


Through The Gateway

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Full and flowing  round 120

Dm *Bb* *C* *F*

Voice 1 Go through the gate - way, no mat - ter where it takes you,

Voice 2 Play-ing with dra-gons, swim-ming with mer-maids, wish-ing with un-i-corns, learn-ing to fly,

Dm *Bb* *C* *F*

Voice 1 Walk proud and brave - ly, there's ma - gic all the way

Voice 2 Bring back the treas-ure and truth that you find there, bright-en-ing ev - er - y day

Voice 1

**Go through the gateway, no matter where it takes you,
Walk proud and bravely, there's magic all the way.**

Voice 2

**Playing with dragons, swimming with mermaids, wishing with unicorns, learning to fly,
Bring back the treasure and truth that you find there, brightening every day.**

This song is designed to be sung in two separate voices

Voice 1 is to be sung slower against Voice 2 which has a few more words.

Try getting Voice 1 really well-learned first.

Once you've got the first voice done and well learned over a few sessions, then the leader might sing the Voice 2 *while* the group sing Voice 1. Try and build an arrangement using this division of voices, practising stopping and starting. You might move on to students singing both voices, but make sure you've got strong singers in each group so one group doesn't dominate.

This is a song that really does benefit from a simple 4-note bass line played over and over following the chords: D - Bb - C - F This can be done on a bass xylophone, piano, guitar, bass guitar or any appropriate instrument to hand.



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Voice 1

**Go through the gateway,
No matter where it takes you,
Walk proud and bravely,
There's magic all the way.**

Voice 2

**Playing with dragons, swimming with
mermaids,
Wishing with unicorns, learning to fly,
Bring back the treasure and truth that you
find there,
Brightening every day.**

*Perhaps get Voice 1 flowing well before the leader or
some of the group sing voice 2 against it .*

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Some suggestions on how to use this song

This is a wonderful song which helps learners explore and consider future possibilities. It is written as a two part round but can equally well be sung through as a short song.

I have used this song both with individual AAC users and with large groups of 20+ vocal and AAC singers. You can use single switch voice output devices or more complex overlays.

With individuals, you can record the whole song onto the voice output device (using an age and gender appropriate voice whenever possible) which requires the learner to access the switch or device 1, 2 or 4 times, according to the length of phrase. The learner can then sing the song solo (maybe while reading the Communicate: In Print book or following symbol prompts) or you can sing the second part of the round to make lovely harmony together.

Similarly with large groups, an AAC singer will lead one half of the group in one part, and you can lead the other half in the second part. In either case, you will need to record into the voice output device a 'lead in', so that the rest of the group knows when to start. Like this:

**Ohhh – Go through the gateway, no matter where it leads you
 Go proud and bravely, there's magic all the way.**

**Ohhh - Playing with dragons, swimming with mermaids, wishing
 with unicorns, learning to fly
 Bring back the treasure and truth that you find there,
 brightening every day.**

This 'lead in' phrase will be needed for all songs that require other singers to join in with an AAC singer at exactly the right place. It works really well and does not disturb the flow of the song.

A great spin off to asking an AAC singer to lead the other half of the group is that you can introduce singing rounds and harmonies even when you do not have another confident vocal singer to lead them. It encourages the AAC singer to be very attentive to the song and to activate the switch at exactly the right time (though, of course, we can always wait for them to make a successful activation).

This is another of those very useful songs which divides into 4 parts, and so will fit on devices that have 4 cells available.

Multisensory possibilities

The two halves of the song lend themselves to contrasting multisensory representation. In the first half learners could feel, see and smell wooden sticks to represent the 'gateway' and the determination to 'go proud and bravely'. A learner or helper could play a regular drum beat to mark the pulse. In the second half, learners could feel, see and smell light, glittery items to represent the magic and treasure, and someone could play tinkling sounds.

Notes written by Shan Graebe Speech & Language Therapist

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The P levels are performance descriptions that outline early learning and attainment before Level 1 (KS1) in eight levels. These are used in the same way as the National Curriculum level descriptions and run alongside the Key stages 1 and 2.

Science –

PLevel 4

- To make sounds using their own bodies, for example, tapping, singing, or vocalising, and imitate or copy sounds.

English - Speaking and Listening – KS1 &2

PLevel P1(i) – P3(ii)

- To show a simple reflex response
- To show emerging awareness of activities and experiences
- To communicate consistent preferences and affective responses, to communicate intentionally
- To use emerging conventional communication

P4 -5

- To respond appropriately to simple requests which contain one key word, sign or symbol in familiar situations
- To follow requests and instructions containing at least two key words, signs or symbols.

Music –

KS 1 & 2

Unit 1 Ongoing Skills

Unit 4 Feel the Pulse and rhythm

Unit 5 Taking Off – Exploring Pitch

Unit 8 Ongoing Skills

Unit 11 The Class orchestra – Exploring arrangements

Unit 12 Dragon Scales – Exploring pentatonic scales (looking at tunes

using a

drone or melodic ostinati)

Unit 14 Salt, Pepper, vinegar, mustard – Exploring singing games.

Unit 15 Ongoing Skills

Unit 19 Songwriter – Exploring lyrics and melody

Unit 21 Who Knows? – exploring musical processes

PLevel P1(i) – P3(ii)

- To show a simple reflex response i.e. sudden noises
- To show emerging awareness of activities and experiences, may give intermittent reactions.
- To communicate consistent preferences and affective responses, i.e. to relax to a piece of music but not others.
- To use emerging conventional communication, i.e. clapping hands to initiate a particular song or choosing a shaker to shake rhythmically in an activity.

PLevel P4-5

- To use single words, gestures, signs, objects, pictures to communicate about a familiar musical activity.
- To repeat, copy and imitate actions, sounds or words in songs.
- To take part in simple musical performances

PSHE-

Plevel P1(i) – P3(ii)

- As above for English

P4-5

- To engage in parallel activity with several others.
- To maintain interactions and take turns in small groups with some support