

ANY OLD IRON

Chas Collins, EA Sheppard and Fred Terry



ABOUT THIS SONG

This is a British Music Hall song, and includes Cockney rhyming slang. In this version, the verses are performed as a rap to create a more contemporary piece.

THEMES/SUBJECTS

Music Hall/Cockney rhyming slang/East End of London

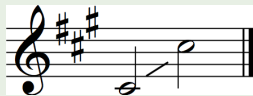
CURRICULUM KEY LINKS

Languages, Literacy & Communication
Humanities
Health & Wellbeing

DISCIPLINE-SPECIFIC CONSIDERATIONS

Vocal range

An 8th



Vocal format

Unison/independent

Musical elements

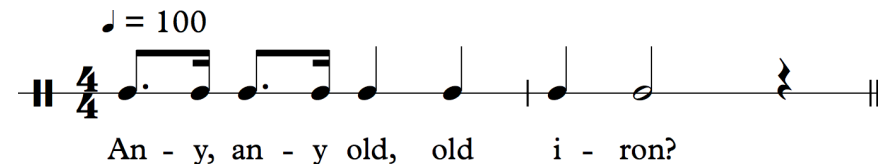
Texture and duration

Musical characteristics

Rap and two-part harmony in chorus, frequent use of dotted rhythms

Warm-up Exercises

- Ask learners to bend their knees and flop forward like a puppet. Learners should imagine they are being pulled in different directions by a string, and gradually move to a tall confident pose. They should flop back down and do this exercise again.
- Ask learners to imagine they are chewing a piece of very sticky toffee, using their tongue to dislodge it from their teeth.
- Encourage learners to start with simple slow breathing, keeping their shoulders down. They should let the air flow in for four beats, hold for four beats, and breathe out naturally.
- Demonstrate the characteristic rhythm of the song:



Suggested key links with other Areas, cross-cutting themes &/or local, national and international contexts

Research and listen to a range of songs from the Victorian Music Hall era.

- Industrial Revolution - Iron Age - investigate the development of different industries locally and nationally
- Explore the role of influential Welsh families during this era e.g. Ironmaster William Crawshay II and his family seat Cyfarthfa Castle, Merthyr Tydfil

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Teaching and learning

- 1 Explain to learners that the words of the song use Cockney rhyming slang, a dialect especially prevalent in the East End of London. The lyrics sheet and interactive screen include the lyrics. Perhaps discuss the meaning of some of the slang.
- 2 Listen with learners to the first verse of the recording. Then listen again, this time joining in by clapping and concentrating on the lyrics.
- 3 Rap the first phrase a number of times, preferably unaccompanied or using the CânSing backing track. Encourage learners, through different physical gestures, to rap whole phrases in one breath.
- 4 Attempt to work through the verse, making sure that learners follow the part accurately and concentrate on the dotted rhythms.
- 5 When learners are familiar and confident with the rhythm and lyrics, help them to rap without the support of the recording by clapping the beat. If learners struggle with a specific phrase, ask them to listen to you or the track and then join in.
- 6 You may find that learning the first verse is enough for one session and decide to tackle the other verse in the following session.
- 7 Introduce the melody of the chorus (the top part). The first bar of the chorus is repeated twice. Ensure that the quality of the sound doesn't deteriorate when singing these repetitive notes.
- 8 If learners are struggling with a specific phrase, ask them to listen to you or the track and then join in.
- 9 When learners are familiar and confident with the chorus melody and lyrics, encourage them to sing whole phrases in one breath and to sustain the long notes at the end of each phrase.
- 10 After practising the verse and chorus thoroughly, try to perform with the recording.
- 11 Once confident, listen to the harmony line.

Integral Skills

- When all learners are confident with the melody in the chorus, divide them into two equal groups. Give the Red group the melody (Part 1) and the Purple group the harmony (Part 2).
- Introduce Part 2 of the chorus to the Purple group, one phrase at a time. The rhythm is the same as Part 1 and the first phrase starts five notes lower than the first part (A to C# = a 6th). The harmony part moves mainly in intervals of a 6th or 3rd lower than the melody (Part 1). After practising the verse and chorus thoroughly, try to perform in two parts with the recording.
- This song has two verses. Read through the lyrics of verse 2, and then practise with the recording. When learners are feeling confident, try to perform the song without any accompaniment, as this will encourage them to listen carefully to the quality of the sound.

GRADING: INTERMEDIATE

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Statements of what matters:

- *Exploring the expressive arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individual*
- *Creating combines skills and knowledge, drawing on the senses, inspiration and imagination*

- A recording of this song was released by William Crump (1866–1942), better known by the stage name Harry Champion. Listen to and appraise this recording and discuss its main characteristics and features. Learners could also compare the song with a different Music Hall song, for example 'I'm Henry the VIII, I am' or 'My old man said follow the van'.
- With a partner, learners could compose a four-bar rhythmic pattern with four crotchet beats per bar. After refining their rhythm, learners could use this to compose a melody, moving only by step. They could then add a second harmony part, playing in intervals of 6ths or 3rds, and then perform on instruments to the rest of the class.
- Divide learners into smaller groups and ask each group to compose a rap that includes Cockney rhyming slang. Encourage learners to create catchy lyrics and rhythms. Give all groups an opportunity to perform, and appraise each other's work.

Assessment for Learning:

- *Responding and reflecting, both as artist and audience, is a fundamental part of learning in the expressive arts*

Questioning

Tool: No hands-up approach

- Give me an example of a rhythm introduced in this song. Is this a dotted or a straight rhythm?
- Is the mood of this song happy or sad? Explain your answer.
- What is a Music Hall song? How can we find out more?

Feedback

Tool: Instant feedback

- During teaching and learning, give learners instant feedback on their ability to maintain their part. When learners know the song well, give feedback on their ability to respond to your hand directions when changing dynamic levels.

Self- and peer assessment

Tool: Two stars and a wish

- Record learners performing this song. Listen to the recording, and then ask learners to suggest two positive comments (stars) and one specific improvement (wish).