



# RESOURCE PACK A



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## INTRODUCTION

Resource Pack A contains a selection of 11 songs and musical excerpts chosen so that skills such as timing, turn-taking, patience and listening can be learnt alongside having fun.

The pack is all about giving people with disabilities who can not play a traditional instrument an opportunity to perform music. The Quintet works using switches and pressing the switches plays the notes of a song. Whether used in a group situation or alone the Quintet offers people a meaningful way of taking part in that most enjoyable of human experiences – playing music!

The songs are arranged in order of difficulty so it is recommended to work through each piece in the pack, one at a time. Each piece may take more than one lesson to get right. When a piece has been mastered move on to the next one. It is important to remember that the Quintet is NOT a Toy, it IS a musical instrument and like any musical instrument it takes time and patience to learn.

Each song has a page of instructions and a page of musical score. On top of each line of the score circled numbers indicate when and which switch should be pressed. Use this as a guide when conducting. Don't worry if you cannot read music, the songs are all well known and once you start pressing the switches the order and pace of the music will come to you!

### **Tips...**

When you are performing a piece and a mistake is made the music may need to be "Rewound" to the beginning. The easiest way to do this is to turn the Song switch to another number and then immediately back to the one you are working on. The song will be re-loaded with each switch ready to start at the beginning of the music.

As much as possible try to include the Quintet alongside traditional instruments in your group work. In this way the Quintet is part of the band and the player's part of the performers.

Use the Quintet as part of school plays and dance classes. Song 5, "In the Hall of the Mountain King" is the perfect exercise for this.



A lot of the pieces in the pack work on the principal of each switch playing an entire phrase of music. If a person has very good control of their switch you can change this so that they have to press their switch in order to get each note of the phrase. Follow the instructions on page 24 of the instruction manual.

If you have an electronic keyboard you can change the instrument for any of the 5 switches. 128 instruments are possible, see page 11 of the instruction manual.

Finally, you are not limited to the music contained in this or other resource packs. In fact the Quintet is designed so that you can easily record your own music and create your own exercises. All you need is a standard electronic keyboard and a MIDI cable. See page 28 of the instruction manual.



## Installing the Memory Card

The Quintet is shipped with the music from this pack already transferred into it. You will only have to follow the instructions below if you have:-

- a) installed another resource pack and want to use pack A again, OR
- b) you made changes and/or recorded your own songs and want to return to using the original music

### To transfer the music from a memory card into the Quintet...

1. Make sure the Quintet is off.
2. Take the memory card out of it's protective box and plug it into the slot at the back of the Quintet. The text "QUINTET MEMORY CARD" should be facing upwards.
3. Press and HOLD **Instrument** and turn on the Quintet at the same time.
4. The **Instrument** light should come on immediately. If it does not you may not have inserted the memory card properly or did not keep your finger on **Instrument**. Switch off and try again.
5. Release **Instrument**
6. The music from the memory card will be transferred into the Quintet. The transfer is complete when the **Ready** and **Record** lights stop flashing.
7. Finally switch off the Quintet and remove the memory card, placing it back in it's protective box.

**Useful tip:** If you only want to transfer the music for one song, choose the song number before you turn on the Quintet and then press and HOLD both **Instrument** and **Record** in steps 3 and 4 above. Only the music for the selected song number will be transferred into the Quintet.

**NOTE:** See Page 9 of the Quintet Instruction Manual for further information on transferring music into and out of the Quintet.



## SONG 1

### Morning has Broken

Eleanor Farjeon

- ? This piece has been recorded on the clarinet and the bassoon with switch **1** and **2** using the bassoon and switch **3**, **4** and **5** using the clarinet.
- ? This is a song of four phrases for 4 players.
- ? The following is how it is to be performed :-
  - Switch **1** - "Morning has broken ..... first morning"
  - Switch **2** - "Blackbird has spoken ..... first bird"
  - Switch **3** - "Praise for the ..... morning"
  - Switch **4** - "Praise for their ..... the world"
- ? This song encourages the players to listen to the beat so that each player comes in at the correct time in the music.
- ? To start with the teacher should play the whole song first pointing to each player when their phrase is being played to familiarise them with the song.
- ? To take it one step further a player who is familiar with the rhythm of the song can use switch **5** to play the song note by note.

## Morning Has Broken

Eleanor Farjeon

**1**



Mor - ning has bro - ken, like the first

**2**



mor - ning. Black bird has spo -

**3**



ken, like the first bird. Praise for the

**4**



sin - ging praise for the mor -



praise for the mor - ning, Praise for their



spring - ing fresh from the world.



## SONG 2

### Down by the Salley Gardens

Words by W.B.Yeats

- ? This song has been recorded on the flute.
- ? In this song of four phrases each phrase is played by two switches to encourage the players to listen carefully to the flow of a phrase of music.
- ? The following is how it is to be performed:-
  - Switch **1** – “Down by the salley gardens”
  - Switch **2** – “my love and I did meet.”
  - Switch **1** – “She passed the salley gardens”
  - Switch **2** – “with little snow-white feet.”
  - Switch **3** – “She bid me take life easy”
  - Switch **4** – “as the leaves grow on the trees.”
  - Switch **1** – “But I being young and foolish”
  - Switch **2** – “with her did not agree.”
- ? Just like the previous song switch **5** plays the song note by note for the more experienced player.



## Down by the Salley Gardens

Words by W.B. Yeats

1 2 3 4

Down by the sal - ley gar - dens my love and I did

5 6 7 8

meet; She passed the sal - ley gar - dens with lit - tle snow-white

9 10 11 12

feet. She bid me take love ea - sy, as the leaves grow on the

13 14 15 16

tree; But I, being young and foo - lish, with her did not a -

17

gree.

2.

In a field by the river my love and I did stand,  
 And on my leaning shoulder she laid her snow-white hand.  
 She bid me take life easy, as the grass grows on the weirs;  
 But I was young and foolish, and now am full of tears.

## SONG 3

### A Selection of Melodies

The following pieces are found on switches **1**, **2**, **3** and **4** respectively and are played note by note just like switch **5** in 'Morning has Broken'. They are well known melodies with simple rhythms but they should still be challenging enough for an eager student.

? Switch **1** - Cradle Song (J. Brahms) on the harp.

? Switch **2**, - Scarborough Fair on the electric jazz guitar.

? Switch **3** - Minuet in G (Beethoven) on the harpsichord.



## Cradle Song

J. Brahms

1 2 3  
As I bid thee "Good - night", Bright  
4 5 6  
stars shed their light \_\_\_\_; The ro - ses dew  
7 8 9 10  
deep, Their heads hide in sleep. When the dawn - ing shall  
11 12 13 14  
break all the earth shall a - wake, When the dawn - ing shall  
15 16 17  
break all the earth shall a - wake.

2.

As I bid thee "Goodnight", the angels of light,  
Draw close round thy nest, to guard thee in rest.  
Slumber softly, my love, in the dreamland above,  
Slumber softly, my love, in the dreamland above.



## Scarborough Fair



Are you go - ing to Sca - bo - rough Fair?



Pars - ley, sage rose - ma - ry and thyme; Re



mem - ber me to one who lives there\_\_\_ For



she was once a true love of mine.

2.  
Tell her to make me a cambric shirt,  
Parsley, sage, rosemary and thyme;  
Without any seam or needle work,  
And then she'll be a true love of mine.
4.  
Tell her to dry it on yonder thorn,  
Parsley, sage, rosemary and thyme,  
Which never bore blossom since Adam was born,  
And then she'll be a true love of mine.
5.  
O, will you plough it with one lamb's horn,  
Parsley, sage, rosemary and thyme,  
And sow it all over with one peppercorn,  
Or never be a true lover of mine.
7.  
And when you have done and finished your work,  
Parsley, sage, rosemary and thyme,  
Then come to me for your cambric shirt,  
And you shall be a true love of mine.

3.  
Tell her to wash it in yonder dry well,  
Parsley, sage, rosemary and thyme,  
Where water ne'er sprung, nor drop of rain fell,  
And then she'll be a true love of mine.
4.  
O, will you find me an acre of land,  
Parsley, sage, rosemary and thyme,  
Between the sea foam and the sea sand,  
Or never be a true lover of mine.
6.  
O, will you reap it with a sickle of leather,  
Parsley, sage, rosemary and thyme,  
And tie it all up with a peacock's feather,  
Or never be a true lover of mine.

# Minuet in G

J.S.Bach





## SONG 4

### London's Burning - Round

- ? This song has been recorded on the steel drums on switches **1** and **5**, switch **2** plays the marimba, switch **3** plays the kalimba and switch **4** plays the timpani.
- ? Switches **1**, **2**, **3** and **4** play the whole round but switch **5** plays it note by note.
- ? A lot of fun can be had with this piece as the players have to listen out for the end of their round so that they can press their switch and start the round again.
- ? This piece can be played in any order with all the switches or just two or three.
- ? The following is the order of suggested play :-
  - 1** - "London's burning (x2), Fetch the engine (x2), Fire, fire (x2) ....."
  - 2** - "London's burning (x2), Fetch the engine(x2)..."
  - 3** - "London's burning (x2)..."and so on.....



## London's Burning - Round

1 2 3 4

London's burn - ing , Lon-don's burn-ing, fetch the en -gine, fetch the

3 4

en -gine, Fire, fire; Fire, fire , Where's the wa - ter? Where's the

9

wa - ter?

Detailed description: The image shows three staves of music for the song 'London's Burning - Round'. The first staff contains measures 1 through 4, with blue circles containing the numbers 1 and 2 above measures 2 and 3 respectively. The second staff contains measures 5 through 8, with blue circles containing the numbers 3 and 4 above measures 6 and 7 respectively. The third staff contains measure 9. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The music is written in treble clef with a key signature of one flat (Bb) and a time signature of 4/4.

## SONG 5

### In The Hall Of The Mountain King (excerpt)

from The Peer Gynt Suite No. 1 (fourth movement)

Edward Grieg

- ? This piece has been recorded on the cello, double bass and on the bassoon with switch **1** and **3** on the cello, switch **2** and **4** on the bassoon and switch **5** on the double bass.
- ? This well known piece is based on a melodic ostinato played on switch **5**.  
*A melodic ostinato is a melodic pattern which is played over and over again beneath the main melody.*
- ? Switches **1**, **2**, **3** and **4** play 4-bar phrases with switch **5** playing the accompaniment.
- ? The most challenging part is that of switch **5**, the accompaniment, because it does not play the same number of beats each time it is pressed.
- ? Switch **5** starts with switch **1** playing three bars of crotchet beats. Switch **5** must be pressed again for the last bar of this phrase.
- ? This is repeated when accompanying switch **2**, the second phrase.
- ? When switch **5** accompanies switch **3** and **4** the whole 4-bar ostinato is played. In other-words switch **5** does not need to be pressed for the last bar of these phrases.



In The Hall Of The Mountain King (excerpt)  
from The Peer Gynt Suite No. 1 (fourth movement)  
Edward Grieg

The musical score is written on a single staff in treble clef, 2/4 time. It consists of 17 measures. Fingerings are indicated by blue circles with numbers 1, 2, 3, 4, and 5. Red circles with the number 5 indicate the start of the ostinato pattern. The melody lines are marked with blue numbers 1, 2, 3, and 4.

Measure 1: Melody line 1, finger 1. Ostinato 5.

Measure 2: Melody line 2, finger 2. Ostinato 5.

Measure 3: Melody line 3, finger 3. Ostinato 5.

Measure 4: Melody line 4, finger 4. Ostinato 5.

Measure 5: Melody line 5, finger 5. Ostinato 5.

Measure 6: Melody line 6, finger 6. Ostinato 5.

Measure 7: Melody line 7, finger 7. Ostinato 5.

Measure 8: Melody line 8, finger 8. Ostinato 5.

Measure 9: Melody line 9, finger 9. Ostinato 5.

Measure 10: Melody line 10, finger 10. Ostinato 5.

Measure 11: Melody line 11, finger 11. Ostinato 5.

Measure 12: Melody line 12, finger 12. Ostinato 5.

Measure 13: Melody line 13, finger 13. Ostinato 5.

Measure 14: Melody line 14, finger 14. Ostinato 5.

Measure 15: Melody line 15, finger 15. Ostinato 5.

Measure 16: Melody line 16, finger 16. Ostinato 5.

Measure 17: Melody line 17, finger 17. Ostinato 5.

## Key

Melody lines - 1, 2, 3, 4

Ostinato - 5



## SONG 6

### The Streets of Laredo

American folk ballad

- ? This song has been recorded on Clarinet, Bassoon, Flute and Nylon Guitar. Switch **1** is the Clarinet, Switch **2** is the Bassoon, Switch **3** is the Flute and Switch **4** is the Nylon Guitar.
- ? It is a turn-taking exercise which introduces the idea of up-beats whereby each player must press their switch twice. Once for the upbeat and a second time for the complete phrase.
- ? The following is the layout of the song :-
  - Switch **1** - 'As I walked out in the...'
  - Switch **2** - 'As I walked out in the...'
  - Switch **3** - 'I spied a dear cow-boy...'
  - Switch **4** - 'Wrapped up in white linen...'
- ? The song is deliberately recorded at a slow tempo. When you have practised the song try raising the tempo. See page 24 of the user manual on how to change the tempo.
- ? Just like previous songs switch **5** plays the song note by note for the more experienced player.

## The Streets of Laredo



1. As I walked out in the streets of La - re - do,  
2. "I see by your out - fit that you are a cow - boy",



- As I walked out in La - re - do one day,  
These words he did say as I bold - ly stepped by:



- I spied a dear cow - boy wrapped up in white li - nen,  
"Come sit down be - side me and here my sad sto - ry;



- Wrapped up in white li - nen and cold as the day  
I'm shot in the breast and I know I must die".

3. "It was once in the saddle I used to go dashing,  
It was once in the saddle I used to go gay,  
First to the dram-house and then to the card house;  
Got shot in the breast and I'm dying to-day."

4. "Oh beat the drum slowly and play the fife lowly,  
Play the dead march as you carry me along;  
Take me to the green valley, there lay the sod on me,  
For I'm a young cowboy and I know I've done wrong".

5. "Get six jolly cowboys to carry my coffin;  
Get six jolly maidens to bear up my pall,  
Put punches of roses all over my coffin;  
Put roses to deaden the sods as they fall."

## SONG 7

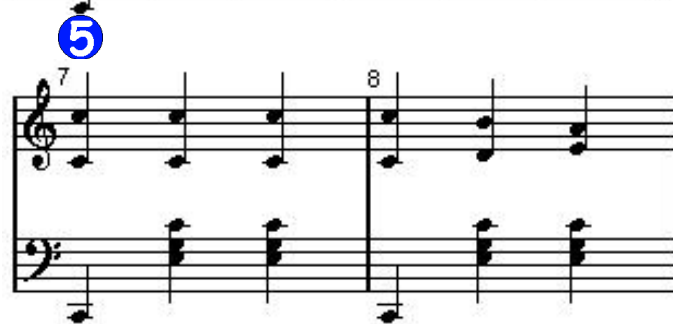
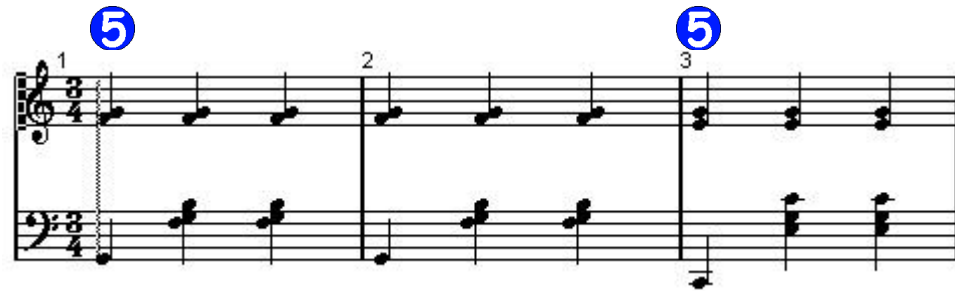
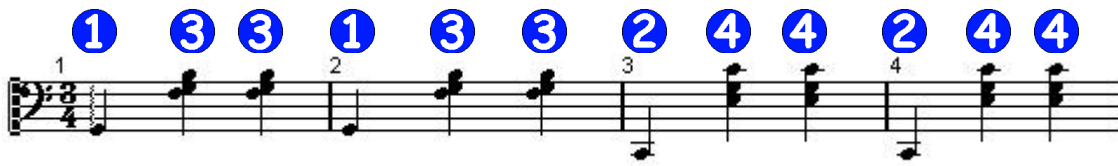
### ChopSticks

- ? This song has been recorded on the tuba and on the trombone with switches **1**, **2**, **3** and **4** on the tuba and switch **5** on the trombone.
- ? The song is played with switch **5** playing the melody and the other four switches playing the bass line.
- ? Before performing the piece as a whole, the bass section needs to be perfect. This is how it is to be played:-

Switch **1** **3** **3**, **1** **3** **3**,  
Switch **2** **4** **4**, **2** **4** **4**,  
and so on.....

- ? Switch **5** plays six notes per phrase so the player presses the switch at the start of every phrase, as illustrated in the music score.
- ? When performing the piece switch **5** should be played first in order to get the correct tempo of the piece..

## ChopSticks





## SONG 8

### Swing Low Sweet Chariot

A Negro Spiritual

- ? This piece has been recorded on the harmonica and the banjo with switches ①, ② and ③ on the harmonica and switches ④ and ⑤ on the banjo.
- ? The following is how the song is to be played :
  - Switch ① - 'Swing low, sweet chariot'
  - Switch ② - 'Coming for to carry me home'
  - Switch ① - 'Swing low, sweet chariot'
  - Switch ③ - 'Coming for to carry me home'
  - Switch ④ - 'I looked over Jordan ..... see'
  - Switch ② - 'Coming .....
  - Switch ⑤ - 'A band of angels ..... me'
  - Switch ③ - 'Coming .....
- ? This song incorporates eye-to-eye contact with each other and/or with the teacher as many of the players are playing their phrase more than once.
- ? The players need to be very familiar with the song so the teacher will need to play this piece a few times pointing to each player when their phrase is being played.
- ? Player ④ has an upbeat into their phrase - as with all upbeats in these songs the player presses the switch on the upbeat and again on the downbeat (in other-words the switch must be pressed twice). The reason for this is to learn how to keep with the beat of the piece.



## Swing Low Sweet Chariot

A Negro Spiritual

1 2 3 4

Swing low sweet cha - ri ot, co-ming for to car-ry me home..

1 3 4

Swing low, sweet cha - ri - ot, co-ming for to car-ry me home. I

4 2 5

look'd o-ver Jor-dan, and what did I see, co-ming for to car-ry me home. A

5 3

band of an-gels co-ming af-ter me , co-ming for to car-ry me home.

2.

1 2  
Swing low sweet chariot, coming for to carry me home

1 3  
Swing low sweet chariot, coming for to carry me home

4 4  
If you get there before I do,

2  
Coming for to carry me home.

5 5  
Tell all my friends I'm coming too,

3  
Coming for to carry me home.

## SONG 9

### Greensleeves

Old English Ballad

- ? This song has been recorded on flute and harp with switches ①, ②, ③ and ④ on the flute and switch ⑤ on the harp.
- ? The following is how it is to be performed :-
  - Switch ① - "Alas my love .....courteously"
  - Switch ② - "And I have loved ..... company"
  - Switch ③ - "Greensleeves ..... delight"
  - Switch ④ - " Greensleeves ..... lady Greensleeves"
- ? Switches ① and ② both start with an upbeat so players ① and ② will have to play the upbeat and downbeat into their phrases by pressing their switches twice.
- ? Switches ③ and ④ start on the downbeat.
- ? Switch ⑤ always starts on the downbeat, so players ① and ② will start one quaver beat before player ⑤. Timing is very important here and practise will be needed in order to get the correct flow of the song.



## Greensleeves

Old English Ballad

The musical score for 'Greensleeves' is presented in five staves. Each staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The melody is written on a single line, and the lyrics are written below the notes. Fingerings are indicated by blue numbers 1-4 above the notes and green numbers 5 inside green circles above the notes. Measure numbers 1 through 17 are placed above the first note of each measure.

1 2 3 4

A - las my love\_\_ you do me wrong To cast me off \_\_\_\_ dis-

5 6 7

cour - teous ly, And I have lo - ved you so long \_\_\_\_ de-

8 9 10 11

ligh - ting in \_\_ your com- pa - ny. Green - sleeves was all my joy, \_\_\_\_

12 13 14 15

Green - sleeves was my de - light, Green - sleeves was my heart of gold, \_ And

16 17

who but my la - dy Green - sleeves.

### Key

Melody lines -

1 2 3 4

Chords -

5

2.

I have been ready at your hand,

To grant whatever you would crave,

I have both waged life and land,

Your love and goodwill for to have.

Greensleeves was all my joy, Greensleeves was my delight,

Greensleeves was my heart of gold,

And who but my lady Greensleeves.



## **SONG 10**

### **Blank !**

- ? To get the most from your Quintet you will want to start recording your own songs. For this reason song 10 is intentionally left blank and free for you to record on.
- ? In choosing a song to record try to pick one that can be easily broken down into separate phrases. This is the best way to start by creating simple turn taking exercises.
- ? As you get more confident use different instruments for each player to create a 'band' or 'orchestra' effect.
- ? The instructions for recording are page 17 of the manual. The instructions for changing instrument are on page 11.
- ? You can also record over any of the other songs (1-9) in the Quintet. As long as you have the memory card that came with this pack you can re-transfer the music back into the Quintet when you wish. See page 5 of this resource pack.
- ? If you find you are creating a lot of your own exercises you can purchase blank memory cards from your supplier so that you can make a permanent backup of any music you create.
- ? Good Luck !





## GLOSSARY

Tempo	The speed of the music.
Score	A way of writing music on paper.
Bar and Beats	A piece of music is divided into bars. Each bar contains a number of beats depending on the type of music. A waltz for example has 3 beats in every bar – 1.2.3.1.2.3.1.2.3 etc
Upbeat/Downbeat	The downbeat is the first beat of a bar. The upbeat is the beat before the downbeat.
Ostinato	A musical pattern (or set of chords) repeated over and over again in a piece of music