Tues - day —

The musical score for measures 44-48 continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern.

49

Tempo 1 ($\text{♩} = 120$)

D.S. al Coda

Yes - ter-day was Mon - day — Wed'n's-day's our_ next day!

The musical score for measures 49-53 is marked **Tempo 1** and **D.S. al Coda**. The tempo is $\text{♩} = 120$. The piano accompaniment becomes more rhythmic and includes a key signature change to C major in the final measure.

54 **Coda**

Thurs-day green and Fri - day blue — the col - ours are u - nique!

The musical score for measures 54-58 is the **Coda**. It features a vocal line and piano accompaniment that concludes the piece with a final chord and a fermata.

What's the weather like today?

Look outside across the bay

Is it cold? Is it raining? Are your teachers all complaining?

What's the weather like today?

What's the weather like today?

Look outside across the bay

Is it windy? Is it warm? Is the sun up in the sky?

What's the weather like today?

Seasons will come and go, Winter to Spring

Summer to Autumn time, What weather will they bring?

What's the weather like today? What's the weather like today?

Monday is red day it's starting off our song

Tuesday is orange and we're still going strong!

Wednesday is yellow it's halfway through our week

With Thursday green and Friday blue

The colours are unique!

Example: Today is Tuesday, orange day is Tuesday

Yesterday was Monday

Wednesday's our next day!

Monday is red day it's starting off our song

Tuesday is orange and we're still going strong!

Wednesday is yellow it's halfway through our week

With Thursday green and Friday blue

The colours are unique!

14 Sizanani Suite

In honour of a special teaching and research visit to South Africa in 2016, 'Sizanani Suite' is a collection of five simple 8-bar melodies that all follow the same underlying chord sequence. Each melody represents a different Township or children's home that was visited during the 10-day trip. All the melodies are then performed at the same time before the rhythm of each location is used as a call and response section on the African Drums. The song is performed regularly in South Africa and would complement curriculum work on this continent for students working in a special school setting.

Student Instruments: African Drums, Egg Shakers



Sizanani Suite

In Honour of The Music Man Project's visit to South Africa, August 2016

Lyrics by Jenny Hitchcock

Music by David Stanley

In the summer of 2016 three Music Man Project tutors embarked on a journey across the world to South Africa to provide musical instruments, tuition and training to children and adults with special needs in the Guatang Province. Whilst there we thought it was only right that they each had their own song. The home we stayed in was called Sizanani, and it goes like this. Please enjoy our traditional African dancing!

Sizanani Children's Home, Bronkhorstspuit

Chorus $\text{♩} = 100$ VAMP

Si-za-na - ni Si-za-na - ni Si-za-na - ni Si-za-na - ni a

Piano

Chorus ⁶

place of care and fun! Si-za-na - ni Si-za-na - ni a home for ev-ry -

Pno.

After a couple of days teaching we visited a day centre in a nearby township called Rethabiseng. We were joined by the elderly of the community called the "GoGos". They were very keen to shake a maraca with us! Their song went like this:

Chorus ¹¹ 1. 2. VAMP

one! one! Si-za-na - ni Si-za-na - ni Si-za-na - ni Si-za-na - ni

Pno.

16 **Rethabiseng Day Centre**

Reth. Re-tha-bi - seng all our friends are here Re-tha-bi-seng so come on and cheer!

Pno.

20

Reth. Re-tha-bi - seng come and have some fun Re-tha-bi-seng a place for ev-ry -

Pno.

Later that afternoon we travelled further to a less developed site called Zithobeni. Here children can also attend a day centre offering precious respite to families. The centre was well attended and we even had several local school children peering through the windows to see where the music was coming from. Here is Zithobeni's theme:

24 **VAMP**

Chorus Si-za-na - ni Si-za-na - ni Si-za-na - ni Si-za-na - ni

Reth. one! Re-tha-bi - seng one!

Pno.

29 **Zithobeni Day Centre**

Zith. At the Zith-o - be - ni Cen-tre They We

Pno.

34

Chorus

1. Si - za - na - ni

2. Si - za - na - ni

Zith.

care for each and ev-'ry - one!
 play and sing with ev-'ry - one!

Pno.



The following day we visited Ekangala, home to another day centre as well a permanent home for the older girls from Sizanani. Here the staff attempted to teach us some Zulu! The girls' home is part of the integrated service Sizanani provides, allowing them to mingle within the local community in a safe environment. Ekangala's song was well received and it sounds like this:

38

Chorus

VAMP

Si - za - na - ni Si - za - na - ni Si - za - na - ni

Ekangala Day Centre

Ekan.

Ek - an - ga - la

Pno.



42

Ekan.

Ek - an - ga - la Look how far we've come... Ek - an - ga - la

Pno.

46

Chorus

1. | 2.

Si - za - na - ni

Ekan.

Ek - an - ga - la car - ing for ev - 'ry - one! one!

Pno.



On Sunday the students of Sizanani attended church and gave their first performance to the congregation including some welcome visitors from Whitbank Rotary Club. They were joined by the children of the mainstream orphanage next door to Sizanani, known as Saint Alfonso's. We thought it was only fair they got their own song too:

50

Chorus

VAMP

Si - za - na - ni Si - za - na - ni Si - za - na - ni

St Alphonso

St Alphonso Orphanage

Saint Alph - on - so!

Pno.



55

St Alphonso

Where we live_ and learn Saint Alph - on - so! a home for ev - 'ry -

Pno.

The great thing about these tunes is that they all overlap each other and can be sung at the same time. So are you ready? Here we go:

60

1. 2. VAMP

Chorus
Si-za-na - ni Si-za-na - ni Si-za-na - ni Si - za-na - ni

Reth. (last time)
Re-tha-bi - seng

St Alphonso
one! one!

Pno.

65

Chorus
Si-za - na - ni Si - za na - ni a place of care and fun!

Reth.
all our friends are here Re-tha bi seng so come on and cheer! Re-tha bi - seng

Zith.
At the Zith - o - be - ni Cen - tre

Ekan.
Ek-an - ga - la Ek-an ga - la Look how far we've come

St Alphonso
Saint Alph - on - so! Where we live and learn

Pno.

69

Chorus
Si - za - na - ni Si - za - na - ni a home for ev - ry - one! 1.

Reth.
come and have some fun Re - tha - bi - seng a place for ev - ry - one! Re - tha - bi - seng

Zith.
They care for each and ev - ry - one!
We play and sing with ev - ry - one!

Ekan.
Ek - an - ga - la Ek - an - ga - la car - ing for ev - ry - one!

St Alphonso
Saint Alph - on - so! a home for ev - ry - one!

Pno.

73

Chorus
one! Si - za - na - ni Si - za - na - ni - a place of care and fun! 2.

Reth.
one!

Zith.

Ekan.

St Alp.

Pno.

78

Chorus
Si - za - na - ni Si - za - na - ni a home for ev - ry - one! Si - za - na - ni Si - za - na - ni

Pno.

83

Chorus

Si-za-na - ni Si-za-na - ni Si-za-na - ni Si-za-na - ni-a place of care and

Drums

Egg Shakers

Pno.

88

Chorus

fun! Si-za-na - ni Si-za-na - ni a home for ev-'ry - one!

Drums

E.S

Pno.

93

Chorus

one! a home for ev-'ry - one! A home for

Drums

E.S

Pno.

97

Chorus

ev - 'ry - one! YEAH!

E.S.

Pno.



Djembe Drum

102

Drums

Siz - a - na - ni Reth - a - bi - seng Zith - o - be - ni

Drums

Siz - a - na - ni Reth - a - bi - seng Zith - o - be - ni



108

Chorus

VAMP

Entrance of the African Dancers

Si - za - na - ni

Clap

Drums

Ek - an - gal - a

Drums

Ek - an - gal - a

E.S.

Egg - shakers

Pno.

114

Chorus

Si-za-na - ni - a place of care and fun! Si-za-na - ni Si-za-na - ni a

Drums

E.S

Pno.

119

Chorus

home for ev-'ry - one! a home for ev-'ry - one! A home for

Drums

E.S

Pno.

124

Chorus

ev - 'ry - one! YEAH!

Drums

E.S

Pno.

Sizanani, Sizanani, Sizanani, Sizanani
Sizanani, Sizanani a place of care and fun!
Sizanani, Sizanani a home for everyone! (x2)
Sizanani, Sizanani, Sizanani, Sizanani

Rethabiseng, all our friends are here
Rethabiseng, so come on and cheer!
Rethabiseng, a place for everyone! (x2)
Sizanani, Sizanani, Sizanani, Sizanani

At the **Zithobeni** Centre
They care for each and every one!
At the Zithobeni Centre
We play and sing with everyone (x2)
Sizanani, Sizanani, Sizanani, Sizanani

Ekangala, Ekangala
Look how far we've come
Ekangala, Ekangala
Caring for everyone!
Sizanani, Sizanani, Sizanani, Sizanani

St Alphonso, where we live and learn
St Alphonso, a home for everyone! (x2)

Repeat all five verses above at the same time (x3)

Sizanani, Sizanani, Sizanani, Sizanani
Sizanani, Sizanani a place of care and fun!
Sizanani, Sizanani a home for everyone!
A home for everyone
A home for everyone! YEAH!

15 You Can Play the Chinese Way

This song covers the pentatonic scale, improvisation, drumming and singing. The highly accessible pentatonic scale is performed by simply playing the black notes on the glockenspiel and all students will improvise from this starting point. Once they are confident in striking the correct notes they will begin to shape their melodies. Initially, students will get locked into patterns, usually playing each note going up and down the range of the instrument. Encourage them to add leaps, changes in directions and to shape and control their improvisations to match the lyrical accompaniment. This will take time but eventually they will move from simply hitting randomly to playing specific notes along to the music with expression.

The sung chorus is repeated many times and includes the word 'Pentatonic' to reinforce learning and to teach musical language. The drum part at the beginning and end will need to be led by the teacher and includes drum rolls and minim beats which should be linked back to the drumming warm-ups. Opportunities for differentiation can include glockenspiel solos, a performance on keyboards and the hitting of a gong (or cymbal) to start and end the piece.

The student part is an accompaniment to a mezzo-soprano solo about friendship between two different cultures, and Chinese lyrics have been included in this version. At the London Palladium, this was performed by Taiwanese opera singer, Der-Shin Hwang. Visit www.themusicmanproject.com to watch her performance!

Student Instruments: Gong (or cymbal), African Drums, Glockenspiels (black notes)



You Can Play the Chinese Way

♩=135
Maestoso

Music and Lyrics by David Stanley

Student Drums

Piano

f

f

Detailed description: This system contains the first five measures of the piece. The Student Drums part starts with a 4/4 time signature, followed by a 2/4 time signature, and then a common time signature. It features two measures of a sustained fortissimo (f) drum roll. The Piano part is written in 4/4, 2/4, and common time, with a forte (f) dynamic marking. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Drum

6

Pno.

f

Detailed description: This system covers measures 6 through 11. The Drum part begins with a sustained fortissimo (f) drum roll in measure 6, followed by a steady quarter-note rhythm. The Piano part continues with complex chordal textures and a rhythmic bass line. The key signature changes to two flats (B-flat and E-flat) at the end of measure 11.

Drum

12

Pno.

f

f

f

Detailed description: This system covers measures 12 through 17. The Drum part features three distinct measures of a sustained fortissimo (f) drum roll. The Piano part continues with complex chordal textures and a rhythmic bass line. The key signature remains two flats.

Drum

18

Pno.

rit. . . . ♩=120

ff

Detailed description: This system covers measures 18 through 23. The Drum part has a steady quarter-note rhythm until measure 19, where it transitions to a slower tempo marked 'rit.' (ritardando) with a new tempo of ♩=120. The Piano part continues with complex chordal textures and a rhythmic bass line. The dynamic marking changes to fortissimo (ff) in measure 19. The key signature remains two flats.

23 **Solo** *mp*

Aim-ing for the stars The sky a-bove the sky

Pno. *mf*

28

Is al-ways out of reach with-out the ef - fort of

Pno.

32

friend-ship a-lone the_ moun-tain is so high the_ path we

Pno.

37

take and the bridge we_ make_ will de - cide our fate.

Pno.

41

But this has_ just be - gun! 漫 天 星 空

Pno. *mp*

46

Solo

隔着千层纱 独自一人怎能抓得到? 山是如此之高 路是如此之

Pno.

50

Solo

长 我们携手走过的桥 坚定彼此 信 念。

Pno.

55

Pno.

60

Pno.

65

Voices

1. 2. All You can play, you can play, you can play the Chi-nese way you can

Pno.

69

Voices

play the Chi-nese way_ all_ day. It's the pen-ta-to-nic scale and you know it ve-ry well, you can

Pno.

73

Voices

play the Chi-nese way_ all_ day! You can day!

Pno.

77

Glock.

Group student pentatonic
Improvisation starting and finishing on F#

Pno.

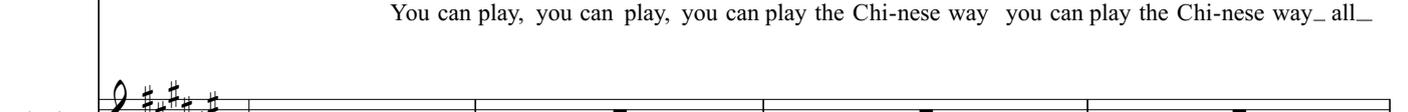
81

Glock.

Pno.

85 2.

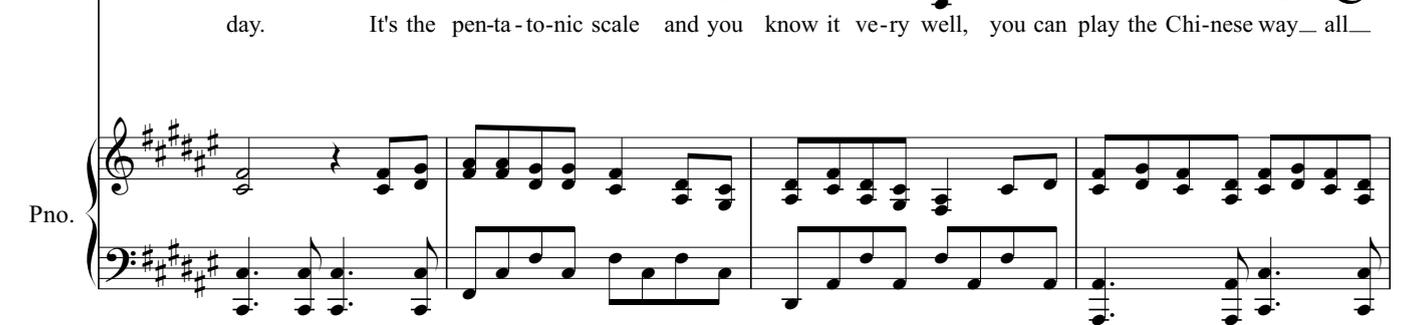
Voices 

Glock. 

Pno. 

89

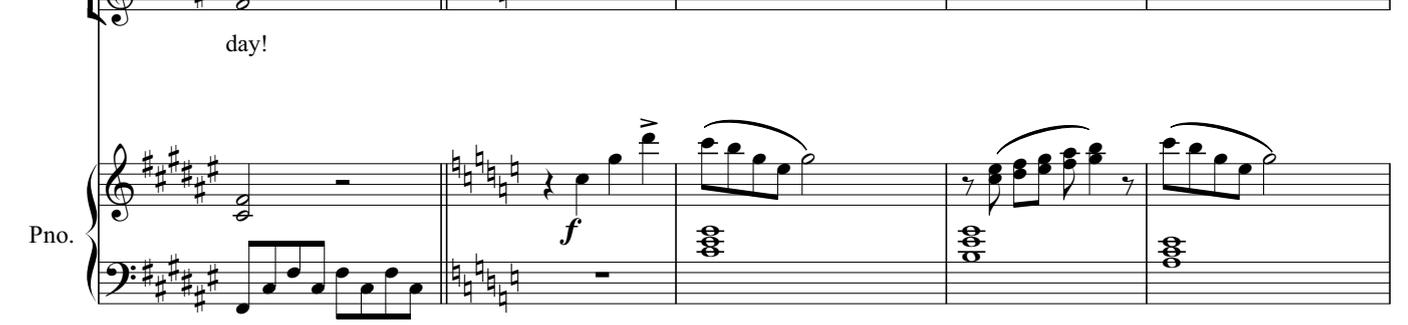
Voices 

Pno. 

93 Solo

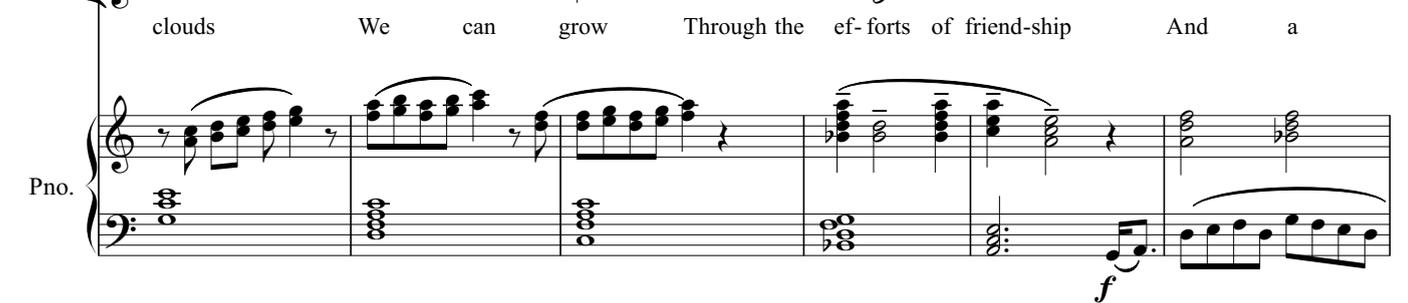
Solo 

Voices 

Pno. 

98

Solo 

Pno. 

104

Solo

fu - ture can be cast where we share our dreams and learn from what has passed

Pno.

109

Solo

through our friend-ship Hope will last through our friend-ship

Pno.

113

Solo

So we shall seek to find a way to make our

Pno.

cresc.

117

Solo

friend - ship.

Drum

f

Pno.

ff

123 *tr*

Drum

f

Pno.

128

Solo

Through our friend-ship Time-less friend-ship

Drum

tr

f

f

Pno.

133

Solo

So we shall seek to find a way to make our friend-ship

Drum

tr

f

pp *molto cresc.*

pp *molto cresc.*

Pno.

138

Solo

make this friend-ship last!

Drum

ff

fff

fff

Pno.

ff

fff

fff

rit.

Aiming for the stars
The sky above the sky
Is always out of reach without the efforts of friendship
Alone the mountain is so high
The path we take and the bridge we make
Will decide our fate
But this has just begun!

**You can play, you can play, you can play the Chinese way
You can play the Chinese way all day
It's the pentatonic scale and you know it very well
You can play the Chinese way all day!**

Soaring like a bird
Lifted by the clouds
We can grow through the efforts of friendship
And a future can be cast
Where we share our dreams and learn from what has passed

Through our friendship
Hope will last through our friendship
So we shall seek to find a way to make our friendship...

Through our friendship
Timeless friendship
So we shall seek to find a way to make our friendship....
Make this friendship last!

16 You Can Play the Russian Way

'You Can Play the Russian Way' is the story of a Russian man who is left alone with his son after his wife passes away in childbirth. He plants a tree to mark the birth (which is traditional in Russia) and sings about teaching his boy to grow big and strong, like the tree, and to live the Russian way. Eventually the song becomes a full Cossack-inspired dance number. The students will enjoy the physical movement of playing the drums, shouting 'Hey' and throwing their hands in the air – all at the same time as Cossack dancing!

The song has plenty of opportunity for dramatisation. There are parts for the Russian father, a priest, little boy, young man, old man, deceased wife and a tree. The students can be dressed up in Russian clothes with big Russian beards. The traditional Russian hat becomes a dramatic device to identify the son as he grows from new born baby to old man with a walking stick. The students sing the repetitive refrain 'You Can Play the Russian Way', with reference to the 'harmonic minor scale'. Students should be encouraged to listen to the difference between this scale and the pentatonic scale used in the Chinese song.

Student instruments: African Drums



You Can Play the Russian Way

Music and Lyrics by David Stanley

$\text{♩} = 100$ **rall.** **free time**

Drum $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Piano *mp* *8va*

Raz, dva, tri, chetiry!

A

$\text{♩} = 140$

Pno. *f*

Drum *f* Hey! Hey!

Pno. *8va*

Drum Hey! Huh! Huh!

Pno. *8va*

1. 2.

A father wearing a traditional Russian hat
sings to his newborn son beside a newly-planted tree

B

Tempo Rubato

$\text{♩} = 100$

16 **rall.** **f**

Russian Bass

Grow strong my son and

Pno. *mf* *8va*

19

Russian Bass

heir Like this tree I plant with care I'll watch you e-v'ry

Pno.

23

Russian Bass

day As you play and live the Russ - ian way. Mal-chik

Pno. *8va*

27 **rall.**

Russian Bass

moy you must know in your heart that your mo-ther would have been proud..

Pno. *with sorrow*

All bow heads whilst a Priest makes the sign of the cross

C

30 *A tempo* ♩=140

Russian Bass

So play the Russ - ian way!
put!

Pno.

34 *The father carefully places his hat on the baby's head, then they exit*

Drum

Hey! Hey!

Pno.

38

Russian Bass

1. Russ-kiy
2.

Drum

Hey! Huh! Huh!

Pno.

*The baby is now a small boy (wearing the same hat).
He enters, shortly followed by his father. The tree has grown.*

D

42 *rall.* ♩=100

Russian Bass

Now grow with e-v'ry

Pno.

45

Russian Bass

prayer And play my litt-le Russ - ian bear! You can

Pno.

==

E

Meno mosso

49 1st time solo *The father teaches the young boy*

Russian Bass

play, you can play, you can play the Russ-ian way! You can play, you can play, you can

2nd time only

Chorus

play, you can play, you can play the Russ-ian way! You can play, you can play, you can

Pno.

==

52

Russian Bass

play the Russ-ian way! The har-mo-nic mi-nor scale And you know it ve-ry well! You can play the Russ-ian

Chorus

play the Russ-ian way! The har-mo-nic mi-nor scale And you know it ve-ry well! You can play the Russ-ian

Pno.

56 **Più mosso**

1. way! "Prisoyedinyaysya!" (join in!) You can way! "Play!" You can

2. You can way! You can

Russian Bass

Chorus

Pno.

59 **F** *The tree grows higher*

play, you can play, you can play the Russ-ian way! You can play, you can play, you can

play, you can play, you can play the Russ-ian way! You can play, you can play, you can

Russian Bass

Chorus

Drum

Pno.

Hey!

62

play the Russ-ian way! The har-mo-nic mi-nor scale And you know it ve-ry well! You can play the Russ-ian

play the Russ-ian way! The har-mo-nic mi-nor scale And you know it ve-ry well! You can play the Russ-ian

Russian Bass

Chorus

Drum

Pno.

Hey! Hey!

G

66

Russian Bass

way! "Bistra!" My Russ - ian bear. You can

Chorus

way! You can play, you can play, you can play the Russ-ian way! You can

Drum

Huh! Hey!

Pno.

69

Russian Bass

play, you can play you can play the Russ-ian way! Re-mem-ber as you

Chorus

play, you can play, you can play the Russ-ian way! The har - mo-nic mi-nor scale And you

Drum

Hey!

Pno.

72

Russian Bass

go to play the Russ - ian way!

Chorus

know it ve-ry well! You can play the Russ - ian way! You can

Drum

Hey! Huh!

Pno.

75 H *The young boy and his father exit*

Russian Bass
Raz, dva, tri, chetirye!

Chorus
way!

Drum
Hey! Hey!

Pno.

79

Drum
Hey! Huh!

Pno.

*Entrance of the young man, still wearing the same Russian hat.
He is lead dancer. The tree is full height.*

83 I

Drum
Huh! (Claps)

Vln.

Cl.

Accord.
Am

Pno.

86

Drum

Hey!

Hey!

Vln.

Cl.

Accord.

Dm Am Am Dm E7

Pno.



89

Drum

Hey!

Vln.

Cl.

Accord.

Am Dm Am C#° Dm

Pno.

J Drumming, clapping and Cossack leg dance!

92

Drum

Hey!

Hey!

Vln.

Cl.

Accord.

C⁹ A⁷ Dm E⁷

Pno.



96

Drum

Hey!

Hey!

Vln.

Cl.

Accord.

Am Dm E⁷ Dm/F E⁷ Am E⁷

Pno.

K

The young man exits

100

1. Hey! 2. Hey! (Claps)

Drum

Vln.

Cl.

Am E⁹ Am Gm

Accord.

Pno.



103

(Drums) Hey! (Claps) (Drums) Hey!

Drum

Vln.

Cl.

Cm Gm Gm Cm D⁷

Accord.

Pno.

106

Drum

(Claps) (Drums) Hey! (Drum) (Clap) (Drum) (Clap)

Vln.

Cl.

Accord.

Gm Cm Gm B° Cm

Pno.



L

Tempo Rubato *The old man, still wearing the same Russian hat enters using a walking stick*

109

Russian Bass

♩=100

And when your jour-ney ends Your tree of life will

Drum

(Drums) (Clap) Hey!

Vln.

Cl.

Accord.

Bb⁹ G⁷ Cm

Pno.

The old man sits. He is welcomed into heaven by his mother and father, standing behind him with hands on his shoulders

113

Russian Bass

stay We'll watch it from a - far As we sing and play the

Pno.



117

♩=170

Russian Bass

Russ - ian... WAY! HEY!

Chorus

HEY!

Drum

Vln.

Cl.

Accord.

Pno.

Raz, dva, tri, chetirye!

Grow strong my son and heir

Like this tree I plant with care

I'll watch you every day

As you play and live the Russian way

Malchik moy you must know in your heart that your mother would have been proud

So play the Russian way!

Russkiy Put!

Now grow with every prayer

And play my little Russian bear!

You can play, you can play, you can play the Russian way!

You can play, you can play, you can play the Russian way!

The harmonic minor scale and you know it very well!

You can play the Russian way! (x6)

My Russian bear

You can play, you can play you can play the Russian way!

Remember as you go

To play the Russian way!

Raz, dva, tri, chetirye!

And when your journey ends

Your tree of life will stay

We'll watch it from afar

As we sing and play the Russian...

WAY! HEY!

17 We Will Remember!

This song has been written specifically for Remembrance Day and will help the students understand this important occasion through music. The piece begins with a poem recitation (provided at the start of the score). The song is then played three times, concluding with everyone shouting 'We Will Remember!' to begin the 2 minutes' silence.

Recite poem

1st time, instrumental: piano, student drums, bells and snare drum

2nd time, singing, piano and snare drum (no student drums or bells)

3rd time, singing, piano, student drums, bells and snare drum

All shout: 'We Will Remember!' followed by 2 minutes of silence

Student instruments: African Drums and Hand bells

Hand bells order:

1. White – Purple – Dark Blue
2. Purple – Light Blue – Purple
3. White – Purple – Dark Blue
4. Orange – Green – Light Blue



We Will Remember!

Call: We will remember
Response: We will remember

Solo 1: The battles they endured

Call: We will remember
Response: We will remember

Solo 2: The freedom they secured

Call: We will remember
Response: We will remember

Solo 3: In quiet reflection close your eyes, remember the souls who paid the price

Solo 4: For those who have fallen

Solo 5: Rise up now in glory

Call: We will remember
Response: We will remember

All: Forget not their sacrifice!

We Will Remember!

Music and Lyrics by David Stanley

$\text{♩} = 120$

Vocal 2nd and 3rd times only

f

Chorus

Student Drums

Snare Drum

Piano

We will re - mem - ber! We will re -

6

Voice

Student Drums

Snare Drum

Pno.

mem - ber! The bat - tles they en - dured.

11

Voice

Student Drums

Snare Drum

Pno.

We will re - mem - ber! We will re - mem - ber! the

15

mp

Voice
free - dom they se - cured. In

Student Drums

Snare Drum

Pno.

19

Voice
qui - et re - flec - tion close your eyes Re - mem - ber the

tr

Snare Drum
ppp

H-bells.
White Purple D.Blue Purple L.Blue Purple White Purple

Pno.
mp

24

Voice
souls who paid the price! For those who have fal - len, Rise

f

Student Drums

Snare Drum
f

H-bells.
D.Blue Orange Green L.Blue

Pno.
f

29 1.

Voice

up now in glo - ry, For - get not their sa - cri -

Student Drums

Snare Drum

Pno.

34 2. 3.

Voice

fice! fice!

Student Drums

Snare Drum

Pno.

Call: WE WILL REMEMBER!
Response: WE WILL REMEMBER!

(2 minutes of silence)

We will remember! We will remember!

The battles they endured

We will remember! We will remember!

The freedom they secured

In quiet reflection, close your eyes

Remember the souls who paid the price

For those that have fallen

Rise up now in glory

Forget not their sacrifice

18 Join Together

'Join Together' is a useful song with which to close a performance as it includes two opportunities for the students to take a bow. They will generally join in on the more memorable 'join together' part of the refrain although, with support, the more able might attempt the opening lines as well. The song teaches basic counting: one by one, two by two, three by three and so on. The students can show this with their fingers and when they touch their two index fingers together they make a sign for 'join together'. They also hold hands with the people either side of them for the lyric 'hand in hand'. Finally, they will physically represent the key change by standing up and singing 'all together' loudly whilst gesturing to everyone in front of them. The bows occur during the instrumental section and at the very end.

The song is even more effective when the audience joins in with the students, mirroring their actions and standing with them on the key change. This makes for a moving climax to any concert.



Join Together

Lyrics by Jenny Hitchcock

Music by David Stanley

$\text{♩} = 120$

p

In times of un - cer - tain - ty love and friend - ship see you through
These times of un - cer - tain - ty joy and hum - our
faith and know - ledge
strength and cou - rage

7

mf

Mu - sic mends an ach - ing heart, build - ing peace and hope a - new Join to - ge - ther,

12

one by one (etc.)

join to - ge - ther one by one Join to - ge - ther, join to - ge - ther hand in
two by two
three by three
four by four

18

1, 2, 3 | 4. Stand

hand in hand in All to - ge - ther, all to - ge - ther, side by side

23 side by side
 All to - ge - ther, all to - ge - ther hand in hand in

28 *f*
 hand

35 side by
 All to - ge - ther, all to - ge - ther side by side

40 side
 All to - ge - ther, all to - ge - ther hand in hand in hand.

ff

In times of uncertainty **love and friendship** see you through
Music mends an aching heart, building peace and hope anew

Join together, join together **one by one (one by one)**

Join together, join together

Hand in hand in...

These times of uncertainty **joy and humour** see you through
Music mends an aching heart, building peace and hope anew

Join together, join together **two by two (two by two)**

Join together, join together

Hand in hand in...

These times of uncertainty **faith and knowledge** see you through
Music mends an aching heart, building peace and hope anew

Join together, join together **three by three (three by three)**

Join together, join together

Hand in hand in...

These times of uncertainty **strength and courage** see you through
Music mends an aching heart, building peace and hope anew

Join together, join together **four by four (four by four)**

Join together, join together

Hand in hand in...

All together, all together side by side (side by side)

All together, all together

Hand in hand in hand (x2)

19 Concerto for Trumpet, Trombone and 800 Triangles

This 10-minute-long concerto in 3 movements has been written to extend student concentration. Playing the triangle is very accessible and triangles fixed on stands for stability are recommended for some learners. The students play crotchet and minim beats plus trills, but most importantly they must follow a conductor for this amount of time to know when to play at the correct time in the music, whilst the piano, trumpet and trombone parts are busy weaving around them. The changes in tempo between the movements will test the student's agility and whilst the first and last movements are fun and exciting, the middle movement will require greater control of tempo and dynamics.

The students will enjoy the Mexican wave of triangles as they stand up and play their triangles in turn. Most of all this piece is an opportunity for the students to learn and perform in something which resembles classical form and structure. The first movement evokes sonata form, the second is slow and lyrical and the last movement is a quasi-theme and variations with a repeat of the main opening theme to close.

Student Instruments: Triangles (as many as you can find!)

'800 triangles' is a world record target and does not have to be strictly adhered to!



Concerto for Trumpet, Trombone and 800 Triangles!

Movement 1

David Stanley

$\text{♩} = 130$

Trumpet in B \flat

Triangles

Piano

Tpt.

Pno.

Tpt.

Pno.

Tpt.

Tbn.

Tri.

Pno.

21

Tpt.

Tbn.

Pno.

25

Tpt.

Tbn.

Pno.

29

Tpt.

Tbn.

Tri.

Pno.

f

33

Tpt.

Tbn.

Tri.

Pno.

38

Tpt.

Tbn.

Tri.

Pno.

43

Tpt.

Tbn.

Tri.

Pno.

48

Tpt. *f*

Tbn. *f* *ff*

Tri. *f* *tr*

Pno. *f*

52

Tpt.

Tbn. *f*

Tri. *tr*

Pno.

56

Tpt. *ff*

Tbn. *ff* *gliss.*

Tri. *tr*

Pno. *ff*

59

Tpt. *mp*

Tbn. *ff* *f*

Tri. Tri 1 (stands as plays) Tri 1+2 Tri 1+2 + 3

Pno. *mp*

63

Tpt. *f*

Tbn. *mp*

Tri. +4 +5 +6 +7 +8

Pno. *mf*

68

Tpt. *mp* *f*

Tbn. *f* *mp*

Tri. +9 +10 +11 +12 +13

Pno. *mp* *mf*

73

Tpt. *f*

Tbn. *gliss.* *ff*

Tri. +14 +15 +16

Pno. *f*

77

Tpt. *mp*

Tbn. *f* *mp*

Tri. - 16 (sits and stops) - 15 - 14 - 13

Pno. *mp* *mf*

82

Tpt. *mp*

Tbn. *f*

Tri. - 12 - 11 - 10 - 9 - 8

Pno. *mp*

87

Tpt.

Tbn.

Tri.

Pno.

f

mp

mf

-7 -6 -5 -4 -3

92

Tpt.

Tbn.

Tri.

Pno.

ff

ff

-2 -1

97

Tpt.

Tbn.

Pno.

mf <

102

Tpt. *mf* *ff* 3 3 3

Tbn. *ff*

Pno. *mf* *ff*

107

Tpt. *tr*

Tbn. *tr*

Tri. *tr* *ff*

Pno. 3 3 3 3 3 3 3 3 3 3 3 3

112

Tpt.

Tbn.

Pno. 3 3 3 3 3 3 3 3

116

Tpt.

Tbn.

Tri.

Pno.

120

Tpt.

Tbn.

Tri.

Pno.

124

Tpt.

Tbn.

Tri.

Pno.

mf

129

Tpt. *ff* *tr*

Tbn. *ff*

Tri. *ff* *tr*

Pno. *ff*

134

Tbn. *p* *f*

Tri. Mexican wave of triangles (stand as play)
Player: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Pno. *p* *f*

138

Tpt. *ff* *tr*

Tbn. *ff*

Tri. *tr* (Sit)

Pno. *ff*

Movement 2

♩=90 Molto Expressivo

1

Tpt.

Tbn.

Tri.

Pno.

p

10

Tpt.

Tbn.

Tri.

Pno.

18

Tpt.

Tbn.

Tri.

Pno.

26

Tpt.

Tbn.

Tri.

Pno.

34

Tpt.

Tbn.

Tri.

Pno.

42

Tpt.

Tbn.

Tri.

Pno.

50

Tpt.

Tbn.

Tri.

Pno.

58

Tpt.

Tbn.

Tri.

Pno.

66

Tpt.

Tbn.

Tri.

Pno.

rit.

tr~~~~~

rit.

fp

Movement 3

1 $\text{♩} = 140$

Tpt. f

Tbn. *gliss.* p f *gliss.* *gliss.* *gliss.*

Tri. $\frac{2}{4}$ f *tr*

Pno. $\text{♩} = 140$ f

10

Tpt.

Tbn. *gliss.* *gliss.* *gliss.*

Tri. *tr* *tr*

Pno.

19

Tpt.

Tbn. *gliss.* p f *gliss.*

Tri. *tr*

Pno. f

28

Tpt.

Tbn.

Tri.

Pno.

36

Tpt.

Tbn.

Tri.

Pno.

44

Tpt.

Tbn.

Tri.

Pno.

52

Tpt. *ff*

Tbn. *ff*

Tri. *tr*

Pno. *ff*

60

Tpt. *p* *ff*

Tbn. *p* *ff*

Tri. *tr*

Pno. *p* *ff*

67

Tpt. *p* *f*

Tbn. *p* *f* *gliss.*

Tri. *f*

Pno. *f*

77

Tpt.

Tbn.

Tri.

Pno.

gliss.

gliss.

gliss.

gliss.

tremolo

tremolo

86

Tpt.

Tbn.

Tri.

Pno.

gliss.

tremolo

tremolo

94

Tpt.

Tbn.

Tri.

Pno.

tremolo

tremolo

102

Tpt.

Tbn.

Tri.

Pno.

tr

tr

3 3

3 3

3 3

3 3

110

Tpt.

Tbn.

Tri.

Pno.

tr

tr

3 3

3 3

3 3

3 3

118

Tpt.

Tbn.

Tri.

Pno.

tr

tr

3 3

3 3

3 3

3 3

126 **rall.** $\text{♩} = 130$

Tpt. *p* *f*

Tbn. *f*

Tri. *p* *f*

Pno. *p* *f*

135

Tpt.

Tbn.

Tri.

Pno.

143

Tpt.

Tbn.

Tri.

Pno.

151

Tpt.

Tbn.

Tri.

Pno.

159

Tpt.

Tbn.

Tri.

Pno.

mf

167

Tpt.

Tbn.

Tri.

Pno.

mf

175

Tpt. *ff* 3 3 3 *tr*

Tbn. *ff*

Tri. *ff* *tr* *tr*

Pno. *ff* 3 3 3

183

Tpt.

Tbn. *p* *f*

Tri. Mexican wave of triangles (stand as play)
Player: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Pno. *p* *f*

191

3 TIMES

Tpt. *cresc.* *tr* *tr* *ff*

Tbn. *p* *cresc.* *ff*

Tri. *tr* *cresc.* *tr* *tr* *ff* (Sit)

Pno. *p* *cresc.* *ff*

20 The Liberty Bell, Kitten on the Keys, Sabre Dance and The Washington Post (Instrumental Arrangements for Special Ensembles)

In the following arrangements for drums and hand percussion, students must play different instruments at different times. Maintaining their individual parts and resisting the temptation to just play along with everyone else is a real challenge for many learners with special needs. Careful explanations that stimulate and prompt memory will be fundamental to the teaching of these arrangements. They are to be spoken in the rhythm they are played. For example: 'drum, drum, drum, drum, shake the tambourine', 'shake..... HIT!', 'ting, ting, ting, stop' and 'wood, wood, wood, woodblock'. After much rehearsal, a student will be able take on the role of conductor of the ensemble.

The Liberty Bell

Instruments: Snare drum, Cymbal, African Drums, Tambourines, Woodblocks, Triangles

Kitten on the Keys

Instruments: Glockenspiels, Woodblocks, Triangles, Cymbal, Hand bells (White, Light Blue and Green)

Sabre Dance

Instruments: Glockenspiels (F#/B and A/D), Hand bells (Green, Orange, Dark Blue with black stem, Green), Triangles, Tambourines, Woodblocks, Cymbal

The Washington Post

Instruments: Snare Drum, Cymbal, African Drums, Triangles, Woodblock, Tambourines, Glockenspiels, assortment of marching band instruments if available



The Liberty Bell

John Philip Sousa
Arr. Stanley

Alla Marcia

Musical score for the first system of 'The Liberty Bell'. The score includes parts for Cymbals, Snare Drum, Triangle, Wood Block, Tambourine, African Drum, and Piano. The time signature is 6/8. The Snare Drum part begins with a *ff* dynamic. The Piano part begins with a *ff* dynamic. The score consists of seven measures.

Musical score for the second system of 'The Liberty Bell'. The score includes parts for Cym., S. D., Tamb., Drum, and Pno. The time signature is 6/8. The Cym. part begins with a *ff* dynamic. The Drum part begins with a *f* dynamic. The Pno. part begins with a *f* dynamic. The score consists of seven measures, starting with a repeat sign and a first ending bracket.

15 *tr*

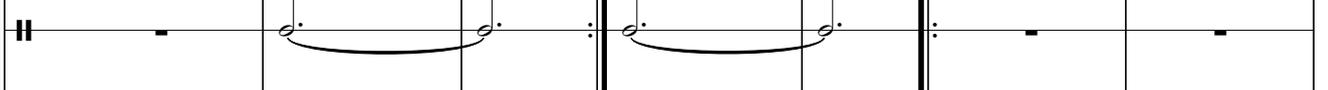
Tamb. 

Drum 

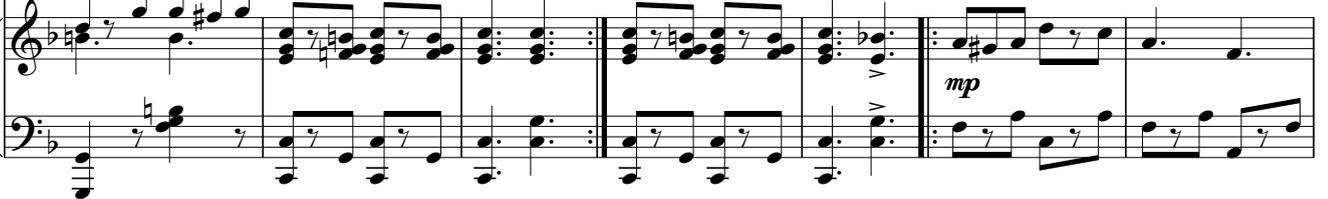
Pno. 

22 1. 2.

W.B. 

Tamb. 

Drum 

Pno. 

mp

29

W.B. 

Pno. 

36 1.

W.B. 

Pno. 

43 2.

Cym.

Tamb.

Pno.

50 1.

Cym.

Tri.

Pno.

57 2.

Tri.

Pno.

62

Cym.

Tri.

W.B.

Tamb.

Drum

Pno.

Kitten on the Keys

ZeZ Confrey
Arr. David Stanley

Allegro ♩=135

Cymbals

Tambourine

Piano

5

W.B.

Tri.

Glock.

Pno.

10

W.B.

Bells.

Tri.

Glock.

Pno.

White L.Blue

16

W.B.

Tri.

Glock.

Pno.

21

Cym.

Tamb.

W.B.

Bells.

Glock.

Pno.

Green

27

Cym.

Tamb.

W.B.

Pno.

8va

33

Cym.

Tamb.

W.B.

Pno.

38

1. 2.

Cym.

Tamb.

W.B.

Pno.

44

W.B.

Tri.

Glock.

Pno.

48

W.B.

Tri.

Glock.

Pno.

53

W.B.

Bells.

Tri.

Glock.

Pno.

White L.Blue

57

W.B.

Bells.

Tri.

Glock.

Pno.

Green

Sabre Dance

from "Gayaneh Ballet"

Khachaturian (1903-1978)

arr. David Stanley

Presto

Glockenspiel

Piano

5

Glock.

H-bells.

Pno.

Green Orange

Green Orange

9

Glock.

Pno.

ff

13

Glock.

H-bells.

Pno.

D.Blue Green

D.Blue Green

D.Blue Green

1. 2.

17

Tri. $\frac{3}{4}$ *f*

Pno. *mp*

22

Tri. $\frac{3}{4}$

Pno.

27

Tri. $\frac{3}{4}$

Pno.

32

Tri. $\frac{4}{4}$

Tamb. *p* *cresc.*

Pno.

36

Tamb. *cresc.*

Pno. *cresc.* *8va* *15ma* *8va*

40

Glock.

Tamb.

Pno.

ff

45

Glock.

H-bells.

Pno.

Green Orange

48

Glock.

H-bells.

W.B.

Cym.

Pno.

ff

Green Orange

f

ff

The Washington Post

March

John Philip Sousa

Arr. Stanley

Tempo Marziale ♩.=120

Snare Drum

ff

Piano

ff



Cym.

ff

African Drums

1 2 3 4 5 6

Tri.

Ting Ting

Pno.

mf



African Drums

1 2 3 4 5 6

Tri.

Ting Ting Ting

Pno.

p

20

African Drums

W.B.

Wood Wood Wood Wood Woodblock!

Pno.

ff *mf*

26

African Drums

Tri.

Ting Ting Ting Ting Ting

Pno.

32

African Drums

Tri.

W.B.

Ting

Wood

Pno.

38

Tamb.

W.B.

Wood Wood Wood Woodblock!

Shake

HIT!

Pno.

44

Tamb. HIT! HIT! Shake

Pno.

50

Tamb. HIT! HIT! HIT! HIT! HIT!

Pno.

56

Tamb. HIT! Shake HIT! HIT!

Pno.

62

Tamb. HIT! Shake HIT!

Pno.

68

Tamb. HIT! HIT! HIT! HIT! HIT! Fine

Glock. E

Pno. Fine *p*

74

Glock. F E E F G

Pno.

80

Glock. A A A G

Pno.

86

Glock. A B C! E F E

Pno. *mf*

92

Glock. E F G A

Pno.

98

Glock. A A G A B C!

Pno.

104

Pno.



Entrance of the Marching Band! (ad lib Clash cymbals, Bass drum, Side drum and Trombone etc.)

111

Cym.

African Drums

Glock.

Pno.

ff

E F E



117

Cym.

African Drums

Glock.

Pno.

E F G A A

8va

123

Cym.

African Drums

Glock.

Pno.

A G A B C!

ff

129

Glock.

Pno.

E F E E F

135

Glock.

Pno.

G A A A

8va

140

Glock.

Pno.

G A B C!

D.C. al Fine

David Stanley MMus BMus (Hons) PGCE NPQH

David Stanley studied at the Guildhall School of Music and Drama, King's College London, the Royal Academy of Music and the Institute of Education. He holds a Post Graduate Certificate in Education, a Master's Degree in Musical Analysis and the National Professional Qualification for Secondary School Headship (NPQH).

David founded the Southend Mencap Music School in 2001 and in 2012 launched the UK's first full-time music education service specifically for children and adults with learning disabilities. The ground-breaking 'Music Man Project' provides education, enjoyment and access to inspirational performance opportunities. David campaigns for the equal rights of people with a learning disability to perform at the most prestigious and aspirational venues. He trains his students to become valued musicians and he composes original music for them to perform. In 2015 David made his West End debut as a composer, producer and performer in *Music is Magic at the London Palladium*. The concert featured 200 of his adult and special school students supported by professional musicians, choirs, the original Tiller Girls and stars of Britain's Got Talent. It also included the world premiere of David's musical *From the Asylum to the Palladium* which told the story of "mental" hospitals where people with learning disabilities were treated as patients alongside single mothers, the mentally ill, homosexuals and poorly behaved children. David composed the charity single *Music is Magic* which became a number 1 best seller on Amazon's Broadway song chart. His E-book *Music is Magic: The Story of the Music Man Project* topped the Amazon Kindle Special Education chart. In 2016 David delivered workshops for London-based clients and a seminar for undergraduates at the Royal College of Music. He launched new Music Man Projects in Essex, Suffolk, Sussex and Northern Ireland, and led a 10-day teaching and research trip to children's homes, day centres and orphanages in South Africa. David aims to establish many more Music Man Projects across the UK and to connect with special needs music educators worldwide. The Music Man Project won the 2016 Kids Count Inspiration Best Creative Contribution Award and reached the final of both the 2015 and 2017 Music Teacher Awards for Excellence. David's approach is the subject of a PhD research study into the effect of active music participation on well-being among adults with learning disabilities by Natalie Bradford at the Royal College of Music.

Immediately before The Music Man Project, David was a Deputy Head Teacher at a Performing Arts Specialist Secondary School, having joined the senior leadership team as an Assistant Head Teacher before the age of 30. He played a pivotal role in helping the school transform its results and reputation, from failing to UK-leading. At the same time, David taught at a full-time Performing Arts College and many of his students have achieved successful careers in the theatre industry, including Lee Mead, winner of the BBC's search for *Joseph*. David is the author of 12 published text books for both the Primary and Secondary School music curriculum.

David's TV credits include playing the Music Master in Channel 4's *That'll Teach 'Em* and the spin-off quiz show *That'll Test 'Em*. David composed music used in both series, including *The Charles Darwin School Song*. In 2010 he composed *Through the Efforts of Friendship* in honour of a school's visit to the People's Republic of China and performed the work at the Confucian Institute in Beijing. As composer in residence for Pinpoint Create Production Company, David wrote a new operatic setting of the Anglo-Saxon poem *Beowulf* in 2010 and the music for an Olympic Torch Relay stage show in 2012, including a new song performed by Lee Mead. In 2013 his *Fanfare for Noah* was performed at Southwark Cathedral to announce the start of a special performance of Britten's *Noyes Fludde*, marking the 100th anniversary of the composer's birth. In the same year, David's music for *The Nine Wives of Laurel and Hardy* was previewed at the UK Laurel and Hardy Convention. In 2014 David wrote the music for a re-working of a Music Hall performance to mark the centenary of the Great War. He has also composed four Nativity Musicals for the Salvation Army since 2012.

David is a pianist, percussionist, theatre organist and silent film accompanist. Since 2009 he has raised over £100,000 for charitable causes through his concerts and fundraising activities, including playing piano at the London Marathon and performing 24 continuous hours of piano music at the end of Southend Pier. He also played a keyboard strapped to the back of a mobility scooter whilst walking for 12.5 miles. David produced a celebrity fundraising calendar to mark Southend Mencap's diamond jubilee in 2015 and composed 8 pieces for solo piano which were interpreted by artists from around the world in an international music and art competition for charity. David was one of the first Hate Crime Ambassadors in the country and is a patron of the Yardarm Folk Orchestra. He served as a non-party voluntary councillor for Leigh-On-Sea Town Council between 2011 and 2015. In 2016 David was made a Paul Harris Fellow by the Rotary Foundation of Rotary International in recognition of his work with charities and for furthering understanding of people with learning disabilities.



Music is Magic

THE MUSIC MAN PROJECT SONGBOOK

By David Stanley

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