# Sonic Postcards

# RESOURCE PACK

**SONIC POSTCARDS IS A UK-WIDE EDUCATION PROGRAMME FOCUSING ON SOUND, LISTENING AND THE CREATIVE USE OF ICT IN THE CLASSROOM. THE PROJECT IS DEVISED AND DELIVERED BY SONIC ARTS NETWORK, THE NATIONAL ORGANISATION WHICH PROMOTES AND EXPLORES THE ART OF SOUND.**

SONIC ARTS NETWORK
www.sonicartsnetwork.org

Scottish Arts Council

Aberdeenshire COUNCIL

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# INTRODUCTION

## The Sonic Postcards Project

Sonic Postcards is a unique and innovative project that enables pupils from across the UK to explore and compare their local sound environments through the exchange of sound postcards with other schools via the internet. The project focuses on the impact of sound on our lives, and the possibilities for creativity through the manipulation of sound with technology. As with an ordinary postcard, it offers the opportunity for people to exchange information about their local environments providing windows into a variety of places, lives and cultures from urban to rural.

The project is aimed at young people in primary, secondary and special schools aged between 9 and 14 years, from a number of regions around the UK.  So far over 100 projects have been delivered by workshop leaders in schools throughout the UK, from the most northerly tip of Shetland to the end of Cornwall, reaching approximately 3000 pupils.

Sonic Postcards links a number of studies throughout the 5-14 Guidelines and National Curriculum, including music, geography and ICT, as well as English, citizenship, history, science and art, and is pertinent to key government initiatives for e-learning and for the environment.  Through the Sonic Postcards project, aspects of composition, identity, creativity, sense of place and use of technology are covered.

## What is a Sonic Postcard?

A sonic postcard is literally a postcard composed of sound.  It is an MP3 file which can be emailed, podcast, burnt onto a CD, uploaded to an iPod, or downloaded from the Sonic Postcards website.  It is a composition of about one to two minutes in length which has been created by the pupils using recorded sounds – these sounds could be natural environmental sounds, manmade sounds, or spoken word.

## About the Sonic Postcards pack

The Sonic Postcards teacher resource pack encourages the use and appreciation of sound in the wider teaching context and inspires pupils to use their ears.  This pack offers teachers who are both familiar with the Sonic Postcards project, and those who have little experience of working with sound, an opportunity to explore and expand ideas that are introduced through the Sonic Postcards project, and become confident with the methods involved.
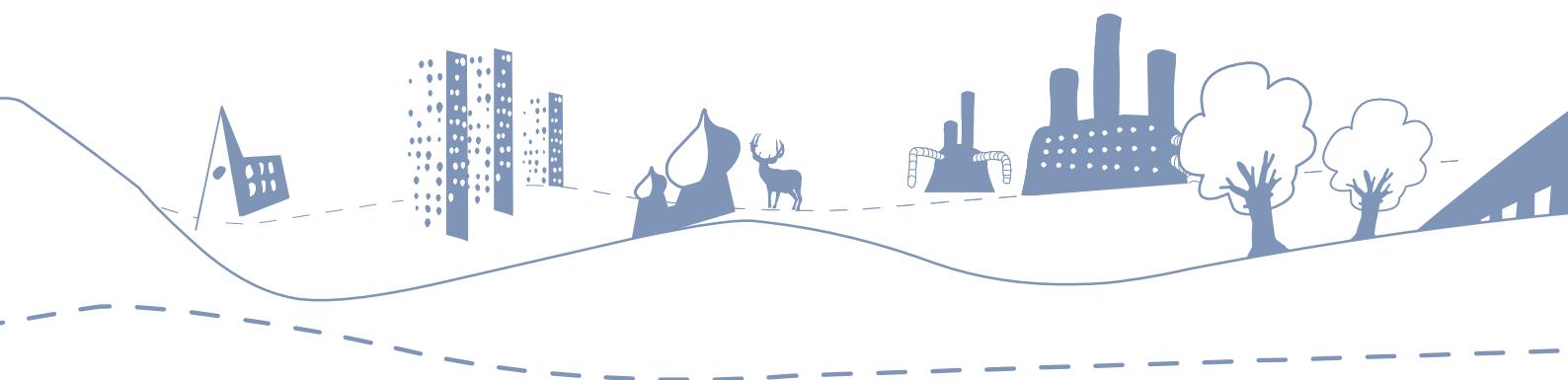
## How to use the pack

Rather than being a prescriptive series of lesson plans, this resource is a source of ideas and inspiration for exploring sound. It can be used in many ways and contains creative exercises, curriculum links, lesson starting points, and troubleshooting. There is also a data CD containing a selection of sounds from which to make Sonic Postcards and some examples of other schools' work. Free software called Audacity, which can be used to compose the sounds into the Postcards, is also contained on the CD.

Whether you have taken part in the project or not, this pack should be of use to you. For those that have worked with a workshop leader and the Sonic Postcards team, this resource offers reminders and troubleshooting for the software and hardware involved, as well as suggested sound exercises, games and learning outcomes for incorporating sound and listening in different learning areas. For those of you that haven't formally taken part in the project, this is an opportunity to deliver an entire Sonic Postcards project on your own without a workshop leader, or maybe just use some sound exercises or the free software in other creative ways.

## The Sonic Postcards Website *www.sonicpostcards.org*

The project's award-winning website, http://www.sonicpostcards.org, is packed with the creative endeavours of pupils who have taken part in the projects facilitated by workshop leaders. On the site are the sonic postcards themselves along with a huge swathe of supporting artwork, creative writing, films and school information. The website will become increasingly important in the exchange of the sound postcards which are created as a result of the projects delivered by Sonic Arts Network.

## Sonic Arts Network

Sonic Postcards is devised and delivered by Sonic Arts Network, the national organisation which promotes the art of sound through a series of commissions, releases, performances and education programmes. Sonic Arts Network believes in the unique capacity of listening to enrich people's lives.
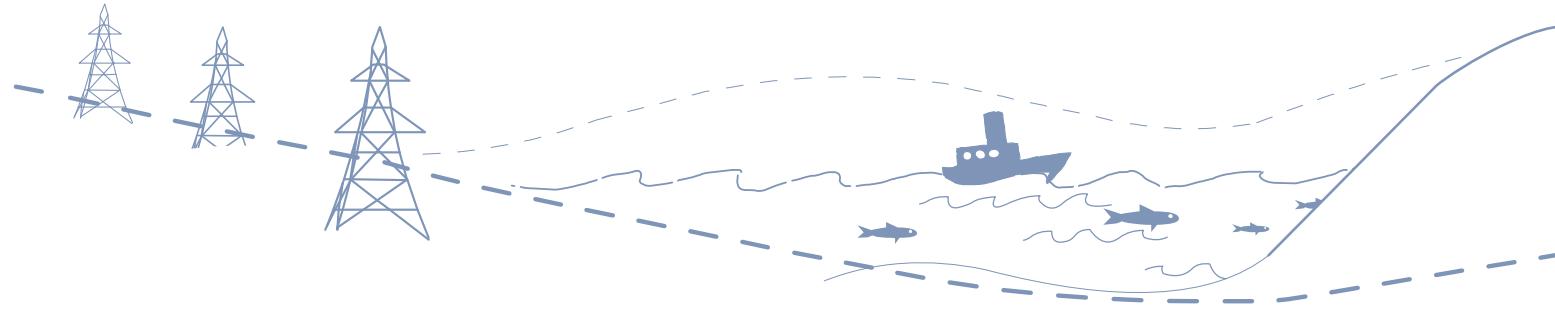
# PROJECT AIMS & OBJECTIVES

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## PROJECT AIMS

**For Pupils to:**
- gain new insight into their environment and the environments of others;
- develop new skills in music making with technology;
- develop their personal communication skills both with their peers and with adults other than teachers.

**For Teachers to:**
- integrate their teaching of music, geography and ICT (other potential links include English, history, art and citizenship);
- achieve the specific skills needed to approach classroom music-making using technology and the confidence to use these skills;
- work with Sonic Arts Network to ensure e-learning facilities are accessible and that teachers have adequate training and skills to use this equipment.

**For Schools to:**
- build an identity within their community and with other schools around the UK;
- encourage and support cross-subject teaching throughout the project;
- discover new approaches to learning through a range of partnerships.

## OBJECTIVES (TO BE ACHIEVED BY THE END OF THE PROJECT)

**For Pupils to:**
- have created a sonic postcard of their local area and exchanged this with other participating schools;
- be capable of recording and transforming sounds using the technology available to them;
- have expanded their music technology vocabulary and listening skills and to have developed team work/communication skills, sharing information with peers and adults other than teachers.

**For Teachers to:**
- have worked with other subject teachers or within other subject areas and recognise the potential for cross-subject work;
- be capable of recording and transforming sounds using their school technology facilities and have the confidence and aesthetic knowledge to guide students in composition using technology;
- incorporate e-learning initiatives into their teaching.

**For Schools to:**
- create new working relationships with local community groups, artists and partner school(s);
- bring together staff from different subject backgrounds to achieve a single creative outcome;
- incorporate new learning approaches to teaching as a result of new partnerships.

# LISTENING AND THE SONIC POSTCARDS WEBSITE

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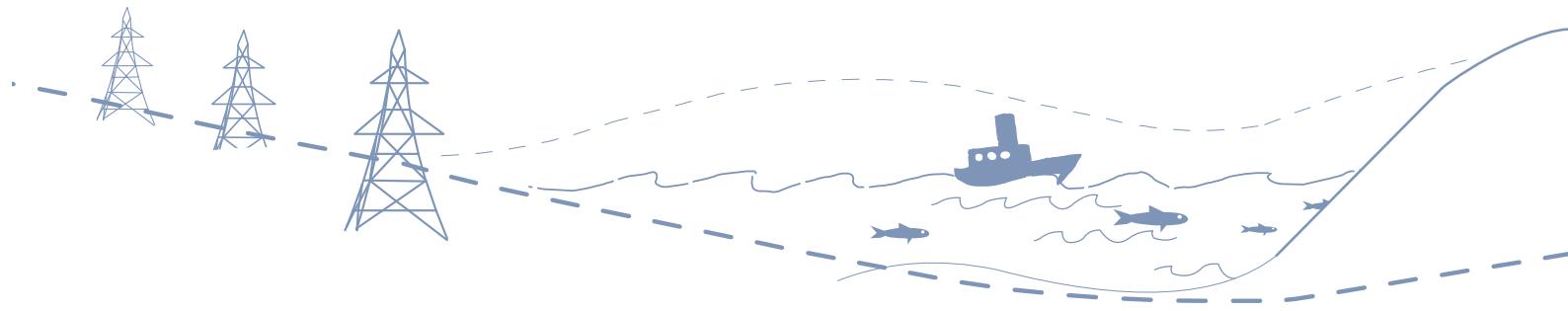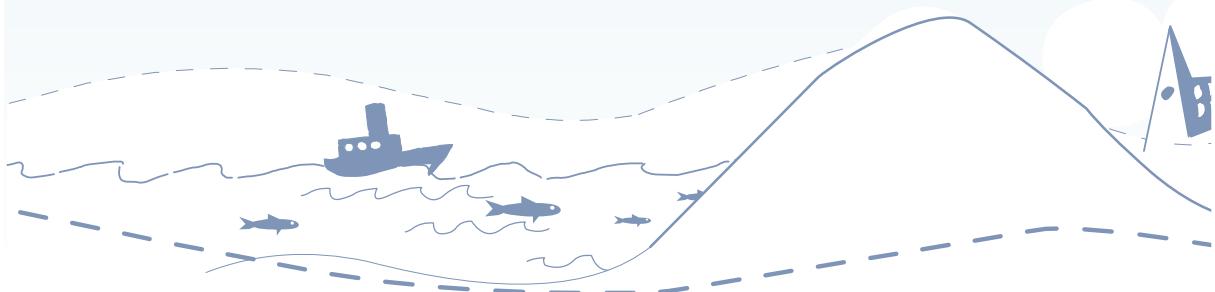
# LISTENING AND THE SONIC POSTCARDS WEBSITE

## AIMS OF SECTION

- For pupils to become accustomed to the ideas behind the Sonic Postcards project
- For pupils to listen to Sonic Postcards from around the UK
- For pupils to consider what sounds they would want in their own Postcard

## VISIT THE WEBSITE WWW.SONICPOSTCARDS.ORG

Listening is the main focus of the Sonic Postcards project, and the website is a good place to start in order to give pupils some context about the project as a whole and to listen to other postcards. The website houses all the work from over 100 projects so there are many Sonic Postcards to listen to from a cross-section of ages, abilities and geographical locations; coastal and rural areas, cities and towns. It is a good starting point for creative discussion and ideas for cross-subject work.

| LEARNING OBJECTIVES<br>Pupils should learn: | LEARNING OUTCOMES<br>Pupils should: |
|---|---|
| • to identify, discuss and question critically a range of sound information to help them develop ideas for independent work;<br><br>• about conventions of sound composition and how these are used to represent geographical characteristics;<br><br>• to select from a range of recordings and present a variety of sounds with varying sonic characteristics. | • ask and answer questions using appropriate terminology;<br><br>• listen with maintained attention and show an understanding of what they hear;<br><br>• organise and present work to indicate how ideas are being developed. |
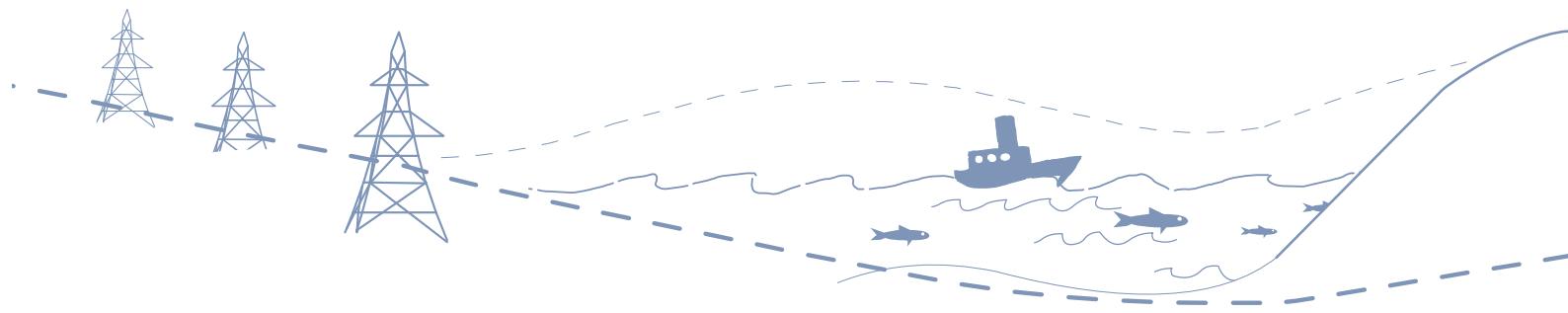
# SPOTLIGHT ON LISTENING

**Inverurie Market Place Primary School Sonic Postcard and how it was composed**

Below are possible starting points for discussion and analysis of a Sonic Postcard created in Inverurie, Aberdeenshire.

- Discuss what a conventional postcard is, its purpose and what information it carries.
- Discuss with pupils the idea of representing who they are to others through sound. What sounds would the class want other pupils to hear in their own Sonic Postcard? How would they want to represent themselves through sound? What sounds are unique to their geographical location, e.g. coastal, city, rural, language, dialect.
- Play the Inverurie Market Place Primary School Sonic Postcard from the website, and ask the pupils to list as many sounds as they can and describe what kind of place they think Inverurie is.
- Discuss the sounds of Inverurie in detail, asking questions about the ways in which the sounds are presented and how our ears can differentiate between foreground and background, texture and environment, accent and language.
- Structure the discussion under headings, e.g.:
  - content – subject and geographical setting;
  - form – composition and arrangement;
  - how it is made – materials, process and techniques used;
  - impact – what pupils think about the work and the effect it has on them.

## CONTENT - WHAT CAN YOU HEAR IN THE POSTCARD?

There are many characteristic sounds in the Inverurie Sonic Postcard, but the most distinct sounds are a train, cows and an auctioneer at a cattle market. The train can be heard arriving and leaving, hooting its horn on the way. The accent of the auctioneer is very strong and the speed of the numbers he is calling makes it almost impossible to understand how much the cow actually sold for. Other sounds included in the Sonic Postcard are a gym treadmill and a swimming lesson at the local pool.

## FORM

The Sonic Postcard is framed, at the beginning and the end, by the arrival and departure of a train hooting its horn. At the beginning the horn hoots a high note followed by a low note, and at the end this sound has been reversed so the horn hoots a low note followed by a high note.  The chanting of the auctioneer is very rhythmic, repetitive and constant. It is combined with the short sharp clanks of the gates shutting which offers the listener a new focus or signpost during the constancy of the chanting. The repetitive style is enhanced and developed by introducing the sound of a gym treadmill under the chanting, which provides a new focus whilst the
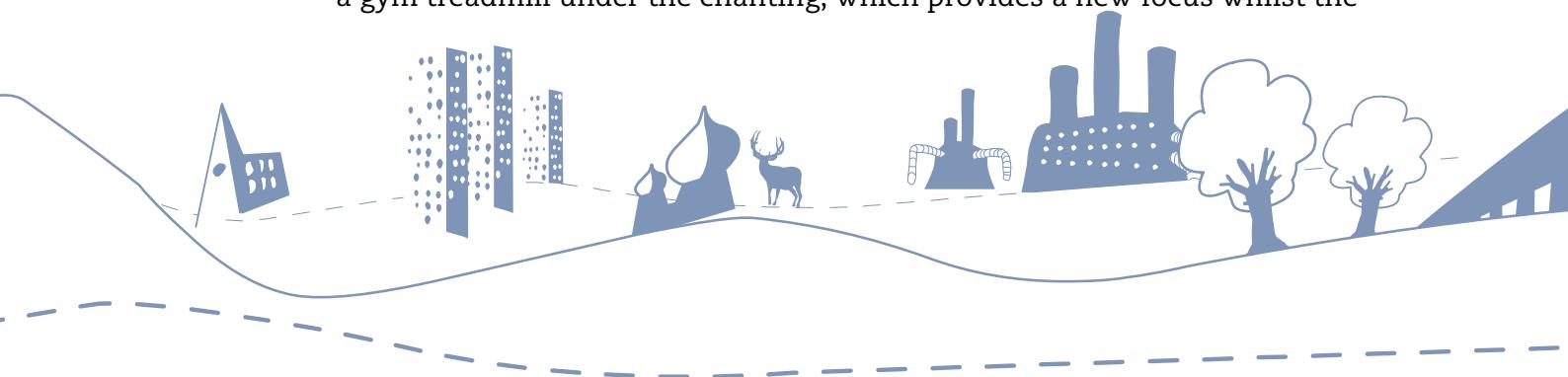
chanting and cattle sounds are faded out.  Simultaneous to the cattle market fading out, the sound of a swimming lesson is introduced. The transition from cattle market to swimming pool is aided by the treadmill because of its similar sonic characteristics to the market and its environmental associations with a swimming pool.

## HOW IT IS MADE

Listen to the Inverurie Postcard whilst following the graphic score and the screenshot of the sound editing software, Audacity, to see how the sounds have been placed along a timeline to create the composition. The train sound at the end is the same recording as the train at the beginning but has been manipulated or reversed to achieve the effect of leaving rather than arriving. Volume levels of the treadmill and swimming pool have been increased and that of the train decreased to maintain a constant overall level. Please see accompanying graphic score.

> ### ! HANDY HINT
>
> **What is a graphic score?  (please see page 11)**
>
> A graphic score is similar to the score of a piece of music.  It is a pictorial representation of where sounds are placed in relation to each other along a timeline.  It can also include pictorial references or symbols which signify volume, tempo etc.
>
> **Suggested activity:**
>
> To aid composition at the computer it is helpful to have a plan of what shape the composition will take.  Using the grid in the resource section (Worksheet 10 at the end of the pack), encourage pupils to list and draw the sounds they want to use in their composition.  They can then cut the individual sounds up and place them on a piece of paper relative to how they would like them placed in Audacity.  Once at the computer they then have a clear plan to work from.

## SUCCESS CRITERIA *Listening*

*All pupils should have:*

- identified that Inverurie is a rural town in Scotland with a cattle market, a railway station and a leisure centre;
- identified that trains sound different depending on location and size, arriving and departing, under a tunnel or in the open air, and appreciate that the town is historically known for trading cattle.

All Sonic Postcards have accompanying photographs and sometimes even film, which may help to reinforce geographical characteristics.
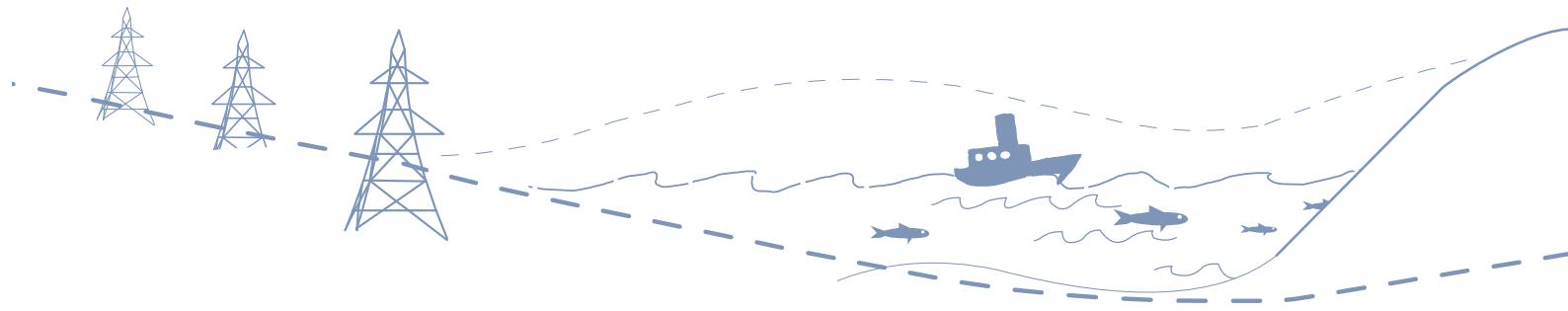
# INVERURIE MARKET PLACE SCHOOL GRAPHIC SCORE
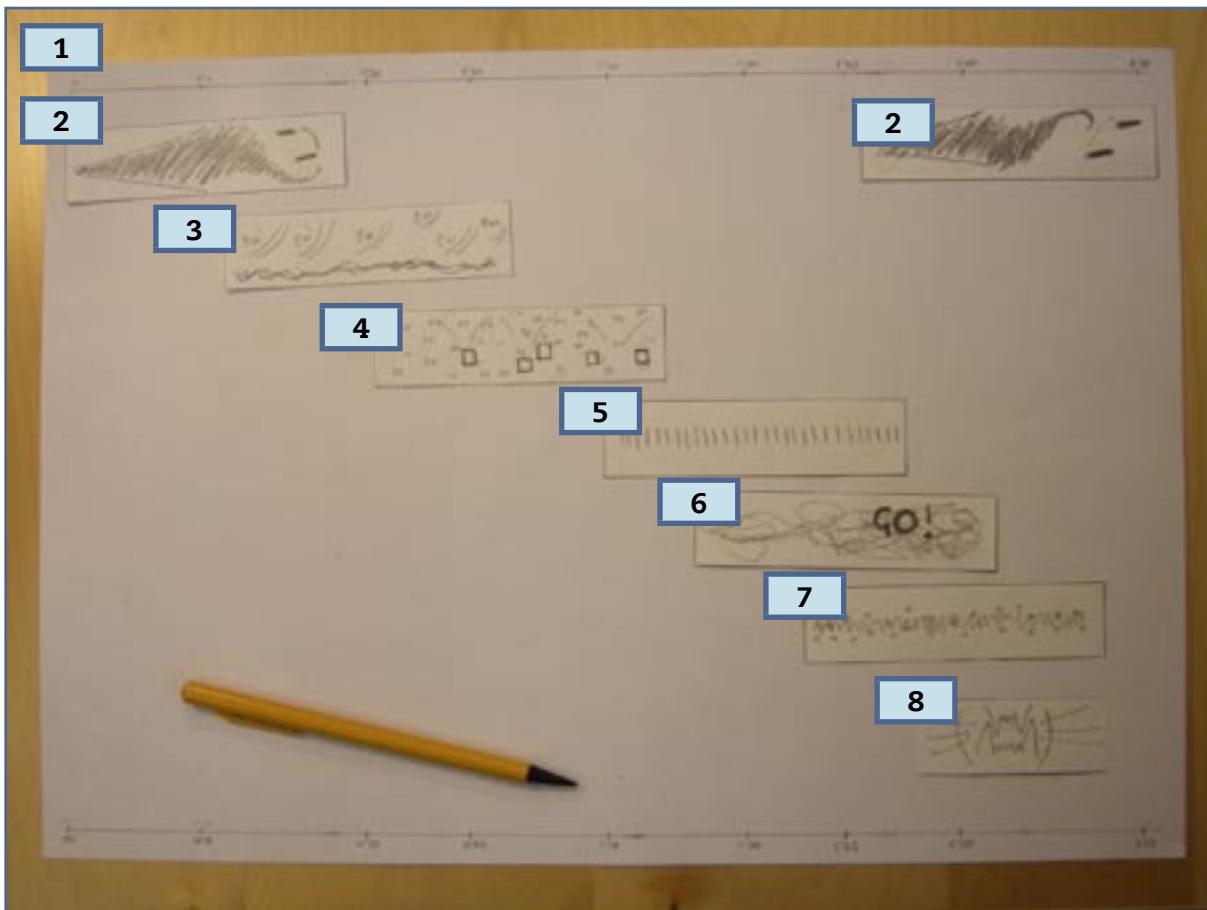


1. **T**imeline in seconds
2. **T**he train sound at the beginning and train sound at the end are on the same line
3. **C**ows and chain sounds
4. **A**uctioneer's voice punctuated by loud 'clunking' sounds
5. **T**readmill
6. **S**wimming pool with instructor shouting
7. **S**weeping or brushing sound
8. **S**trange low-pitched cow sound

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## OTHER SUGGESTED SONIC POSTCARDS TO ANALYSE INCLUDE:

| Geographical Area | School Name | Listen out for: |
|---|---|---|
| **Urban** | Chelsea Children's Hospital, London | themes of language, nationality and travel, the geography of London |
| | Montem Primary School, Slough | aeroplanes, supermarket, traffic |
| | Tuke School (Special), London | recorded in the city but has a deceptive 'countryside' feel – a gurgling drain, park, city farm |
| | Great Barr School (Secondary), Birmingham | traffic and motorway sounds |
| **Coastal** | Graham School (Secondary), Scarborough | use of manipulation and effects |
| | Royal Manor Arts College Community School (Secondary), Portland | use of repetition, pitch and includes film |
| | Springhead School (Special), Scarborough | "A day in the life of..." |
| | Lochpots School (Primary), Aberdeenshire | interviews with local people |
| **Rural** | Ashcott Primary School, Somerset | swans feeding, tractors and interesting use of image and includes film |
| | Heighington Primary School, Lincolnshire | ducks, underwater recording, film |
| | Nettleham C of E Junior School, Lincolnshire | village sounds and speech, film |
| | Midmar School (Primary), Aberdeenshire | poetry, farm and saw mill |
| | Keig School (Primary), Aberdeenshire | atmospheric sounds, church organ, a scream! |
| | Braemar School (Primary), Aberdeenshire | decision made to include loud sounds – a fire engine, breaking glass for example |
| **International** | Verbier Festival and Academy 2006, Switzerland | cowbells, musicians, different languages and accents, interviews |
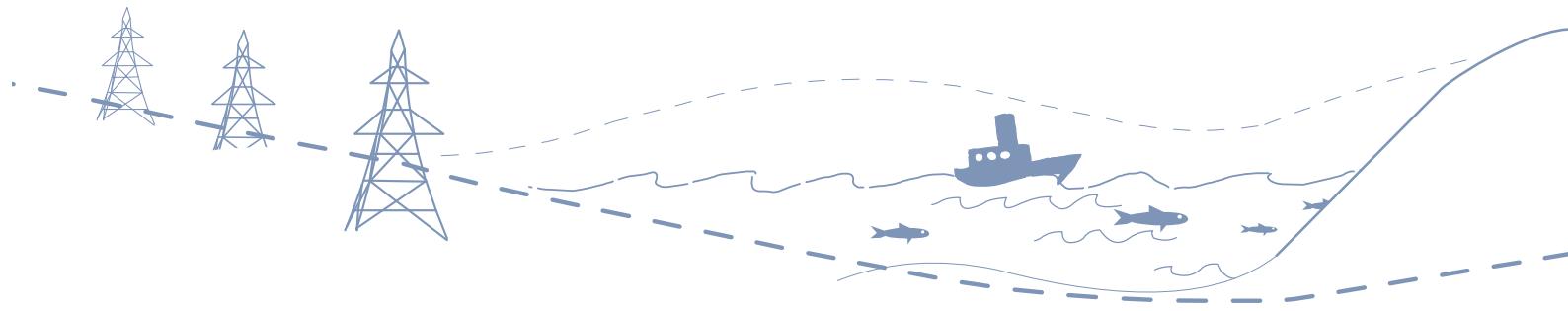
# FURTHER LISTENING

## POSSIBLE EXTENDED TEACHING ACTIVITIES

- Encourage pupils to identify Sonic Postcards from diverse geographical backgrounds on the website – an urban, a coastal, and a rural postcard.  Ask pupils to listen, identify and discuss sounds heard in the work of other schools.

- Discuss one postcard in detail asking questions about the ways in which environmental, textural and gestural (a sound that conjures up an action) sounds are used to convey a sonic image of the place. Explore the use of words such as foreground, background, high-pitched, low-pitched and echoing (See 'Spotlight on Listening').

- Through class discussion, pupils should be encouraged to think about their own sonic environment. Ask pupils to compile a list of characteristic sounds they wish to record specific to their own area, including sounds of local places, people, historic figures, poetry, language or dialect. You may wish to organise the information in a geographical sound map of your local area with the school at the centre.

- Use homework time for pupils to create 'sound diaries' of their home environment, journey to school and school day.  Please see Worksheet 6.

> **!** *HANDY HINT*
>
> **Interactive Whiteboard:**
> The website is fully interactive for use with an interactive whiteboard. Using the whiteboard works very well for exploring the website as a class activity.

# LISTENING EXERCISES

Below are a few examples of class activities to encourage focused listening.  They are designed for a range of ages and can be adapted accordingly.  They may also be delivered by the pupils themselves.  Please see the resource section (page 65) for more exercises and games to photocopy.

## CREATING A SOUND MAP *See worksheet 1*

- Start with Worksheet 1 for each pupil.  Draw an ear in the centre of the page to represent the pupil;
- Encourage them to sit quietly and draw all the sounds they can hear in
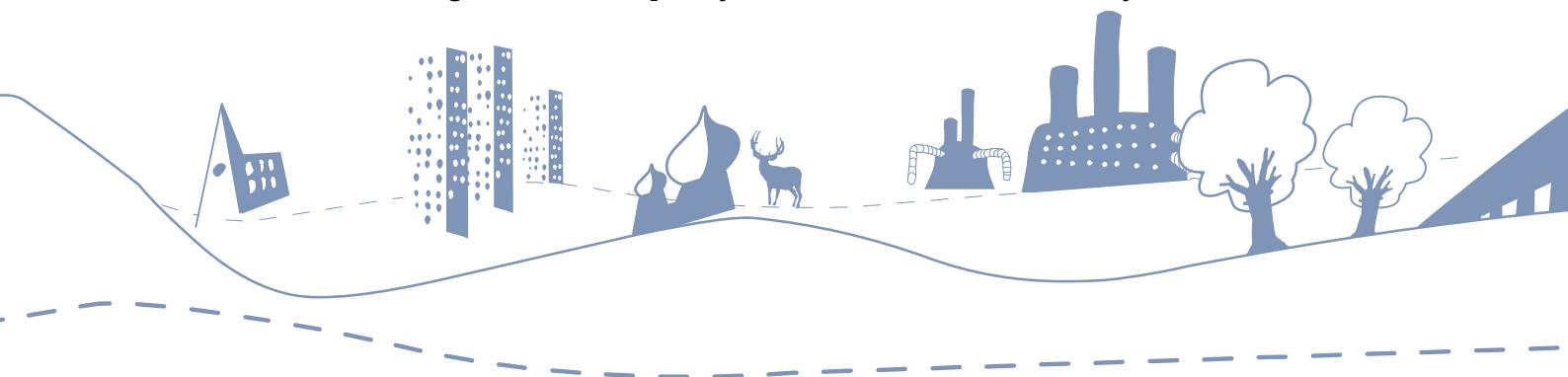
the classroom relative to where they are sitting. Details such as volume of sound and direction of travel can be added. Descriptive words or pictures can be used to represent the sound. The pupils will probably be surprised by what they can hear just in their classroom;

- Repeat the process in different locations or on a field trip.

## LOCATE THE CAN SEE WORKSHEET 3

- Blindfold one pupil and spread the rest of the class out around the room;
- Another pupil rolls a can or other noisy object across the room;
- The blindfolded pupil waits till it stops and tries to locate it. If they miss, another pupil rolls it again;
- How long does it take to find the can?
- Swap roles and try again.

## BATS! SEE WORKSHEET 4

**Bats use sound to communicate and navigate.**
- In pairs, encourage pupils to create their own unique identifying sound – one sound per pair. Pupils will use this chosen sound to communicate, like bats, to each other. For example Gggrrrrr; beeeeep; sssss; sshhh; ffrrrr; rrrrr etc.;
- Mix the group up and when everyone is ready, pupils find their partners with their eyes closed, by repeating their chosen sound. When pupils have found their partners, they sit down and remain silent and listen until the last pair have found each other;
- Experiment with different volumes of sound. Which volume is more successful – whispering or shouting?

**Variations:**
1. Single sounds can be developed into a multiple-part 'call' with different elements of pitch, character and dynamic. For example, Ffrrr ge bleep bleep; Zzz de sshhh zzz;
2. Have the whole group in a circle and choose a conductor to conduct the sounds. Agree the use of specific hand gestures to decide when to make their sounds, and to achieve different volumes, continuous or short sounds, high pitch or low pitch sounds.

## SOUND QUIZ SEE WORKSHEET 5

- Choose 6 recordings included on the CD or those you have collected yourself and play them to the pupils two or three times each;
- Pupils guess the sounds in pairs or teams and choose 2 words to best describe the sounds;
- Encourage pupils to use onomatopoeic words and differentiate between words which describe what is making the sound and words which describe how the sound makes us feel.

# CREATING A SONIC POSTCARD

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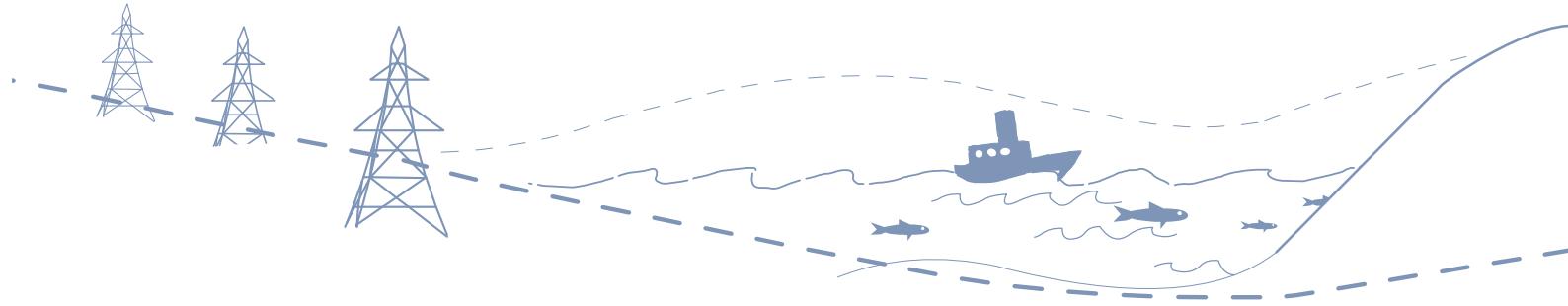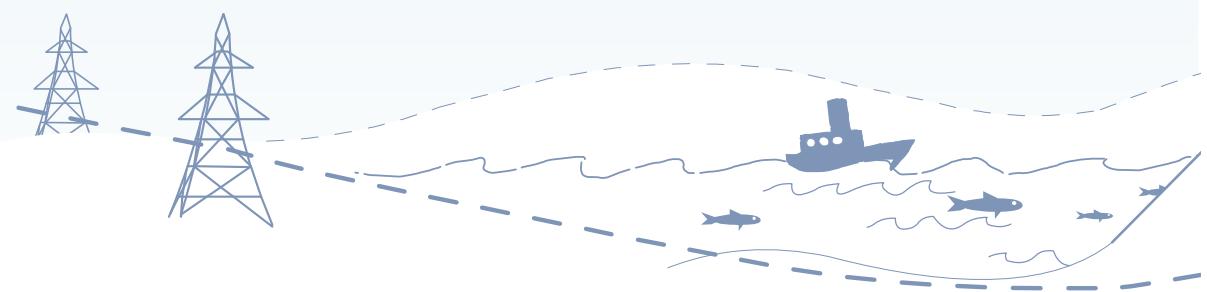
# CREATING A SONIC POSTCARD: RECORDING

## AIMS OF SECTION

- FOR PUPILS TO BECOME FAMILIAR WITH THE RECORDING TECHNIQUES NEEDED TO COLLECT THE SOUND
- FOR PUPILS TO SELECT AND RECORD A VARIETY OF SOUND MATERIAL UNIQUE TO THEIR OWN GEOGRAPHICAL LOCATION
- FOR PUPILS TO HAVE ENOUGH HIGH QUALITY RECORDINGS TO COMPOSE A POSTCARD

## RESOURCES REQUIRED

- Recording equipment  (iRiver or other recording device, microphone, headphones, Worksheet 9 or blank book);
- Computer running Audacity (or any other sound editing software that may already be installed) with external speakers attached. (See attached CD for Audacity information).

> **! HANDY HINT**
>
> Please refer to the RECORDING section on page 26 for iRiver operation information and troubleshooting

| LEARNING OBJECTIVES<br>Pupils should learn: | LEARNING OUTCOMES<br>Pupils should: |
|---|---|
| - to identify and record a range of interesting sounds using the equipment efficiently and effectively;<br><br>- to work effectively as a team. | - have a broad range of high quality recordings that reflect the area in which they are located;<br><br>- have a list of what those recordings are. |
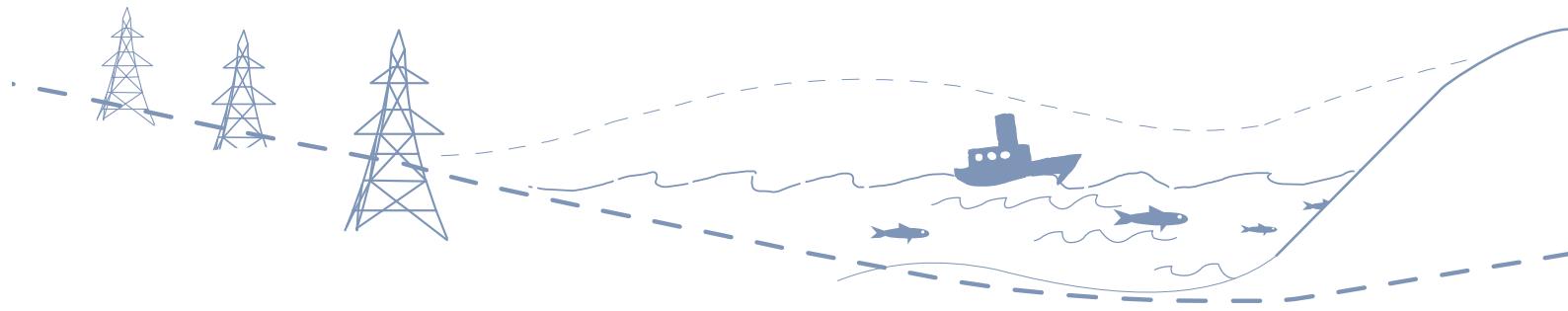
## RECORDING

- Prior to recording, choose the location the pupils want to collect sounds from. Encourage them to think about what they might hear there and what they want to collect;
- With a list of sounds to be recorded, go out in groups and capture them on your portable recording devices (iRivers), bearing in mind that pupils will come across other useful sounds whilst recording. Encourage pupils to listen carefully and discerningly at all times when recording, and attain a variety of high quality recordings without background chatting or microphone handling noise. Is there anyone to interview?;
- It is very important that pupils in their groups log the sounds as they are recorded, using Worksheet 9 for example. This aids enormously the listening back process in the classroom!

> **!** **HANDY HINT**
>
> Limit the amount of time for each recording, aim for about 30 seconds - to make each recording more focused and to minimise the listening-back time in the classroom

## LISTENING BACK TO THE COLLECTED SOUNDS

- Returning to the classroom, listen to a selection of recorded sounds and organise them into different categories e.g. textural, environmental, abstract, rhythmic, pre-existing (for example birdsong) or created sounds (for example rattling a fence with a stick);
- How is the quality of the recordings? Were there any surprises? What made a good recording and what made a bad one?

> **!** **HANDY HINT**
>
> It is beneficial to have a practice recording session to iron out any potential problems that will affect the quality of the recordings. For example: microphone handling noise, chatting, the distance the microphone is held away from the sound source etc.

## PRACTICAL TIPS FOR RECORDING

**When recording sounds:**
- make sure sounds are catalogued precisely and thoroughly (see Worksheet 9);
- make sure in STANDBY mode you can hear what you are about to record;
- every so often, listen back to a recording to check everything is working;
- encourage the role-sharing of headphones, microphones, iRiver, cataloguing etc.;
- point the microphone in the direction of the sound source, if it is quiet, move the microphone closer, if it is loud, move the microphone further away;
- try to minimise moving, handling or banging the microphone;
- create hand signals to denote recording start and stop, to minimise unwanted chatting.

## SUCCESS CRITERIA RECORDING

*ALL PUPILS SHOULD HAVE:*

- recorded at least ten different sounds – each of about 30 seconds' duration with minimum chatting;
- used and been responsible for each item of equipment.
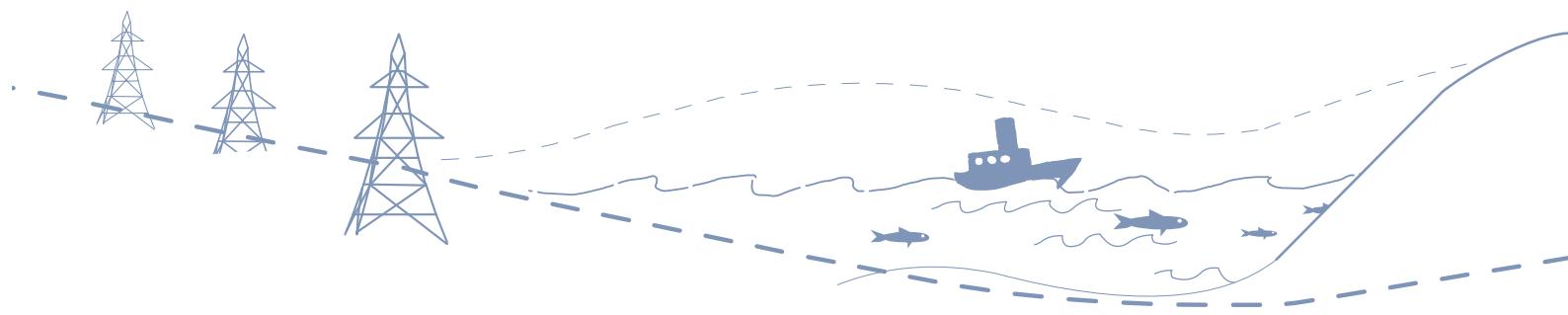
# CREATING A SONIC POSTCARD: COMPOSING

## AIM OF SECTION

- FOR PUPILS TO COMPOSE ON COMPUTERS WITH A SELECTION OF SOUNDS TO CREATE A SONIC POSTCARD REFLECTING THE UNIQUENESS OF THEIR SONIC ENVIRONMENT

### RESOURCES REQUIRED:

- iRivers, or other recording device, containing the collected sounds;
- Computer running Audacity (or other editing software) with external speakers attached. (See attached CD for Audacity information);
- Facility to project contents of computer monitor for whole class presentation – an interactive whiteboard if available;
- Fast internet connection for web browsing and sending e-mails with MP3 attachments;
- Unrestricted local networking facility or shared drive to allow for file sharing.

| LEARNING OBJECTIVES<br>Pupils should learn: | LEARNING OUTCOMES<br>Pupils should: |
|---|---|
| • to investigate, combine and manipulate sound materials, taking account of purpose and audience;<br><br>• to apply and extend their experience of a range of materials and processes, refining their control of tools and techniques. | • combine and manipulate sound material to compose a Sonic Postcard;<br><br>• apply their experience of sound materials and techniques of combining different sound textures and express ideas about their geographic identity. |

### ! HANDY HINT

For a clear guide on how to use the editing software, Audacity, please refer to the Audacity section on page 33 for operation and troubleshooting.

## A Basic Overview of the Composition Process

- To compose a Sonic Postcard, sounds from the iRiver need to be uploaded onto the computer. This is done by connecting the iRiver to the computer via USB;

- The sounds you want in your Sonic Postcard can then be imported into Audacity one by one (see page 34 for detailed information);

- Sounds can be placed next to one another along a timeline, as well as being overlapped. See Audacity screenshot on page 37 for an example of this;

- Once the Sonic Postcard is completed, save it as an MP3 and then it is ready to be emailed.

> **! HANDY HINT**
>
> A composition of approximately one minute will work out to be about 1MB of MP3 information. This is a good size to be easily emailed. You will need LameLib (on the Audacity CD) installed on your computer in order to compress the composition to an MP3 (see page 36 for further details).

## Possible Extended Teaching Activities Through Composition

- Listening back to the recorded material, discuss how the recorded sounds can be used in the class Sonic Postcard and how they relate to the local area. What are the most desirable sounds and why? Which sounds have similar characteristics to other sounds? Do the sounds cover different aspects of the local area? At this stage, pupils should also consider mood and how they might get the "feeling" into their Sonic Postcard that some of their recordings suggest;

- Ask the pupils to describe and choose what feeling and mood they wish to express in the postcard. Ask them to consider the style and placing of sounds to create a compositional shape. They could do this by beginning with textural and environmental sounds then moving to a close with manipulated sounds, or beginning with a repeated rhythmic pattern and moving to a close with combinations of more abstract sounds;

- According to pupil experience and ability/age level, you may wish to discuss and select a sound type to use as the main stimulus for source recordings from the sonic environment that surrounds them. Some examples might be:
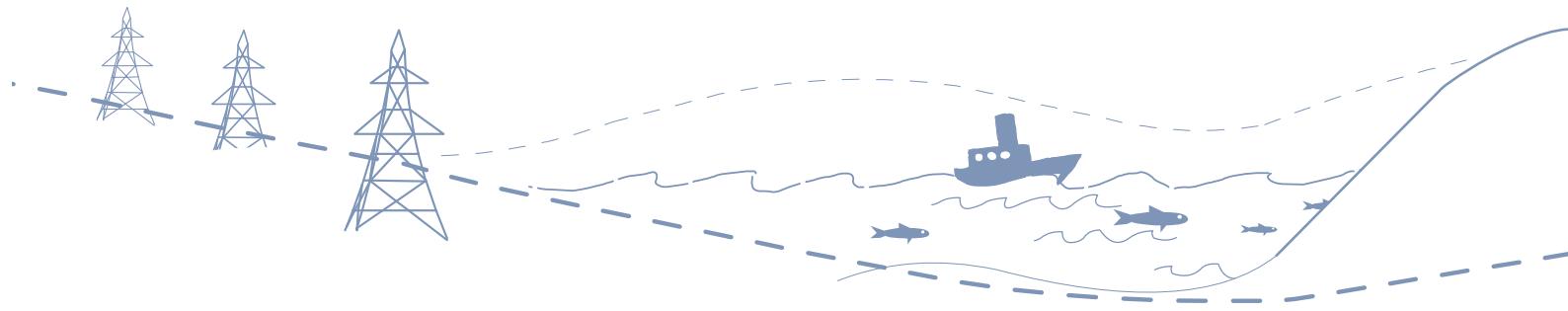
1. Sounds in a factory or workplace;
2. Wood sounds from a forest;
3. Water sounds (sea, river, waterfall);
4. Stone sounds (beach, stone circle, quarry);
5. Sounds of technology (sirens, alarms, pedestrian crossings);
6. Rural or urban soundscapes;
7. A historical figure or place in the local community.

- With a computer and projector, ask the pupils to come forward in turn and place the desired sounds on tracks in Audacity and begin to create the postcard. Encourage them to advise you on how the sounds should be organised and which sounds should be combined? Should sounds be placed one after another or layered? (see Audacity section on page 34 for further sound editing information);

- Show pupils how to extend their ideas by cutting, reorganising and manipulating sound material in Audacity, just as you may do with a piece of text in a Word document. For example, repeating the sound of a pencil being sharpened to create a rhythm, or putting an echo on a voice so it sounds like they are in a big tunnel;

- After listening and critically evaluating the completed Sonic Postcard, save it as an MP3 file and e-mail it to a selection of other schools from different areas.

## CREATIVE TIPS

**When choosing sounds to make a Sonic Postcard, try to include a variety of sounds from different sound categories. These may include;**

- an environmental sound (with many recognisable sounds within it).
  Example: A busy street corner, inside a supermarket, birds tweeting, a river flowing;

- a textural sound (a more abstract sound that is not necessarily recognisable).
  Example: Leaves rustling, stones scraping, sticks breaking;

- a rhythmic sound (a sound source that has been played rhythmically).
  Example: Tapping on pipes, banging on metal, hitting sticks together, repetitive machinery;

- a vocal sound.
  Example: An interview, singing, poetry, accents and dialect.

Think about overlapping sounds, combining contrasting sounds together, articulating moments with sudden short sounds or silence.

## Practical Tips for Transferring Sound and Composing

**When transferring recorded sounds onto the computer:**
- copy the sound files (eg. VOICE 000.WAV) to a new folder each time;
- when using more than one iRiver, make sure you copy sounds into folders clearly marked by the iRiver identifier.

**When composing your Sonic Postcard:**
- try to include at least one sound from each of the recording groups;
- save your Audacity session at regular intervals to prevent losing it;
- always listen back with a good pair of speakers or headphones to maximise sound subtlety and detail. Computer internal speakers are not recommended;
- save it as an MP3 file and e-mail it to someone else as well as yourself for extra backup.

**When an interactive whiteboard is available:**
- encourage all pupils to be actively involved in moving, editing, naming and fading files in and out;
- try clicking and dragging files with the back of your fingernail to minimise loss of contact with the board;
- ensure the board is 'oriented' frequently and correctly.

## Success Criteria Composing

*All Pupils have:*

- used Audacity to mix together at least four recordings;
- actively participated in using the interactive whiteboard (where available).
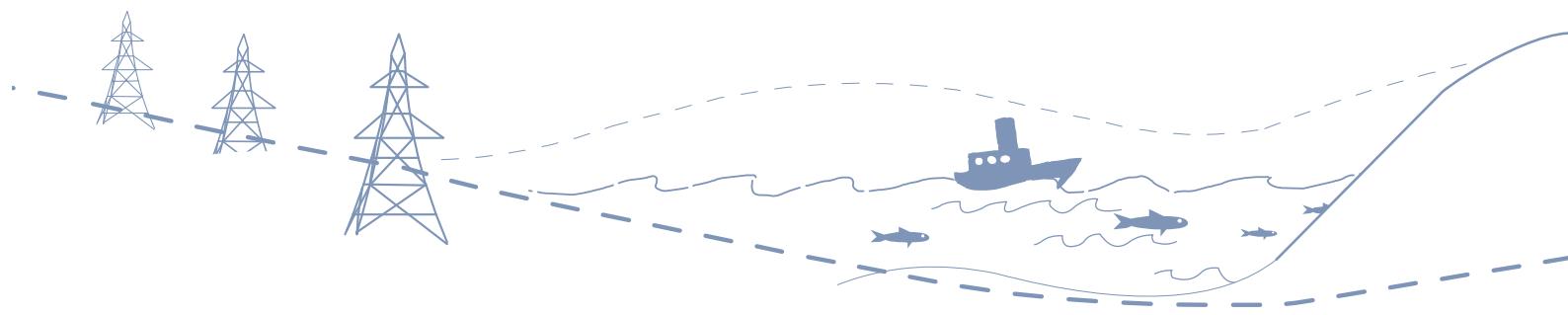
# SONIC POSTCARDS ACROSS THE 5-14 GUIDELINES OR NATIONAL CURRICULUM

There are many cross-subject activities that complement and enhance the Sonic Postcards project. Indeed, a number of Sonic Postcard projects have been delivered in conjunction with visual artists, writers, poets, dramatists, environmentalists, video artists, photographers, animators, potters and textile artists.

Through the delivery of over 130 projects many different subjects have been woven into the project such as music, ICT, geography, history, citizenship, maths, physics, biology, literacy and art.

Here are just a few suggestions of where sound, listening, editing and composing can be integrated, extended and complemented by other curricular activities:

| Activity | Aim | Worksheet No. |
| --- | --- | --- |
| **SOUND MAP**<br>Draw a sound map of your area listing all the places and sounds heard relative to the listener. How many of these sounds can you hear when standing in the playground? Perhaps use an Ordinance Survey Map for more detail. | To engage in focused listening, environmental awareness and explore the location of sounds in space – direction, distance, trajectories. | **1**<br><br>**or a blank piece of paper** |
| **SOUND DIARY**<br>Ask pupils to keep a sound diary for a week. This could be categorised to include: sounds regularly heard; unusual sounds; man-made sounds; accents; dialect phrases etc.  Try the same location at different times of day. | To listen, identify, categorise and describe sounds. | **6** |

| | | |
|---|---|---|
| **GRAPHIC SCORE**<br>Sketch a timeline plan of your Sonic Postcard with approximate timings for sounds beginning and ending. Use graphic techniques of lines, dots, dashes and squiggles to invent a 'score' of the postcard. | To formalise and represent the structure and content of a piece of music using symbols and signs, and associate sounds with non-literal visual representations. | **10 might be useful** |
| **SOUND POETRY**<br>Choose a rich sound environment for pupils to describe through poetry. | To encourage and develop vocabulary, language, onomatopoeia, categorising and sound exploration skills. | **8 might be useful** |
| **SOUND/IMAGE COLLAGE**<br>Listen to your Sonic Postcard and choose at least four sounds to represent and visualise in your art-work. Use colours and textures, layering and collage techniques, mimicking techniques used in sound composition. | To develop more textural and abstract art-work in response to sound rather than physical representation of what is making the sound. | **See examples on the website e.g. Crudie and Ballater Schools** |
| **PHOTOGRAPHY**<br>Ask pupils to take close-up photos in similar categories to recorded sound, e.g. textures, metals, wood, water. Make a slide show or a photo-montage to be presented with your Sonic Postcard. | To recognise and compare the similarities in photographic compositional techniques and sound composition. | **See examples on the website e.g. Ashcott Primary and Prince Rock Primary Schools** |
| **INTERVIEWING**<br>Ask the pupils to plan questions appropriate to the person they will interview and interview them. The material can be used in many ways – e.g. to clearly answer historical questions about a particular place; to use as source material for extended manipulation so the vocal information will be unrecognisable. | To prepare and carry out an interview. To think of different ways the recorded information can be represented. To gain confidence in speaking and listening. | **See examples on the website e.g. Chelsea Children's Hospital** |

| | | |
|---|---|---|
| **LANGUAGE**<br>Interviews can be carried out in different languages. | To gather vocal information exploring different languages. | **Listen to the Verbier postcard for example** |
| **NEWS REPORTING**<br>Reporting techniques could be explored between pupils to create 'radio broadcasts'. | To analyse information and edit effectively. | **Listen to Chelsea Children's Hospital postcards for example** |
| **IDENTITY AND CULTURE**<br>Concepts of location and sense of 'home' can be explored through analysis of other Sonic Postcards from the website. | To develop a greater understanding of the way people live in the UK and beyond. | **7 might be useful** |
| **COMPREHENSION EXERCISES**<br>Listen to some Sonic Postcards picking out certain details – these maybe factual or contextual. | To analyse and ascertain key information through listening. | **Listen to Market Hill School P6, Aberdeenshire, for example** |
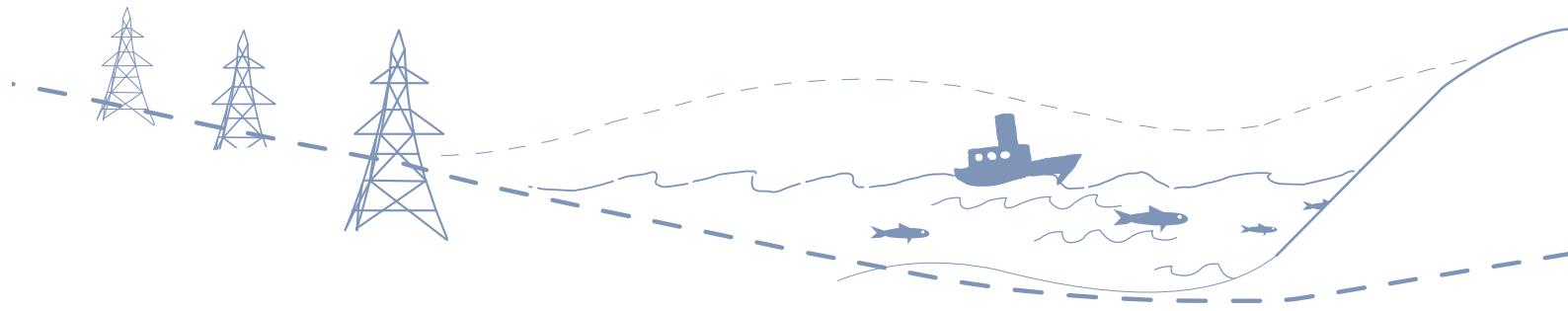
## SUCCESS CRITERIA CROSS-CURRICULAR WORK

PUPILS WILL:

- listen, compare and comment on ideas, methods and approaches used in their own and the work of other people not only by listening to the work that their peer group has achieved in the project, but also what others in other geographical areas have achieved;

- use their knowledge and understanding of sound materials and processes of composition to communicate ideas and feelings of geographical identity and the local environment. This will benefit not only work done during this project, but also might inform future work on similar projects and on musical composition by the pupils in general.
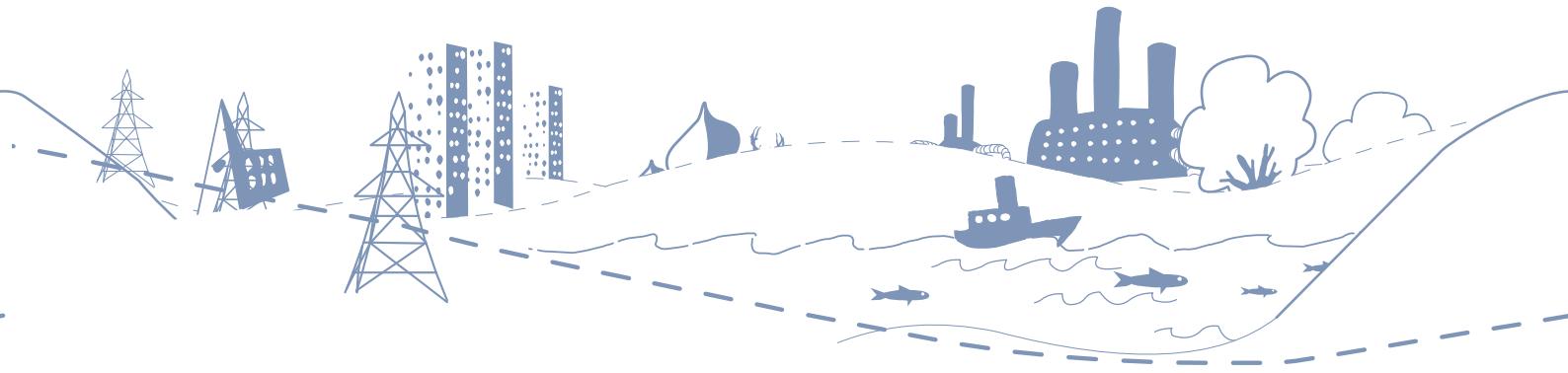
# RECORDING DETAILS
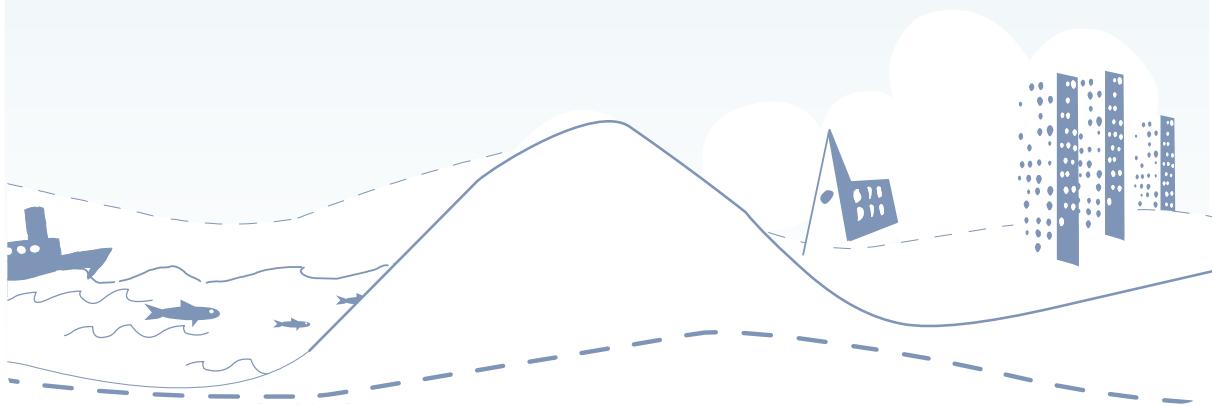
# IRIVER BASIC OPERATIONS

Please note: there are two ways of clicking each button on the iRiver:
- a. press and hold – long click;
- b. click – short click.

## POWERING UP

- Press and hold the PLAY button until the screen lights up.

## CONNECTING MICROPHONE AND HEADPHONES

- Insert the stereo microphone cable into the white circular IN socket at the top of the iRiver;
- Insert the stereo headphones cable into the black circular HEADPHONE socket at the top of the iRiver.

## RECORDING SOUNDS

- Press and hold the RECORD button and you will see the STAND BY screen;
- Check the SOURCE is set to EXT MIC and the file type is set to WAV. You should now hear the sound you are about to record. If not, see 'troubleshooting';
- To record click the RECORD button – a short press;
- Check the screen says RECORDING and the clock timer is indicating the seconds;
- To stop and save the recording, click the STOP button.

## LISTENING TO RECORDINGS

- To listen to the recording you just made whilst still on the STAND BY screen, click the PLAY button. To go back to the STAND BY screen, click on the STOP button;
- To listen to recordings you made earlier, click in the middle of the NAVI/JOG/MENU button, use the up/down/left/right part of the button to choose the file you want to hear then click in the middle again to select file;
- Your file will be stored under the VOICE folder and will be called VOICE 000.WAV or VOICE 006.MP3 etc..

## TRANSFERRING RECORDINGS TO COMPUTER

- Make sure the iRiver is switched off before connecting it to your computer;
- Connect the iRiver to your computer with the USB cable provided and switch it on;
- The icon for your iRiver will appear on your desktop if using a Mac and will appear in Windows Explorer if using a PC. Click the icon to access your recorded files. You can then copy the files over to your computer either using copy or move or by dragging them to a folder on your computer;
- Make sure that you do not disconnect the iRiver from the computer until you have disconnected the hardware appropriately; on a PC, click on the SAFELY REMOVE HARDWARE icon in the System Tray and follow the instructions. On a Mac, drag the iRiver icon into the Trash.

## POWERING OFF

- Click and hold the STOP button – a long press.

**HEADPHONE**
Plug the headphone cable into the single round socket with the headphone symbol.

**INPUT / OUTPUT**
This is where sound gets into and out of the iRiver. When using an external microphone, plug it into the IN socket. If you are recording using a line input rather than a mic input (i.e. a CD player) you also use this socket. You need extra cables for this – see iRiver extras.

**INTERNAL MICROPHONE**
You shouldn't need to use this as you would normally be using an external mic which is better quality. This can be used as a backup however.

**POWER ON / PLAY / PAUSE**
Click on this to power up your iRiver (long click). This button then operates as a play / pause button when listening to sound files (short click).

**RECORD BUTTON**
Click on this to go into standby mode (long click). A short click then starts the recording process. When recording another short click will pause the recording (or you can use the stop button which will save the sound as a separate file). Short click again to commence recording.

**POWER OFF / STOP**
Click on this to stop both the playback and the record process (short click). To power off the iRiver, click this button (long click)

**A-B / MODE**
Press to scroll through Input options. For microphones set to EXT MIC. See iRiver Extras

**NAVIGATION / MENU BUTTON**
Also called Jog Handle. Click in the middle to view and select files (like an OK button).
Press and hold in middle to get to and from settings menu
Move left/right/up/down to navigate to a selection. See iRiver Extras

**HOLD**
This locks all the buttons when on (slide towards 'hold' to activate). Best kept off!

**POWER SUPPLY SOCKET**
Only use the power supply provided with the iRiver.

**USB PORT**
This is how you connect the iRiver to your computer for downloading the sounds after the recording session. You connect the iRiver USB cable to this port and the other end of the cable goes into a USB port in your computer.

## RECORDING SCREEN

**Source type**
Tells you what you are recording from and should be set to 'EXT MIC'. Set this by pressing the A/B button and scrolling through options.

**Recording Screen Indicator**

**Battery Level Indicator**

**Screen Mode**
This is in STAND BY mode and is ready to record. When the record button is clicked it goes into RECORDING mode. The time elapse indicator starts to change and the name of the file appears

**File type**
Tells you if you are recording in WAV (optimum quality) or MP3 file format.

● REC

**(II) STAND BY...**

SOURCE          EXT.MIC
ELAPSED        -:--:--

WAV  44KHz  128K  550MB  FREE

**Space Indicator**
Tells you how much recording space you have left.

## PLAYBACK SCREEN

**Number of songs in memory**

**Folder where soundfile is located**

**File type indicator**
This should be WAV and not MP3

0004          ▶PLAY

☐ROOT
🎤 Capital
▶ VOICE001.WAV

ELAPSED  02 :.04
WAV  44KHz  128K  NORMAL

**Playback screen status indicator**

**Name of soundfile**

**Time elapsed**

# 30
# IRIVER EXTRAS

## Using the NAVI/MENU Jog Handle and navigating through menus

This central control is very useful and has a number of functions.

- Access to MENU
    - o Whichever screen you are looking at in the iRiver, you can access the menu screen by a long click. Once the MENU appears you navigate up and down the menu headings moving the Jog Handle up and down and clicking when you get to the entry you want;
    - o You can then move through the options for that item moving the Jog Handle left and right.

- In PLAYBACK mode moving the Jog Handle up and down will increase and decrease the volume level and moving left and right will move through the files you have recorded;

- With the FILE TREE screen, moving left and right will navigate through the folder hierarchy of the iRiver and moving up and down will move through the items in the folder selected which is indicated at the top of the screen.

## Adjusting record settings

- Press and hold the NAVI/MENU/Jog button in the middle and, using the Jog Handle, move down the Menu to RECORD. Click in the middle again and then select EXT.MIC VOLUME and set the recording level - try 16 as a starting point. Click the Jog Handle button again to exit this part of the menu;

- Select VOICE MONITOR and make sure ON is selected;

- Select RECORD SETTING and make sure the SOURCE is set to EXT.MIC, AGC is set to ON and FORMAT is set to WAV.
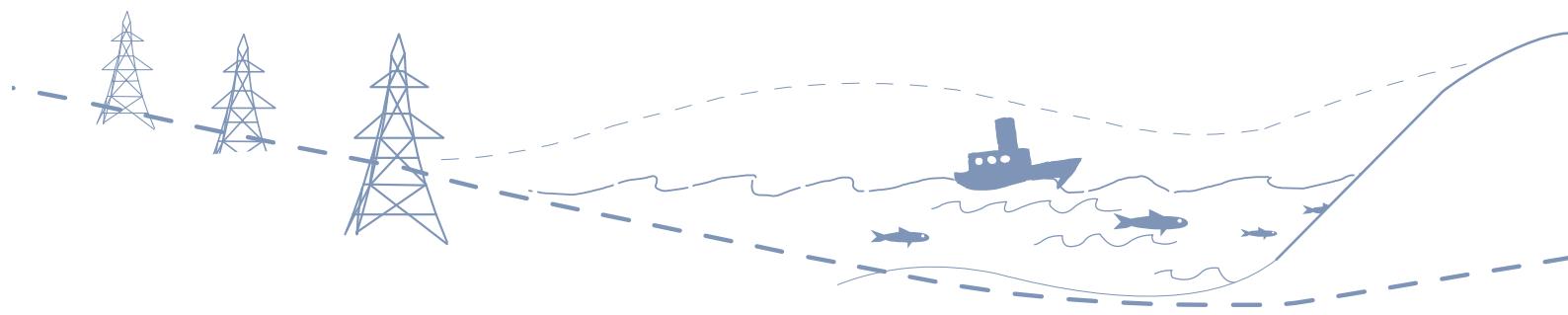
# IRIVER TROUBLESHOOTING

## I can't see the correct screen

You might find, after a lot of button pressing, that you end up on another screen and you can't remember how to get back to the screen you want to be on.

- PLAYBACK/RECORD STAND BY
    - To move between these two screens, press and hold the RECORD button for two seconds.
- FILE TREE
    - To access this screen click on the NAVI/JOG/MENU button. Click the STOP button to return to the previous screen;
    - You can't get to the STAND BY from the FILE TREE directly – you have to select a file to play first and then you can get to STAND BY mode.
- MENU
    - To access this screen click and hold the NAVI/MENU Jog Handle for two seconds. Click and hold again to return to the previous screen.
- RADIO
    - If you find yourself on the RADIO screen, you might have inadvertently clicked and held the PLAY button for a long click. To get back to the previous screen, click and hold the PLAY button again until the previous screen appears.

## Recordings are very quiet/distorted

- Make sure that you are holding the microphone the correct distance from the object that you are recording. You'll need to place the microphone close to the source if it is very quiet. Loud sounds with a very sharp attack might distort if the microphone is too close;
- Make sure you are holding the microphone very still when recording to minimise the handling noise the microphone picks up.  It is best not to hold the barrel of the microphone at all, but hold the plastic attachment at the end instead (if using the Audio Technica ATR25);
- Check the record levels in the Record Settings menu. You might need to adjust these for different strengths of sounds you are recording. A good starting point is to set it at around 16 – that gives you some headroom if you need to increase the levels for louder sounds.

## The iRiver didn't record

This might be due to a number of reasons including:

- Microphone not connected properly:
  o Check microphone connection and make sure microphone is turned ON;
  o Check the battery in the microphone is not flat. If it is flat it will not work.
- Wrong source selected:
  o Make sure you select EXT.MIC as the source in the Recording screen.

If you still have problems, make sure that you are following the step-by-step procedure described in Recording sounds in IRIVER BASIC OPERATIONS on page 27.

## There are unwanted bumping sounds on my recording

- Make sure, when recording, that you don't knock the iRiver or the microphone cable as this will sound as a bump on the recordings;
- Also, make sure that you only record what you want. Often you will find that there might be other sounds on your recording because you were concentrating on the sound you wanted to capture and didn't notice that there were other unwanted sound in the background. Always listen to the sound before you click on record and try to avoid capturing the other sounds.

## I can't transfer files from iRiver to my computer

- Check the USB cable and make sure it is connected to both the iRiver and the computer. Try another USB socket in the computer if this does not work;
- Make sure that the iRiver's batteries have not run down. Plug in the AC adapter.

## I can't find my recording on the iRiver

- Normally, your recordings using an external microphone will appear in the VOICE folder inside the RECORD folder in the ROOT menu. If you can't find the files in the iRiver, try connecting the unit to a computer and see if you can find them more easily.

## I can't hear the sounds when i play them back

- Check the headphones cable and make sure it is properly connected;
- Check the VOLUME setting is not at 0 by moving the NAVI/JOG/MENU button up and down whilst in play;
- Check the volume is up on the headphones.

## The recording doesn't sound as clear as the sound when i recorded it

- You might have recorded the sound using a low bit rate in MP3 format. Sometimes this results in recordings of poor quality. Unfortunately there is nothing you can do about it other then re-record the sound.
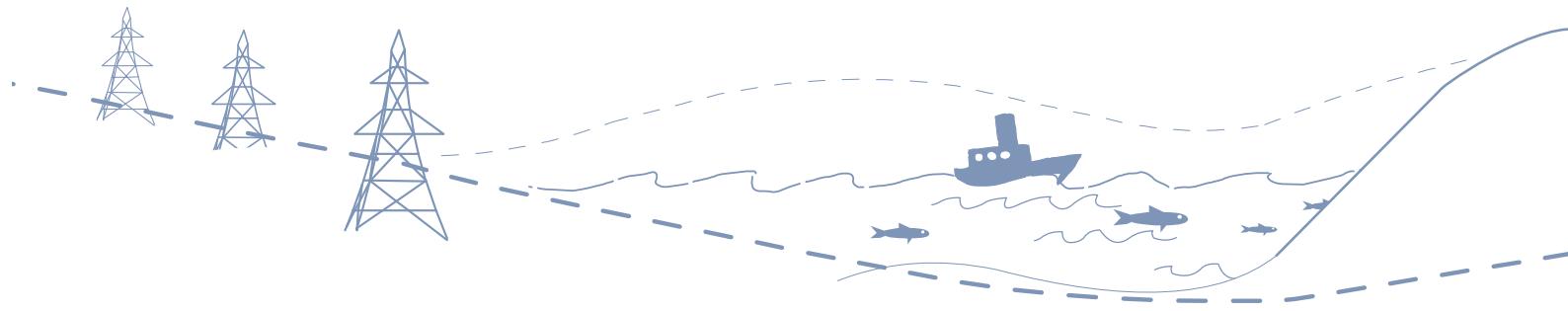
# AUDACITY SOUND EDITING

# 34

# GUIDELINES TO AUDACITY

### SIMPLE SOUND EDITING

Composing with sound requires a pupil to edit sound material and organise or mix it together. Editing involves cutting, placing, fading, duplicating and adjusting the volume of audio material. There are many different software programmes available for use but after extensive research we recommend Audacity. Audacity is free of charge, easy to use, and very similar to professional editing software used for radio, film and pop music editing.

### INSTALLING AUDACITY (BETA 1.3.2 VERSION)
*FROM THE ENCLOSED CD-ROM OR FROM HTTP://AUDACITY.SOURCEFORGE.NET*

Insert the CD and go to 'My Computer' in your start menu. Click on 'CD' and double click on the Audacity Install item. It will ask you to 'Save' or 'Run'. Press 'Run'. A box stating 'Publisher could not be...' will appear. Press 'Continue'. The set up wizard opens and follow the instructions.

### INSTALLING LAME

Lame is an MP3 encoder and runs in conjunction with Audacity to enable files to be suitable for e-mailing and putting on websites - it converts the very large WAV files to the smaller, compressed MP3 files.

To install Lame, click on Lame and copy it to wherever you have installed Audacity. The first time you use Lame it will ask you to locate it. Click through to where you have saved it. It won't ask you again.

> ### ! HANDY HINT
>
> Clear instructions for both Lame and Audacity are on the website
> http://audacity.sourceforge.net

### OPENING AUDACITY AND IMPORTING AUDIO

Double-click on the Audacity icon to open the programme. On the menu, click on FILE (or PROJECT in the older versions of Audacity) then IMPORT AUDIO and from your folder of recorded sounds or the enclosed CD of sounds, chose a sound file to import and press OK. The file will be displayed on page 37 with the timeline in seconds above the sound file.
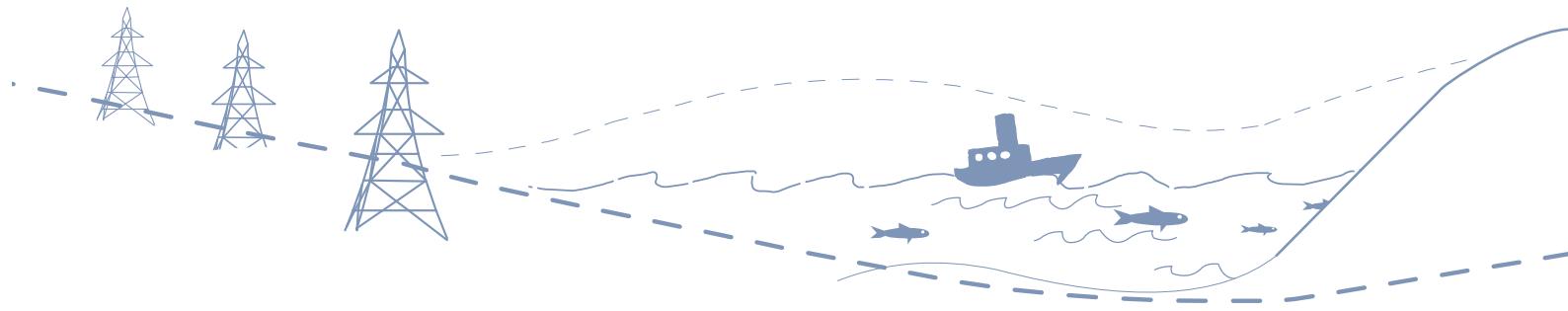
## Importing and Editing more Sound Files

Import other sounds by clicking on FILE (or PROJECT) then IMPORT AUDIO and choosing another sound file. This time to play the sound, click on SOLO on the left-hand side of the sound file, otherwise both files will play together. Highlight the unwanted parts of the sound by clicking and dragging using the selection tool, then press DELETE on the keyboard or EDIT then DELETE in the Menu. Click on SOLO again to take the file out of solo-mode and repeat this process until all sounds are imported and edited. On very slow computers we recommend using no more than 5 sounds at a time.

> ### ! Handy Hint
>
> To view sound files all in one screen select VIEW then FIT VERTICALLY in the menu bar.  To view sound files in more detail use the magnifying tools to enlarge and shrink the file.

## Moving Sound Files

Click on the TIME SHIFT TOOL in the top left corner:

This tool allows you to change the positioning of tracks relative to one another in time. To use this tool, simply click in a track and drag it to the left or right.

If you want to go back to editing sounds, click on the SELECTION TOOL:

You will be alternating between these two tools throughout your editing and mixing process.

## Adjusting Volume and Fading Files in and out

If a sound file is too loud or quiet in relation to another file, adjust the volume by clicking and dragging the volume bar below + turns the volume up, - turns the volume down.

It is often necessary to FADE IN or FADE OUT sounds to prevent them from coming in or going out too suddenly. Highlight 1 second of the sound file at the beginning and click on EFFECTS then FADE IN on the menu bar. This will change the beginning of a file to come in smoothly from no volume rather than coming in suddenly. Similarly, select the last 1 second of the sound file and click on EFFECTS then FADE OUT on the menu bar. This will change the end of the sound file to go out smoothly.

## EFFECTS

Audacity includes many effects that you can apply to any audio file, including; echo, change pitch, change speed, change tempo, repeat, reverse, wahwah and many more. To apply an effect, simply select part or all of the tracks you want to modify, and select the effect from the EFFECTS menu. More details of each individual effect can be found in the Audacity Help Menu. If the effect applied is not desirable upon listening press the UNDO icon in the toolbar.

## RE-NAMING AND DELETING FILES

To re-name files click on the arrow next to "Voice 001" and select NAME. Type in the name of the sound and press OK.
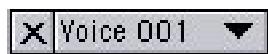
To delete a file from the Audacity session click on the X on the left hand side of the file. This will delete from your session but will not delete the original file from its folder.

## SAVING AND EXPORTING FILES

To save an Audacity session click on FILE then SAVE in the menu. Type in the name of the session e.g. 'Katie and Andrew' then click OK. This saves the SESSION and all the edits and fades. When the Postcard is finished, you will need to export the work to mix it together and make it into 1 stereo file. To do this, click on FILE then EXPORT AS MP3. Choose or create a new folder to store the final version and type in 'Katie and Andrew mix'. This is now ready to e-mail to other schools.
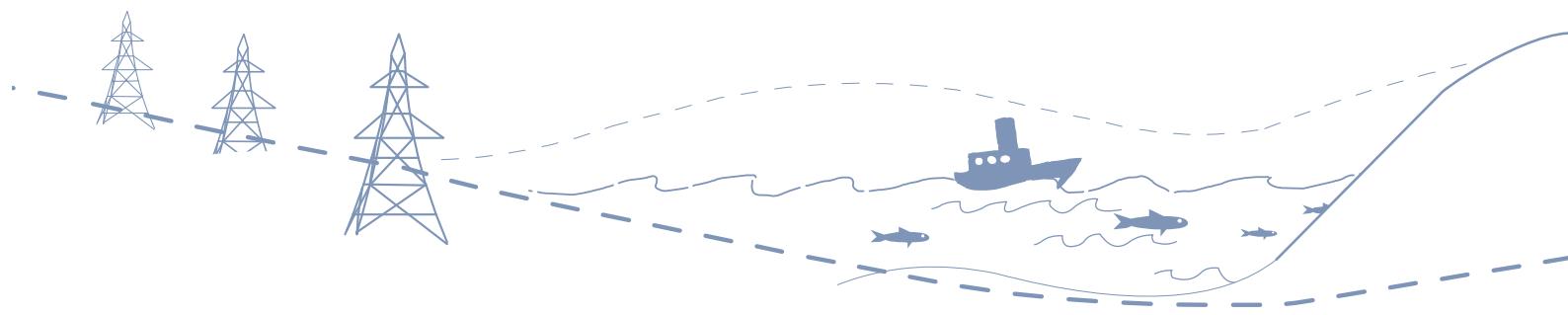
# AUDACITY QUICK GUIDE
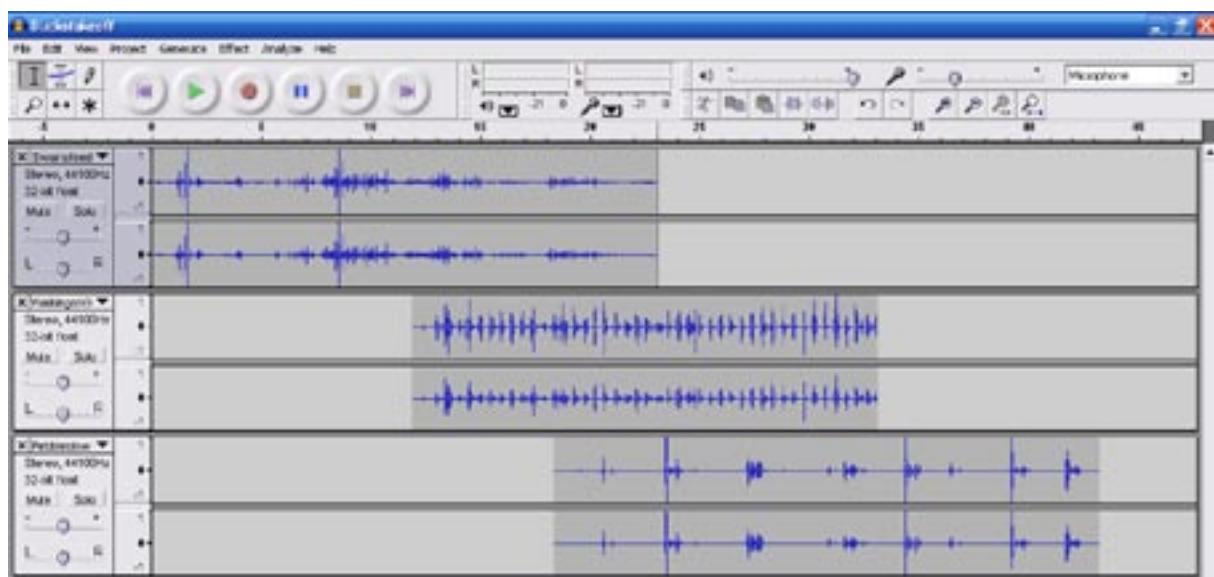


| | | | |
|---|---|---|---|
| | Cut | I | Selection tool - for selecting the range of audio you want to edit or listen to |
| | Copy | | Zoom tool - for zooming in and out |
| | Paste | ↔ | Timeshift tool - for sliding tracks left or right |
| | Undo | | |
| | Redo | | |
| | Zoom In | | |
| | Zoom Out | | |
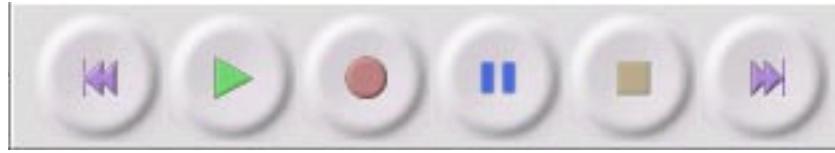
Rewind | Play | Record | Pause | Stop | Fast Forward

Master Volume

Microphone Level

Timeline in Seconds

## STEREO SOUNDWAVE

At the top-left of the label is the close box (x). Click here to delete the track

To the right of the close box is the track's title.
Clicking and dragging a track label is one way to rearrange the order of tracks.
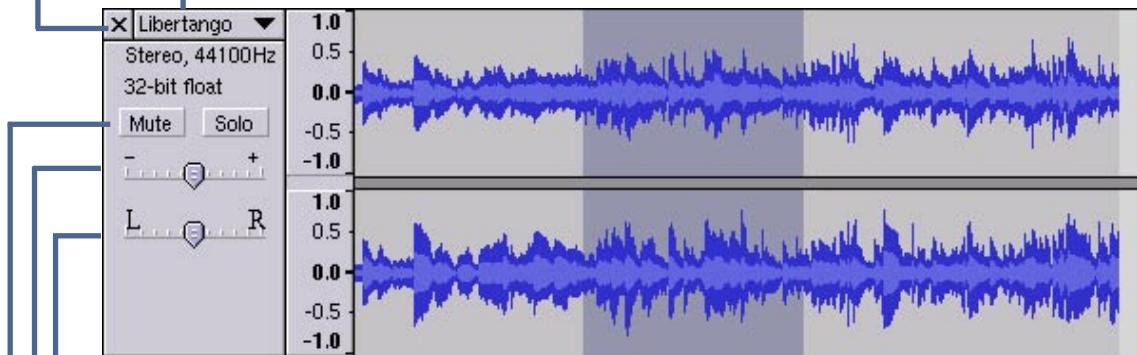
The bottom slider is the pan control - it affects the balance between the left and right speakers.

The top slider is the gain control - it affects the relative volume of the track.

The Mute button stops this track from playing. The Solo button plays only this track (or other solo tracks) and overrides the Mute button.
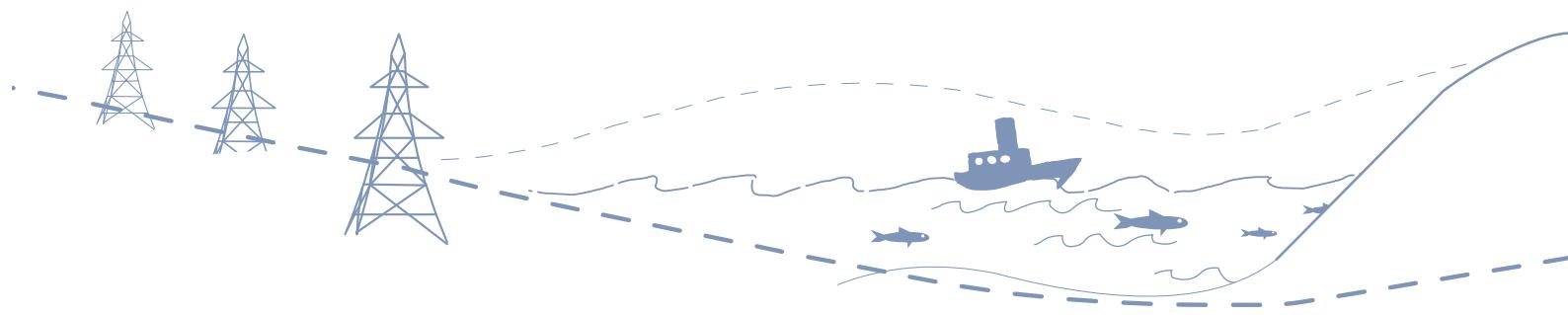
# AUDACITY TROUBLESHOOTING

### I can hear all the files and I only want to hear one

- Click on the SOLO button at the right hand side of the file you wish to hear. This file should be highlighted blue and the others will go to grey. If you wish to hear all files again click again on the SOLO button on the blue highlighted sound and all sounds will be highlighted in blue and play together.

### I want to hear the Postcard from the beginning and it's starting half way through

- Click on the 'rewind' button at the top on the screen – this will return it to the beginning. Then press play or the space bar.

### I can't see all my files – where are they?

- Go to VIEW then FIT VERTICALLY in the menu bar. All files will be made smaller so you can see them all at once.

### I want to see where to edit in more detail

- Click on the magnifying glass icon at the top. This will enable you to view in more detail.

### It sounds distorted when I play it back

- Make sure the master volume at the top of the screen is not set too high. The monitor bars at the top should never be on red;
- Try turning down the master volume of Audacity down and the monitoring volume on the headphones up.

### One recording is really loud

- The volume for each file is located on the left hand-side. Try reducing the volume by clicking and dragging the volume icon towards the – side (to the left).

# 5-14
# GUIDELINES

# 5-14 GUIDELINES

The Sonic Postcards project meets, in part or wholly, a large number of attainment targets of the 5-14 Guidelines, particularly in the areas of Expressive Arts (Music and Art & Design), Environmental Studies (Social Subjects) and Information and Communications Technology.  The project is, of course, not restricted to these as teachers are encouraged to discover new ways in which Sonic Postcards can help contribute to the delivery of education to the whole child. It meets many of the quality indicators in the HMIe's Enterprise in Education and also achieves many of the aspirations of the four capacities in the Curriculum for Excellence.

Here are some examples of how national guidelines are addressed (pupils are able to...)

## 5-14 EXPRESSIVE ARTS: MUSIC

### Investigating: exploring sound
- (level A) Investigate sounds using voices, instruments and everyday objects, recognising differences and contrasts between musical sounds and noise;
- (level B) Explore sound quality and become familiar with the ways in which sounds are produced;
- (level C) Experiment with different combinations and qualities of sound to represent contrasting moods and effects;
- (level D) Experiment and explore melodic, harmonic and rhythmic patterns and contrasts with a view to using combinations of sound in inventions;
- (level E) Explore electronic and acoustic effects and simple harmony with a view to combining these with melody or rhythm in inventions.

### Creating and designing
- (level A) Select appropriate sound sources and combine and link sound to convey effect in a short invention;
- (level B) Create simple sound pictures, conveying an imaginative response to a stimulus and demonstrating awareness of contrasts in music;
- (level B) Devise graphic symbols to represent music;
- (level C) Create sound pictures which convey mood and atmosphere, displaying imagination and some awareness of structure.

### Communicating and presenting
- (all levels) Work co-operatively as a group while music-making or inventing, showing a respect for the opinions of others. When and where appropriate, present and perform arrangements, songs, improvisations, sound pictures, inventions to the teacher, another group, the rest of the class, or a wider audience.

*Observing, listening, reflecting, describing and responding*
- (level A) Identify obvious sounds of the environment and classroom instruments;
- (level B) Describes the quality of environmental sounds in terms of source, volume, distance and location;
- (level C and onwards) Give opinions of own music-making and that of others and accept and offer suggestions for improvement.

## 5-14 EXPRESSIVE ARTS: ART & DESIGN

*Investigating and visually recording*
- (level A) Observe and record from selected sources of the environment, with support.

*Communicating*
- (level A) Use symbols to express ideas.

## 5-14 ENVIRONMENTAL STUDIES: SOCIAL SUBJECTS

*People, events and societies of significance in the past*
- (level A) Give examples of people and events in the past that are important to them in relation to their families, or in relation to their community;
- (level D) Describe some features of societies, people and events from the past and suggest why they might be considered significant.

*The nature of historical evidence*
- (level A) Talk about objects from the past and say what they were used for and why they are important to them;
- (level B) Suggest some simple types of evidence that would tell them about a given person/event/development from the past;
- (level C) Describe ways in which people remember and preserve the past, e.g., war memorials, and suggest reasons why they should do this.

*Using maps*
- (level A) Develop the mental map of familiar places by identifying on simple map main local features, e.g., school, road, hill.

*The physical environment*
- (level A and onwards) Identify some significant nearby physical features, e.g., hill, stream.

*The human environment*
- (level A and onwards) Describe the main features of their local settlement, such as significant buildings, services, open space, transport;
- (level A and onwards) Describe features of their daily routine.
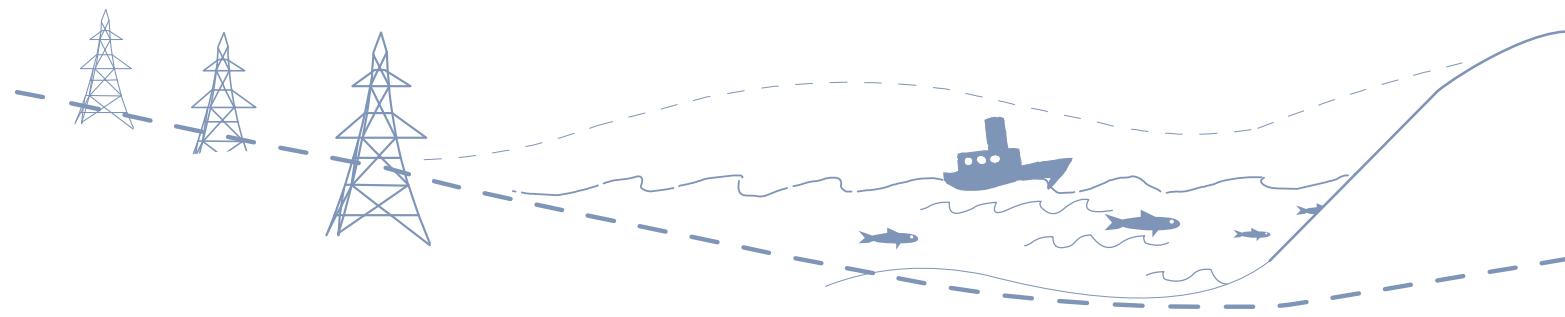
### Human-physical interactions
- (level A) Discuss ways in which they can care for resources and their environment at home and in school;
- (level C) Describe the main features of some common types of land use, e.g., farming, forestry, industrial estate.

## 5-14 Information and Communications Technology

### Using the technology
- (level A) Use a mouse to point and click;
- (level A) Start up/shut down the computer;
- (level A) Use a keyboard/concept keyboard;
- (level A and onwards) Save and retrieve work, with support;
- (level B ) Start and close and application; create a new document;
- (level C) Use the components of a 'windows' environment;
- (level C) Use a computer securely and responsibly;
- (level C) Use a computer on a network;
- (level C) Use another input device;
- (level D) Understand the need for backing up files and be able to do so;
- (level E) Use other peripherals as appropriate.

### Collecting and analysing
- (level A) Use non-computer databases;
- (level A) Use simple predefined computer databases;
- (level B) Enter data into a predefined database.

### Searching and researching
- (level B and onwards) Access websites with pre-set bookmarks.

### Communicating and collaborating
- (level A) Show awareness that messages can be communicated electronically;
- (level B) Make simple person-to-person communication, e.g., e-mail;
- (level D) Demonstrate integration of e-mail with other software attachments.

### Controlling and modelling
- (level D) Be aware that computers can collect information about the environment through sensors, e.g., temperature, light, sound.

### Developing informed attitudes
- (all levels) Recognise and appreciate the role of ICT in accessing information and knowledge, fostering creativity and facilitating the exchange of ideas.
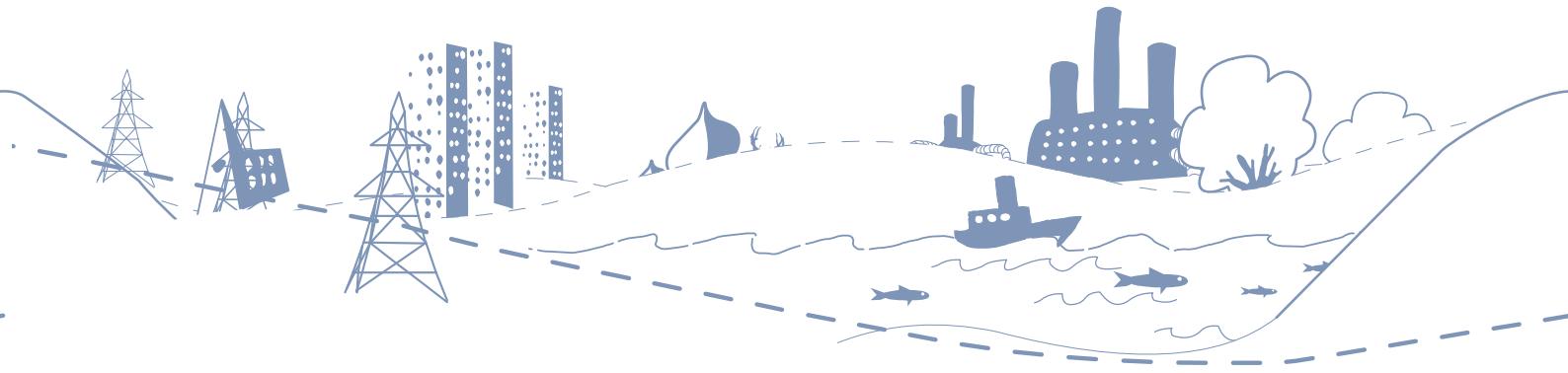
# CURRICULUM LINKS

## KEY STAGES 2 & 3

# KEY STAGE 2

## CURRICULUM LINKS

Music
ICT
Geography
English
Citizenship

Source: The National Curriculum Handbook for Primary Teachers in England (www.nc.uk.net)

## MUSIC KEY STAGE 2

### Knowledge, skills and understanding

Pupils should be taught how to:
- control sounds through singing and playing performing skills;
- practise, rehearse and present performances with an awareness of the audience.

### Creating and developing musical ideas composing skills

Pupils should be taught how to:
- improvise, developing rhythmic and melodic material when performing;
- explore, choose, combine and organise musical ideas within musical structures.

### Responding and reviewing appraising skills

Pupils should be taught how to:
- analyse and compare sounds;
- explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary;
- improve their own and others' work in relation to its intended effect.

### Listening, and applying knowledge and understanding

Pupils should be taught:
- to listen with attention to detail and to internalise and recall sounds with increasing aural memory;
- how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures [for example, ostinato] and used to communicate different moods and effects;
- how music is produced in different ways [for example, through the use of different resources, including ICT] and described through relevant established and invented notations;
- how time and place can influence the way music is created, performed and heard [for example, the effect of occasion and venue].

### Breadth of study

During the key stage, pupils should be taught the Knowledge, skills and understanding through:

- a range of musical activities that integrate performing, composing and appraising;
- responding to a range of musical and non musical starting points;
- working on their own, in groups of different sizes and as a class;
- using ICT to capture, change and combine sounds.

## ICT Key Stage 2

### Finding things out

Pupils should be taught:

- to talk about what information they need and how they can find and use it  [for example, searching the internet or a CDROM, using printed material, asking people];
- how to prepare information for development using ICT, including selecting suitable sources, finding information, classifying it and checking it for accuracy  [for example, finding information from books or newspapers, creating a class database, classifying by characteristics and purposes, checking the spelling of names is consistent];
- to interpret information, to check it is relevant and reasonable and to think about what might happen if there were any errors or omissions.

### Developing ideas and making things happen

Pupils should be taught:

- how to develop and refine ideas by bringing together, organising and reorganising text, tables, images and sound as appropriate  [for example, desktop publishing, multimedia presentations];
- how to create, test, improve and refine sequences of instructions to make things happen and to monitor events and respond to them  [for example, monitoring changes in temperature, detecting light levels and turning on a light];
- to use simulations and explore models in order to answer 'What if ... ?' questions, to investigate and evaluate the effect of changing values and to identify patterns and relationships  [for example, simulation software, spreadsheet models].

### Exchanging and sharing information

Pupils should be taught:

- how to share and exchange information in a variety of forms, including email  [for example, displays, posters, animations, musical compositions];
- to be sensitive to the needs of the audience and think carefully about the content and quality when communicating information  [for example, work for presentation to other pupils, writing for parents, publishing on the internet].
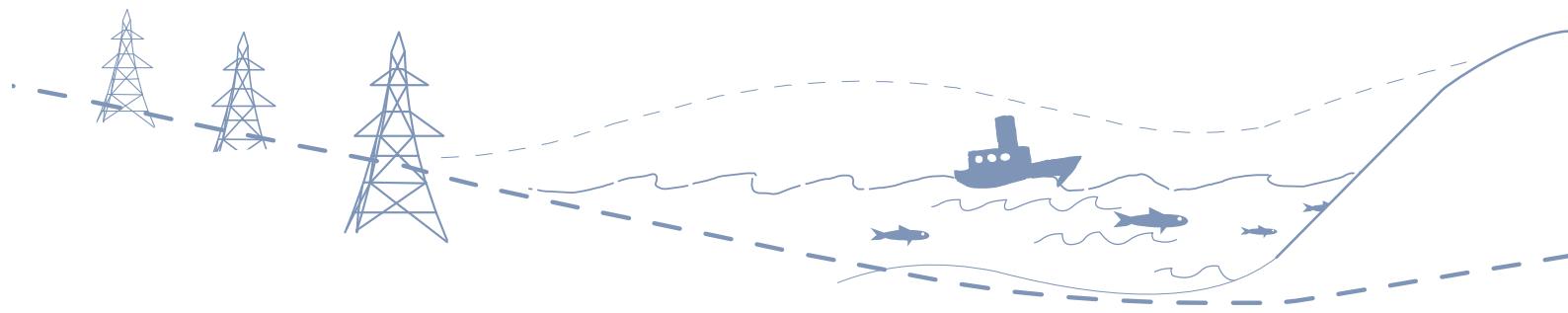
### *Reviewing, modifying and evaluating work as it progresses*

Pupils should be taught to:

- review what they and others have done to help them develop their ideas;
- describe and talk about the effectiveness of their work with ICT, comparing it with other methods and considering the effect it has on others  [for example, the impact made by a desk top published newsletter or poster];
- talk about how they could improve future work.

### *Breadth of study*

During the key stage, pupils should be taught the  Knowledge, skills and understanding  through:

- working with a range of information to consider its characteristics and purposes  [for example, collecting factual data from the internet and a class survey to compare the findings];
- working with others to explore a variety of information sources and ICT tools  [for example, searching the internet for information about a different part of the world, designing textile patterns using graphics software, using ICT tools to capture and change sounds];
- investigating and comparing the uses of ICT inside and outside school.

## GEOGRAPHY KEY STAGE 2

### *Geographical enquiry and skills*

In undertaking geographical enquiry, pupils should be taught to:

- ask geographical questions  [for example, 'What is this landscape like?', 'What do I think about it?'];
- collect and record evidence  [for example, by carrying out a survey of shop functions and showing them on a graph];
- analyse evidence and draw conclusions  [for example, by comparing population data for two localities];
- identify and explain different views that people, including themselves, hold about topical geographical issues  [for example, views about plans to build an hotel in an overseas locality];
- communicate in ways appropriate to the task and audience  [for example, by writing to a newspaper about a local issue, using email to exchange information about the locality with another school].

In developing geographical skills, pupils should be taught:

- to use appropriate geographical vocabulary  [for example, temperature, transport, industry];
- to use appropriate fieldwork techniques  [for example, labelled field sketches]  and instruments [for example, a rain gauge, a camera];
- to use atlases and globes, and maps and plans at a range of scales  [for example, using contents, keys, grids];
- to use secondary sources of information, including aerial photographs [for example, stories, information texts, the internet, satellite images, photographs, videos];
- to draw plans and maps at a range of scale.

## Knowledge and understanding of places

Pupils should be taught:

- to identify and describe what places are like  [for example, in terms of weather, jobs];
- the location of places and environments they study and other significant places and environments  [for example,  places and environments  in the news];
- to describe where places are  [for example, in which region/country the places are, whether they are near rivers or hills, what the nearest towns or cities are];
- to explain why places are like they are  [for example, in terms of weather conditions, local resources, historical development];
- to identify how and why places change  [for example, through the closure of shops or building of new houses, through conservation projects]  and how they may change in the future [for example, through an increase in traffic or an influx of tourists];
- to describe and explain how and why places are similar to and different from other places in the same country and elsewhere in the world  [for example, comparing a village with a part of a city in the same country];
- to recognise how places fit within a wider geographical context  [for example, as part of a bigger region or country]  and are interdependent.

## Breadth of study

During the key stage, pupils should be taught the  Knowledge, skills and understanding  through the study of two localities and three themes:

### LOCALITIES:

- a locality in the United Kingdom;
- a locality in a country that is less economically developed.

### THEMES:

- water and its effects on landscapes and people, including the physical features of rivers  [for example, flood plain]  or coasts [for example, beach], and the processes of erosion and deposition that affect them;
- how settlements differ and change, including why they differ in size and character  [for example, commuter village, seaside town] , and an issue arising from changes in land use [for example, the building of new housing or a leisure complex];
- an environmental issue, caused by change in an environment  [for example, increasing traffic congestion, hedgerow loss, drought] , and attempts to manage the environment sustainably [for example, by improving public transport, creating a new nature reserve, reducing water use].

### IN THEIR STUDY OF LOCALITIES AND THEMES, PUPILS SHOULD:

- study at a range of scales local, regional and national;
- study a range of places and environments in different parts of the world, including the United Kingdom and the European Union;
- carry out fieldwork investigations outside the classroom.
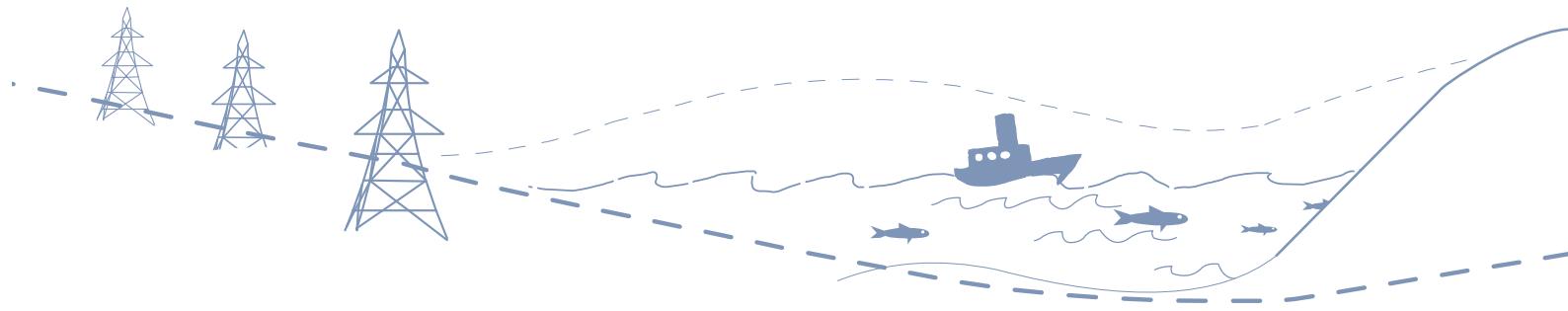
## ENGLISH KEY STAGE 2

### Listening

To listen, understand and respond appropriately to others, pupils should be taught to:

- identify the gist of an account or key points in a discussion and evaluate what they hear;
- ask relevant questions to clarify, extend and follow up ideas;
- recall and represent important features of an argument, talk, reading, radio or television programme, film.

### Group discussion and interaction

To talk effectively as members of a group, pupils should be taught to

- make contributions relevant to the topic and take turns in discussion;
- vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions;
- qualify or justify what they think after listening to others' questions or accounts;
- deal politely with opposing points of view and enable discussion to move on;
- take up and sustain different roles, adapting them to suit the situation, including chair, scribe and spokesperson;
- use different ways to help the group move forward, including summarising the main points, reviewing what has been said, clarifying, drawing others in, reaching agreement, considering alternatives and anticipating consequences.

### Breadth of study

During the key stage, pupils should be taught the Knowledge, skills and understanding through the following range of activities, contexts and purposes.

#### SPEAKING

The range should include:

- reading aloud;
- presenting to different audiences;
- extended speaking for different purposes.

#### LISTENING

The range should include opportunities for pupils to listen to:

- live talks/readings/presentations;
- recordings  [for example, radio, television, film];
- others in groups.

#### GROUP DISCUSSION AND INTERACTION

The range of purposes should include:

- investigating, selecting, sorting;
- planning, predicting, exploring;
- explaining, reporting, evaluating.

## CITIZENSHIP KEY STAGE 2

Preparing to play an active role as citizens:
- to reflect on spiritual, moral, social, and cultural issues, using imagination to understand other people's experiences;
- to resolve differences by looking at alternatives, making decisions and explaining choices;
- to appreciate the range of national, regional, religious and ethnic identities in the United Kingdom.

Developing good relationships and respecting the difference between people:
- to think about the lives of people living in other places and times, and people with different values and customs
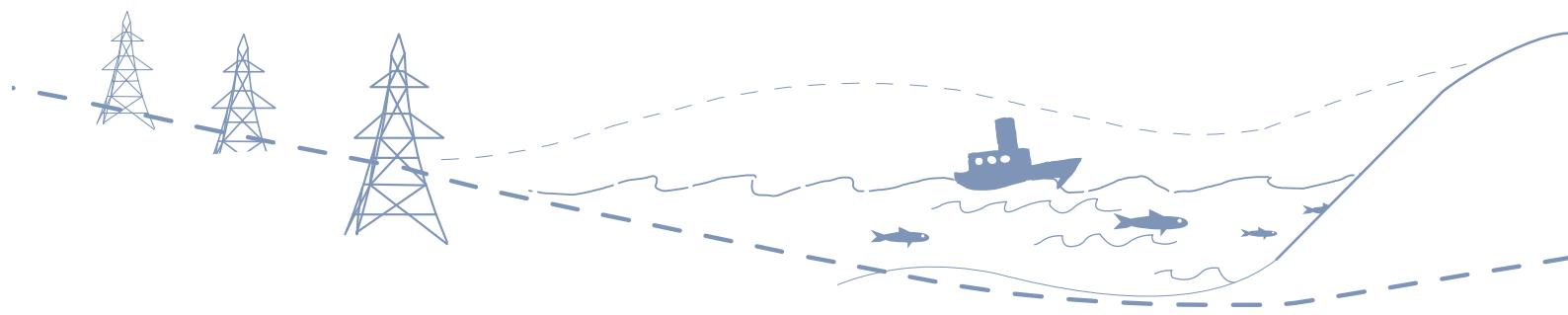
# KEY STAGE 3

## CURRICULUM LINKS

Music
ICT
Geography
English
Citizenship

Source: The National Curriculum Handbook for Primary Teachers in England (www.nc.uk.net)

## MUSIC KEY STAGE 3

### Controlling sounds through singing and playing performing skills

Pupils should be taught how to:

- practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue.

### Creating and developing musical ideas composing skills

Pupils should be taught how to:

- improvise, exploring and developing musical ideas when performing;
- produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions.

### Responding and reviewing appraising skills

Pupils should be taught how to:

- analyse, evaluate and compare pieces of music;
- communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions;
- adapt their own musical ideas and refine and improve their own and others' work.

### Listening, and applying knowledge and understanding

Pupils should be taught to:

- listen with discrimination and to internalise and recall sounds;
- identify the expressive use of musical elements, devices, tonalities and structures;
- identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions;
- identify the contextual influences that affect the way music is created, performed and heard  [for example, intention, use, venue, occasion, development of resources, impact of ICT, the cultural environment and the contribution of individuals].

## Breadth of study

During the key stage, pupils should be taught the Knowledge, skills and understanding  through:

- a range of musical activities that integrate performing, composing and appraising;
- responding to a range of musical and non musical starting points;
- working on their own, in groups of different sizes and as a class;
- using ICT to create, manipulate and refine sounds.

# GEOGRAPHY KEY STAGE 3

## Geographical enquiry and skills

In undertaking geographical enquiry, pupils should be taught to:

- ask geographical questions  [for example, 'How and why is this landscape changing?', 'What is the impact of the changes?', 'What do I think about them?'] and to identify issues;
- suggest appropriate sequences of investigation  [for example, gathering views and factual evidence about a local issue and using them to reach a conclusion];
- collect, record and present evidence  [for example, statistical information about countries, data about river channel characteristics];
- analyse and evaluate evidence and draw and justify conclusions  [for example, analysing statistical data, maps and graphs, evaluating publicity leaflets that give different views about a planning issue];
- appreciate how people's values and attitudes  [for example, about overseas aid] , including their own, affect contemporary social, environmental, economic and political issues, and to clarify and develop their own values and attitudes about such issues;
- communicate in ways appropriate to the task and audience  [for example, by using desktop publishing to produce a leaflet, drawing an annotated sketch map, producing persuasive or discursive writing about a place].

## In developing geographical skills, pupils should be taught:

- to use an extended geographical vocabulary  [for example, drainage basin, urban regeneration];
- to select and use appropriate fieldwork techniques  [for example, land use survey, data-logging]  and instruments [for example, cameras];
- to use atlases and globes, and maps and plans at a range of scales, including Ordnance Survey 1:25,000 and 1:50,000 map;
- to select and use secondary sources of evidence, including photographs (including vertical and oblique aerial photographs), satellite images and evidence from ICT based sources  [for example, from the internet];
- to draw maps and plans at a range of scales, using symbols, keys and scales [for example, annotated sketch maps]  and to select and use appropriate graphical techniques to present evidence on maps and diagrams [for example, pie charts, choropleth maps], including using ICT [for example, using mapping software to plot the distribution of shops and services in a
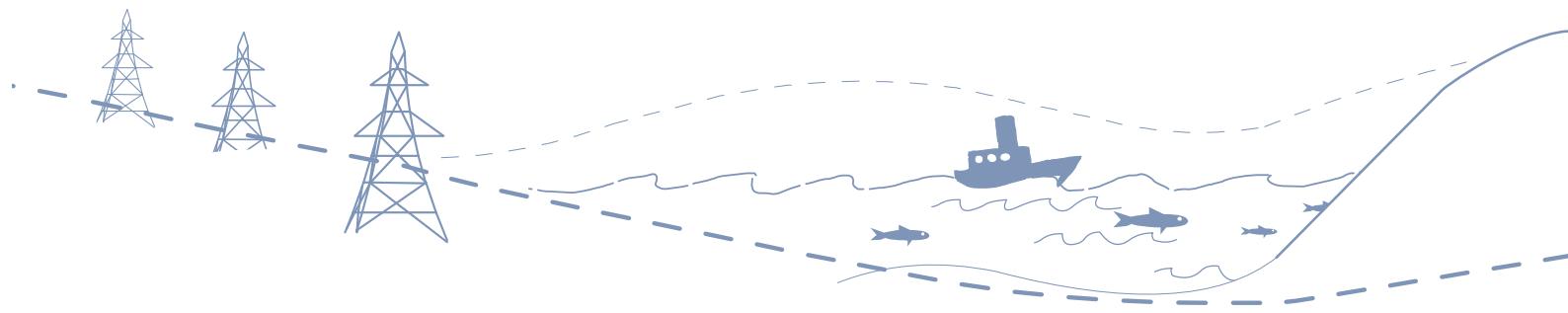
town centre];
- to communicate in different ways, including using ICT  [for example, by writing a report about an environmental issue, exchanging fieldwork data using email].

### In their study of countries and themes, pupils should:
- study at a range of scales local, regional, national, international and global;
- study different parts of the world and different types of environments, including their local area, the United Kingdom, the European Union and parts of the world in different states of economic development;
- carry out fieldwork investigations outside the classroom.


## ICT KEY STAGE 3

### Finding things out
Pupils should be taught:
- to be systematic in considering the information they need and to discuss how it will be used.

### Exchanging and sharing information
Pupils should be taught:
- how to interpret information and to reorganise and present it in a variety of forms that are fit for purpose  [for example, information about a charitable cause presented in a leaflet for a school fundraising event];
- to use a range of ICT tools efficiently to draft, bring together and refine information and create good quality presentations in a form that is sensitive to the needs of particular audiences and suits the information content;
- how to use ICT, including email, to share and exchange information effectively  [for example, web publishing, video conferencing].

### Reviewing, modifying and evaluating work as it progresses
Pupils should be taught to:
- reflect critically on their own and others' uses of ICT to help them develop and improve their ideas and the quality of their work;
- discuss how they might use ICT in future work and how they would judge its effectiveness, using relevant technical terms;
- be independent and discriminating when using ICT.

### Breadth of study
During the key stage, pupils should be taught the Knowledge, skills and understanding  through:
- working with a range of information to consider its characteristics, structure, organisation and purposes  [for example, using database, spreadsheet and presentation software to manage membership and finances of a club and present the annual report];
- working with others to explore a variety of information sources and ICT tools in a variety of contexts.
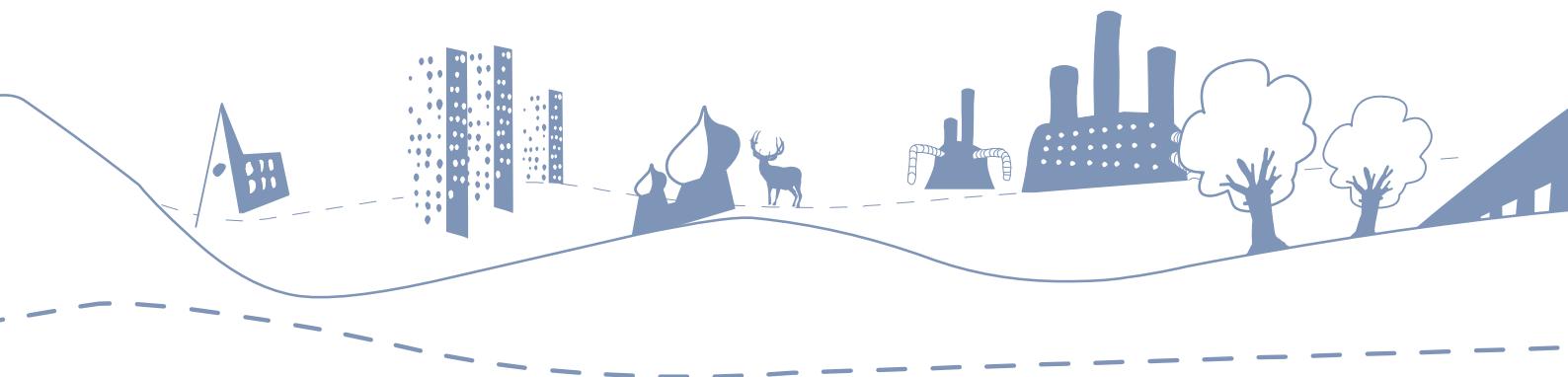
## ENGLISH KEY STAGE 3

### Speaking

To speak fluently and appropriately in different contexts, adapting their talk for a range of purposes and audiences, including the more formal, pupils should be taught to:

- structure their talk clearly, using markers so that their listeners can follow the line of thought;
- use illustrations, evidence and anecdote to enrich and explain their ideas;
- use gesture, tone, pace and rhetorical devices for emphasis;
- use visual aids and images to enhance communication;
- vary word choices, including technical vocabulary, and sentence structure for different audiences;
- use spoken standard English fluently in different contexts.

### Listening

To listen, understand and respond critically to others, pupils should be taught to:

- concentrate on and recall the main features of a talk, reading, radio or television programme;
- identify the major elements of what is being said both explicitly and implicitly;
- distinguish features of presentation where a speaker aims to explain, persuade, amuse or argue a case;
- distinguish tone, undertone, implications and other signs of a speaker's intentions;
- recognise when a speaker is being ambiguous or deliberately vague, glosses over points, uses and abuses evidence and makes unsubstantiated statements;
- ask questions and give relevant and helpful comments.

### Group discussion and interaction

To participate effectively as members of different groups, pupils should be taught to:

- make different types of contributions to groups, adapting their speech to their listeners and the activity;
- take different views into account and modify their own views in the light of what others say;
- sift, summarise and use the most important points;
- take different roles in the organisation, planning and sustaining of groups;
- help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.
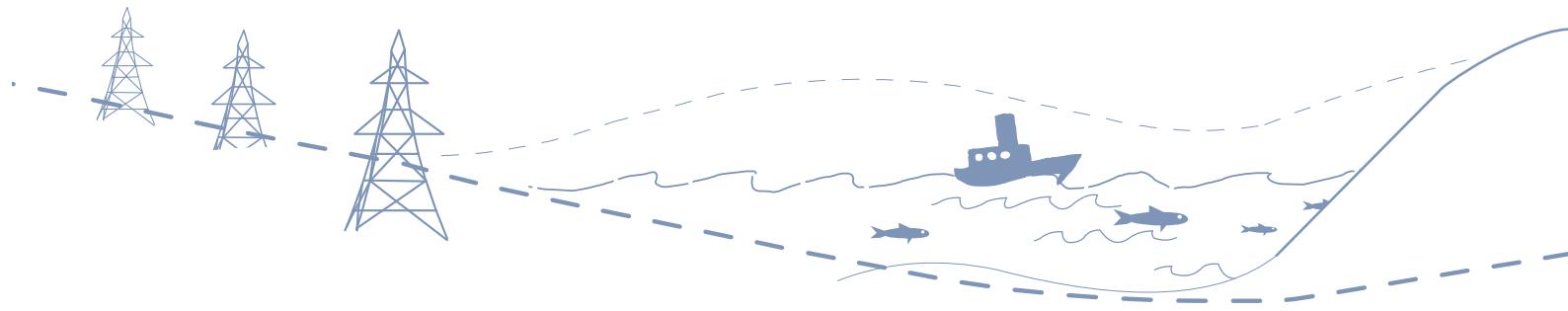
### Breadth of study

During the key stage, pupils should be taught the Knowledge, skills and understanding  through the following range of activities, contexts and purposes:

#### SPEAKING

The range of purposes should include:
- describing, narrating, explaining, arguing, persuading, entertaining.

#### LISTENING

The range should include listening to and watching:
- live talks and presentations;
- recordings  [for example, radio, television, film];
- discussions in which pupils respond straight away.

#### GROUP DISCUSSION AND INTERACTION

The range of purposes should include:
- exploring, hypothesising, debating, analysing;
- take different roles in groups  [for example, roles in organising or leading discussion, supporting others, enabling focused talk].

## CITIZENSHIP KEY STAGE 3

### Knowledge and understanding about becoming informed citizens

Pupils should be taught to:
- the diversity of national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding.

### Developing skills of enquiry and communication

Pupils should be taught to:
- think about topical political, spiritual, moral, social and cultural issues, problems and events by analysing information and its sources, including ICT based sources;
- justify orally and in writing a personal opinion about such issues, problems or events;
- contribute to group and exploratory class discussions, and take part in debates.

### Developing skills of participation and responsible action

Pupils should be taught to:
- use their imagination to consider other people's experiences and be able to think about, express and explain views that are not their own.

# ENDORSEMENTS

# ENDORSEMENTS

## Inverurie Market Place School (Primary)
*Margaret Rattray – Head Teacher*

The project took place in October / November 2005 and involved the pupils in collecting, collating, editing, mixing and finalising a mixture of sounds which could be seen (or rather heard) as representative of the Inverurie area. From the start, they were involved in a cooperative learning project that encouraged them to work in small groups to achieve an outcome. They were introduced to the latest technology through the iRivers and a new piece of software called Audacity that allowed them to edit and prepare the finished postcard. The children were asked to think of places – and their associated sounds – in and around Inverurie that make it the place that it is. They included places like the railway station, the swimming pool, the River Don and the Mart where livestock is bought and sold on a regular basis. The project allowed them to be out and about rather than just classroom based. They worked in pairs to manipulate the sounds and create their postcards – they then all worked together, with the tutor, to produce a postcard which could then be put on the Sonic Postcards website for all to hear.

The project allowed the children to work on a creative idea that addressed outcomes in several curricular areas. Listening and Talking (English Language); Exploring Sounds (Expressive Arts - Music); The human environment (Environmental Studies - People and Place); and, most importantly, it allowed them to develop their use of ICT and their ability to use it creatively. It also allowed the staff involved to experience a novel approach to cross-curricular work through a creative project; use technology in a new and innovative way; and take an active role in learning alongside her pupils!

The finished postcard was posted on the Sonic Postcards website and the children were delighted to spend time not only listening to their own input but comparing it to other postcards from around the country. The project was highly motivating and a group of children from the class volunteered to give up a day off school to attend a large ICT conference in Aberdeen where, alongside the Sonic Postcard tutors, they presented a demonstration of the project for the educational delegates.

There is great potential to take elements of the project in to other activities and to build on the skills gained. We are already investigating the possibility of using Audacity to support an animation project to which we hope to add a soundtrack. Aberdeenshire is also buying a bank of iRivers for loan for similar projects so we hope to be able to replicate the project with another class.

The learning potential of such a project is hard to measure in quantifiable terms but qualitatively...it was motivating; exciting; creative; enterprising;

involved every child actively and had a satisfying end product which was shared with a wide audience. It certainly got the "thumbs up" from Market Place School!

## TUKE SCHOOL, PECKHAM, LONDON (SPECIAL SCHOOL)
### *Andrew Hinton – Deputy Head*

The Sonic Postcards project allowed for a focus on media that students with profound needs could engage with. The impact on policy development has been marked - elements of the project built into the policy of how we use the arts in the school to deliver our curriculum.  Tuke School has been pleased to host past workshops and is ready to develop more Sonic Postcards work in the school.

Working with Sonic Arts Network on the postcard project has impacted on the school in a number of ways. It has helped to cement a long-term creative partnership with a group of people who share the school's ethos. It has helped us develop relationships with composers and musicians that we can call on to support projects funded from different sources.  It has also opened up new funding streams to us.

Building long-term relationships with visiting professionals is important for a school working with students on the autistic spectrum and ASD students developed confidence about change.   In a special school differentiation is a concept that has to be in focus all the time. The team from Sonic Arts Network have always been open to advice and direction, always working to make their work totally inclusive.  The Sonic Postcards project fitted directly into our modified schemes of work.

Working with creative artists dealing with recorded sound has given us an insight into the communication needs of some of our students.  When students react to recordings with the same responses they had on a day out you know you are on to a winner.

In the future we want to use the 'Postcard' model to form the basis of planning for an intensive experience for students with the most complex needs, giving them an experience of staying away from home.

## ROYAL MANOR ARTS COLLEGE, PORTLAND (SECONDARY SCHOOL)
### *Martyn Mullender - Music Teacher*

Our aim with this project was:
- to explore aspects of our world heritage coast through sound and vision;
- to reward hard working and high achieving students;
- give students access to working with professionals.
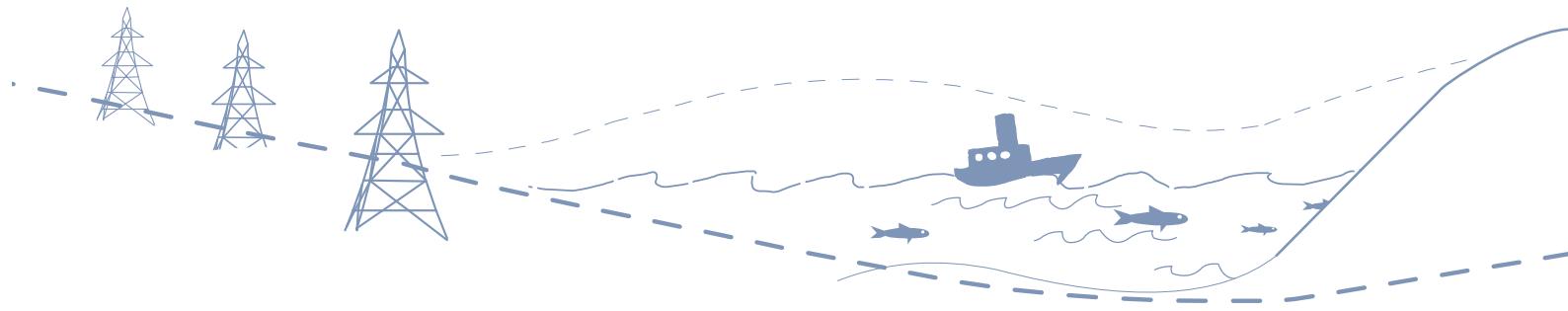
It built on existing work by:

- developing music specific ICT skills;
- developing listening skills in different and interesting ways;
- teamwork skills;
- students working to a deadline and giving a presentation to parents.

Most beneficial aspects:

- Development of self esteem;
- Inclusion; as our project included one blind student who was able to access everything except the video editing and in fact demonstrated higher order listening skills. This student is now taking GCSE music and is both confident in the classroom and sings backing vocals in the college soul band that performs regularly.

Future potential:

- A number of the students have gone onto complete a project with Bournemouth university and the skills learnt on this project were very beneficial and enabled them to approach the project with greater confidence;
- Students are able to work autonomously on GCSE compositions multitracking on department PCs.

Successes:

- A number of the students will be going onto take GCSE music a year early. I believe the work undertaken developed their skills as composers and encouraged them to think in new ways about what makes an effective composition;
- One student involved during his year ten work experience went onto pass AS level music in year 11 (again a year early). The sonic arts work contributed to developing his multitracking skills;
- One student has set up his own business selling his photographs, and very good they are too. Many of his initial skills were learnt on this project.

# USEFUL WEBSITES

# USEFUL WEBSITES

Listen to other Sonic Postcards
*http://www.sonicpostcards.org*

Sonic Arts Network
*http://www.sonicartsnetwork.org*

Audacity, free editing software
*http://audacity.sourceforge.net*

Detailed Audacity Tutorial
*http://wwwlb.aub.edu.lb/~acc/Resources/Teaching/Media/Audacity/*
*audacity-manual-1.2/index.html*

How to make a podcast
*http://www.bteducation.org/resources/view.ikml?id=176*

Composition tool
*http://www.soundjunction.org*

The World Soundscape Project
*http://www.sfu.ca/~truax/wsp.html*

GLA Noise Strategy
*http://www.london.gov.uk/mayor/strategies/noise/index.jsp*

Acoustic Ecology Institute
*http://www.acousticecology.org/asae/*

British Library Sound Archive
*http://www.bl.uk/collections/sound-archive/nsa.html*

Acoustic Environments in Change
*http://www.6villages.tpu.fi/*

Sound Transit
*http://www.soundtransit.nl*

Map Aberdeenshire in sound
*http://www.gordonsoundscape.net*

World Forum for Acoustic Ecology

> http://interact.uoregon.edu/MediaLit/WFAE/home/index.html

World Forum for Acoustic Ecology for Young People

> http://interact.uoregon.edu/MediaLit/WFAE/curriculum/kid/menu.html

Recordings from all over the world

> http://www.quietamerican.org/

BBC listening site

> http://www.bbc.co.uk/worldservice/specials/1643_noisyplanet/index.shtml

Site containing recordings made in rural Scotland with the facility to create short remixes

> http://www.sugrierson.com/nearhear/

Drake Music Project

> http://www.drakemusicproject.org/
> http://www.drakemusicscotland.org/
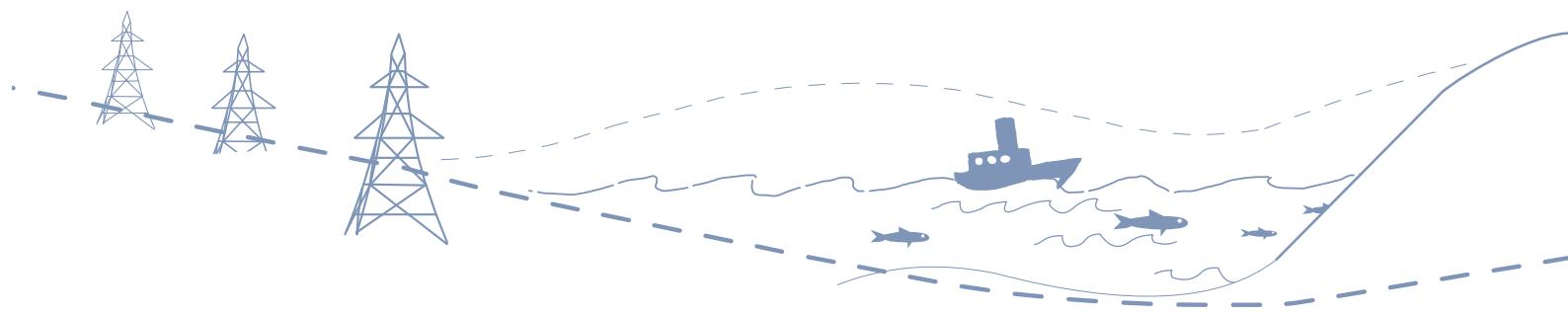
# CD-ROM CONTENTS

# CD ROM CONTENTS

## SONIC POSTCARD EXAMPLES:

- Inverurie Market Place School
- Chelsea Children's Hospital School
- Verbier Festival and Academy 2006
- Ashcott Primary School
- Lochpots School
- Midmar School

## MP3s TO START COMPOSING WITH:

1. Netball at Tullynessle
2. Sheep at Whitehills
3. Twigs
4. Football at Tullynessle
5. Steam engine
6. Helicopter
7. Birds 1
8. Birds 2
9. Stone crusher
10. Xylophone
11. Gate
12. Piano shop
13. Shaking bridge
14. Seed pods
15. 'Remember'
16. Raindrops
17. Reading prison bell
18. Trees in Pitfichie
19. Water in Pitfichie
20. Mountain stream in Switzerland
21. Stream
22. Pitfichie pipe
23. Cow bells
24. River
25. Monymusk Bridge
26. Monymusk Walk
27. Inverurie cars
28. Crickets
29. Cuckoo Clock
30. Distant ploughing
31. Bells in Verbier
32. Collieston cave

## AUDACITY FOR PCs
## AUDACITY FOR MACs
## INVERURIE SONIC POSTCARD AUDACITY PROJECT

# RESOURCES TO PHOTOCOPY

# SOUND MAP

- Pick your own listening space and stand or sit still
- On a piece of paper write your name, the place where you are, the date and the time then mark yourself (use a cross, head or ear) in the centre of the page
- Listen very carefully and draw a map of the sounds around you. Use straight lines to show the direction and distance of the sounds. Next to the line describe the sound
- You can show how loud the sound is by using thin lines for quiet sounds and thick lines for loud sounds
- If the sound is moving try and show this too

| Name: | |
|---|---|
| Date: | Time: |
| Place: | |

# Sonic Postcards

# SOUND SCAVENGER HUNT

Find one example of each of the following and write it down:

| | |
|---|---|
| **A beautiful sound** | |
| **A loud sound** | |
| **A rhythmic sound** | |
| **A fast moving sound** | |
| **A sound that reminds you of something else** | |
| **A quiet sound from a huge object** | |
| **An ugly sound** | |
| **A big sound from a small object** | |
| **A sound from far, far away** | |
| **A sound produced by something you cannot see** | |
| **A relaxing sound** | |
| **A sound you've never heard before** | |
| **The lowest pitched sound** | |
| **A sound you can hardly hear** | |
| **A sound that reminds you of home** | |
| **The highest pitched sound** | |
| **A sound from the top of something** | |
| **A sound that makes you smile** | |

# LOCATE THE CAN

1. Blindfold one pupil and spread the rest of the class out around the room;

2. Another pupil rolls a can or other noisy object across the room;

3. The blindfolded pupil waits till it stops and tries to locate it. If they miss, another pupil rolls it again;

4. How long does it take to find the can?

5. Swap roles and try again.

# BATS!

### Bats use sound to communicate and navigate

1. In pairs, encourage pupils to create their own unique identifying sound – one sound per pair. Pupils will use this chosen sound to communicate, like bats, to each other. For example Gggrrrrr; beeeeep; sssss; sshhh; ffrrrr; rrrrr etc.;

2. Mix the group up and when everyone is ready, pupils find their partners withtheir eyes closed, by repeating their chosen sound. When pupils have found their partners, they sit down and remain silent and listen until the last pair have found each other;

3. Experiment with different volumes of sound. Which volume is more successful – whispering or shouting?

### Variations:

1. Single sounds can be developed into a multiple-part 'call' with different elements of pitch, character and dynamic. For example, Ffrrr ge bleep bleep; Zzz de sshhh zzz;

2. Have the whole group in a circle and choose a conductor to conduct the sounds. Agree the use of specific hand gestures to decide when to make their sounds, and to achieve different volumes, continuous or short sounds, high pitch or low pitch sounds.

# SOUND QUIZ

You will be played 6 sounds: Try to guess each sound and choose 2 words to describe it:

Example:

| 1 | Train | Clattering |
|---|-------|------------|
|   |       | Chugging   |

| 1 |  |  |
|---|--|--|
|   |  |  |
| 2 |  |  |
|   |  |  |
| 3 |  |  |
|   |  |  |
| 4 |  |  |
|   |  |  |
| 5 |  |  |
|   |  |  |
| 6 |  |  |
|   |  |  |

# SOUND DIARY

Choose a location, it could be inside, outside, a new place or somewhere you are familiar with.  Sit quietly for five minutes and describe all the sounds you can hear.  Be as descriptive as you like.  Make a note of the time and return to the same place at a different time of day.  Does it sounds different?

**NAME:**

**DATE:**                                   **TIME:**

**PLACE:**



**NAME:**

**DATE:**                                   **TIME:**

**PLACE:**



**NAME:**

**DATE:**                                   **TIME:**

**PLACE:**

# SONIC POSTCARDS OBSERVATIONS

**To:**

**From:**

**School:**

**In your Sonic Postcard, my favourite sounds were:**

**Your Sonic Postcard made me think of....**

**I hope you enjoy our Sonic Postcard. Please listen out for....**

# DESCRIBING WORDS

### Choose some words to describe the sound of:

A small stream

A washing machine

A fire

### What sounds might you hear in the following Sonic Postcards:

A busy street corner

A walk in the woods

A boat trip across the sea

A ride on a steam train

A football match

A birthday party

### Make up a sentence using each of your favourite words:

# RECORDING LOG

| | |
|---|---|
| **DATE OF RECORDING:** | |
| **IRIVER COLOUR:** | |
| **NAME/S:** | |

| FILE NAME | SOUND NAME | DESCRIPTION | LENGTH |
|---|---|---|---|
| VOICE 001 | Birdsong 1 | One bird singing in tree. Short chirps. Nearby. | 20 seconds |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

**Sonic Postcards**

| File name | Sound name | Description | Length |
|-----------|-----------|-------------|--------|
|           |           |             |        |
|           |           |             |        |
|           |           |             |        |
|           |           |             |        |
|           |           |             |        |
|           |           |             |        |
|           |           |             |        |
|           |           |             |        |
|           |           |             |        |

# GRAPHIC SCORE TEMPLATE

IN THE LEFT COLUMN WRITE THE NAME OF THE SOUND AND IN THE RIGHT COLUMN
DRAW A SYMBOL OR PICTURE TO DESCRIBE THAT SOUND. YOU COULD USE COLOUR.
YOUR SYMBOLS AND TEXT COULD THEN BE CUT OUT AND USED TO ORGANISE
YOUR SOUNDS ON A BLANK PAGE, JUST AS YOU'D LIKE THEM ORGANISED IN YOUR
COMPOSITION, BEFORE YOU WORK AT THE COMPUTER.

| | |
|---|---|
| *e.g. Stones Sploshing* | |
| | |
| | |
| | |
| | |
| | |

SONIC ARTS NETWORK
www.sonicartsnetwork.org

Sonic Postcards