

EDUCATION
& COMMUNITY

London **Philharmonic** Orchestra

**Key Stage 2 BrightSparks Concert
May 2019**

The Young Person's Guide to the Orchestra



**Teachers' Resource Pack
Summer 2019**

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The LPO *BrightSparks* concerts in 2018/19 are generously supported by The Candide Trust, Garf & Gill Collins, Dunard Fund, Mr & Mrs Philip Kan, The Rivers Foundation, The Thistle Trust and the LPO's runners in the Summer 2018 British 10K.

This pack and all learning audio resources are available on Creative
Classrooms Connect, our online space for KS2 teachers to access and
share music-making resources:

www.lpo.org.uk/creativeclassroomsconnect

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Introduction

This pack is designed to help you and your class prepare for the London Philharmonic Orchestra BrightSparks Key Stage 2 concert at Royal Festival Hall on Tuesday 7 May 2019. It also provides classroom activities based on the concert repertoire.

The concert will be a fun exploration of the orchestra and a celebration of British music, linked with the LPO's *Isle of Noises* series throughout 2019. The concert programme includes the following pieces of music by British composer Benjamin Britten:

- ***The Young Person's Guide to the Orchestra* (1945)** – a twenty-minute work which neatly describes all the instruments of the orchestra both individually and in their family groups
- Three movements from ***Four Sea Interludes from Peter Grimes* (1945)** – these are short colourful pieces that describe the sea at different times of day:
 - I. 'Dawn': Lento e tranquillo
 - III. 'Moonlight': Andante comodo e rubato
 - IV. 'Storm': Presto con fuoco

The audience will then sing an original composition, written by Rachel Leach, with the Orchestra. We recommend that you take the time to learn and teach the song so that your pupils can benefit most from the concert experience. The words will be shown on the big screen so learning the words off by heart is recommended but not essential for fast readers!

Rachel Leach

Our concert will be presented by composer and animateur Rachel Leach. Rachel has composed and worked for most of the UK's orchestras and opera companies.

Rachel's most recent commission was *Zeppelin Dreams*, a massive World War One community opera for English Touring Opera and the Wolverhampton Grand. Other pieces have been recorded by NMC and published by Faber. Her community opera *One Day, Two Dawns*, written for ETO, won the RPS award for best education project 2009.



As well as creative music-making and composition in the classroom, Rachel is the mentor of the LPO's Creative Classrooms project, training primary teachers in south London in creative music-making in the classroom. She is also the lead tutor on the London Symphony Orchestra's teacher training scheme, which over 10 years has helped to train 100 teachers across East London.

Rachel also works with Turtle Key Arts writing song cycles with people with dementia, an initiative which also trains students from the Royal College of Music. Alongside all this, she is increasingly in demand as a concert presenter. She regularly presents children's concerts, lunchtime concerts and pre-concert events for LPO, LSO, BBC Proms, RCM and Wigmore Hall.

The London Philharmonic Orchestra

One of the finest orchestras on the international stage, the London Philharmonic Orchestra balances a long and distinguished history with its reputation as one of the UK's most forward-looking ensembles. It was founded in 1932 by Sir Thomas Beecham, and since then has been headed by many great names in the conducting world.

The Orchestra regularly record for film – so it's possible your students have heard them. Amongst many soundtracks they have recorded are:

- *The Lord of the Rings* Trilogy
- *The Hobbit: An Unexpected Journey*
- *Thor: The Dark World*

The London Philharmonic Orchestra has been performing at Southbank Centre's Royal Festival Hall since it opened in 1951, becoming Resident Orchestra in 1992. It also has residencies in Brighton and Eastbourne, and performs around the UK and the world.

The LPO Education and Community department maintains an energetic programme for young people and families. Our BrightSparks schools' concert series provides orchestral experiences for students from Key Stage 1 all the way up to A Level, providing analysis of set works at Key Stages 4 and 5. FUNharmonics family days provide interactive concerts and music-making experiences for the whole family at Royal Festival Hall. Other projects work with SEN schools, and with young people in the LPO Soundworks creative ensemble, with accompanying online space The Studio. In primary schools, the annual Creative Classrooms project works intensively with KS2 teachers to build confidence in leading music in school, while parallel online space Creative Classrooms Connect hosts resources for KS2 teachers beyond the live project. The department also caters for emerging talent – the LPO Young Composers and Foyle Future Firsts schemes look to support young players and composers at the start of their careers, while the LPO Junior Artist scheme supports talented musicians from under-represented backgrounds.

The LPO is proud to be a member of the South Riverside Music Partnership (SRMP) which comprises the LPO, Trinity Laban Conservatoire of Music and Dance, and the Music Education Hub leads of Lambeth, Lewisham, Southwark and Royal Greenwich.

For more information about the London Philharmonic Orchestra, you can visit our website or social media.

Website: lpo.org.uk

Twitter: [LPOrchestra](https://twitter.com/LPOrchestra)

Facebook: [londonphilharmonicorchestra](https://www.facebook.com/londonphilharmonicorchestra)

Instagram: [londonphilharmonicorchestra](https://www.instagram.com/londonphilharmonicorchestra)



The Music

Benjamin Britten (1913–1976)

Benjamin Britten was one of the most important and popular British composers of the last century. He was born in Lowestoft into a normal middle-class family; his dad was a dentist, his mum a piano teacher. During his teen years he would travel to London on weekends to have composing lessons and at the first opportunity he took up a place at the Royal College of Music.



Although he wrote great music from the age of 17, the piece that made him world-famous was his 1945 opera *Peter Grimes*, which tells the dark story of a lonely fisherman and a tragic accident at sea.

Four Sea Interludes from Peter Grimes (1945)

Britten used orchestral interludes between the acts of his opera as a device to cover the scenery changes. Each interlude describes the sea at a different time of the day. The interludes proved so successful that Britten turned them into an orchestral suite, so that they could be heard separately from the long opera. They are now one of his most famous musical works. We will explore three of them during our concert:

1. 'Dawn': *Lento e tranquillo*

High flutes and violins sketch a long, eerie tune that describes the lonely, isolated coastline. Clarinets and harp occasionally 'bubble' up and down depicting small waves lapping at the sea wall. The brass section have low, scary chords – something is wrong...



Claude Monet's *Impression, Sunrise* (1872)

The Young Person's Guide to the Orchestra (1945)

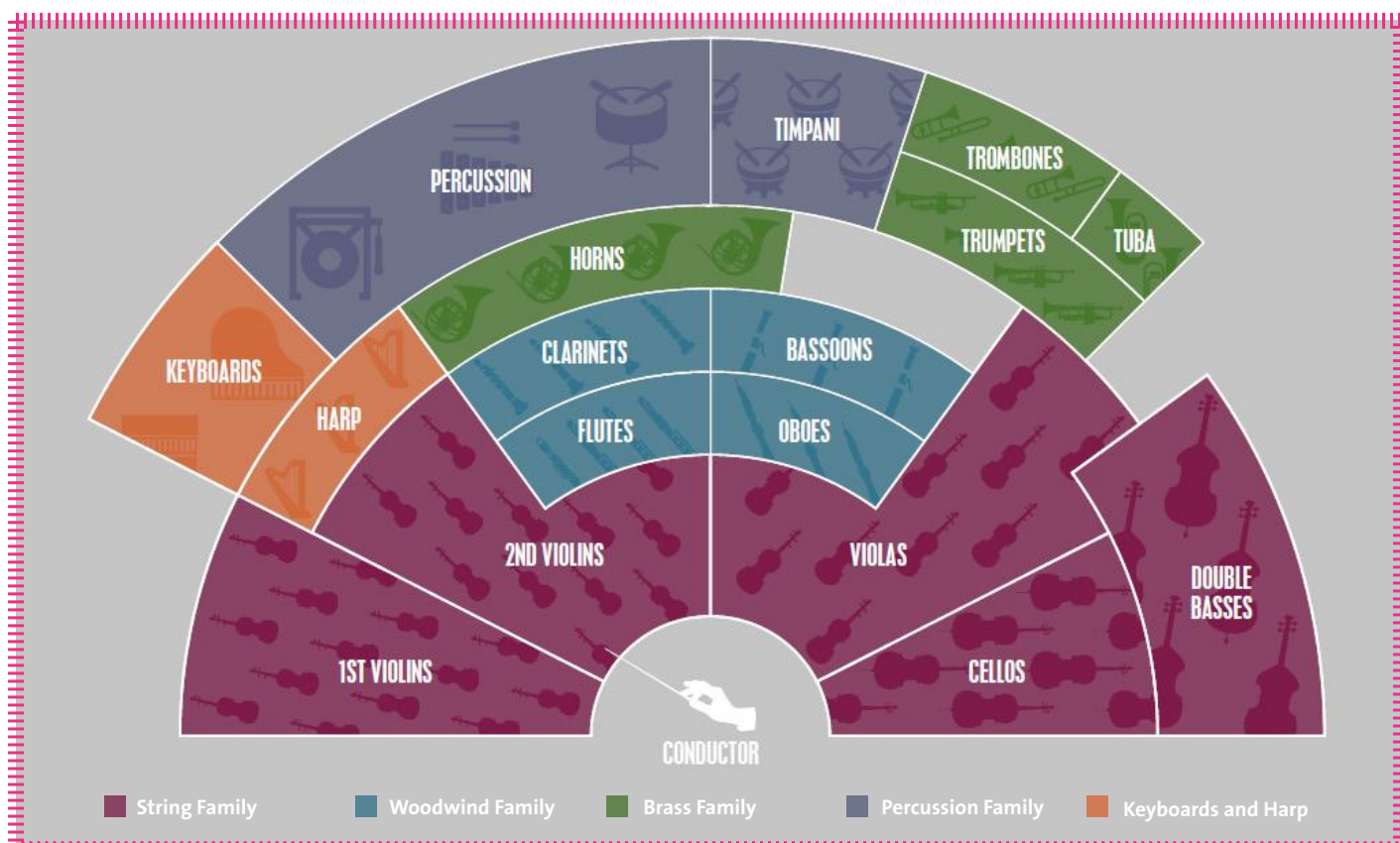
This piece was commissioned for an educational film back in the 1940s. Britten chose a theme by Baroque composer Henry Purcell (1659–1695) as his main melody. First we hear it performed by the whole orchestra, then by each family – the woodwind, the brass, the strings and the percussion. After this we hear each instrument perform one by one, travelling down the orchestra from high to low. Each instrument has a variation of the theme (a version) and many of the variations reflect the unique characteristics of the instrument playing (i.e. the trumpet plays a fanfare, the violins play fast runs, the harp is magical).

After 13 variations the orchestra join together again to perform a fugue that starts with one lonely piccolo and soon includes all the players. A fugue is a complex version of a round. The piece ends triumphantly with a magnificent final version of the tune for everyone and this is called the 'Chorale'. Here is a brief outline of the instruments in the order you will hear them:

The Full Orchestra – Introduction of the theme

The orchestra you will see at the concert features about 80 players divided into four sections: strings, woodwind, brass and percussion.

The Woodwind Family has fewer players than the strings but is able to make a large amount of sound. Players make music by blowing air through their instrument (that's the "wind" in "woodwind") and opening or closing the holes with their fingers to change the pitch. The flute is the highest of the standard woodwind instruments followed by oboe, clarinet, and finally bassoon. You will also hear a piccolo (small flute) that can play even higher notes than the flute.



The **String Family** comprises violin, viola, cello and double bass. All these instruments are played with a bow or plucked with the fingers, a technique called “pizzicato”. In this concert there is also a harp.

The Brass Family

In this brass section there will be four French horn players, three trumpets, three trombones and a tuba. Brass instruments are made of metal and can play very loudly. In the past they were used to communicate across big distances, e.g. a horn at a hunt, or a trumpet on a battlefield. All brass instruments are played in a similar way – the player vibrates his/her lips into the mouthpiece rather like blowing a raspberry.

The Percussion Family

Percussionists stand at the back of the orchestra and often play many different instruments at once! All the instruments in this family are played by hitting, scraping, shaking or banging them and some of the instruments they play may be similar to those you may have in your classroom. Britten’s variation for percussion features a large array of instruments and needs at least five players to play it!

The Variations (these instruments play separately):

- Flutes and piccolo, oboes, clarinets, bassoons
- Violins, violas, cellos, double basses
- Harp
- Horns, trumpets, trombones and tuba
- Percussion

The Fugue & Chorale (everyone together)

Join in!

To get us in the mood for Britten’s *Four Sea Interludes* from *Peter Grimes* we will also perform a song called ‘Heave Ho!’. Please practise this with your class so you can join in singing with the orchestra during the concert.

The music is printed at the back of this pack on page 19 and learning audio is available from www.lpo.org.uk/creativeclassroomsconnect

Ideas for creative work in the classroom

We have included a couple of creative composition tasks for you to try at school. Inspired by music featured in the BrightSparks concert, these activities will give your pupils an opportunity to discover and understand music in a more hands-on way.

Classroom Project 1: Theme and Variations

Inspired by *The Young Persons Guide to the Orchestra*

1. Britten borrowed a theme from Purcell for his variations. We're going to borrow it too. Begin by teaching this theme to your class. In its original guise it gets quite difficult to play so here is it in a few different versions:

Easiest: for percussion/body percussion/voice/beginner players

Stamp knees clap 'ooo' "This is a rhythm to clap" x4

rumble clap clap rumble clap clap rumble stamp

Simplified melody: beginner players/white-note xylophones

D F A D D D A A A G G A

F F G E E F E E E A A D

Hardest: Britten's actual theme (any instrument)

D F A D E F G F E D C# A D F A F D Bb

G C E G E C A F Bb D F D Bb G E A C# E C# A F

E F E D C# F E F E D A D C# D E D D

Reorder – cut the theme up into smaller chunks, reorder these chunks and try playing the piece through in a new order. You might have to invent connecting music to make it work.

Tip: One simple way to do this is to draw out the theme on big paper, cut it into sections (i.e. one bar per page) and then place the pages in a different order and challenge your class to play this new order.

Reorchestrate – play the tune or part of the tune on completely different instruments.

Keep the rhythms, change the notes – take the rhythm of one part of the tune and use it to create a new variation. For example:



Keep the notes, change the rhythms – take the notes from one part of the tune and use them to create a new tune.

Challenge your class to hide the tune so well within their new piece that it can't be easily recognised.

5. Invite each group to perform their variation to the class. Can the audience spot what technique has been used?
6. Finally, encourage the class to make an order from all their variations thus turning their group pieces into one bigger set of variations. Don't forget about the class theme – where should this come? At the beginning, middle, end or several times throughout the piece?

Taking it further:

Britten creates a complex round called a fugue towards the end of his piece. Here's how to turn your variations into a fugue:

- Decide on the beginning – every team will start at a different point, but all must start with the same opening material. Perhaps the D, F, A upward steps are the simplest idea to use
- Each group will play the opening material and then move onto to their variation. Play a steady pulse and encourage each group to fit their variation to this pulse so that your resulting 'fugue' will sound neat
- Choose an order for the groups
- Choose an ending for each group. Do they just stop or join the pulse, something else?
- Play the pulse, group 1 starts with the opening material and as they move onto their variation group 2 enter and so on until all the groups are playing together. Each group will end at a different time and should then switch to the ending you've decided above.

The structure of Britten's full piece is: **Theme: Variations: Fugue: Theme.**

Can you create a piece with the same shape?

Classroom Project 2: The Sea at Dawn

This simple project will help your children to get to grips with the opening movement of Britten's *Four Sea Interludes* from *Peter Grimes* and his strange, eerie soundworld.

1. Explain to your class that you are going to make some music to describe a calm sea first thing in the morning. Encourage them to imagine the scene: a deserted beach, the first light from the sun, a calm, still sea.
2. Explain further that there will be three ingredients in their music and demonstrate them as outlined below.

The empty beach

Britten uses just the white notes to sketch out a simple tune. His tune mostly moves by step (to next-door notes) and is very slow and quiet. Demonstrate this using a glockenspiel or chime bars. If you don't have enough to go around add in shimmering sounds such as cymbals, bells, jingles.

Here is Britten's actual tune:



You could demonstrate something like this:



... or just wander up and down the glockenspiel slowly.

The burbling waves

Britten adds short little bursts of sounds that go from low to high and back down again. He does this by stacking up notes a third apart. To find a third take off every alternate note from your xylophones and encourage your children to play what's left up and down as fast as they can.

Here is Britten's 'burbling waves' idea:



Again, if you don't have enough instruments, add shakers or tambourines to the texture. Can you increase and decrease in volume as the notes go up and down to enhance the shape of the waves?

The feeling of doom

The sea can be scary. To show this Britten adds very rumbling, low chords to his piece. Can your children recreate this uneasy feeling using soft, low rumbles on drums or bass bars?

3. Split your class into three groups as follows:

Group 1: The empty beach (beginner musicians, glockenspiels, chime bars, shimmering sounds)

Group 2: Bubbling waves (xylophones, shakers, tambourines)

Group 3: Doom (drums, bass bars)

Ask each group to create and practise their motif. They might want to make several versions with different lengths and experiment with different shapes. They may need to appoint a leader to keep them together.

4. When this is achieved hear each group and discuss with the full class what works and what doesn't. Are the groups following the rules? Are the soft sounds soft enough?
5. Now it's time to put the three groups together. Explain that Britten never has two things going on at once. The different elements **take turns**; sometimes they overlap a bit but even then the music remains quiet. Appoint a conductor and ask them to signal to each group when to start and stop. They can put the groups in any order and have **two** groups playing at once but they must never have all **three** at the same time.
6. You can try out several conductors or fix the structure by writing up a list of events on the board and then perform without conductor.

Share your work

We would love to hear your Theme and Variations and Sea Pieces and share them on Creative Classroom Connect, our online space for KS2 teachers to access and share music-making resources. If you'd like to share your class's work with us, get in touch at education@lpo.org.uk

The Song – ‘Heave Ho!’

We’d like you to teach the song ‘Heave Ho!’ to your pupils so that they can sing along with the Orchestra. This song is a modern take on a sea shanty. Sea shanties were sung by sailors as they tackled the hard, demanding work on board sailing ships.

The words to the song and the music are printed at the back of this pack. It will be particularly impressive if your children can sing this from memory, but we will also project the words on our big screen (so there is no need for you to print them off). We suggest you make up some simple actions or gestures to go with the words; this will help with memory and make your pupils’ performance much more energised. We’re not looking for perfect singing but for volume and enthusiasm!

Warming up

It’s really important that you warm up your class before you start learning the song. Doing so will gather focus, get everyone relaxed and energised, protect their voices and help them to sound their best. Here’s a guide to warming up young voices:

1. Start by doing an activity that gets everyone focused. You may have your own ways of doing this, but here are a few idea of how to do this in a musical way:

Don’t clap this one back:

This is a call and response clapping game. You clap a four beat rhythm and the children clap it back. The only twist is that if you clap the following rhythm, they don’t clap it back:



Unison clap:

This is a great exercise to get people thinking about good ensemble. Very simply, you clap once and ask everyone in the group to clap at exactly the same time. It might take a while to get it right, but do keep trying until everyone is clapping exactly together. Everyone will need to make sure they are watching you, and you need to be very clear about when you’re starting the clap, by inhaling and making the clap very “big” – no trying to catch people out! When all the children have got this, get a child to lead next time.

2. Now start with a physical warm up. This can be anything that gets your young singers moving and feeling energised, and relaxing every part of the body:

8-4-2-1-HEY:

Put your right hand in the air and shake it 8 times, counting the numbers out loud as you do. Now do the same in the left hand, then the right foot and the left foot. Repeat this pattern but now with 4 shakes in each hand and foot, then 2 in each, then 1 in each. To finish, jump up in the air and all shout HEY!



'Pumpkin Raisin' face:

Ask the group to make their faces as big as possible with nice wide open mouths – this is the 'pumpkin' face. Now the opposite – screw up your face as small and tightly as you can. Then alternate between pumpkin and raisin faces.

3. Next, do some work on breathing:

Bubble Gum:

Ask the children to get an (imaginary) piece of bubblegum out of their pocket, unwrap it and pop it in their mouths. Now tell them it's really, really sticky and ask them to have a good chew. They might need to use their tongues to get it off their teeth! Next tell them you're going to have a bubble blowing competition. On the count of three, everyone blows an imaginary bubble, using their arms to show how it is slowly expanding, until you shout 'POP!' and the bubbles all burst. You'll now need to roll it into a ball and start again.

Diaphragm kicks:

Use the sounds 'sss, shh, fff, t, k, pssht' to make call and response patterns. The sounds should be made with loads of energy (it feels like hard work!). You can link this to *The Breathing Song* including sniffs, yawns, sighs, pants etc.

4. Time to make some sounds!

'Aha!':

This call and response exercise can follow on directly from the diaphragm kicks in the previous section. Take a simple word or sound for example, 'aha' or 'hello' and ask the children to copy the way you say it. You might imagine a scenario, for example, in which you get angry then despondent then happy then excited – but the whole story is told with this single sound. Make sure you use different parts of the voice from high to low, and don't be afraid of swooping and sliding to get a really good warm up.



Taking it further

We have created a wealth of resources all about singing on the Creative Classrooms Connect page on our website. Take a look at parts 1 and 2 of 'Let's Sing', for all the warm-up activities, games and songs you'll ever need!

www.lpo.org.uk/creative-classrooms-connect/let-s-sing.html

www.lpo.org.uk/creative-classrooms-connect/let-s-sing-part-2.html

You can also find other classroom activities on Creative Classrooms Connect:

www.lpo.org.uk/creativeclassroomsconnect



Thank you

We hope this pack will give you some suggestions to support KS2 provision in your school. For further ideas, don't forget to look at Creative Classrooms Connect, or book to future *BrightSparks* concerts. We offer a KS1 and KS2 *BrightSparks* concert per year, each with associated resources and INSET sessions.

You can find out more at www.lpo.org.uk/education

We'd love to hear from you about your school's future musical activities! Do feel free to get in touch with us via email education@lpo.org.uk to find out more about our work here at the LPO, or if you'd like any future guidance for musical work in the classroom.

'Heave Ho!'

by Rachel Leach

Heave ho! Heave ho! Heave ho!
Heave ho! Heave ho! Heave ho!
Anchors aweigh we sail tonight
Batten down the hatches
Port and starboard clear

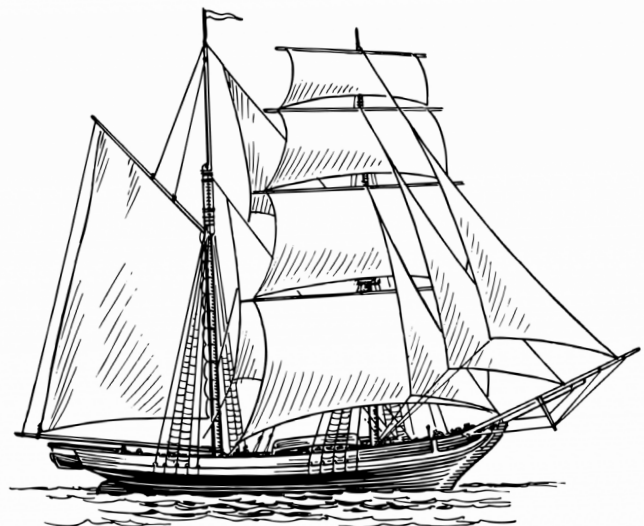


Hoist the sails!
Stow the hold!
Yo ho ho!
Toe the line!
Shift the helm!
Off we go!

Sailing across the deep blue sea
To islands and people unknown
Full of adventure and feeling free
Out on the ocean alone

Sing to the waves and the horizon
Sing to the birds in the sky

Floating along in this landscape of blue
Hardy a cloud in the sky
Nothing and no one to spoil the view
Hours and hours slip by



Sing to the waves and the horizon
Sing to the birds in the sky

Heave ho! Heave ho! Heave ho!
Heave ho! Heave ho! Heave ho!
Out of your hammocks, land ahoy
Man the decks
Time to sail ashore

Hoist the sails!
Stow the hold!
Yo ho ho!
Toe the line!
Shift the helm!
Oh no!
Shiver me timbers, pirates!
JUMP SHIP!



Heave Ho!

RACHEL LEACH

A Allegro ♩ = 120

Voice *f*

Heave ho Heave ho Heave ho _____ Heave ho Heave ho Heave

Piano *f*

without Ped.

5

ho _____ An-chors a-weigh we sail to-night Bat-ten down the hat-ches. Port

9

and star-board clear Hoist the sails Stow the hold Yo ho ho

12

B Vivace ♩ = 160

Toe the line Shift the helm Off we go

mp legato

con Ped.

2 17

simile

22

mp

Sail - ing a - cross the deep blue sea To is - lands and peo - ple un -

28

known Full of ad - ven - ture and fee - ling free

34

Out on the o - cean a - lone Sing to the waves and the ho

cresc. *f* *espress.*

40

ri - zon Sing to the birds in the sky

46 C

mp

Floa - ting a - long in this land - scape of blue Hard - ly a cloud in the

52

sky No - thing and no - one to spoil the view

58

Hours__ and hours__ slip by Sing to the

63

waves and the ho - ri - zon Sing to the birds in the

sky Heave ho Heave ho Heave ho Heave ho Heave ho Heave

f

This system contains measures 68 through 71. The vocal line features a melody of dotted quarter notes with lyrics: "sky Heave ho Heave ho Heave ho Heave ho Heave ho Heave". The piano accompaniment is in 4/4 time, starting with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

ho Out of your ham-mocks Land a-hoy Man the decks Time

This system contains measures 72 through 75. The vocal line continues with lyrics: "ho Out of your ham-mocks Land a-hoy Man the decks Time". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

to sail a-shore Hoist the sails Stow the hold Yo ho ho

This system contains measures 76 through 78. The vocal line has lyrics: "to sail a-shore Hoist the sails Stow the hold Yo ho ho". The piano accompaniment maintains the 4/4 tempo and dynamic, with the right hand playing more active melodic lines.

Toe the line Shift the helm Oh no! Shi-ver me tim-bers Pir-ates Jumpship!

f

This system contains measures 79 through 82. The vocal line has lyrics: "Toe the line Shift the helm Oh no! Shi-ver me tim-bers Pir-ates Jumpship!". The piano accompaniment continues with a forte (*f*) dynamic, ending with a double bar line and a final chord in the bass line.