



Viking Saga Songs

Time and Tune



Contents

	Page	
Music Workshop	Introduction	3
Programme 1	<i>Loki the Joker</i>	7
Programme 2	<i>Odin, Mighty World-Creator</i>	8
Programme 3	<i>Goblins a Go-Go!</i>	9
Programme 4	<i>Sing us a Saga</i>	10
Programme 5	<i>Thor on a journey</i>	11
Programme 6	<i>Apples of Iduna</i>	12
Programme 7	<i>Birds of the North</i>	13
Programme 8	<i>Rehearsal and Performance (1)</i>	14
Programme 9	<i>Rehearsal and Performance (2)</i>	15
Programme 10	<i>Rehearsal and Performance (3)</i>	16
Lyrics and Music Sheets		17-41

Introduction

Viking Saga Songs is an opportunity for children to join in with songs and music-making inspired by the ancient gods and goddesses of Viking storytelling and mythology. The songs explore the atmosphere and excitement of a Viking sound-world from over a thousand years ago, while being rooted in familiar modern styles that the children will relate to, such as reggae, rock and lyrical contemporary ballads.

The programmes

Programmes can be downloaded in mp3 file format following transmission. You can subscribe to the download by clicking on the podcast link available on the BBC School Radio website here:

www.bbc.co.uk/schoolradio/podcasts

The ten programmes provide an abundance of support for class singing skills, for language and for rhythm activities. There are also detailed starting points for the children to perform with classroom instruments, including percussion, string and wind sounds, and to develop original composing and creative music-making – e.g. working in pairs and groups to devise Viking-inspired 'sound-pictures'.

All these elements can be combined with the story-songs to give you a framework for small-scale class presentations (e.g. for assemblies) or for full-scale school music-drama productions, using some or all of the stories. Running through the series is a sequence of dramatised storytellings, told by the crafty Viking trickster-god Loki – with lots of imaginary places from Nordic myth, half-human creatures, magical mayhem and plenty of humour.

As well as the short extracts within the body of the programmes, the full versions of these stories can be heard online and downloaded as mp3s. The original Teacher's Notes to accompany these stories are still available at: http://downloads.bbc.co.uk/schoolradio/pdfs/wordsalive_summer_2007.pdf :

http://.downloads.bbc.co.uk/schoolradio/pdfs/wordsalive_summer_2007.pdf

The Teacher's Notes

The Teacher's Notes offer:

- A guide to using the programmes.
- Actions and simple performance ideas.
- Simple vocal versions of the songs with chords.
- The lyrics of each song in child-friendly lettering to print and distribute.



Time & Tune Age 7–9

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Feedback

We are always pleased to hear how you use our programmes and, in particular, how your own school performance has gone. Please send any letters, stories or pictures to:

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Organising the class

Voices

Singing is a physical activity, so it is essential to warm up before you start. Some programmes include a warm-up at the start, such as singing up and down a scale, or singing a phrase from the song. Where warm ups are not included in the programme, ideas are suggested under the heading Before the programme.

It is best to stand up when singing:

- back straight
- ears directly over shoulders
- shoulders over hips
- feet slightly apart (five minutes to one)
- hands loosely by sides
- eyes straight ahead

If this is not possible, then sit on a chair:

- shoulders relaxed
- ears directly over shoulders
- shoulders over hips
- feet firmly on the floor
- heels just behind the front legs of the chair
- hands on knees
- eyes straight ahead.

It is a good idea to stand or sit in a semi-circle for music activities, as this helps children to keep eye contact with you and with each other. Consider the position of speakers to ensure every child can hear the programmes clearly.

Good breathing is essential for good singing:

- exhale to get rid of residual air
- breathe in allowing tummy muscles to relax outwards, and ribs to expand
- sing, keeping ribs pushed out for as long as possible

Encourage children to memorise words through recall and response, or project the lyrics onto a whiteboard. Words / words and music are available as separate files. Don't let children look down at printouts, as they need their heads up to sing well.

Programme	Performing skills, controlling sounds	Composing skills, creating and developing ideas	Appraising skills, responding and reviewing	Listening and applying knowledge and understanding
1. Loki the Joker	Singing with energy; singing with mystery; syncopation; rhythm-patterns.	<ul style="list-style-type: none"> • 2-note patterns • mountain/sea/sky music • shape-shifting music 	Loud and quiet; fast and slow; higher and lower.	Listening to a sound-montage; listening to and repeating single phrases; natural sounds; Viking instruments.
2. Odin, Mighty World-Creator	Strong and quiet voice; varied voice-qualities; up and down; chanting word-echoes; word-rhythms.	<ul style="list-style-type: none"> • arpeggios • repeating patterns • shimmering and trembling patterns 	Leaps and jumps; shorter and longer.	identifying natural sounds and environments; identifying types of instruments (strings, percussion etc).
3. Goblins a Go-Go	Syncopation; word-rhythms; varied voice-qualities; singing with actions.	<ul style="list-style-type: none"> • layers of rhythmic sounds (mining music) • jazzy “scat” improvisations 	Blues style and jazz.	Blues instruments and percussion.
4. Sing us a Saga	Smooth, controlled, gentle singing; singing to “la”; building phrases; emphasising word-rhythms; singing in parts.	<ul style="list-style-type: none"> • Pentatonic wave-melodies • Changing instruments • Using unpitched sounds for atmosphere 	Melodic patterns (up/down) Shifting chord-patterns (harmony).	Identifying home-note and key; drones.
5. Thor on a journey	Clapping word-rhythms; dynamic contrast (soft/loud); changing tempo/speed; pauses; simple “conducting”.	<ul style="list-style-type: none"> • fanfares and horn-calls • tune-variations (forwards/backwards/upside-down) • anvil-music with metal instruments/sounds • class “storm” music 	Word-rhythms	Identifying metal instruments; horn-calls, string-sounds and percussion.
6. Apples of Iduna	Voice-registers (high/low); good diction; singing with “mystery and magic”; expressive changes to tempo and dynamics.	<ul style="list-style-type: none"> • two-note melodies with repeated notes • “garden” music • “icy” repeating patterns 	Key -changes and home-notes; steady beat.	Identifying various percussion and “glassy” sounds; comparing film-music approaches.
7. Birds of the North	Gentle, flowing, controlled singing; accurate pitches;	<ul style="list-style-type: none"> • rising and falling pentatonic tunes • flight-patterns up/down, with unpitched wind and sea sounds • birdsong music • environmental music 	Melodic shape and patterns; rising and falling harmonies; longer and shorter notes.	Identifying natural environments by sound; identifying types of birdsong.
8. Rehearsal and Performance (Drama)	Planning a performance or production as an “event”.	<ul style="list-style-type: none"> • adapting above ideas as “incidental” music for drama scenes. 	Using music, words and movement to differentiate character and mood.	Identifying song-music extracts used as story-links.
9. Rehearsal and Performance (Songs)	Singing “along” with presenters’ voices; building confidence.	<ul style="list-style-type: none"> • groups preparing selected compositions for performance. 	Deciding – what can be improved?	Listening to and being aware of each other as performers.
10. Rehearsal and Performance (Backing tracks)	Singing to backing-tracks only; some solo and group singing; combining voices with instruments.	<ul style="list-style-type: none"> • Performing “sound-pictures” to school and to public. 	Appraising – what went well?	Reviewing recording, video, written work etc.

1

Loki the Joker

Focus

Rhythm-patterns; faster/slower (speed-changes); louder/quieter (dynamics); higher/lower.

You will need

Any percussion (e.g. woodblock) to demonstrate rhythms of “Loki the Joker” and “Thor the Thunderer”. Any pitched instrument (notes C and B) to demonstrate the two notes of the verse.

Story line

There is a short story-montage sequence in which Loki introduces himself and we hear how he gets everywhere. It includes a few tantalising words, names, sounds and phrases: about Jotunheim (home of the Giants), an eagle-screech (Thiassi), Freyja the beautiful, Thor (God of Thunder), horrible Goblins, Loki’s name called out by Odin, and how Loki turns himself into a falcon and Iduna into a sparrow.

1

Before the Programme

- Find out a few basic facts (negative and positive) about the Vikings: where they came from (Scandinavian countries), their seafaring and raiding exploits, their craftsmanship and storytelling. Look at pictures of Viking long-ships, and the fjords and mountains of Scandinavia.
- Speak the lyrics of the song together, focusing on tricky words and saying the names carefully.

What we will be doing

Activities

- Before learning the song, the children say the phrase “Loki the Joker” several times, while finger-tapping in rhythm.

Learning song: ‘Loki the Joker’

- This is broken down into sections: *chorus; verse 1; verse 2; verse 3; the coda*. The chorus should be tight and rhythmic, with a fun sense of syncopation and lots of energy.
- The verses are slower and more mysterious, with a freer rhythm, rocking between two notes (low C and B). Each verse slows down towards the end, then “pausing” on the last note.
- The song includes optional actions to perform in time with the chorus, when the children really know it and which can be seen on the song sheet: *waving hands side-to-side* (Loki); *stroking beard* (Odin); *waving fist* (Thor); *making wave-shapes* (voyaging forth); *scary face* (Gods and Goblins); *rippling fingers like long hair* (Freyja); *spreading arms up like an apple-tree* (Iduna); *arching arms out like a rainbow-shape* (Stories of the North).

Follow-up ideas

- Find out about Viking place-names in your area.
- Find Scandinavia on a map or globe and look at some of the continents and countries the Vikings may have reached, from Asia (East) to North America (West), and how they may have got there.
- Look at pictures of Viking and Anglo-Saxon craftwork, especially patterns and symbols inspired by the kinds of animals into which Loki shape-shifted (dragons, serpents, birds, fishes etc). Create versions of your own.
- Plan a class wall-chart or mural of the different Viking realms, all joined by Yggdrasil the great Ash Tree.
- In a circle, take it in turns to be Loki, making up very short stories on the spot, about shifting shape from one creature or thing to another.
- Do some research together, to discover what real Viking music may have been like. Their instruments included drums, bone-whistles, wooden pan-pipes, harps, lyres and huge horns (probably to frighten their enemies). See page xx for resources and further information.

Listening

- The song uses modern instruments – listen out for flute/whistle notes and bell-sounds (agogo-bells and cowbells) leading into the chorus, which features drums, horn-sounds and harp with dulcimer.
- Listen out for the Viking names, gods, goddesses and places, and also for a few natural sounds: seabirds, forests and thunder at the end of the song.
- Orchestral classical music to enjoy, which creates the atmosphere of ancient Scandinavia, includes Sibelius’ *En Saga* and *Finlandia* (see page xx).

Composing ideas

In small groups, use classroom instruments to create:

- *Mountain, Sky and Sea music*, going higher and lower, faster and slower, louder and quieter...
- *Shape-shifting music*, to go with your shape-shifting pictures, stories and poems.

1

Loki the Joker

Literacy links

- Collect riddles and find about “runes”, a kind of mysterious Viking writing.
- Write shape-shifting poems.
- Plan a storytelling feast for later in the term.
- The word “Fawel” (*pronounced “fa-vehl”*), spoken by the presenters at the end of each programme, is still used in modern-day Norwegian and Swedish (for goodbye or farewell) and may go back to Viking times. Using internet examples, can the children try saying a few more Scandinavian words or phrases to each other?

2

Odin, Mighty World-Creator

Focus

Leaps and jumps (pitch); up/down (melodic shape); short/long (rhythm); contrasting strong voice with quiet voice; identifying instrument-types (brass, string etc).

You will need

Any pitched instrument with notes C and G.

Story line

We hear how all stories need a setting. Ours begins at a time before there were people and animals. Odin made the world, firstly *Jotunheim* (land of the Giants, icy and cold), then *Midgard* (a warm world for humans, with trees, lakes, rivers and plants), then *Asgard* (a citadel of shining gold and silver palaces and towers). For a fuller version, see page xx.

2

Before the Programme

- Talk about English words for days of the week and where they may come from (see follow-up). Look at pictures of Odin (Father of the Viking Gods), Bifrost (the rainbow-bridge) and Scandinavian landscapes.
- Read the song-lyrics carefully together and say the Viking names for each realm.

What we will be doing

Activities

- The song begins with an echo-chant of Odin's name on two notes, like a horn-call echoing in the hills (loud, quiet, loud, quiet). Listen out for three drum-beats to bring you in.
- Each new verse follows this pattern (introducing the name of that realm four times) but some rhythms are different (e.g. Odin, Midgard and Bifrost are long, long; Jotunheim and Yggdrasil are short-short-long).

Learning song: 'Mighty World-Creator'

- The melody for the verse goes up and down, rather like the shape of a mountain. Each new verse describes a different Viking realm, as created by Odin in Viking mythology.
- Children can vary their voice-quality to suit the different names and places: 1 strong and bold; 2 cold and frosty; 3 gentle and "blooming; 4 shiny and confident; 5 bright and shimmering; 6 dark and gloomy; 7 elegantly rising up.

Follow-up ideas

- Find out about cold and hot, weather, climate and changing seasons.
- Design and make bridges of different shapes.
- Find out about rainbows and the science of colours.
- Explore different kinds of trees in your area, comparing their overall shape (draw silhouettes), branches, roots and leaves. Find out about the life-cycle of a real tree, and about all the creatures that live in its world.

Listening

- The programme features a few natural sounds to listen out for: trees rustling, birds singing, wind whistling and winter sounds.
- Separate verses feature different kinds of instruments – e.g. brass and horns (1 and 4), percussion (2 and 5), plucked and tapped strings (3 and 7), bass-guitar, low sounds and deep drums (6).
- Children may enjoy listening to extracts of Richard Wagner's music based on Norse mythology. His opera *Das Rheingold* ends with a mighty tune arching over, to represent Bifrost, the rainbow-bridge (see page xx).

Composing ideas

In pairs and groups, use classroom instruments and voice-sounds to evoke some of the different Viking realms, e.g. –

- String sounds and “*arpeggios*” for the sounds of nature in *Midgard* and *Yggdrasil*. (An *arpeggio* is where the notes of a chord are picked out separately, as if on a harp).
- Repeating-patterns on percussion and metal-sounds (e.g. glockenspiels, bells, triangles, cymbals), for the frost and ice in *Jotunheim*.
- “Shimmering” and trembling patterns, getting higher the lower, with different instruments for different colours in *Bifrost*.

Literacy links

- Discover how some languages use different shapes for particular sounds. Look at and listen to words from Scandinavian languages, noting how some letters are pronounced differently (e.g. the *J* of *Jotunheim* is like an English *Y*) and sometimes there are symbols (circles, dots etc) above the letters. Play games with Viking runes.
- Say the English days of the week and find out how some are from Viking names (*Tuesday*, *Wednesday*, *Thursday*, *Friday*) – these are from *Tiw/Tyr*, *Woden/Odin*, *Thor* and *Frigg*. *Saturday* is from the Roman God Saturn, and *Sunday* and *Monday* represent the Sun and the Moon.

3

Goblins a Go-Go!

Focus

Word-rhythms (sung and spoken); syncopation; varying voice-quality; singing with actions.

You will need

Any pitched instrument with notes C and B.

Story line

The story is about a goddess called Freyja – a princess of Asgard – who shelters in a cave during a rain-storm. There she discovers some horrible, lumpy, greasy goblins mining. The goblins hate the gods but they make fantastic jewellery – and these goblins have created a necklace which is so beautiful that Freya really, really wants it. The price is a big, sloppy kiss for each goblin, which Freya pays. Then she runs back to Asgard to her husband Odor, thinking he'll be full of praise...
"How wrong she was!"

3

Before the Programme

- Find out about some of the beasts and half-human creatures which appear in Norse stories – dragons, serpents, trolls, gnomes, elves, goblins etc.
- Practise making goblin faces.

What we will be doing

Activities

- Before learning the song, the children try out actions in time, improvising to get the jazzy “feel”: *finger-licking, knee-slapping, hand-tapping, chest-beating, cheek-flicking* and *horrid-face-making!*

Learning song: ‘Goblins a Go-Go!’

- This is a lively, bluesy song with a shock at the end (the kissing!). It’s sung “with gusto” as if by the goblins, so needs lots of character in the voice (“grisly and gurgly”). Verse 1 is made from just three notes (F, D, G) sung jerkily; verse 2 is a little higher; verse 3 higher still; verse 4 has just two low notes (C, B) sung to a more even rhythm.
- The improvisations above are developed into nonsense words spoken in between the verses, with actions: *“Ba goo-ga...” (digging); “Ta-tap-tap-tap-tap...” (hammering at wall); “Y-yackity-yickity-yuck, yuck...” (making horrible goblin-face); “Mwuh mwuh mwuh mwuh...” (air-kissing fingers).*

Follow-up ideas

- Look at pictures of Viking and Anglo-Saxon jewellery and craftwork. Can you create versions of your own with modern materials (e.g. paper, plastics, sweet-wrappers, etc)?
- Find out about real-world mining in different parts of the world today and in the UK, not just for precious metals and gems, but for basic resources such as coal.
- The song mentions goblins having “bad manners and bad attitude” and being rude. In a circle time, discuss the children’s views on using appropriate “manners” and “attitude” for different situations.

Listening

- Sounds to listen out for in the song include blues instruments (guitar, bass-guitar, saxophone, jazz-organ and drums), as well as percussion for the digging and tapping (woodblocks, shakers, cowbells, tambourine etc).
- Orchestral classical music to enjoy influenced by Viking half-human creatures includes the Norwegian Edvard Grieg’s famous *Hall of the Mountain King* from *Peer Gynt* (see page xx). Grieg also wrote several goblin piano-pieces (e.g. *Kobold* and *Goblin’s Bridal Procession*.)

Composing ideas

- In small groups, create a mining-rhythms piece, using classroom instruments, metal-sounds (e.g. cutlery and tools), stones and pebbles, etc. The layers of sound can gradually build up, then drop out.
- In pairs, improvise jazzy “scat” sounds with your voices, making up nonsense-words as if in an invented “goblin” language.

Text extract

One day, Odin invited Freyja and her husband, Odur, to a magnificent feast at his palace. Naturally, Freyja’s first thought was:

FREYJA: What dress shall I wear, Odur?

ODUR: The green and the silver are most beautiful.

FREYJA: But everyone’s seen them before. I need something new, like a new necklace!

ODUR: You’re so beautiful, Freyja. You have no need of jewellery.

FREYJA: No! I want something new!

So... off she went over the rainbow bridge from Asgard to Midgard, in search of a new piece of jewellery.

Text extract ideas

- Ask the children to work in pairs to list the details that tell us something about Freyja’s character in this extract. Pool these ideas and make a class list. Compare it to the list made about the gods’ characteristics and discuss the similarities and differences.

4

Sing us a Saga

Focus

Smooth, controlled singing; word-rhythms; melodic pattern/up and down (wave-shapes); building phrases; harmony (shifting chord-patterns).

You will need

A selection of instruments that can play quietly: percussion (e.g. cymbals with soft beaters), stringed (e.g. guitar, ukuleles) and wind (e.g. recorders, panpipes).

Story line

Thor and Loki are travelling to Jotunheim, Land of the Giants. Night falls and, looking for shelter, they find a mansion with a round entrance, an open hall and five narrow rooms. It rocks from side to side as they hear and feel an “earthquake”. A huge eye appears in the doorway – the “mansion” is actually a glove belonging to the Giant Skrymnir. Thor challenges him with his hammer.

4

Before the Programme

- Look at pictures of harps and lyres.

What we will be doing

Activities

- The children imagine they are at sea at night, travelling across the waters in a Viking long-ship. They perform rowing-actions, forwards and backwards in time, while listening to the song-melody. They then perform finger-actions, as if plucking harp-strings, while singing the tune to “la”.

Learning song: ‘Sing us a Saga’

- *Sing us a Saga* needs a smooth, gentle, flowing voice, especially for the simple words which keep returning in each verse: *Sing us a Saga, Tell us a story, Sing us a saga...*. There are four verses and some of the changing words need a little “kick” or “push” in their rhythm “**hammer... dragons... (ad)ventures... battles... fjords... mountains... Goblins... Giants...**”.
- Encourage the children to visualise what they’re singing about, and to slightly “dramatise” the key words, to suit the different places and characters (e.g. singing verse 3 “icily”) as if they’re storytelling.
- They can hum the “home note” (D) softly, in the introduction to each verse.
- For the coda, the class splits into two, to sing a “round”. The words “*Sing us a Saga, Tell us a story, Sing us a saga*” are sung twice but with group two starting just slightly after group one (by half a bar). The idea is to sound like waves folding and rolling, one into the next. The song ends with interweaving “*Sbhhhh*” sounds between the two groups, fading softly into the distance.

Follow-up ideas

- **History**
Create a class display with discoveries about real evidence of everyday life for Viking people.
- **Art and design**
Develop your Viking craftwork ideas into individual designs for Viking long-ships and decorated harps or lyres. Some fascinating animations and 3D models of building a Viking long-ship are available online e.g. at
http://www.youtube.com/watch?v=_gFGBljJPdA
<http://www.youtube.com/watch?v=78kpwGmBxk&feature=related>
http://www.youtube.com/watch?v=QvG_IpabWyA&feature=related
- **Dance**
Groups can devise a movement sequence about Viking life, including rowing in long-ships in calm and angry seas, raids and battles, and peaceful village life (see page xx). Music can include the song backing-track and some orchestral sea-music (see below).

Listening

- Listen out for sounds of the sea during the programme. The song-accompaniment also features harp and dulcimer throughout, icy sounds (verse 3) and a low “drone” note at the beginning of verse 4.
- Music from Finland by Sibelius influenced by the sea includes *Aallotavet – Spirits of the Waves* (“*The Oceanides*”), *En Saga* and *The Tempest*. Other orchestral music evoking the northern seas’ changing moods includes Britten’s *Four Sea Interludes* (from *Peter Grimes*), Debussy’s *La Mer* and Mendelssohn’s *The Hebrides Overture* (“*Fingal’s Cave*”).

Composing ideas

- Pairs and small groups can use pitched classroom instruments to create wave-melodies going up and down (the demonstration uses notes from a pentatonic scale: C, D, E, G, A).
- Can they combine their melodies, to weave in and out of each other?
- Can they change or add instruments (e.g. percussion, recorders, panpipes, guitars, ukuleles)?
- Can other performers add unpitched sea-sounds (e.g. cymbals, tambourines, triangles, quiet voice-sounds) to fit in well and build the atmosphere?

Literacy links

- In circles, develop your storytelling skills by making up fantastical stories on the spot about the sea. Will your stories include real sea-creatures the Vikings may have seen (seabirds, seals, dolphins, whales) or mythical creatures (sea-serpents, dragons, mermaids)?
- Write a “travelogue” from the point of view of a Viking sailor travelling North, South, East and West.

4

5

Thor on a journey

Focus

Soft/loud (dynamic contrast); up/down (melodic leaps); stepwise movement (melody); strict/flexible tempo; pauses; word-rhythms.

You will need

Any pitched instrument with notes E, F, G and A.

Story line

Thor interrupts the Giants' feast. He boasts he can drink like no other God in Asgard but, challenged to drink from a horn drinking-cup, he turns bright red and blue – and the cup is still full! Thor then wrestles – but fails to beat – Skrymnir's cat and "Hel" – Skrymnir's great-grandmother, an old lady like a bag of bones with wobbly legs. "She is stronger than you think!"

5

Before the Programme

- Practise clapping the rhythm of the phrase *Thunder bang 'n' bash* together.
- Look at and try out the song actions for the chorus.

What we will be doing

Activities

- To focus on rhythm, children tap the *Thunder bang 'n' bash*, *Thunder bang 'n' crash* rhythm several times on their knees. To focus on pitch, they touch low, medium and high parts of the body as a percussion version goes higher and lower.

Learning song: 'Thor on a journey'

- This is a story-song, with a strong, vigorous chorus that keeps coming back. The melody rises and falls: to help learn the shape, children can hold one hand in the air in front of them, raising it and lowering it with the tune's ups and downs.
- The verses are slower, slowing down ("ritardando") towards each verse-end, finishing with a "pause" on its last note. The verses need clear "storytelling" words with lots of character (e.g. verse 3 can begin loud and strong, changing to humorous and playful).
- Display the online version of the song which shows optional actions to perform in time with the chorus, when the children really know it: pointing (...journey...); *shaking fist in air* (...challenging Giants...); *two hands swinging to left* (...hammer...); *two hands swinging to right* (...bash...); *pointing* (...Bifrost...); *hands making arc-shape* (...rainbow...); *two hands swinging to left* (...hammer...); *two hands swinging to right* (...crash!...).

Follow-up ideas

- **PSHE/Drama**
Talk together about some of the differences between being proud, being strong and assertive or being boastful. In groups, devise some sketches for Thor's challenges, either based on the full dramas (see page xx) or devising and acting out your own ideas for his exploits.
- **Dance**
Working with horn-call music and chariot-music composing-groups (see below) small dance-groups can practise and develop gestures, mime-scenes and short dance-sequences portraying Thor, his goats and the Giants. Make sure the movements are well 'synchronised' to live-performance of your music-pieces.
- **Art & Design Technology and Science**
Develop your rainbow-bridge ideas (from programme 2), further experimenting with the science and art of colours, and finding out about rainbows and the Northern Lights. Explore and make different bridge structures in groups, and create a class Bifrost-bridge, either as a class-mural or as scenery for your dance and drama performances.

Listening

- Sounds to listen out for in the song-introduction include metal-instruments (gongs and anvils), loud horn-calls and fanfares. The chorus features electric-guitar and drums. Verse 1 has "pizzicato" (plucked) string sounds (like creeping feet), a woodblock (for the skull) and a triangle (for the eye).
- Enjoy together ways that the different instruments in an orchestra can all combine to build the atmosphere of a storm, or the feeling of going on a journey (see page xx for some ideas for suitable pieces by Grieg, Wagner, Sibelius and other composers).

Composing ideas

- In pairs, compose “horn-calls” and fanfares for Thor, using just 2-3 notes on any pitched instruments – e.g. pitched-percussion, recorders, guitars, keyboards and even kazoos. Your fanfare-ideas should be quite short and can have repeated notes and short mini-tunes played forwards, backwards and upside-down!
- In small groups, create “Chariot music” for Thor being pulled by his goats. This can have repeating-patterns (e.g. on xylophones) with extra layers of bell-sounds (e.g. sleigh-bells and tambourines) and some extra squeaky-sounds.
- Other groups can devise “Metal music” based on the rhythms made by Thor hammering on an anvil. As well as metal-instruments (e.g. glockenspiels, triangles, cymbals etc), try including some tools and cutlery in your performance.
- As a class, use instruments and voices to create the atmosphere of a storm which starts quietly, gradually builds up to some bangs, crashes and bashes...and then fades away... Try having different “conductors” to start and stop the various sounds with hand-gestures.

Literacy links

- *Word-rhythms.* Look for and collect rhythm-patterns of sound in our everyday speaking, in our names and in the words we hear and read. Some might be based on natural sounds (e.g. *Thunder bang 'n' bash!*), and some might be created from everyday or mechanical sounds (e.g. *Rumble-grumble-squeak!*). Turn some of your rhythm-patterns into poems or songs.
- Find poems and stories that have exciting storms and journeys, to share as a class.
- Write a “travelogue” from the point of view of Loki or Thor, or one of the goats pulling his chariot.

6

Apples of Iduna

Focus

Higher/lower (especially key-changes and “home-notes”); up/down (melodic shape and pattern); tempo-changes; louder/quieter (dynamic change); different voice-registers (low to high).

You will need

Any pitched instruments with notes A, B-flat, B-natural and C (these are the “home-notes” for different verses).

Story line

Odin and Loki are on a journey, cooking up a stew. Above them, a large bird is watching from a tree – an eagle. After hours of cooking the stew is raw at which point the eagle speaks by magic and demands a share of meat – only then will the stew cook. The eagle flies down and tries to take it all but Loki attacks him with a big stick. The eagle lifts Loki off the ground and drags him through a river and a thorn-bush... OUCH! See online for the goddess Iduna’s full story. The children will need to know that in Viking mythology, she looked after a garden in Asgard, giving the gods apples which had the secret of eternal youth.

6

Before the Programme

- Read through all the words of the song together and practise clapping and tapping the rhythm *Apples of Iduna* several times.

What we will be doing

Activities

- Before learning the song, tap the rhythm of the title “*Apples of Iduna...*” on different parts of the body: *knees, toes, shoulder, nose.*

Learning song: ‘Apples of Iduna’

- This story-song needs a strong sense of mystery and magic. As it progresses through verses 1, 2, 3 and 4, it goes “up a key” each time (i.e. a bit higher, from A to Bb to B to C, where it stays).
- Each verse mainly uses just one note, going briefly up at the end of the first two lines (bar 18); in bar 22 there is a phrase going *up-up* in verses 1, 5 and 6, and going *up-down* in verses 2, 3 and 4 (i.e. to suit what is happening in the story).
- Note the speed changes for verse 4 (very slow, as the gods grow old), verse 6 (thoughtful) and the coda (slowing down at the end).
- The singing needs to reflect the story events so, if possible listen together to the full drama-version online or on CD (see page xx). Try to make the words crisp and clear: in performance, verses can be split between individuals, pairs, small groups, half-class etc.

Follow-up ideas

- Everyone can have a go at creating a “storyboard” version of the Iduna story, with a sequence of pictures (and just a few words for each image, as short captions and/or speech-bubbles) laid out like the pages of a comic-book.
- The storyboards can then be displayed as an “exhibition”, or brought to life in “multiple-media”, using drama, words, sounds, artwork and music, like in a film. Why not create a class video, powerpoint-sequence or slideshow of the story?
- Break the story up into sections, so that several groups can make a series of simple stop-frame animations for the Iduna story (see page xx)?

Listening

- During the programme listen out for the natural sounds of an orchard, with birdsong. The song-accompaniment has a “glassy” feel (to help set a “magical” atmosphere) and features several percussion instruments – e.g. hand-drum patterns for the ox-stew cooking, woodblocks, for Loki’s stick, and a “bell-tree” for Iduna entering the garden.
- A lot of orchestral music and opera sets out to “tell a story” in sound. A famous example is Wagner’s music for *The Ring Cycle*, which tells a long sequence of Viking-inspired stories over many hours. As a short, popular example from this, listen together to *The Ride of the Valkyries* (about a group of fierce, Viking warrior-goddesses charging across the sky) and ask children to describe the events they imagine from the music.
- Encourage children to discuss and compare their favourite film-music. How does this work to create just the right atmosphere for the story?

Composing ideas

- In pairs, compose two-note melodies, using pitched percussion, recorders, pan-pipes, keyboard, ukulele etc. The pieces can have repeated notes with different rhythms (like in the verses), but also see how much variety the pairs can get from playing the two notes in lots of different ways, changing speeds, loudness, attack (soft/hard), etc.
- In groups, create “Garden music”. Use bell-sounds, string-sounds rising up like plants growing and whistling patterns (e.g. on pan-pipes, recorders and real whistling) like birds in the trees. This may develop from the *Midgard* and *Yggdrasil* nature-music and *arpeggios* in programme 2.
- Other groups can create “Freezing river music”, with layers of percussion-patterns repeating over and over, like icy water.

6

Apples of Iduna

Literacy links

- As the words of the verses are quite complicated, ask some strong readers to help teach some of the lyrics line-by-line to less confident readers, using a “Follow-my-leader” technique (as in all the programmes) – i.e. copying each line immediately by ear while keeping in rhythm (speaking or singing). They may all find it helpful to keep a steady beat underneath, by clicking fingers or tapping feet.
- *Remembering words*. See if everyone can remember the chorus words “by heart” after a few times. By splitting the six verses between groups, as above, children can focus on learning to remember just “their part” of the story-song.

7

Birds of the North

Focus

Soft, controlled, gentle singing; melodic shape and pattern; singing accurate pitches (“hitting the right notes”); flexible tempo (swaying with body-rhythm); listening skills (related to natural environments and birdsong).

You will need

Ears and voices!

Story line

(From *The Apples of Iduna*). Iduna, Viking goddess, is being held captive by the Giant Thiassi at Jotunheim. Loki arrives in the form a falcon, sweeping down through the icy-cold air onto a window-sill, to rescue her. He magically turns her into a tiny sparrow and her basket into an apple-pip, then off they fly back to Asgard!

7

Before the Programme

- Say all the bird-names in the song together (sparrow, falcon, swallow, swan, raven, eagle, small birds, seagull, curlew). If possible look at pictures, books and videos and find out what you can about these birds’ lives. Discuss which kinds of bird might be seen near your school and homes.

What we will be doing

Activities

- Before learning the song, the children sway their bodies gently in time with the Coda (“*Windward drifting... Windward drifting...*” etc) to get a feeling for the slowly shifting harmonies, gradually rising and falling.
- They then “spot” the sounds of different environments and types of bird (see *Listening* below).

Learning song: ‘Birds of the North’

- This evocative song needs a soft, gentle voice but the bird-names need to be sung clearly. The melody rises and falls in a flowing way (like the flight of birds) with “arpeggios” in the accompaniment.
- First, the children join in with the phrase “*Birds of the North*”, which is sung four times in the chorus, to the same 3-note tune each time. They then copy the bird-movement phrases: “*swooping, swerving...turning, curving...wing-shapes shifting...windward drifting...*”, noticing that the last note of all is longer and “held on”. The melody for these phrases rises and falls and the children are encouraged to “hit the right notes” each time.
- The three verses focus on different bird-names, seasons and places in the Northern lands. After verse 3, add gentle “swishing” sounds (*Shhhhh...*), to evoke the sounds of waves and the tide turning.
- The coda ends like the chorus, but the last note is even longer, held on so that it fades quietly into the distance.

Follow-up ideas

- Look at maps of bird-migrations to see where different birds travel to and from at different times of year, especially in the Spring and Autumn (e.g. see www.bbc.co.uk/nature/uk/ for up-to-date information).
- **Science**
What birds can be seen or heard in your area? Are any linked with particular environments or “habitats” near you (e.g. school grounds, town-centre, car parks etc, or more rural environments)? Are there any special places near you to see and hear them (e.g. nature reserves, woodlands, rivers, lakes, coasts), to visit and discover more.
- **Geography/science**
Make an ongoing class study of seasons and the weather at your school, to see how they change across the whole year (see www.metlink.org/weather-climate-resources-teachers/experiments-and-demonstrations.html)
- Consider setting up bird-tables and viewing stations at your school grounds, becoming a bird-friendly school (see www.rspb.org.uk/ourwork/teaching/) and taking part in the Big Schools Birdwatch (see www.rspb.org.uk/schoolswatch/).

Listening

- Early in the programme children are asked to identify sounds of the following environments: *leafy forest, windy mountain-top, drifting sea...* They then focus on the sound made by birds in the song: *sparrows, a falcon, swallows, swans flying over, ravens, an eagle, seagulls and curlew.*
- There is plenty of music influenced by the sound of birdsong to enjoy, from early recorder music by Couperin (*Le Rossignol en Amour – the Nightingale in Love*), to Sibelius’ *The Swan of Tuonela* and *Fifth Symphony* (influenced by swans’ wings), to Vaughan Williams’ *Lark Ascending*, and the *Cantus Arcticus* by Einojuhani Rautavaara from Finland (see page xx).

Composing ideas

- In pairs, compose five-note tunes which rise and fall.
- In groups, create music for “Flight patterns”, with tunes going up and down to suit different bird-movements (e.g. *swooping*, *swerving*, *turning etc*). Can you fit some of your melodies together? Accompany with soft, swishing sounds, like the wind and the sea.
- In groups, compose “Birdsong music” with recorders, whistles, ocarinas, panpipes, bottles, real whistling etc. Accompany with “arpeggios” on string instruments (e.g. guitar, ukulele, autoharp).
- As a class, create “environmental” music based on contrasts – e.g. “*Tree-Mountain-Lake*”, or “*Passing Seasons*”, or “*Sea-drift and Clouds*”. Some children could create a “graphic score” with simple diagrams in sequence, to remind everyone what happens when. Perform indoors or outdoors for other classes to enjoy.

Literacy links

- Write poems based on the sounds of birdsong, perhaps including nonsense-words and syllables.
- Imagine you are Iduna, trapped in a Giant’s castle. Write a letter to the gods of Asgard (to be sent by birds’ air-mail) asking them to come to rescue you.
- *Rhymes and alliteration*. Collect environmental words and phrases that rhyme (end in the same sound, e.g. *shifting*, *drifting*), or alliterate (start with the same sound (e.g. *swooping*, *swerving*). Turn them into poems and songs.
- Find out about Viking and Norse “kennings”, which are a way of describing something by an “allusion” rather than its direct name (e.g. the poem *Beowulf* describes the sea as *Whale-road*, also *Sail-road* and also *Swan-road*). Make up kennings, riddles and poems for places and things in your school and homes.

8

Rehearsal and performance 1 (Drama)

Focus

A compilation of the drama-extracts from programmes 1-7, with short musical items to help set the characters in context.

8

What we will be doing

The programme begins with a short introduction to possible event and production-planning, suggesting ideas for:

- class-performance of “bits and pieces” in the classroom
- a presentation for other classes and teachers (e.g. an assembly in the school hall)
- a grand Viking production for parents, with costumes and sets

In all cases the children are encouraged to include some of their own ideas and interpretations of the stories – and especially some of their own compositions and music.

Story lines

Odin creates the universe

- We hear how all stories need a setting. Ours begins at a time before there were people and animals. Odin made the world – first *Jotunheim* (land of the Giants, icy and cold), then *Midgard* (a warm world for humans, with trees, lakes, rivers and plants), then *Asgard* (a citadel of shining gold and silver palaces and towers).

Freyja in the Goblins’ cave

- The story is about a goddess called Freyja – a princess of Asgard – who shelters in a cave during a rain-storm. There she discovers some horrible, lumpy, greasy goblins mining. The goblins hate the gods but they make fantastic jewellery and these ones have created a necklace which is so beautiful that Freya really, really wants it. The price is a big, sloppy kiss for each goblin, which Freyja pays. Then she runs back to Asgard to her husband Odor, thinking he’ll be full of praise... “*How wrong she was!*”

Thor and the Giants: *The giant’s glove*

- Thor and Loki are travelling to Jotunheim, Land of the Giants. Night falls and, looking for shelter, they find a mansion with a round entrance, an open hall and five narrow rooms. It rocks from side to side as they hear and feel an “earthquake”. A huge eye appears in the doorway – the “mansion” is actually a glove belonging to the Giant Skrymnir. Thor challenges him with his hammer.

Thor and the Giants: *The drinking feast*

- Thor interups the Giants’ feast. He boasts he can drink like no other God in Asgard but, challenged to drink from a horn drinking-cup, he turns bright red and blue – and the cup is still full!

Thor and the Giants: *The wrestling match*

- Thor then wrestles – but fails to beat – Skrymnir’s cat and “Hel” – Skrymnir’s great-grandmother, an old lady like a bag of bones with wobbly legs. “*She is stronger than you think!*”

Apples of Iduna: *Ox-stew and eagle*

- Odin and Loki are on a journey, cooking up a stew. Above them, a large bird is watching from a tree – an eagle. After hours of cooking the stew is still raw. At this point the eagle speaks by magic and demands a share of meat – only then will the stew cook. The eagle flies down and tries to take it all but Loki attacks him with a big stick. The eagle lifts Loki off the ground and drags him through a river and a thorn-bush... OUCH!

Apples of Iduna: *Falcon and sparrow*

- Iduna, Viking goddess, is being held captive by the Giant Thiassi in his palace at Jotunheim. Loki arrives in the form a falcon, sweeping down through the icy-cold air onto a window-sill, to rescue her. He magically turns her into a tiny sparrow and her basket into an apple-pip, then off they fly back to Asgard!

9

What we will be doing

Repeat each song as often as you need to rehearse for your performances. The songs are heard in the following order:

1. *Loki the Joker*
2. *Odin, Mighty World-Creator*
3. *Goblins a Go-Go*
4. *Sing us a Saga*
5. *Thor on a journey*
6. *Apples of Iduna*
7. *Birds of the North*

Sing along using the online versions of the songs, displaying them using your whiteboard.

Programme

9

Rehearsal and performance 2 (Song vocals)

Focus

A sequence of all seven songs with all the words sung by the presenters (Joanna Riding and Nigel Pilkington).

10

Rehearsal and performance 3 (Song backings)

Focus

A sequence of all seven songs heard as instrumental backing-tracks (i.e. with no voices).

10

What we will be doing

Repeat each song as often as you need for rehearsal and performance. The songs are heard in the following order:

8. *Loki the Joker*

9. *Odin, Mighty World-Creator*

10. *Goblins a Go-Go*

11. *Sing us a Saga*

12. *Thor on a journey*

13. *Apples of Iduna*

14. *Birds of the North*

Loki the Joker

Chorus

*Loki the Joker,
With Odin the Ancient,
And Thor the Thunderer
Voyaging forth!
With Gods and Goblins,
And Freyja the Fair-Hair,
And the Apples of Idunna
Stories of the North*

1. Loki's clever, shifting-shape.
Playing tricks, make no mistake,
Fly or fireball, beyond belief
Loki, Loki makes mischief!

Chorus

2. Loki change if Loki wish:
Eagle, raven, wolf or fish
Dragon, serpent, bird or beast
Loki's storytelling feast!

Chorus

3. Over mountain, sky and sea
Shifts to where he wants to be
Wind and rain, or frost and snow
Loki the Joker, on you go!

Chorus

(CODA, getting quieter:)

Loki the Joker, Stories of the North

Loki the Joker, Stories of the North

Loki the Joker, Stories of the North

Loki the Joker, **STORIES OF THE NORTH!**

With lots of energy

Loki the Joker

CHORUS

Em B7 Em Bm7 Em Bbm7 Em
 Lo-ki the Jok-er With O-din the An cient And Thor the Thun-der-er Voy-ag-ing forth! With Gods and Gob-lins And

8 Bm7 Em B7 Em F#m C#m7 F#m7
 Frey-ja the Fair-Hair And the Ap-ples of I-dun-na Sto-ries of the North Lo-ki the Jok-er With O-din the An cient And Thor the Thun-der-er

14 Cdim7 F#m B7 Em Bm7 Em B7 Em Am7 B7 C B7
 Voy-ag-ing forth! With Gods and Gob-lins, And Frey-ja the Fair-Hair, And the Ap-ples of I-dun-na Sto-ries of the North. 1. Lo-ki's cle-ver, shif-ting-shape.

20 Am7 B7 C B7 Am7 B7 C B7 Am7 B7 C B7 **rit.** **a tempo** CODA (Last time) Em B7 Em
 Play-ing tricks, make no mis-take, Fly or fire-ball, be yond be-lief, Lo-ki, Lo-ki makes mis-chief! Lo-ki the Jok-er, Sto-ries of the North.

26 B7 Em B7 Em p B7 Em
 Lo-ki the Jok-er, Sto-ries of the North. Lo-ki the Jok-er, Sto-ries of the North. Lo-ki the Jok-er, Sto-ries of the North.
pp ppp pppp f

Loki the Joker,

With Odin the Ancient,
 And Thor the Thunderer
 Voyaging forth!
 With Gods and Goblins,
 And Freyja the Fair-Hair,
 And the Apples of Idunna
 Stories of the North **(twice)**

1 Loki's clever, shifting-shape.
 Playing tricks, make no mistake,
 Fly or fireball, beyond belief
 Loki, Loki makes mischief!
 Loki the Joker..... *(etc)*

2 Loki change if Loki wish:
 Eagle, raven, wolf or fish
 Dragon, serpent, bird or beast
 Loki's storytelling feast!
 Loki the Joker..... *(etc)*

3 Over mountain, sky and sea
 Shifts to where he wants to be
 Wind and rain, or frost and snow
 Loki the Joker, on you go!
 Loki the Joker..... *(etc)*

(CODA, getting quieter:)

Loki the Joker, Stories of the North
 Loki the Joker, Stories of the North
 Loki the Joker, Stories of the North
 Loki the Joker, **STORIES OF THE NORTH!**

Loki the Joker



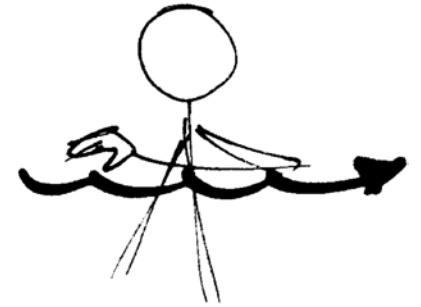
Waving hands side-to-side (Loki)



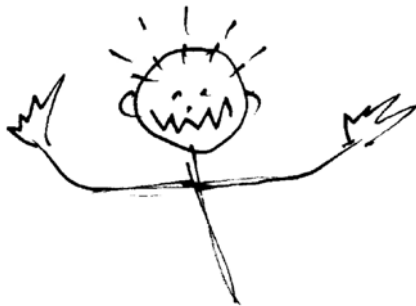
Stroking beard (Odin)



Waving fist (Thor)



Making wave shapes (voyaging forth)



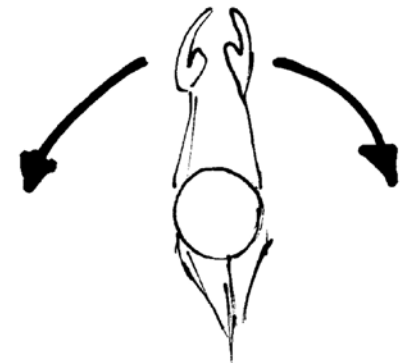
Scary face (Gods and Goblins)



Rippling fingers like long hair (Freyja)



Spreading arms like an apple tree (Iduna)



Arching arms out like a rainbow shape (Stories of the North)

Odin, Mighty World-Creator

1. *Odin...Odin... Odin... Odin...*

Odin
Mighty
World-creator
Viking Norse-God
Odin

2. *Jotunheim... Jotunheim... Jotunheim... Jotunheim...*

Jotunheim
Frost and ice
Cold winds blowing
Land of Giants
Jotunheim

3. *Midgard... Midgard... Midgard... Midgard...*

Midgard
Middle-Earth
Nature blooming
Home for humans
Midgard

4. *Asgard... Asgard... Asgard... Asgard...*

Asgard
Citadel
Golden, shining,
Home for Norse-Gods
Asgard

5. *Bifrost... Bifrost... Bifrost... Bifrost...*

Bifrost
Rainbow-Bridge
Arching over
Colours shimmering
Bifrost

6. *Helheim... Helheim... Helheim... Helheim...*

Helheim
Under-World
Realm of darkness
House of Evil
Helheim

7. *Yggdrasil... Yggdrasil... Yggdrasil... Yggdrasil...*

Yggdrasil
Ash Tree
Sky-Earth growing
Roots and branches
Yggdrasil

Odin...Odin... Odin... Odin_____...

Slow and steady ♩ = 75

Odin, Mighty World-Creator

The musical score is written in 3/4 time with a tempo of 75 beats per minute. It consists of seven staves of music, each with a line of lyrics below it. The lyrics describe the Norse god Odin and his various realms. The music features a simple melody with some 'like an echo' markings. Chords are indicated above the notes.

1. O - din O - din O - din O - din O - din, Might - y World - Cre - a - tor, Vik - ing Norse - God

15 O - din. 2. Jot - un - heim Jot - un - heim Jot - un - heim Jot - un - heim Jot - un - heim Jot - un - heim, Frost and ice, Cold winds

28 blow - ing, Land of Gi - ants, Jo - tun - heim. 3. Mid - gard Mid - gard Mid - gard Mid - gard Mid - gard,

42 Mid - dle - Earth, Nat - ure bloom - ing, Home for hu - mans, Mid - gard. 4. As - gard As - gard As - gard As - gard

56 As - gard, Cit - a - del, Gol - den, shin - ing, Home for Norse - Gods, As - gard. 5. Bi - frost Bi - frost Bi - frost

70 Bi - frost Bi - frost, Rain - bow - Bridge, Arch - ing o - ver, Col - ours shim - mer - ing, Bi - frost. 6. Hel - heim

83 Hel - heim Hel - heim Hel - heim Hel - heim, Un - der - World, Realm of dark - ness, House of e - vil, Hel - heim.

97 C F/C C *like an echo* F/C C F/C C *like an echo* F/C C F C⁷ Dm
 7. Ygg - dra - sil Ygg - dra - sil Ygg - dra - sil Ygg - dra - sil Ygg - dra - sil, Ash - Tree, Sky - Earth grow - ing,

109 C Gm⁷ C C F/C C *like an echo* F/C C F/C C *like an echo* F/C C
 Roots and branch - es, Ygg - dra - sil. O - din O - din O - din O - din

1 Odin... Odin...
 Odin... Odin...
 Odin,
 Mighty
 World-creator
 Viking Norse-God
 Odin

2 Jotunheim ... Jotunheim ...
 Jotunheim ... Jotunheim ...
 Jotunheim
 Frost and ice
 Cold winds blowing
 Land of Giants
 Jotunheim

3 Midgard ... Midgard ...
 Midgard ... Midgard ...
 Midgard
 Middle-Earth
 Nature blooming
 Home for humans
 Midgard

4 Asgard ... Asgard ...
 Asgard ... Asgard ...
 Asgard
 Citadel
 Golden, shining,
 Home for Norse-Gods
 Asgard

5 Bifrost ... Bifrost ...
 Bifrost ... Bifrost ...
 Bifrost
 Rainbow-Bridge
 Arching over
 Colours shimmering
 Bifrost

6 Helheim ... Helheim ...
 Helheim ... Helheim ...
 Helheim
 Under-World
 Realm of darkness
 House of Evil
 Helheim

7 Yggdrasil ... Yggdrasil ...
 Yggdrasil ... Yggdrasil ...
 Yggdrasil
 Ash Tree
 Sky-Earth growing
 Roots and branches
 Yggdrasil

Odin...
 Odin...
 Odin...
 Odin.....

Goblins a-Go-Go!

1. Goblins a-go-go
Goblin' around
Digging the walls
In a cave underground
Ba-goo-ga, ba-goo-ga,
Ba-googly-googly-goo-ga
Ba-goo-ga, ba-goo-ga,
Ba-googly-googly-GA!
2. Picking and shovelling
We don't mind the cold
Mining for gems
And for silver and gold
Ta-tap, tap, tap, tap
Ta-tap, tap, tap, tap
Ta-tap, tap, tap, tap
Ta-tapada-tapada-TAP!
3. We're slimy, we're greasy
We're smelly, we're rude
We've all got bad manners
And bad attitude!
Y-yackity, yickity, yuck yuck,
Y-yackity, yickity, yuck yuck,
Y-yackity, yickity, yuck yuck,
BLEAAUURRGHHH!
4. The price that we ask
For our necklace is this:
Just give us, each goblin,
A big sloppy kiss!
Mwuh! Mwuh! Mwuh! Mwuh!
Mwuh! Mwuh! Mwuh! Mwuh!
Mwuh! Mwuh! Mwuh! Mwuh!
Mwuh! Mwuh! Mwuh! Mwuh!
MWURGGGGGGGHHHHH!!

With gusto

Goblins a Go-Go!

The musical score is written in 12/8 time and consists of five staves. Each staff includes a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff lines. Lyrics are written below the notes, with some parts in parentheses indicating spoken sections. The score ends with a double bar line.

1 Dm G Dm G Dm G A Dm G Dm G Dm G Dm G (SPOKEN:)
 Gob- lins_ a go- go_ gob- lin' a- round, Dig- ging the walls In a cave_ un- der- ground.

9 Dm G Dm G Dm G Dm G Em A Em A Em A Em A (SPOKEN:)
 Ba- goo- ga, Ba- googly- Ba- goo- ga, Ba- googly- Pick ing and shovel ling, We don't mind the cold, Min- ing for gems and for sil - ver and gold.
 ba- goo- ga, googly- goo- ga, ba- goo- ga, googly- GA!

17 Em A Em A Em A Em A F#m B F#m B F#m B F#m B (SPOKEN:)
 Ta- tap- tap, Ta- tap- tap, Ta- tap- tap, Ta- tapada, We're slim- y, we're greas- y, We're smel- ly, we're rude. We've all got bad man- ners and bad at - ti- tude!
 tap- tap, tap- tap, tap- tap, tapada- TAP!

25 F#m B F#m B F#m B F#m B C B C
 Y- yackity, yickity, Y- yackity, yickity, Y- yackity, yickity, BLEAAUURRGGHHH! The price that we ask for our neck- lace is this: Just give us, each gob- lin, a
 yuck yuck, yuck yuck, yuck yuck,

32 B (SPOKEN:) Em Em7 A/C# Am/C B B7/A Em/G B7/F# Em(ma7)
 big slop - py kiss! Mwuh! Mwuh! Mwuh! Mwuh! Mwuh! Mwuh! MWURGGGGGGHHHHHHHHH!!!
 Mwuh! Mwuh! Mwuh! Mwuh! Mwuh! Mwuh!

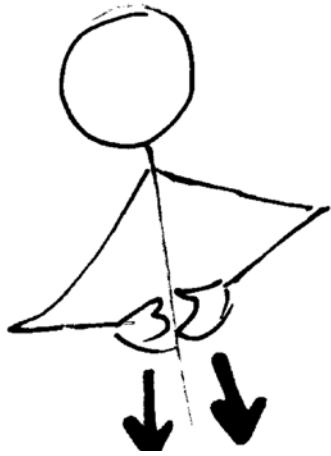
Goblins a-go-go
 Goblin' around
 Digging the walls
 In a cave underground
Ba-goo-ga, ba-goo-ga,
Ba-googly-googly-goo-ga
Ba-goo-ga, ba-goo-ga,
Ba-googly-googly-GA!

Picking and shovelling
 We don't mind the cold
 Mining for gems
 And for silver and gold
Ta-tap, tap, tap, tap
Ta-tap, tap, tap, tap
Ta-tap, tap, tap, tap
Ta-tapada-tapada-TAP!

We're slimy, we're greasy
 We're smelly, we're rude
 We've all got bad manners
 And bad attitude!
Y-yackity, yickity, yuck yuck,
Y-yackity, yickity, yuck yuck,
Y-yackity, yickity, yuck yuck,
 BLEAAUURRGGHHH!

The price that we ask
 For our necklace is this:
 Just give us, each goblin,
 A big sloppy kiss!
Mwuh! Mwuh! Mwuh! Mwuh!
Mwuh! Mwuh! Mwuh! Mwuh!
Mwuh! Mwuh! Mwuh! Mwuh!
 MWURGGGGGGHHHHHHH!!!

Goblins a Go-Go!



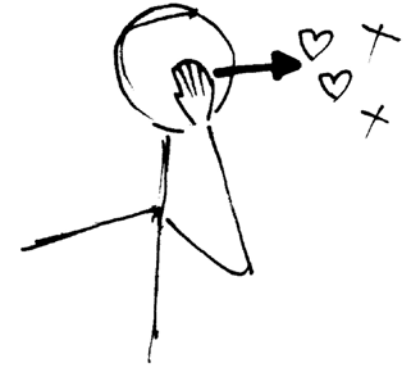
Ba goo-ga (digging)



**Ta-tap-tap-tap-tap...
(hammering at wall)**



**Y-yackity, yickity, yuck
yuck... (making horrible
goblin face)**



**Mwuh! Mwuh! Mwuh!
Mwuh!... (air kissing
fingers)**

Sing us a saga

1. Sing us a saga
Tell us a story
Tales full of hammers and dragons and stones
Sing us a saga
Tell us a story
Sing us a saga.....

2. Sing us a saga
Tell us a story
Viking adventures and battles and ships
Sing us a saga
Tell us a story
Sing us a saga.....

3. Sing us a saga
Tell us a story
Journeys through fjords and mountains and ice
Sing us a saga
Tell us a story
Sing us a saga.....

4. Sing us a saga
Tell us a story
Tales full of Goblins and Giants and Gods
Sing us a saga
Tell us a story
Sing us a saga.....

CODA (In two groups as a "round", half a bar apart:)

Sing us a saga, Tell us a story, Sing us a saga
Sing us a saga, Tell us a story, Sing us a saga.....
Shhhhhh, Shhhhhh, Shhhhhh, Shhhhhh,
Shhhhhh, Shhhhhh, Shhhhhh, Shhhhhh,
Shhhhhh, Shhhhhh.....

Gently flowing

Sing us a saga

D C/D D Em/D D C/D D Em/D D C/D D Em/D F B^b6 Em A D C/D D Em/D

1. Sing us a sa-ga, Tell us a sto-ry, Tales full of ham-mers and drag-ons and stones, Sing us a sa-ga, Tell us a sto-ry,

CODA, last time only

11 D C/D D⁹ Em/D D C/D D Em/D D C/D D C/D D Em/D D C/D

GROUP 1

Sing us a sa- ga. Sing us a sa-ga, Tell us a sto-ry, Sing us a sa-ga, Sing us a sa-ga, Tell us a sto-ry, Sing us a sa-ga.

GROUP 2

Sing us a sa-ga, Tell us a sto-ry, Sing us a sa-ga, Sing us a sa-ga, Tell us a sto-ry, Sing us a

19 D C/D D Em/D D C/D D Em/D D C/D D Em/D D C/D D Em/D D C/D D Em/D D

sa - ga. Shhhh... Shhhh... Shhhh... Shhhh... Shhhh... Shhhh... Shhhh... Shhhh... Shhhh... Shhhh...

1 Sing us a saga
Tell us a story
Tales full of hammers
And dragons and stones
Sing us a saga
Tell us a story
Sing us a saga.....

2 Sing us a saga
Tell us a story
Viking adventures
And battles and ships
Sing us a saga
Tell us a story
Sing us a saga.....

3 Sing us a saga
Tell us a story
Journeys through fjords
And mountains and ice
Sing us a saga
Tell us a story
Sing us a saga.....

4 Sing us a saga
Tell us a story
Tales full of Goblins
And Giants and Gods
Sing us a saga
Tell us a story
Sing us a saga.....

CODA (In two groups as a "round", half a bar apart:)
Sing us a saga, Tell us a story, Sing us a saga
Sing us a saga, Tell us a story, Sing us a saga.....
Shhhhhh, Shhhhhh, Shhhhhh, Shhhhhh,
Shhhhhh, Shhhhhh, Shhhhhh, Shhhhhh,
Shhhhhh, Shhhhhh.....

Thor on a journey

Chorus

Thor on a journey,

Challenging the giants

Hammer, hammer, hammer

Thunder bang 'n' crash!

Chariot over Bifrost

Ride across the rainbow

Hammer, hammer, hammer

Thunder bang 'n' crash!

1. Travel to a mansion-hall:
Giant's glove, so wide, so tall,
Giant's head and skull and eye
Far too strong for Thor, oh why?

Chorus

2. At a feast, a drinking cup:
Viking-horn is filled full-up!
Deep, deep, deep though Thor may drink
Cup keeps filling... Why, do you think?

Chorus

3. Thor the mighty! Thor the strong!
Thor the wrestler! Can't go wrong!
But Cat and Bag-of-bones defeat him
It's craft and magic really beat him

Chorus

Thor on a journey, Thor on a journey,

Thor on a journey, Thunder bang 'n' CRASHHHHH!

Moderato

Thor on a journey

The musical score is written in 3/2 time and consists of four staves. The first staff (measures 1-8) has a key signature of one flat and a common time signature. The second staff (measures 9-14) changes to a key signature of two flats and a 4/4 time signature. The third staff (measures 15-20) returns to a key signature of one flat and a common time signature. The fourth staff (measures 21-24) returns to a key signature of one flat and a common time signature. Chord symbols are placed above the notes. Dynamics include *mf*, *p*, *pp*, and *f*. Performance markings include *rit.*, *a little slower*, and *a tempo*. A CODA section is marked for the last time only.

1 Dm Am Dm Am Dm Am Dm A Dm Dm⁷ G Dm G Dm Am A

Thor on a jour - ney, Chal leng - ing the Gi - ants. Ham - mer, ham - mer, ham - mer, Thun - der bang 'n' bash!

9 Dm Dm⁷ G Dm G Dm A⁷ Dm Em F G A ¹⁻³ *A little slower*

Cha - riot o - ver Bi - frost, Ride a - cross the rain - bow, Ham - mer, ham - mer, ham - mer, Thun - der bang 'n' crash! 1. Trav - el to a man - sion - hall:

15 Em F G A Em F G A Em F G A *rit.* a tempo

Gi - ant's glove, so wide, so tall, Gi - ant's head and skull and eye, Far too strong for Thor, oh why?

21 ⁴ CODA (Last time only) Dm Am Dm Am Dm Am A⁷ Dm

Thor on a jour - ney, Thor on a jour - ney, Thor on a jour - ney, Thun - der bang 'n' CRASHHHHHH!
mf p pp f

Thor on a journey,
Challenging the giants
Hammer, hammer, hammer
Thunder bang'n'bash!
Chariot over Bifrost
Ride across the rainbow
Hammer, hammer, hammer
Thunder bang'n'crash!

1 Travel to a mansion-hall:
Giant's glove, so wide, so tall,
Giant's head and skull and eye
Far too strong for Thor, oh why?
Thor on a journey..... (etc)

2 At a feast, a drinking cup:
Viking-horn is filled full-up!
Deep, deep, deep though Thor may drink
Cup keeps filling... Why, do you think?
Thor on a journey..... (etc)

3 Thor the mighty! Thor the strong!
Thor the wrestler! Can't go wrong!
But Cat and Bag-of-bones defeat him
It's craft and magic really beat him
Thor on a journey..... (etc)

Thor on a journey, Thor on a journey,
Thor on a journey, Thunder bang'n'CRASHHHHHH!

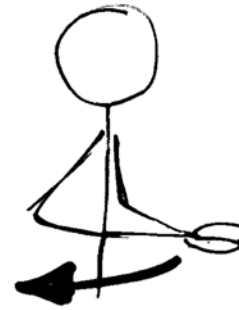
Thor on a journey



Pointing (... journey...)



Shaking fist in air (... challenging Giants...)



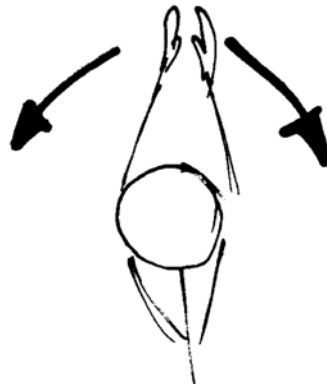
Two hands swinging to left (...hammer...)



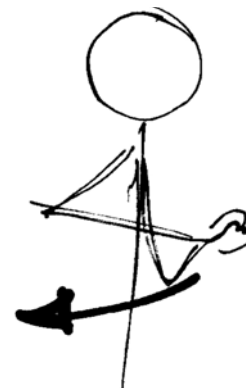
Two hands swinging to right (...bash...)



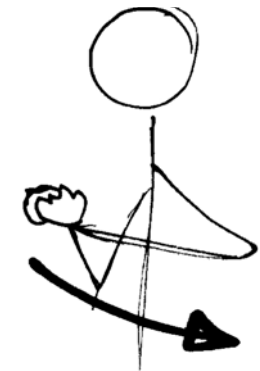
Pointing (... Bifrost...)



Hands making arc shape (...rainbow...)



Two hands swinging to left (...hammer...)



Two hands swinging to right (...crash!...)

Apples of Iduna

Chorus

*Apples of Iduna, what is your secret?
Magic in the garden, shining in the tree
Gods of Asgard – youth everlasting
Will they keep it? ... Wait and see.*

1. Loki and Odin cooking up an ox-stew
Down comes an Eagle, wants his share
Loki, with a big stick, tries to beat him
Eagle, stick and Loki go up in the air!

Chorus

2. Down through the river, it's cold and freezing,
Then through the thorn-bush: "Ouch!" with pain
Eagle is disguise for a Giant called Thiassi,
Drops that Loki down again

Chorus

3. Off to the garden, tricking Iduna
Eagle lifts her up to the sky
Carries her off, with a basket of apples
Locks her in a tower, as weeks go by

Chorus

4. (Slowly): Old and slow grow the Gods of Asgard
Older and slower and short of breath
Who will fix this problem quickly?
Soon! Before they meet their death!

(Picking up speed): **Chorus**

5. Time for Loki to make a shape-change
Into a falcon, swooping high
Turns Iduna into a sparrow
Back to Asgard, off they fly

Chorus

6. Eagle-Thiassi is scorched by a bonfire.
Time for Loki to face the truth.
Walk, Iduna, into the garden
Pick those apples of eternal youth

*Apples of Iduna, what is your secret?
Magic in the garden, shining in the tree
Gods of Asgard – youth everlasting
Will they keep it?*

... Wait and see...

... Wait and see...

... Wait and see...

... Wait and see...

Lively, with a hint of reggae

Apples of Iduna

A E7 A E7 A A7 D A A7 D A A7
 Ap - ples of I - du - na, what is your se - cret? Mag - ic in the gar - den, shin - ing in the tree. Gods of As - gard.
 10 D A7 D D A (E) D A D A D A E7
 youth e - ver - last - ing. Will they keep it?.... Wait and see. 1. Lo - ki and O - din, cook - ing up an ox - stew, Down comes an Ea - gle, wants his share.
 19 D A D A D A E7 A E
 Lo - ki, with a big stick, tries to beat him. Ea - gle, stick and Lo - ki go up in the air!
 24 F C G7 C G7 C G7 C
 Wait and see. Wait and see. Wait and see. Wait and see.

*Apples of Iduna, what is your secret?
 Magic in the garden, shining in the tree
 Gods of Asgard - youth everlasting
 Will they keep it? Wait and see.*

1 Loki and Odin cooking up an ox-stew
 Down comes an Eagle, wants his share
 Loki, with a big stick, tries to beat him
 Eagle, stick and Loki go up in the air!
Apples of Iduna(etc)

2 Down through the river, it's cold and freezing,
 Then through the thorn-bush: "Ouch!" with pain
 Eagle is disguise for a Giant called Thiassi,
 Drops that Loki down again
Apples of Iduna(etc)

3 Off to the garden, tricking Iduna
 Eagle lifts her up to the sky
 Carries her off, with a basket of apples
 Locks her in a tower, as weeks go by
Apples of Iduna(etc)

* N.B. Key changes:
 Verse 1 (and next chorus) in A,
 Verse 2 (and next chorus) in Bb,
 Verse 3 (and next chorus) in B,
 Verses 4-6 (and choruses 5-7) in C

4 (*slowly:*) Old and slow grow the Gods of Asgard
 Older and slower and short of breath
 Who will fix this problem quickly?
 Soon! Before they meet their death!
 (*picking up speed:*) *Apples of Iduna(etc)*

5 Time for Loki to make a shape-change
 Into a falcon, swooping high
 Turns Iduna into a sparrow
 Back to Asgard, off they fly
Apples of Iduna(etc)

6 Eagle-Thiassi is scorched by a bonfire.
 Time for Loki to face the truth.
 Walk, Iduna, into the garden
 Pick those apples of eternal youth
Apples of Iduna(etc)

Birds of the North

Chorus

Birds of the North

Swooping, swerving

Birds of the North

Turning, curving

Birds of the North

Wing-shapes shifting

Birds of the North

Windward drifting...

1. Sparrow and Falcon
And Swallow and Swan
Tree, mountain, lake
Till it's time to be gone...

Chorus

2. Raven and Eagle
And small birds that sing
Summer and Autumn
And Winter and Spring...

Chorus

3. Seagull and Curlew
Call out as you glide
Sail with the clouds
And then turn with the tide...

Birds of the North

Swooping, swerving

Birds of the North

Turning, curving

Birds of the North

Wing-shapes shifting

Birds of the North...

Windward drifting...

Windward drifting...

Windward drifting...

Flowing, with movement

Birds of the North

Bm E Bm A Bm E F#7 Bm A Bm F#m7 Bm

Birds of the North, Swoop-ing, swerv-ing, Birds of the North, Turn-ing, curv-ing, Birds of the North, Wing-shapes

10 A Gmaj7 F#m7 1-3 Bm E F# Bm E

shift-ing, Birds of the North, Wind-ward drift-ing. 1.Spar-row and Fal-con and Swal-low and Swan, Tree,moun-tain, lake till it's time to be

17 F# Bm A Bm A Bm A 4 (CODA)

gone. Wind-ward drift ing. Wind-ward drift ing. Wind-ward drift ing.

Birds of the North
Swooping, swerving
Birds of the North
Turning, curving
Birds of the North
Wing-shapes shifting
Birds of the North
Windward drifting.....

1 Sparrow and Falcon
 And Swallow and Swan
 Tree, mountain, lake
 Till it's time to be gone.....

Birds of the North..... (etc)

2 Raven and Eagle
 And small birds that sing
 Summer and Autumn
 And Winter and Spring.....

Birds of the North..... (etc)

3 Seagull and Curlew
 Call out as you glide
 Sail with the clouds
 And then turn with the tide.....

Birds of the North
Swooping, swerving
Birds of the North
Turning, curving
Birds of the North
Wing-shapes shifting
Birds of the North
Windward drifting.....
Windward drifting....
Windward drifting.....

Tables of CD contents (4 CDs)

If you have purchased this series on pre-recorded CDs you will find the following tables of CD track numbers useful:

CD1 (57'33")

Track number	Start point on CD	Programme content	Length of track
01	00:00	Start of programme 1: Loki the Joker	01:12
02	01:14	Tapping "Loki the Joker" rhythm-pattern	00:54
03	02:08	Vikings and sagas background	01:18
04	03:27	Learning the chorus	03:06
05	06:34	Learning verse 1 and joining with the chorus	03:09
06	09:44	Saga drama-montage	01:15
07	10:59	Verses 2 and 3 and the coda	03:03
08	14:03	Scandinavian landscape, Viking instruments, composing ideas	02:25
09	16:28	Loki the Joker: sing whole song	03:08
10	19:39	Start of programme 2: Odin, Mighty World-Creator	03:16
11	22:56	Learning verse 1	01:40
12	24:36	Learning verse 2	01:20
13	25:57	Learning verse 3	01:02
14	27:00	Learning verse 4	01:06
15	28:06	Drama extract: Odin creates the universe	03:02
16	31:09	Learning verse 5	01:09
17	32:18	Learning verse 6	01:07
18	33:26	Learning verse 7	01:17
19	34:43	Composing sound-pictures	01:14
20	35:58	Learning the coda. Singing verse 1 and coda.	02:00
21	38:01	Start of programme 3: Goblins a Go-Go!	03:16
22	41:17	Learning verse 1	04:05
23	45:23	Learning verse 2	02:06
24	47:29	Learning verse 3	02:27
25	49:56	Learning verse 4	02:35
26	52:32	Drama extract: Freyja and the Goblins	03:22
27	55:54	Goblins a Go-Go! Sing whole song	01:38

CD2 (57'54")

Track number	Start point on CD	Programme content	Length of track
01	00:00	Start of programme 4: Sing us a Saga	03:08
02	03:10	Learning verse 1	02:12
03	05:22	Learning verse 2	01:16
04	06:38	Learning verse 3	01:04
05	07:43	Learning verse 4	01:14
06	08:58	Learning the coda as a round	02:33
07	11:31	Drama extract: The Giant's glove	02:35
08	14:07	Composing wave music	01:10
09	15:18	Putting Sing us a Saga together	03:53
10	19:13	Start of programme 5: Thor on a journey	01:53
11	21:06	Learning the chorus	03:53
12	25:00	Learning verse 1	01:53
13	26:54	Repeat the chorus	01:04
14	27:59	Learning verse 2	00:58
15	28:58	Learning verse 3	01:09
16	30:07	Learning the coda	00:50
17	30:58	Drama extract: Drinking feast and wrestling	03:13
18	34:12	Composing fanfares, chariot-music and storms	02:04
19	36:16	Singing the chorus and coda	01:51
20	38:10	Start of programme 6: Apples of Iduna	01:32
21	39:42	Learning the chorus	01:54
22	41:36	Drama extract: Ox-stew scene	02:39
23	44:15	Learning verse 1, with chorus	02:38
24	46:54	Learning verse 2, with chorus	02:12
25	49:07	Learning verse 3, with chorus	01:20
26	50:27	Learning verse 4, with chorus	01:44
27	52:12	Learning verse 5, with chorus	01:33
28	53:45	Learning verse 6, with chorus	01:44
29	55:30	Learning the coda	00:55
30	56:25	Composing garden and river music	01:28

CD3 (59'02")

Track number	Start point on CD	Programme content	Length of track
01	00:00	Start of programme 7: Birds of the North	01:52
02	00:02	Listening and identifying sounds of forest, mountain and sea	00:53
03	02:47	Listening and identifying sounds of eight birds	00:50
04	03:38	Learning the chorus	02:57
05	06:36	Learning verse 1	02:02
06	08:39	Repeating the chorus	00:54
07	09:33	Learning verse 2	00:55
08	10:29	Learning verse 3	02:02
09	12:31	Learning the coda	00:51
10	13:22	Drama extract: Apples of Iduna (bird sequence)	02:15
11	15:37	Composing flight music and birdsong music	01:31
12	17:09	Singing the whole song	02:36
13	19:47	Start of programme 8: Drama extracts	01:29
14	21:17	Drama extract: Odin creates the universe	02:53
15	24:10	Drama extract: Freyja and the Goblins	02:38
16	26:49	Drama extract: The Giant's glove	03:19
17	30:09	Drama extract: Thor at the drinking feast	01:32
18	31:41	Drama extract: Thor at the wrestling match	01:28
19	33:09	Drama extract: Apples of Iduna (Ox-stew scene)	02:51
20	36:01	Drama extract: Apples of Iduna (Bird sequence)	01:50
21	37:51	Composing music for stories	01:34
22	39:28	Start of programme 9: Loki the Joker (song with vocals)	02:47
23	42:15	Odin, Mighty World-Creator (song with vocals)	03:21
24	45:36	Goblins a Go-Go! (song with vocals)	01:06
25	46:43	Sing us a Saga (song with vocals)	02:47
26	49:30	Thor on a journey (song with vocals)	03:22
27	52:53	Apples of Iduna (song with vocals)	03:29
28	56:23	Birds of the North (song with vocals)	02:39

CD4 (73'57")

Track number	Start point on CD	Programme content	Length of track
01	00:00	Start of programme 10: Loki the Joker (backing track)	02:46
02	02:48	Odin, Mighty World-Creator (backing track)	03:22
03	06:10	Goblins a Go-Go! (backing track)	01:07
04	07:18	Sing us a Saga (backing track)	02:51
05	10:09	Thor on a journey (backing track)	03:23
06	13:33	Apples of Iduna (backing track)	03:32
07	17:05	Birds of the North (backing track)	02:39
08	19:47	Drama extra 01: Odin creates the Universe	04:35
09	24:23	Drama extra 02: Freyja and the Goblins A	02:25
10	26:48	Drama extra 03: Freyja and the Goblins B	03:07
11	29:56	Drama extra 04: Freyja and the Goblins C	04:07
12	34:04	Drama extra 05: Thor and the Giants A	05:15
13	39:20	Drama extra 06: Thor and the Giants B	04:22
14	43:42	Drama extra 07: Thor and the Giants C	04:25
15	48:08	Drama extra 08: The Apples of Iduna A	02:50
16	50:59	Drama extra 09: The Apples of Iduna B	05:18
17	56:17	Drama extra 10: The Apples of Iduna C	04:02
18	60:19	Drama extra 11: The Apples of Iduna D	01:15
19	61:35	Drama extra 12: The Apples of Iduna E	03:05
20	64:40	Drama extra 13: The Apples of Iduna F	03:57
21	68:38	Drama extra 14: The Apples of Iduna G	05:18

Information about everyday Viking life and Viking music

The Vikings are best known today for their voyages in longships, and for raiding and looting like pirates. There is some truth to that reputation, though they also had a complex society with cultural richness, skills in exploring and trading, fine craftsmanship, shipbuilding, carpentry, stone-carving and ingenious poetry. Some of their political and social structures established new forms based around ideas of “fairness”, which eventually developed into modern-day legal and democratic systems.

As well as archaeological evidence from the Viking homelands of Scandinavia (Norway, Sweden, Denmark, Finland, etc) there is a lot of evidence in Britain too, from sites such as York (originally “Jorvik”), and in museums across the country, as well as Viking language having left its mark on many of our place-names.

Aside from their seafaring adventures, Viking day-to-day life would have revolved around farming, hunting, fishing and building (especially for the men) and weaving, spinning and preserving food (especially for the women). The Vikings used “rune stones” to predict the future (runes were a kind of alphabet), and played games like “Hnefatafl” (a board game similar to chess) and arm and leg wrestling. Boasting and drinking “mead” (a beer-like drink made with honey) sometimes took place at Viking feasts.

Oral storytelling was a vital, binding aspect of Viking society, with stories often told at great length by highly skilled travelling storytellers, or “skalds”. Strictly speaking, “sagas” were semi-factual stories based on real or historical events. But over time many of these “true” stories, characters and heroes became exaggerated into legends and tales of gods, mythical half-human creatures and magical events. Hence “Viking Saga Songs”!

The skalds often accompanied themselves with a small harp or lyre (a wooden instrument with a few gut strings, plucked in a similar way to a guitar or ukulele, and perhaps sometimes also tapped like a hammer-dulcimer). Evidence for other authentic Viking-period musical instruments includes:

- small whistles made from bone and ivory, with a few holes to obtain different notes (sounding similar to a modern recorder, penny-whistle or ocarina); wooden pan-pipes and bone pan-flutes, with rows of tubes held in the hand and blown across the edges; larger fipple-flutes made from a cow’s horn, also similar to a recorder, rather like the mediaeval “gemshorn”.
- cowhorn-pipes which had reeds attached, played like a “chanter” in bagpipe-like instruments; blast-horns made from cow-horn buzzed with the lips, like a modern-

day brass instrument; and the wooden or bronze “lur”, also buzzed like a modern brass instrument and perhaps used to send messages and warnings, or to summon warriors.

- frame-drums similar to the Irish “bodhran” and to hand-drums in Greenland, Lapland and the Celtic world; “snatterpinnar” clappers similar to Irish “bones”; spinners and rattles made from bone and iron.

A number of websites contain excellent, detailed illustrations of reconstructed Viking instruments, several with soundclips and/or links to CDs and downloads of Viking music – e.g.

<http://viking.no/e/life/music/e-musikk-mogens.html>

<http://viking.no/e/life/music/e-musikk eksempler.html>

<http://viking.no/e/life/music/e-music-iceland.html>

<http://viking.no/e/life/music/e-musikktyper.html>

www.vikinganswerlady.com/music.shtml

www.hurstwic.org/history/articles/literature/text/music.htm

www.historicalarts.co.uk/thor/viking.htm

<http://shop.skalk.dk/search.asp?keyword=musik>

www.poulhoxbro.dk/kvasirgb.html

Several museums and heritage organisations also host festivals and special events featuring Viking and Anglo-Saxon music, storytelling and performances – e.g.

www.jorvik-viking-centre.co.uk/viking-festival/

www.english-heritage.org.uk/caring/listing/battlefields/battle-of-maldon

Throughout the UK, there are also “living history” and re-enactment groups, some of whom may be able to arrange educational visits:

<https://thevikingworld.pbworks.com/w/page/4004122/The%20Viking%20World%20Links%20Page>

Extra listening music

There is a wealth of stirring, classical orchestral music that has been inspired by the Nordic world and by the landscapes of Scandinavia, the original home of the Vikings. Here are some famous examples, which are particularly relevant to individual programmes:

Programme 1 – Jean Sibelius:

“En Saga”, influenced by the landscapes, seascapes and ancient stories of Scandinavia.

Programme 2 – Richard Wagner:

The creation of the Rainbow Bridge – ‘Bifrost’ – from the end of *Das Rheingold*.

Programme 3 – Edvard Grieg:

The Hall of the Mountain King (from *Peer Gynt*), suggesting a Mountain King surrounded by grisly Trolls, Gnomes and Goblins. The music starts slowly and gradually builds up speed and excitement.

Programme 4 – Jean Sibelius:

Aallotavet (Spirits of the Waves), also known as “The Oceanides”, in which the waves of the sea seem to rise and fall, with changing mood and intensity.

Programme 5 – Edvard Grieg:

Storm (from *Peer Gynt*), in which an angry Scandinavian storm is evoked with the help of horn-calls and fanfares.

Programme 6 – Richard Wagner:

“The Ride of the Valkyries” (from *Die Walkure*) about a group of fierce Viking warrior-goddesses charging across the sky.

Programme 7 – Jean Sibelius:

Symphony number 5, whose third movement has a wonderful, moving theme suggested by the sounds of a flock of sixteen swans flying over, their wings beating in the air.

Short extracts of these pieces can be found online at the School Radio website. They are all also available on CD and through a variety of download-sites in various formats. One useful subscription source for education is the Naxos Music Library (<http://www.naxos.co.uk/>) and there are many alternatives, including short samples and snippets on YouTube.

In addition, you might like to explore further extracts from pieces by Sibelius, Wagner and Grieg and other classical music influenced by the Northern Seas (e.g. Britten’s “Four Sea Interludes” and Debussy’s “La Mer”). The 20th-century Finnish composer Einojuhani Rautavaara wrote a fascinating and atmospheric “*Cantus Arcticus: Concerto for Birds and Orchestra*”, incorporating recordings of real birds from Northern regions.

Some children may already know or enjoy the soundtrack music to films and DVDs inspired by Viking subjects and Nordic Mythology, e.g. *The Lord of the Rings*, *The Hobbit*, *Thor*, *Beowulf*, *Erik the Viking*, *Grendel*, *Thor* etc.

Dance suggestions

Some of the above music can be a great stimulus for dance activities. In addition, the BBC Schools Radio series “*Music for Dance*” includes one programme based on detailed ideas for Viking-inspired movement and dance-sequences:

- small groups and pairs in Valkyrie-influenced warrior actions, smooth swooping and battle-pose freeze-frames.
- a whole-class montage depicting life in a Viking village (with actions for farming, ploughing, chopping wood, fishing, hunting, spinning, weaving, jewellery-making and trading).
- strong, powerful movements, travelling steps, gestures, body-shapes and facial expressions inspired by Odin, Freyja, Thor, Loki and other Viking gods and goddesses.
- group longboat formations and rowing-actions, leading to the enactment of a Viking raid, including exaggeration, slow-motion and freeze-frames. See the following link for detailed notes:

http://downloads.bbc.co.uk/schoolradio/pdfs/musicfordance_summer_2010.pdf

The music suggestions there included Wagner’s *Ride of the Valkyries*, Gustav Holst’s *Mars* (from *The Planets*) and Sibelius’ *Finlandia*. But instrumental music from Viking Saga-Songs (using the backing-tracks heard in Programme 10) will also work very well for several of the above sequences and also for movement-scenes more closely related to the stories.

For example:

1. Loki the Joker

Joky, lively, shape-shifting dances in pairs and small groups; also developments of song-actions (hand-waving, bear-stroking, fist-waving, wave-shapes, scary-faces, hand-rippling, arm-spreading, rainbow-shapes).

2. Odin, Mighty World-Creator

A slow-moving sequence of group-shapes portraying Scandinavian landscape-shapes (mountains and fjords) and the various Viking realms

3. Goblins a Go-Go!

A montage of mythical Viking creatures, with gestures, faces and reggae moves! also developments of song-actions (finger-clicks, knee-slaps, hand-taps, chest-beating, cheek-flicks, facial expressions, “air-kissing”).

4. Sing us a Saga

Longboat formations, rowing-actions, sea-journeys and sea-creatures... also developments of song-actions (rowing forwards and back, harp-plucking).

5. Thor on a journey

A recreation of a Viking feast; also developments of song-actions (pointing, fist-shaking, hand-swinging left and right, arc-shapes).

6. Apples of Iduna

Dancing the Iduna story, matching movements to the events portrayed in each of the six verses; also tapping different parts of the body (knees, toes, shoulder, nose etc).

7. Birds of the North

A dance-sequence inspired by observing bird movements in flight and on the ground, including group-movements in “canon” suggested by flocking and bird-migration. 8-10. Choosing and adapting elements of the drama and songs for movement and dance in performance.

Alternatively, you may wish to link dance-creation to the composing activities running through the series, in each case pairing up a music-group (using classroom instruments, voices and sound-makers) to collaborate with a dance/movement group, developing and synchronising their creative ideas together.

These “Movement-and-sound-pictures” might include some of:

1A: Mountain, Sky and Sea

1B: Shape-shifting

2A: Midgard (natural world for first humans)

2B: Jotunheim (frost and ice patterns)

2C: Bifrost (making a bridge of rainbow colours)

2D: Yggdrasil (creating-shapes for a “tree of life”)

3A: Mining-actions and mining-rhythms

3B: Goblin actions, expressions and gestures

4A: Wave-melodies and wave-actions;

4B: Rowing-actions, sea-sounds and sea-movements

5A: Thor responding to “horn-calls” and fanfares

5B: Thor being pulled by his goats in a chariot, to “Chariot music”

5C: Anvil-hammering, to Thor’s “Metal music”

5D: A storm which arrives and departs

6A: Movements for two-note melodies

6B: Garden shapes and movements (e.g. developed from 2A and 2D)

6C: Freezing river, icy water

7A: Rising and falling, to five-note tunes

7B: Swooping, swerving and turning to Flight Pattern music, wind and sea sounds

7C: Bird-gestures with Birdsong Music

7D: Tree-Mountain-Lake

7E: Passing Seasons

7F: Sea-drift and Clouds

Background information about the characters, stories and Norse mythology

Here are descriptions of the main characters:

Loki

A cheeky shape-changer, trickster and mischief-maker, god of fire and sky-traveller, able to turn himself into a fly, a flea, a bird, a ball of fire, a rain-cloud and so on. Always getting into trouble... but a good storyteller.

Odin

Grand and powerful, the “Mighty World-Creator” all-Father figure, sending roaring winds, god of war, death, poetry and wisdom... but he likes Loki’s company and has a sense of humour and justice.

Freyja

A rather flighty, flirty goddess, aware of her own beauty and appearance, who likes love, spring, music and flowers but usually wants her own way.

Odur

Freyja’s husband who is protective and suspicious and who eventually goes off in shame.

Goblins

Horrible, hideous, lumpy, greasy characters, with slimy beards! They huddle in groups around jewels and gems and are excellent craftsmen.

Heimdahl

A god of light, guardian of Bifrost (the Rainbow Bridge), with a strong sense of justice. His job is to prevent the Giants forcing their way into Asgard.

Thor

God of Thunder, making lots of noise and lightning with his hammer – a bit of a macho-man! Often rides through the heavens on his chariot pulled by two goats (“Gap-tooth” and “Tooth-grinder”). Can be a bit of a show-off and boaster.

Skrymnir and the Giants

Huge characters with deep voices (could be portrayed with large masks on top of costumes). They enjoy laughing and joking at Thor’s challenges.

Hel

An old woman (great grandmother of Giants), like a bag of bones with wobbly legs and no teeth. In fact she is “stronger than you think” and is really Death itself.

Iduna

A helpful, friendly goddess, concerned for others. According to Loki she is “absolutely faultless... a goody-goody ...the bee’s knees, little Miss Perfect!”.

Thiassi (pronounced Thiatsi)

A demanding, bad-tempered Giant, who magically disguises himself as an eagle. Wants revenge on the gods, takes what he wants and more...and screeches a lot!

Animals and landscape

These can include various birds (e.g. sparrows, falcons, swallows, swans, ravens, eagles, seagulls, curlews and other small songbirds), horses (to accompany Heimdahl), two goats (to pull Thor’s chariot), a giant cat (which is actually a serpent-dragon) and some talking trees (e.g. for Iduna’s orchard, calling out “Don’t go! Don’t go...!”)

Norse Saga

Strictly speaking, a Norse “Saga” was a fairly realistic story about kings, everyday people and colourful characters but the word is often used as a general term for oral storytelling, including myths, legends and folk-tales. The characters in these stories are mainly drawn from Viking traditional mythology from over a thousand years ago.

Myths were made up to explain things which could not be easily understood before we had “scientific” explanations – e.g. the changing of the seasons, or how the world was created. Natural phenomena were frequently explained through stories about gods and goddesses. In many mythologies these divine beings have special powers, but often have human characteristics and take on human forms. Despite their extraordinariness they display anger, jealousy, love, etc.

Norse mythology and creation

Before the world was created there lived the gods and the giants. The chief of the gods was Odin, the Great All-father. Odin banished the giants to the frozen wasteland of Jotunheim and the gods then began the creation of the world. Firstly, they made the flat circle of the earth. Then they made the Middle Earth, called Midgard which was home to the first human beings and a much more beautiful place than the others. High in the mountains away from Midgard they built a home for themselves, called the city of Asgard. Meanwhile, in Jotunheim, the giants awaited their revenge. The programmes

also mention Bifrost, a “rainbow bridge” connecting Asgard with the Earth (looked after by Heimdahl), and Helheim, a gloomy realm of darkness. The various realms were held together by Yggdrasil, a kind of Tree of Life, an ash tree where the gods sat in council at the centre of the Universe, by the Spring of Fate, the source of all wisdom.

Odin creates the universe (CD4 track 8)

The stories begin with a sequence in which Loki explains how Odin first made the world. This introduction serves as a guide to the light-hearted style of the storytelling as a whole...

Freyja and the Goblins Episode 1 (CD4 track 9)

Freyja stumbles upon the entrance to a cave in which the Goblins, the sworn enemies of the gods, tempt her with a beautiful necklace.

Freyja and the Goblins Episode 2 (CD4 track 10)

Freyja cannot resist and agrees to kiss all the Goblins in return for the necklace. By doing this she brings shame upon her husband, Odur, so he leaves her to wander Midgard alone. (Freyja searches for him for many years, but the search is in vain until Odin, the chief of the gods, orders that they can be reunited if the necklace is stolen from Freyja.)

Episode 3 Freyja and the Goblins Episode 3 (CD4 track 11)

Loki duly steals the necklace as Freyja sleeps, but he is seen by a guard. Loki is brought before Odin, who decrees that the necklace must be returned to the Goblins. Odur then returns to Freyja.

Thor and the Giants Episode 1 (CD4 track 12)

Thor sets out for Jotunheim, accompanied by Loki, determined to prove his strength against the giants.

Thor and the Giants Episode 2 (CD4 track 13)

At the end of an exhausting day travelling, Thor and Loki rest in a deserted building that turns out to be the glove of the giant, Skrymnir. Thor strikes Skrymnir three times with his hammer, but with little effect.

Thor and the Giants Episode 3 (CD4 track 14)

Undeterred, Thor and Loki follow Skrymnir to his palace. Thor boasts he can drink like no other god in Asgard but, challenged to drink from a horn drinking-cup, he turns bright red and blue – and the cup is still full! He then fails to wrestle with the giants’ cat and with “Hel” (a great-grandmother), an old lady like a bag of bones with wobbly legs – “She is stronger than you think!” The next morning Thor and Loki begin

their journey home, but before they leave, Skrymnir confesses that magic was used to overcome Thor’s powers. Thor is furious and vows to return to be avenged.

Apples of Iduna Episode 1 (CD4 track 15)

In Iduna’s garden grows the magic apple tree, the fruit of which gives eternal youth to the gods.

Apples of Iduna Episode 2 (CD4 track 16)

One day Odin and Loki set out for Midgard, when they stop on the way to have a meal. After hours of cooking, their stew is still raw but an eagle speaks from a tree by magic – and demands a share of the meat for only then will the stew cook. The eagle flies down and tries to take it all but Loki attacks him with a big stick. The eagle lifts Loki off the ground and drags him through a river and a thorn-bush... OUCH! The eagle is really Thiassi, a giant in disguise, and he refuses to free Loki until he has agreed to help the giant gain Iduna and her apples.

Apples of Iduna Episode 3 (CD4 track 17)

Loki tricks Iduna into leaving her garden and she is immediately carried off by Thiassi to Jotunheim.

Apples of Iduna Episode 4 (CD4 track 18)

Meanwhile, the gods are deprived of the apples and begin to grow old and weak. Iduna’s disappearance prompts Odin to set up a meeting of the gods in Asgard.

Apples of Iduna Episode 5 (CD4 track 19)

Loki is suspected of mischief and eventually he admits to his actions. Loki has realised that he will perish with the rest of the gods so he agrees to help get Iduna and her magic apples back.

Apples of Iduna Episode 6 (CD4 track 20)

Loki changes himself into a falcon and flies to Jotunheim where he turns Iduna into a sparrow. Together they fly towards Asgard, pursued by Thiassi in the form of the eagle again.

Apples of Iduna Episode 7 (CD4 track 21)

When the birds come into view, Odin orders that a great fire is lit. Loki and Iduna manage to avoid the flames, but Thiassi is engulfed by the smoke and fire. Iduna’s return means that the gods can be restored to their former youth and beauty. As for Loki, should he be pardoned... or punished...?

Literacy links and language activities

As well as telling elaborate, extended stories, the Vikings enjoyed word-play in riddles, rhymes, charms and chants. Old Norse was very important in the development of Anglo-Saxon, Old English and modern English. One special, short poetic form that Viking people enjoyed was the “kenning”, a way of joining two words together imaginatively, to make a compound word – e.g. “sea-steed” for “ship”.

Encourage the children to devise their own kennings, riddles and charms. They might like to write these out in visual designs influenced by the style of runic inscriptions – many examples of these are illustrated online. These activities are also an excellent starting-point for “performance poetry”. If creating rhymes and chants, the children can perform these in combination with improvised singing or their own original music-accompaniments on instruments.

The stories themselves will make a very good basis for creative language – e.g. retelling in written form (perhaps from the viewpoint of one of the characters) or for improvised oral storytelling. You can help stimulate this and build the children’s confidence by setting up a non-threatening format or informal situation – e.g. a storytelling circle, or telling in small groups.

Here are some useful focus-points for literacy and language in each programme :

1. Loki the Joker

Speaking lyrics and “tricky” words; saying names; place-names; runes; storytelling; Scandinavian words.

2. Odin, Mighty World-Creator

Story-settings; days of the week; names of Viking realms; word-sounds and written shapes in different languages.

3. Goblins a Go-Go!

Nonsense words; creating nonsense-poems; reading from Tolkien and C.S. Lewis; writing descriptions.

4. Sing us a Saga

Telling stories in a circle; mythical creatures and fantasy; travelogues.

5. Thor on a journey

Story-songs; word-rhythms into poems and songs; writing a travelogue; reading about storms and journeys.

6. Apples of Iduna

Creating “storyboards” and comic-book pages; scripts for video and animation; learning and teaching song-lyrics; remembering words.

7. Birds of the North

Bird-names; poems based on birdsong; nonsense words and syllables; letter-writing; rhymes and alliteration; kennings and riddles.

8. Rehearsal and performance 1

Following and adapting drama extracts; narration; drama-improvisation.

9. Rehearsal and performance 2

Focusing on clear delivery of song words.

10. Rehearsal and performance 3

Performing words and music with conviction and confidence.

Putting on a performance

Depending on your school and situation, you could choose some or sections from all of the stories to present:

- a class-performance of “bits and pieces” in the classroom, with a special focus on just musical performance. For this, try arranging the musicians in different areas (e.g. percussion in one part of the room, singers in another) and choose poems and narration written by the children to link the different musical items.
- a presentation for other classes and teachers (e.g. an assembly in the school hall). This might involve combining classes to create a cast of characters for a semi-staged performance, with improvised sketches and drama too.
- a grand Viking Saga Songs production for parents, with costumes, props and scenery, e.g. for background mountains and fjords, for some of the different Viking “realms” and, of course, for Bifrost, the “Rainbow Bridge” – these could all be painted onto large sheets of paper or stretched fabric, or alternatively projected from children’s artwork via back-projection or whiteboard.

In all cases the children are encouraged to include some of their own ideas and interpretations of the stories (though narration, writings, drama and pictures), and especially some of their own compositions and music.