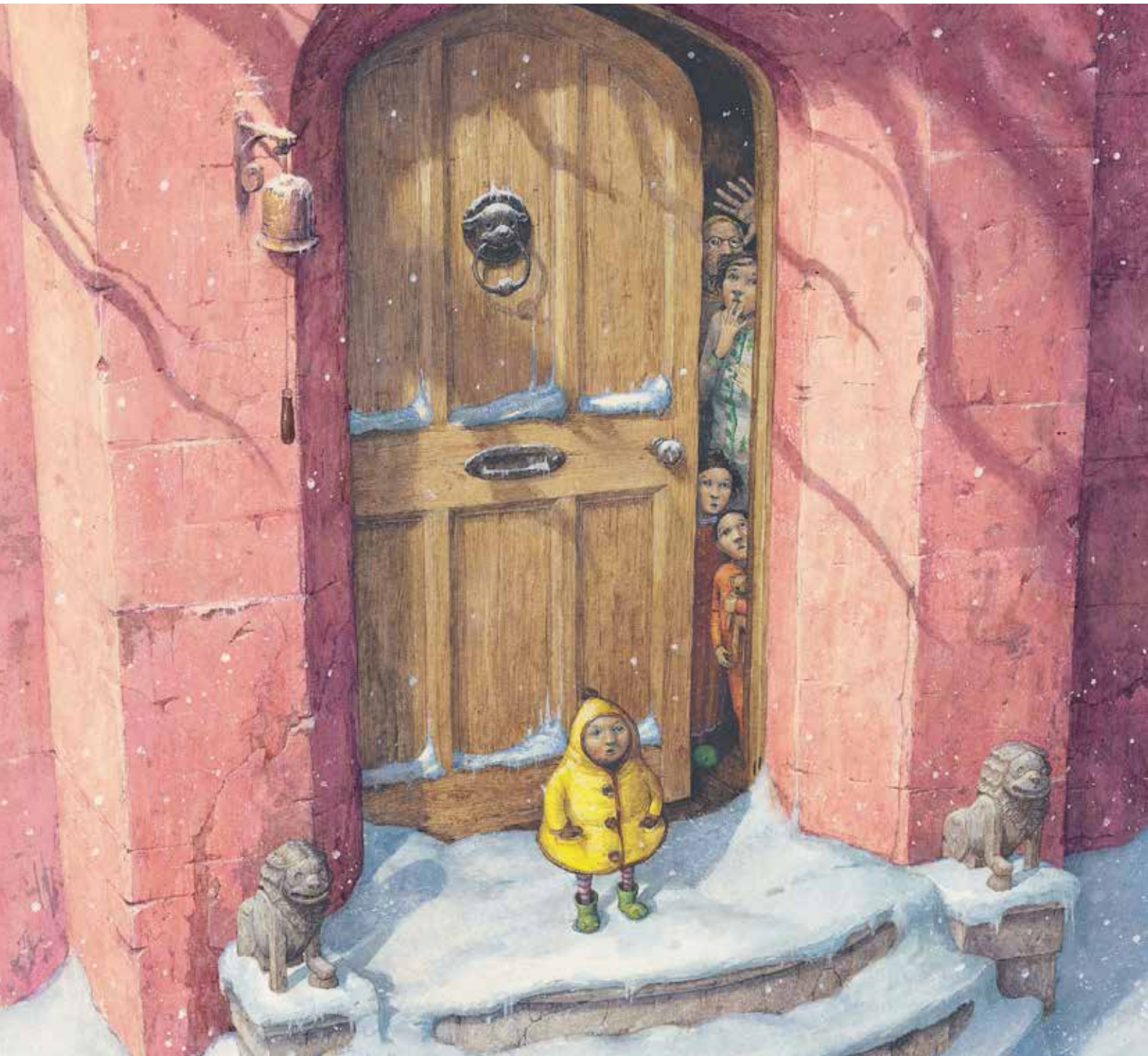


BLACK DOG

A MUSIC, PUPPETRY AND STORYTELLING PROJECT

A MID WALES MUSIC TRUST PRODUCTION DEVISED BY RAPHAEL CLARKSON AND
ISSY WILKES, INSPIRED BY LEVI PINFOLD'S AWARD-WINNING CHILDREN'S BOOK



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WELCOME | CROESO

...to the Black Dog resource pack, and we look forward to meeting you at Theatr Brycheiniog on Monday 22nd May. Our show is a musical storytelling of Levi Pinfold's beautiful children's book *Black Dog*, which won the highly acclaimed Kate Greenaway Medal in 2013.

In Levi's story, the Hope family, who live in an isolated forest, are visited one winter day by a mysterious black dog. As each member of the family spots the dog through the windows of their house, they are terrified. As their fear grows, the dog also grows, until it reaches a gigantic size. But everything changes when the youngest member of the family, Small, steps heroically out of the house to confront the dog...

In this pack you will find:

- the words and music for two short songs that we will be singing all together during the show. **Please take the time to learn these so that you can join in with us.** We have also made mp3 recordings which we have emailed to your school with this pack (recordings and pack also available at www.mwmt.org.uk/our-projects);
- some more information about Levi Pinfold and his *Black Dog* story, which is the inspiration for our show;
- an introduction to the music in our show;
- three related lesson plans offering follow-on work for the classroom.



PROJECT SONGS – I

We will all be singing the two project songs together in the concerts. Use the recordings we have emailed to your school (they can also be found on www.mwmt.org.uk/our-projects).

Look For The Silver Lining

Jaunty and Happy! ♩ = 140

Music: Jerome Kern
Lyrics: B.G. DeSylva.

8 BAR INTRODUCTION FROM THE BAND!

8

9 C Dm G C Dm G
Look for the sil - ver li - ning when e'er a

13 C F Em Am
cloud a - ppears in the blue re - me - mber

17 Dm G C Bm E
some - where the sun is shi - ning and so the

21 Am D B Em A Dm G
right thing to do is make it shine for you a

25 C Dm G C Dm G
heart - ful of joy and glad - ness will al - ways

29 Gm C F Em A
ba - nish sad - ness and strife so al - ways

33 D Ebdiminished Em A
look for the sil - ver li - ning and try to

37 Dm G C Am Dm G
find the sun - ny side of life

In our performance, we'll probably sing this song through twice each time we sing it, with some improvised solos from the band in between!

PROJECT SONGS – II

Flow My Tears

Music and Lyrics: John Dowland

Piano Introduction

Musical notation for the piano introduction, consisting of two staves of music in G major (one sharp) and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Chords are indicated above the notes: F#m, E, C#, D, C#, A, Bm, D, C#, F#m.

Verse

Musical notation for the verse, consisting of three staves of music with lyrics. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Chords are indicated above the notes: F#m, D, C#, F#m, A, Bm, C#, F#m, E, C#, D, C#, A, Bm, D, C#, F#m.

Flow my tears fall from your springs! E - xiled for - e - ver let me
 mourn; where night's black bird her sad in - fa - my
 sings, There let me live fo - rlorn

Song structure for our performance:

Band introduction

Verse:

Flow, my tears, fall from your springs!
 Exiled for ever, let me mourn;
 Where night's black bird her sad infamy sings,
 There let me live forlorn.

-Band interlude-

Final Verse:

Flow, my tears, fall from your springs!
 Exiled for ever, let me mourn;
 Where night's black bird her sad infamy sings,
 There let me live forlorn.

BLACK DOG FACTFILE

Who is Levi Pinfold?

Levi Pinfold was born not far from Brecon in the Forest of Dean and at the moment he is living much further away in Australia.

As a child he loved illustrated stories, particularly Pat Hutchins' Clocks, Clocks and More Clocks and anything by Roald Dahl. He also loved paintings and it was the artwork of illustrators such as Maurice Sendak (Where the Wild Things Are) and Dave McKean that inspired him to study illustration at University College Falmouth.

When Levi creates new stories he usually starts with a drawing and then the story develops out of it. His favourite painters now include Pieter Bruegel and David Friedrich. He says that exploring the art of as many people as possible has helped him to learn what's possible, and he gets ideas from lots of other artists.

You can see some of Levi's illustrations for Black Dog and his other books on his website www.levipinfold.com

Who is the 'Black Dog'?

The idea of a Black Dog representing something scary or upsetting is a very old one.

It has been used throughout history as a metaphor for people suffering from depression, most famously by the English writer Samuel Johnson in the 18th century and former British Prime Minister Winston Churchill in the 20th century.

The idea is that a black dog represents the bad feelings, sadness or fear that might follow somebody around. In Levi Pinfold's book, the black dog grows bigger and bigger the more the Hope family tries to block it out; and as you'll find out, the way the story develops suggests that facing our fears and accepting that we might feel sad sometimes can lead us to being happier in the long run.



BLACK DOG
LEVI PINFOLD

THE MUSIC IN OUR SHOW

In our storytelling of Black Dog, we've used a wide range of music, both **composed** and **improvised**, to help create the different moods, emotions and atmospheres that we experience along the way.

Mood Music 1 – the winter forest

At the beginning of our show we need music that will set the scene of the Hope family's house standing on its own in a gloomy winter forest. We have chosen some music by a composer from Hungary called Bela Bartok. Bartok is really good at creating dissonant (clashing), slow-paced music that sounds eerie, lonely, dark and scary. Some people have called this Bartok's '**Night Music**'. If you want to look up the music on Spotify or Youtube it is from the second movement of his piece Sonata for Two Pianos and Percussion.

Mood Music 2 – The Silver Lining!

Although the Hope family live in the middle of the dark forest they are usually a happy family, and we have chosen 'Look for the Silver Lining' as the song we will all sing together to express the Hope family's hopefulness at the beginning and end of the show.

This song was written by the great American songwriter **Jerome Kern (1885-1945)**, who wrote over 700 songs which have been used in over 100 stage works, films and musicals in the 20th century. 'Look for the Silver Lining' was written in 1919 and has been recorded by many famous musicians including Judy Garland, Aretha Franklin and jazz trumpeter Chet Baker (have an explore on Spotify).

Kern was hugely influenced by the birth of jazz music at the beginning of the 20th century – this upbeat music helped to express the emotions of his characters, who were often singing hopefully and joyfully about love and happiness.

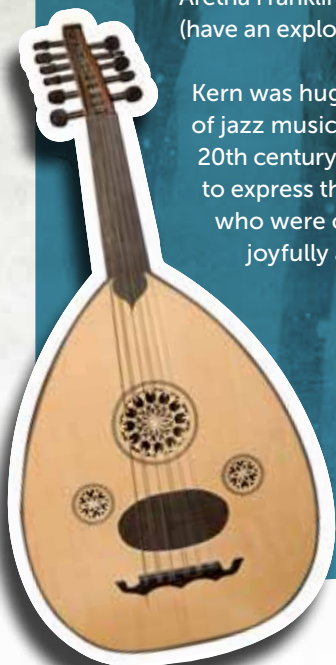
Mood Music 3 – Hope family fear

To help us feel the fear of the Hope family as they become more and more scared of the Black Dog that visits them, we've used a very famous **ballad** (a slow-paced song full of feeling) called 'Flow My Tears' by English composer John Dowland (1563-1626), who was a master of writing passionate, melancholy (sad) songs, a fashionable musical style at the time.

Dowland was a lutenist (a lute is a kind of ancient guitar) and singer who often performed his own songs. He became very famous and worked at the Royal Court of King James I in England as well as the Royal Court of Christian IV in Denmark. Dowland has been an inspiration to classical musicians and pop musicians and Sting has recorded a whole album of Dowland's music (see Spotify).

Mood Music 4 – Small's courage

In the middle of the show you will hear 'Small's Song' which she sings to the Black Dog. Small is the youngest member of the family but she is brave and also funny and we needed to find music that expresses her mood. The music for 'Small's Song' is also by Bartok and is inspired by traditional folk music from his homeland. This folk music was not originally written to be performed in concert halls and opera houses; it was the music that ordinary people sang and played in the villages and countryside. This was music which hadn't been written down but was passed down through the generations within local communities. Around 100 years ago Bartok and his friend Kodaly set off into the Hungarian and Romanian countryside searching for folk music which they then recorded and took home with them. Much of the folk music they discovered provided the inspiration for their own music. The melody that we have used for 'Small's Song' is from the 'Dance of Marmaros' which Bartok first heard when he was travelling through the rural region of Marmaros in Romania.



OUR IMPROVISING MUSICIANS

As well as the music described above, the music you'll hear in our show will also involve a lot of improvisation from the band. Improvisation in music means making up the music on the spot – in the moment – rather than playing music that has already been made up (composed).

Our band is full of extraordinarily creative improvisers, and one thing they're really good at is taking existing pieces of music and using them as inspirations to make up new music on the spot. This is exactly how jazz musicians like Chet Baker use Jerome Kern's songs, and you'll hear some of the musicians improvising solos during the show, inspired by the melodies, the chords and the rhythms.

Some improvisers like to search for all sorts of different types of inspiration to help them make things up, and so our musical ensemble will be drawing their inspiration not just from the composed music, but also from the Black Dog story, Levi Pinfold's pictures, the music of Bartok, Dowland and Kern, and the movement of our puppets on stage.



LESSON PLAN 1: CREATIVE WRITING IN RESPONSE TO MUSIC

Levi Pinfold's first book, **The Django**, was written in response to his love of music, and is based on the life of legendary jazz guitarist **Django Reinhardt**. In this simple exercise you can explore music as an inspiration for your class's creative writing.

Step 1

Choose a piece of music as your stimulus!

You can use anything, but a good idea would be to use music without lyrics – this way the children's writing and ideas will be more original. Here are some possibilities: one of Bela Bartok's String Quartets, Modeste Mussorgsky's 'Pictures at an Exhibition', Camille Saint-Saens' 'Carnival of the Animals' (but don't tell them which animal they're listening to!), Beethoven's Piano Concerto No. 5 (Slow movement).

Step 2

Listen to the music (or a good chunk of it!) as a class. Try doing this with everyone's eyes closed, and ask the children to imagine what they're seeing as the music plays, what the music might be describing/depicting, what moods are being created and what story the music might be telling. Open your eyes and discuss this as a class, noting down everyone's ideas on the whiteboard or a large piece of paper.

Compare and contrast everyone's different reactions/ideas – what was it in the music that led the children to imagine that specific image or that specific story?

Step 3

Ask the children to each write a story based on their individual reactions to the music.

Step 4

Try reading/performing your stories to each other – perhaps try doing this with the music playing quietly in the background!



LESSON PLAN 2: SONGWRITING USING STORIES – A DIY KIT

In our show you'll hear songs created by children from Clyro Primary School (morning show) or Penmaes School (afternoon show) inspired by one of the main themes in the Black Dog story – that of 'facing your fears'. A good storybook that your children know well is an excellent way to start the songwriting process. We have put together the following guide to help you create a story-inspired class song.

Step 1

Pick a story that you've been reading as a class, and ask the children to try and describe the main themes of the book – the strongest ideas, moods and lessons that can be drawn from the story.

Alternatively, ask the children to pick their favourite moment in the story, or their favourite image (if the book has pictures).

When you've agreed your main focus – an overriding mood, or a favourite image or moment – ask the class to respond with a brainstorm of as many descriptive words as you can.

Step 2

Split the class into groups and using your whole class brainstorm of words, ask each group to come up with sentences using those words together with metaphors and similes that help bring to life the theme you've chosen.

Step 3

Have the groups share their ideas with each other, and through class discussion cut and paste your favourite sentences together to make a set of song lyrics. These should be no more than 8 – 12 lines at the most. Keep in mind the overall mood/idea that you're going for – what are you trying to say in your song?

Step 4

Now we need to get music into these words!

During the next steps, keep in mind your discussion about the mood of your song. Start by chanting your words as a class – this will help you find the natural rhythm of your lyrics. If it's a sad song, think about picking a slow tempo (speed), and gentle, relaxed rhythms – if it's an angry or excited song, you might go for a faster tempo with jagged, spiky rhythms.

Step 5

Once you have decided on a rhythm for your song lyrics (or even your first few lines – you can approach this process line by line if you wish), you need to find a melody! Try singing your first line on one note – you could use G in the middle of a xylophone which is in the central part of most children's vocal range. Even though you're only using one note, try to use the 'right voice' to express the mood you want – whispery voices if it's a haunting song, big, bellowing voices if it's triumphant – witchy, icy voices if it's a scary song.



LESSON PLAN 2: SONGWRITING USING STORIES – A DIY KIT CONT...

Step 6

Now you've got the mood and the rhythm, you're primed to get different melodic shapes and lines into your lyrics! Again, use your chosen mood to inspire you.

A wild, passionate song might have big leaps in the melody – a calm, thoughtful song might have small steps. Let the children volunteer to try different melodies out for the first few lines... it is a scary thing to sing in front of class mates, but be patient! Somebody always ends up volunteering.

Once you've tried a few different melodies, pick your favourite as a class, and you can then continue step 6 with the remaining lines of your song – but of course inspired by the first melody you've come up with. You can use an ipad/tablet to record your melodies as you go along so that you can keep track of them.

Repeating some phrases, and repeating the melody for some lines will help to give your tune more structure and make it easier to remember – not every line has to be different!

Step 7

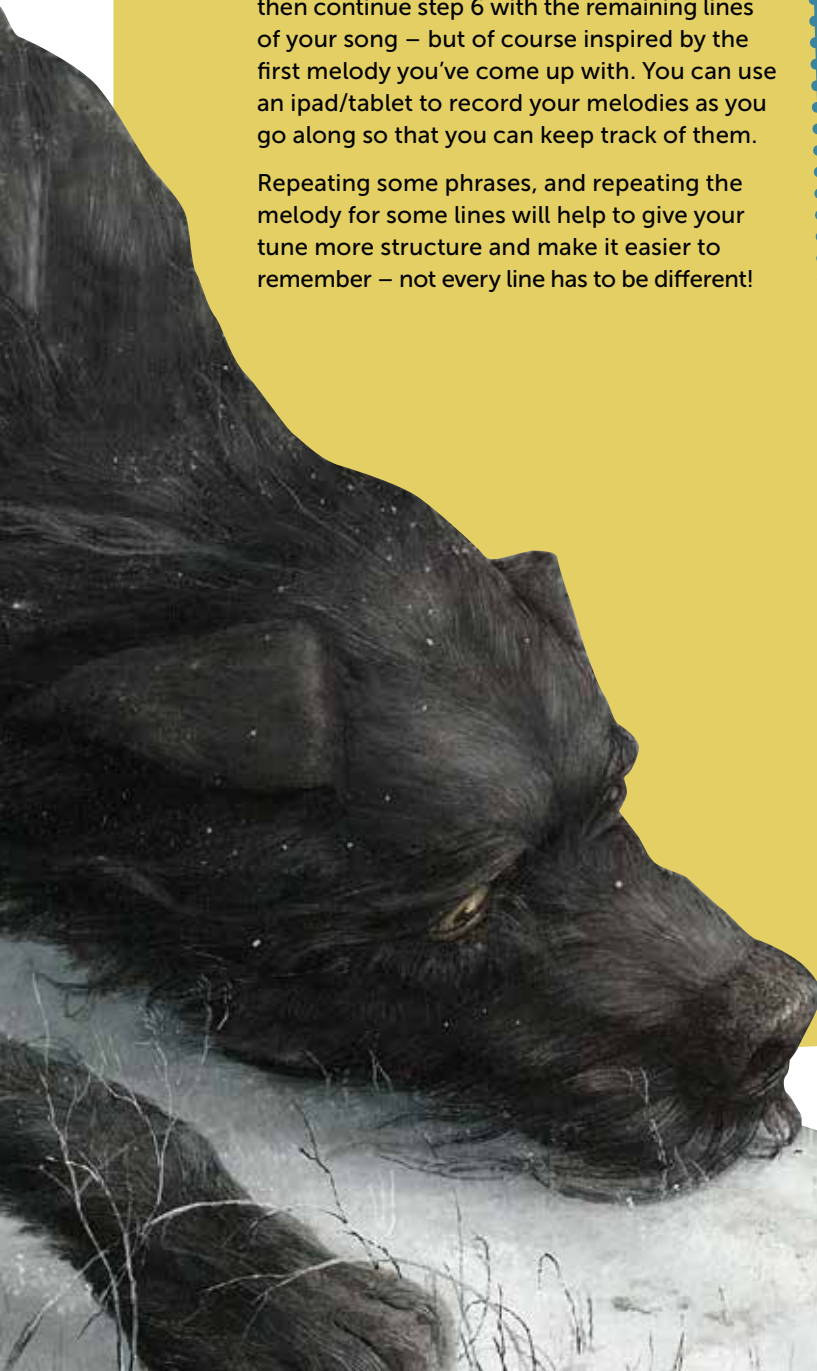
Practice your song together as a class a few times.

Create actions that express the meaning of the song as you sing it!

Perform the final version, and make a recording of it using an iPad, or any other recording device you have access to.

Extend this activity:

- * *Make a repeated accompaniment pattern (for instance on a drum), and try performing the song while someone plays this pattern. You could use body percussion as well.*
- * *If you have access to software like audacity or garageband, you could try recording (again using an ipad, or built in computer microphone) different layers of accompaniment alongside the main vocals of your song – e.g. a drum or percussion pattern, other instruments (such as a glockenspiel), backing vocals (oohs and aahs), and even cutting and pasting different bits of your main vocals as extra layers (e.g. creating an artificial echo).*



LESSON PLAN 3: GETTING STARTED WITH SHADOW PUPPETRY: A SIMPLE DIY PLAN!

Shadow puppetry is different from many other types of puppetry because it doesn't work in isolation. You need three ingredients to create shadow puppetry: light, the screen and the puppet. All these factors have many variations and substitutions all giving satisfying results when explored!

How to prepare the space:

What you will need to prepare the space:

- * **Light** – a simple domestic lamp, an angle poise lamp or torch. Any light that can be focused onto the screen. ANOTHER OPTION: is using an over head projector. See footnote for this variation. The sun is also an option to explore, it can be used more loosely and will often give the most enchanting results.
- * **Screen** – the screen is the surface that the light illuminates and therefore catches the shadow. This can be as elaborate as a handmade frame with stretched fabric or paper. Or can be simple as a hung sheet, perhaps even a large piece of paper held by two assistants. The main aim is to keep the surface taut, so the shadow puppets aren't distorted. Unless of course, this is the desired effect!
- * **The puppets** – this is ANYTHING that can cast a shadow. It could be a traditional cut out silhouette, black or colourful (see puppet making recipe) or could be any found material! Objects like feathers, twigs, paper cups, plastic bags, everything! Using parts of your body or groups of people to make shapes is also an option.

1. Firstly, you must arrange your three ingredients to prepare the space. Place your lighting at the back of the room, then set up your screen in front of that. Allowing the light to fill the screen but not to over flow into the audiences eyes. You can adjust the height and angle of the light as you explore puppeteering but to begin with just give yourself enough room to move around between to light and the screen. This is your puppeteering space.
2. The space between the light and the screen is your puppeteering space; hide all your puppets and materials here as they are the tools for telling the story.
3. The final step is the space in front of the screen. This is where the audience sits. You control how much the audience sees and this can often be the key to telling the story, much like a magic trick. But put simply, make sure our audience can see the magic happening on the screen.

Using an OHP (over head projector) is also an option if the other materials aren't available. This is also a nice way to start teaching shadow puppetry. Firstly set the OHP with the light shining on a wall and use the light bed as the platform for the shadow puppetry. This means your puppets are limited to a certain size (small) but this makes them easier to manipulate. Experiment with moving the puppets around the bed with your hands or attach them to straws/small sticks.

Remember

There are no real rules in puppetry, only the three ingredients interacting in different ways.



LESSON PLAN 4: SHADOW PUPPET RECIPE

This is basic recipe on how to make a tradition silhouette shadow puppet to puppeteer behind a shadow screen (see previous section for creating your screen and lighting).

Ingredients

- * **Thick card** – black card is best, but any card that doesn't emit light will work.
 - * **Scissors** or craft knife – depending on age and skill.
 - * **Light colours pencil/pen** – everything that can be seen on black card.
 - * **Tape** – strong enough to attach sticks to puppets.
 - * **Bamboo skewers** – thin sticks will work well too.
- Extension:** Spilt pins, hole punch, colourful sweet wrappers/translucent paper.

1. Draw an outline of your character or shape on the card with a white pencil. Make sure your lines are clear and defined as the edge of the puppet is everything
2. Carefully cut the outline out, this is your silhouette. You can add details like eyes and mouth within the silhouette. This will make for a far more dynamic result. A knife might be best for any internal cutting.
3. Attach the silhouette to the bamboo skewers with the tape. This can be done on the flat like a lollipop or with the stick being attached horizontally to the puppet. This will change the way the puppet is puppeteered.

Fun extensions

You can enhance your silhouette shadow puppet by adding colour and movement;

- * Using any translucent colourful paper will mean light can be filtered into different colours. Sweet wrappers are always an easy way to experiment. Use clear tape to attach the translucent paper to the card, so it's transparency isn't compromised. E.g. Cut two circles of green and attach them to the backs of the eyes of a monster.
- * Adding movement makes the shadow puppet far more advanced. It means it can be animated and manipulated in different ways. In this case we will be adding a simple joint using a spilt pin. You must be clear about what you want to move on your puppet. For example, I want to make a man's arm move. Firstly I would carefully cut the arm off, making sure I have cut out the shoulder shape too, this is where the joint will go. This will leave a shoulder shape hole in my puppet. Next, add a tab of card to fill this space using tape to attach it. Then I would line the new shoulder up with old shoulder and punch a hole through them both. Finally I would put a spilt pin through to hold the joint in place.

Extend these activities: bringing music, creative writing and puppetry together!

You can use the ideas that you have developed in the song-writing, creative writing and puppetry lesson plans to create your own original show using music, story-telling and puppetry. Do share your new works with us – pictures, stories, songs – and how you found the experience of making and creating. Email us – catrin@mwmmt.org.uk, and if you have any pictures that you would be happy for us to share on our website do send them through too.



RESOURCES AND FURTHER LISTENING



Bela Bartok:

Concerto for two pianos and percussion (2nd movement):
<https://www.youtube.com/watch?v=mpwLy2CAf88>

Other works by Bartok that you might like to explore:

Concerto for Orchestra

Six String Quartets

Eight Improvisations on Hungarian Peasant Songs (for solo piano)

Dance from Marmaros for two violins

<https://www.youtube.com/watch?v=rqRh5zO-KhQ>

John Dowland (songs):

Flow My Tears

<https://www.youtube.com/watch?v=y3REIVlo2Ss>

On Darkness Let Me Dwell

Come Again

Lachrimae (collection of ballads)

Jerome Kern (songs):

Look for The Silver Lining

<https://www.youtube.com/watch?v=02-8boTzMyM>

Ol' Man River

All The Things You Are

The Way You Look Tonight

Smoke Gets in Your Eyes

Show Boat (stage musical)

There are lots of versions of all these songs – you could have fun looking them up online and seeing how the musicians/ vocalists interpret the music differently – which ones do you like best and why?

Digital Resources:

– **Audacity** (free software for Mac or PC) – allows multi-track editing and recording

– **Soundplant** (free software for Mac or PC) – allows you to load bits of audio and trigger/manipulate it using your computer keyboard

BLACK DOG ARTISTIC TEAM



Raph Clarkson

Raph is a workshop leader, composer, improviser and trombonist from London. He writes for his own improvising ensemble The Dissolute Society addressing themes of hope and fear, and works with community groups all over the country. raphclarkson.com

Issy Wilkes

Issy is a puppeteer, designer and maker who trained at the Royal Welsh College of Music and Drama. She has designed for festivals including Abergavenny Food Festival and Bestival and theatre companies including the National Theatre.

Huw Warren

Huw is an Award-winning pianist, accordion player and composer based in North Wales. Have a listen to his improvisation using John Dowland's music: <https://huwwarren.bandcamp.com/track/teares-after-john-dowland>

Find out more at <https://huwwarren.wordpress.com>

Huw V Williams

Huw is a London based double-bass player and composer born in Bangor. Check out his fantastic band HON! <https://huwvwilliams.wordpress.com>

Laura Jurd

Laura is a trumpeter, composer and rising star of the UK jazz scene... her band Dinosaur has been touring around the world and winning awards! <https://laurajurd.com>

Chris Williams

Chris is a Saxophone, flute and clarinet player and composer who plays in many exciting punky jazz groups such as Led Bib and Let Spin...

<http://www.ledbib.com> | <http://letspinband.com>

Harry Pope

Harry is a drummer, percussionist and composer from Glasgow, now living in London. You can hear him play all around the UK and beyond with bands such as Skint and WorldService Project <http://www.worldserviceproject.co.uk>



THANK YOU | DIOLCH

This project would not be possible without the generous support of:

ARWAIN, the European fund supporting rural development administered through the Welsh Government and Powys County Council, the Powys Welsh Church Act (through the Community Foundation in Wales), Theatr Brycheiniog and individual donors who have generously contributed to the MWMT schools programme.



For more information about Mid Wales Music Trust's programme please see www.mwmt.org.uk

If you have any questions or are interested in getting involved in future projects please get in touch with Catrin Slater, Director: catrin@mwmt.org.uk

Mid Wales Music Trust, Pontywal Farmhouse, Bronllys, Brecon, LD3 0LU, registered charity no. 1130828.

Resource pack prepared by Raphael Clarkson with puppetry activities provided by Issy Wilkes. Edited by Catrin Slater. All music activities © Raphael Clarkson, all puppetry activities © Issy Wilkes. Designed by Whitespace: www.whitespace-agency.co.uk