

EDUCATION  
& COMMUNITY

London **Philharmonic** Orchestra

## BrightSparks KS2 Concert:

### Teachers' Guide

*"I sat. I screamed. I jumped a foot!  
Would you believe that I had put  
That tender little rump of mine  
Upon a giant porcupine!"*  
The Porcupine, Roald Dahl



**BrightSparks Schools' Concert for KS2**  
**Wednesday 12<sup>th</sup> June 2013**  
**10.15am and 12.15pm**  
**Royal Festival Hall**

Supported by

**Deutsche Bank** 

## INTRODUCTION:

We are delighted that you are going to join us for our KS2 BrightSparks concerts at the Royal Festival Hall on 12<sup>th</sup> June.

This concert will see three new pieces of music, specially commissioned by the LPO, being performed for the first time – a world premiere! These three pieces have been written for orchestra and narrator, based on three of Roald Dahl's poems from the anthology 'Dirty Beasts'.

This Resource Pack is intended as a guide to the new music and poetry you and your students will hear at the concert. It is designed to complement the Resource for Teachers section of our website.

**Benjamin Wallfisch** The Porcupine  
**Benjamin Wallfisch** The Anteater  
**Benjamin Wallfisch** The Toad and The Snail

**Benjamin Wallfisch** conductor

The Pack was produced by the London Philharmonic Orchestra Education and Community Department, 89 Albert Embankment, London, SE1 7TP. Tel: 020 7840 4200. Fax: 020 7840 4201. Box Office: 020 7840 4242. Website: [www.lpo.org.uk](http://www.lpo.org.uk)

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## NAXOS PLAYLIST TRACK LISTING (online)

Tracks 1-13: Prokofiev, *Peter and the Wolf*

Tracks 14-28: Saint-Saens, *Carnival of the Animals*

Track 29: Grieg, *In the Hall of the Mountain King*

Track 30: Dukas, *The Sorcerer's Apprentice*

Track 31: Williams, *Hedwig's Theme, Harry Potter and the Philosopher's Stone*

## Roald Dahl and Friends!



**Roald Dahl** (1916 - 1990) was a famous British novelist, short story writer and poet, who captured the hearts of many students with his famous poems and childrens' books, becoming one of the world's best-selling authors.

Dahl was born in Llandaff, Wales, on September 13<sup>th</sup> 1916, to Norwegian parents. His father and elder sister died when he was just three, and he was left with his brothers and sisters to be brought up by his mother. The warmth of feeling he had for his mother is reflected in *The Witches* – the character of the grandmother is based on her.

As a boy he loved stories and books, and his mother would tell the children tales about trolls and other mythical mountain creatures from Norway. His time at school, however, was not so pleasant, and he was deeply unhappy during these years. But they were to greatly influence his later writing, influencing terrifying school characters such as Miss Trunchbull from *Matilda*, and living near the Cadbury's factory inspiring *Charlie and the Chocolate Factory*. Incidentally, both books have now been turned into musicals, with *Matilda The Musical* winning numerous awards, and *Charlie and the Chocolate Factory* due to open in May.

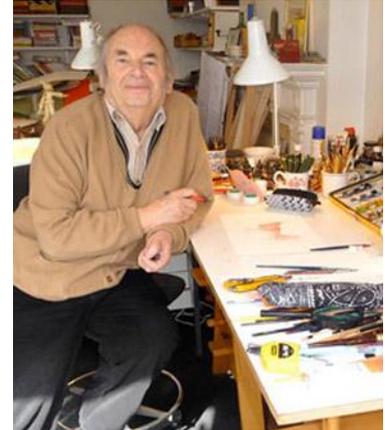
During the Second World War, Dahl enlisted as a Royal Air Force fighter pilot. Invalided out in 1942, he was sent to Washington, and there met writer C S Forester, author of *Captain Hornblower*, who encouraged him to write. From then on his career as an author was underway.

The first fifteen years as an author, Dahl wrote for adults. Some of his works were produced for television at the time. In 1961, *James and the Giant Peach* was published in America, and in the UK in 1967. Having made up bedtime stories for his daughters, Dahl had become interested in writing for children, and a string of hits followed. His work has been translated into 34 languages, and are still beloved by children and adults the world over, having sold over 100million copies. You can find out more at [www.roalddahl.com](http://www.roalddahl.com).

*Dirty Beasts*, an anthology of humorous and dark poetry, was first published in 1983. With particularly mischievous and sinister undertones, the poems have enthralled young people since their publication, always, of course, accompanied by the expert eye of illustrator **Sir Quentin Blake**.

# Dirty Beasts!

**Sir Quentin Blake** was born in London in 1932. His first drawings were published in *Punch* when he was 16. After a spell in National Service and studying English at Cambridge, he made his living illustrating and teaching at the Royal College of Art, becoming head of the Illustration department at the college from 1978 to 1986. Since the 1990s he has also curated shows at the National Gallery, the British Library, and Musée du Petit-Palais in Paris. In 1999 he was made Students's Laureate, and in 2013 was knighted for services to illustration.



Blake worked with Roald Dahl for thirteen years from 1977 until Dahl's death in 1990. Blake's illustrations have become synonymous with Dahl's works, bringing to life the many funny, scary, naughty and dark characters from the books and poetry.

The London Philharmonic Orchestra are very grateful to Sir Quentin Blake's agent AP Watt at United Agents for allowing us to use his illustrations for this concert.



**Benjamin Wallfisch** (1979 – present) is a British composer and conductor. He began composing at the age of 10! He has studied at the Royal Northern College of Music, the University of Manchester and Royal Academy of Music in London, and has received over 50 commissions for the concert hall, cinema, ballet and theatre. In film, Benjamin has worked on scores for *Atonement*, *Pride and Prejudice*, *Eat Pray Love*, *Jane Eyre*, *The Soloist* and *Robin Hood*, amongst many others.

As a conductor he has conducted orchestras from all over the world, at legendary venues including the Royal Albert Hall, Sydney Opera House and the Hollywood Bowl. In the UK alone he has conducted the London Symphony Orchestra, the BBC Symphony Orchestra, the Philharmonia Orchestra, the Ulster Orchestra and the City of London Sinfonia, and had his own compositions performed at the BBC Proms, the Royal Opera House, and broadcast on BBC Radio 3, BBC Radio 4 and Classic FM.

He has worked all over the world as both a conductor and composer, and the London Philharmonic Orchestra is delighted to have commissioned these new compositions, and to welcome him as a conductor for the very first time.

# Dirty Beasts!

## Telling a Story through Music

In each of the three pieces you will hear at the concert, the narrator recites the poem to the music. The music, in turn, reflects the story of the poem.

Many composers over the years have written music with specific stories in mind, some of them with the story narrated over the top, like our new pieces. Of course, music used in storytelling e.g. for films and/or TV, is used to help describe emotions and



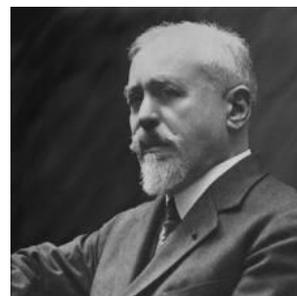
Russian composer Sergei Prokofiev (1891 – 1953) wrote ***Peter and the Wolf*** in 1936 for the Central Students's Theatre in Moscow. Written for symphony orchestra and narrator, the work tells the story of young boy Peter hunting and catching a wolf. In it, various characters are depicted musically with specific instruments: the wolf (horns), a bird (flute), the duck (oboe), the cat (clarinet), Peter's Grandfather (bassoon), and Peter himself (strings).

Camille Saint-Saëns (1835 – 1921) wrote ***The Carnival of the Animals*** in 1886, which depicts various animals through music. It includes lions, hens, tortoises, an elephant, kangaroos, a swan, an aquarium, a cuckoo, and even fossils. While there is no narrator, it is easy to guess which movement of the piece portrays which animal.



Carrying on from Roald Dahl's Norwegian childhood stories, Edvard Grieg (1843 – 1907) wrote the famous ***In the Hall of the Mountain King*** from the Peer Gynt suite for a scene from Ibsen's play Peer Gynt. It describes the title character Peer Gynt entering the royal hall of the Mountain King, which is crowded with trolls, gnomes and goblins. They threaten to kill him and eat him, getting more and more angry, until finally Peer escapes.

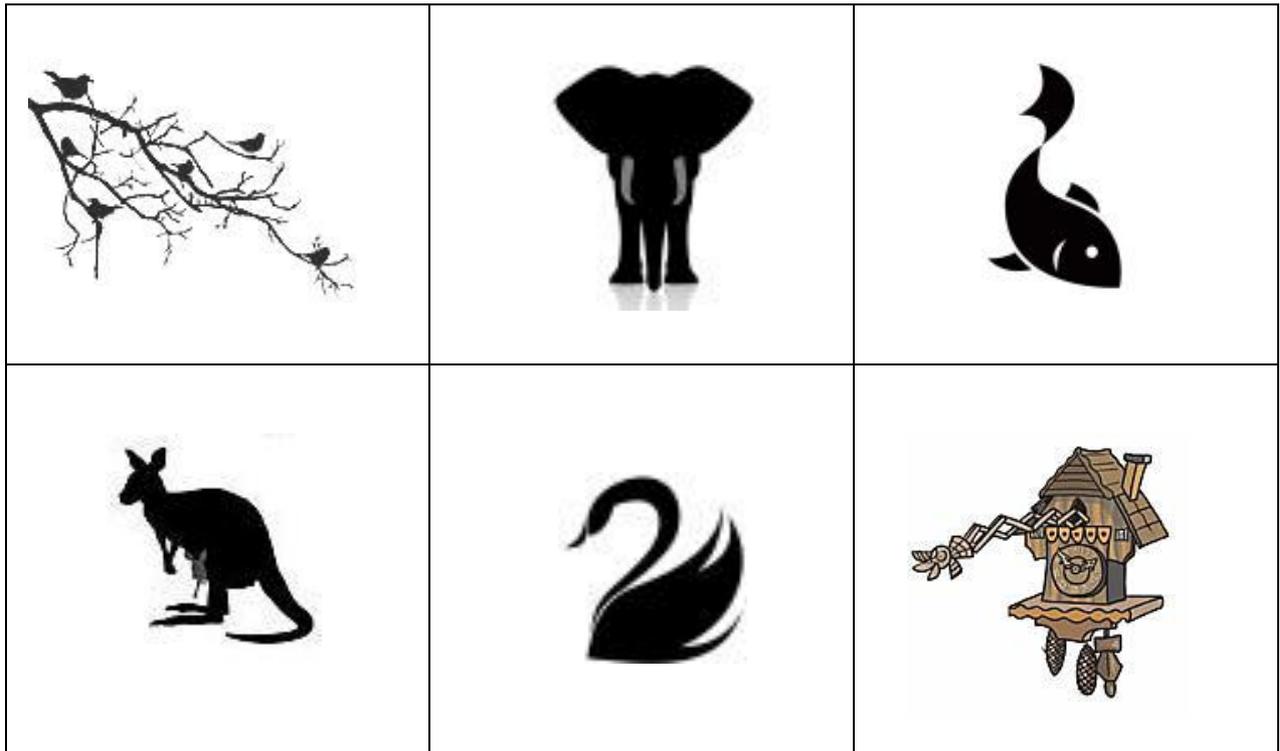
In 1896-7, French composer Paul Dukas (1865-1935) wrote a symphonic poem (a single orchestral movement, or piece, in which the content of a poem, story, painting or landscape is illustrated in the music) based on the famous poem ***The Sorcerer's Apprentice***. The piece vividly depicts the young apprentice, tired of fetching water himself, bewitching a broom to come alive and do it for him. The floor is soon engulfed in water, and he does not know how to stop the broom. Splitting the broom with an axe, the apprentice tries to stop the broom, but each new piece axed off the broom becomes a new broom and starts fetching more water. The sorcerer finally returns to chaos, and manages to break the spell to restore order.



# Dirty Beasts!

## Listening Activity

Using the Listening Resource: *Carnival of the Animals* Tracks 19 - 21, 23, 24 and 27, and using this sheet ask your group to identify which animal each track is depicting. You can cut these images out individually, or ask them to put numbers in the corner for the track.



Music is a very powerful tool for telling or adding to a story. Discuss with your group why these pieces from the *Carnival of the Animals* sound like the animals they're describing.

**For example:** *The Swan* uses a cello to portray the swan with a slow, graceful tune, while the piano plays rippling chords, depicting the movement of water – possibly the swan's feet paddling the water below. The cello's tune is slow, but the notes are also long, which makes one think of the swan's long and elegant neck.

However, in *The Elephant*, the tune is played by a Double Bass, which is a much bigger and deeper instrument, making it more suited to such a large animal such as an elephant. The tune is also slow, but with short notes that give an image of an elephant plodding along, swinging its trunk as it walks. The piano part plays chords that give a more stately feel to the animal – much less graceful than the swan, but still with a certain amount of dignity.

## Classroom Activity: Making Music

Here are some ideas for creating music based on the poems with your group.

### Listening

Start with some listening to a piece of music that the students will know well, such as music from the Harry Potter films. Listening to 'Hedwig's Theme' (John Williams) ask the group to write down as many ideas as they can as to why the music suits the Harry Potter stories – anything they hear they should write down.

- Melody: opening melody played on a **celeste**, which is a keyboard instrument specially made to produce that tinkly sound.
- It sounds like a *strange* tune – changing key and with a lot of chromatic notes, making it sound different to everyday life.
- Instrumentation: after the first playing of the opening melody, the strings play a swishing counter-melody, giving the impression of flight, or something whizzing around. Possibly a broom, or Hedwig herself?
- The melody gets stronger and louder every time it is played, inviting the listener in to the magical world.
- The second tune, the bouncy melody played by brass and wind, sounds mischievous and curious.
- The celeste returns, again reinforcing this strange, magical sound – also a little bit unsettling, which prepares for the audience for the twists in the story.
- The strings then play a flying tune in a minor key, again invoking this unsettled, slightly frightening feeling.

You could do the same listening activity with other famous movie melodies, such as the James Bond or Jaws themes.

Discuss their ideas, and about how music can bring a story alive, how it can paint a particular story, or event?

### Creating a character

Music can help create a character, or personality, to a person or thing. It can paint a musical picture, so much so that a spoken story or a picture isn't needed.

Look at the three poems from Dirty Beasts: The Porcupine, The Anteater, The Toad and the Snail. Choose one of these poems, and ask your group either individually or collectively to come up with three to five words or phrases to describe the animals in question. Think about how it moves, what would it feel like to touch, what is its personality like?

# Dirty Beasts!

Things like....

<b>The Porcupine:</b>	Spiky, prickly, slow, small
<b>The Anteater:</b>	Sad, thin, slow, hungry, long
<b>The Toad and The Snail:</b>	Bouncy, jumpy, big, happy, mischievous, slimy Slow, huge, slimy

## Composing

How might you create this picture musically?

Pick an animal, and using the words the group has come up with to describe it, decide on a few things to help structure your musical picture:

**Tempo** – how fast or slow the music is

**Pitch** – how high or low the music is

**Dynamics** – how loud or quiet the music is

**Rhythm** – a pattern of beats

**Timbre** – what sort of sound you want, what sounds certain instruments might make

**Texture** – how thick or thin the sound is – lots of instruments playing, or just a few

**Duration** – how long or short notes are, short and spiky/funny, or long and graceful/peaceful?

To start with, come up with a **rhythm** as a group that suits your animal. You can keep this as short or as long as you feel is suitable. The porcupine rhythm might be lots of short beats, or for the toad it might be bouncy dotted rhythms. Ensure your group all know the rhythm well, and can clap or play it back confidently.

Then, decide on just 3, 4 or 5 notes to use for the animal – good combinations are DEF, EFGA, EFGBC – but you can easily find your own. Depending on the animal they could be high or low – for the porcupine possibly mid to high notes, for the anteater possibly lower ones. The group can only use these notes to compose for their animal. Play these notes to the rhythm you have created.

You have composed an animal tune!

## Developing your tune

Now you have your musical picture, you can develop it in a number of ways. You can play it on a number of instruments, depending on what you have at your disposal – keyboard, recorder, xylophone, glockenspiel etc. You can also add some **texture** by adding percussion instruments playing the animal rhythm.

Look at the poem again. What happens? With your group, write a few short sentences to describe the animal and what it does in the poem.

For example: The Anteater is a **sad** and **hungry** animal, who has travelled a **long** way from Delhi. He is **treated badly** by his owner, who doesn't feed him, and he becomes **hungrier**. Due to a misunderstanding, the anteater meets his owner's aunt and becomes **happy** because he thinks she's an ant. He **eats** the aunt, and then **sneaks** around to find his owner, and **threatens** to **eat** him too!

Read out your description with your class – ask them to decide which the active words are, which words they can use to inform what kind of sound, or feel, they might want in their musical picture.

Using these active words, choose just one or two events in the poem that you can use to create your composition. You could use 'hits', for when something big happens. For example, in The Porcupine, you can create a big BANG for when the girl sits on the porcupine and gets the needles in her behind! Or for when The Anteater grabs the aunt by her hair.

Develop your original tune to suit different parts of your story using the elements above, playing around with pitch, tempo, dynamics, texture or timbre.

You can also think about ways you can play instruments – don't be bound by playing in ordinary ways. A maraca is great to add rhythm, but it can also be turned upside and swirled to depict another sound. A tambourine can be tapped, rattled, or held on a surface and hit. You can use different sounds on a keyboard, or use body percussion and the voice. Think outside the box – create a unique but effective musical story!

## Notation

As an extension activity you could notate your composition. If you have any students who can read music they could write it out on musical notepaper.

Graphic Scores: you can notate music in any way you like - many composers do. You can draw pictures to represent specific parts of the music, based on what the students think the sound might look like.

## Remember!

Your piece doesn't need to be very long at all. It could last for 30seconds only if you want. You could even have a narrator tell the story, or read the poem too!

As always, you can use these ideas and add to them, structuring the activity in whichever way suits your group best. These notes are intending as a guide only.

If you have any specific questions please do email us at [education@lpo.org.uk](mailto:education@lpo.org.uk) and, if we have done something similar while leading these workshops in school, we will be happy to share our experiences!

# Dirty Beasts!

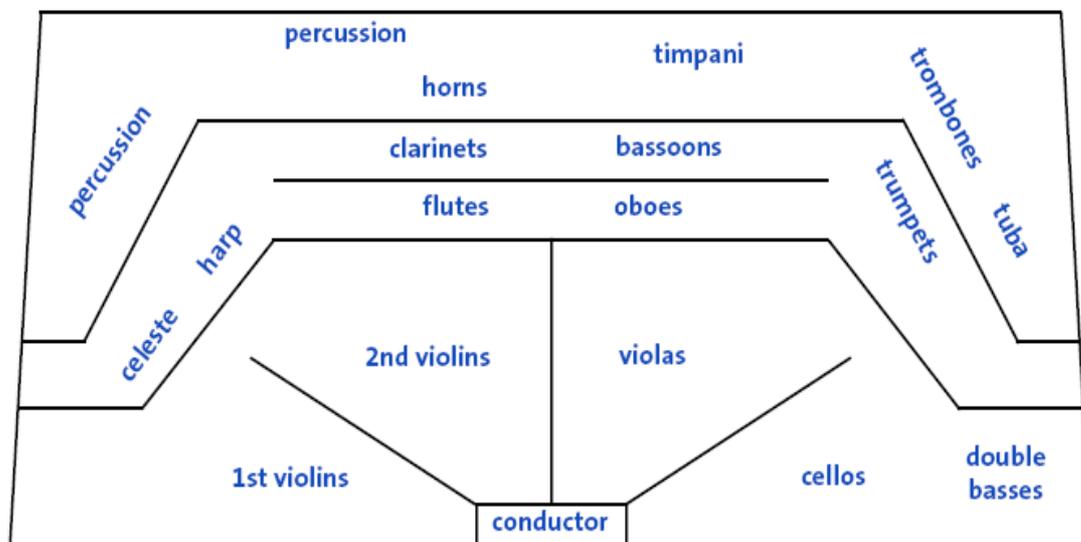
## Instruments of the Orchestra:

There are 75 musicians in the London Philharmonic Orchestra and they play many different kinds of instruments.

These instruments are split into four families or sections called **strings**, **woodwind**, **brass** and **percussion**.

The sections of the orchestra combine in different ways to produce different sounds.

The Conductor stands in front of the orchestra, he/she holds a stick called a baton, and they direct the overall shape of the sound by controlling speed, balance and dynamics



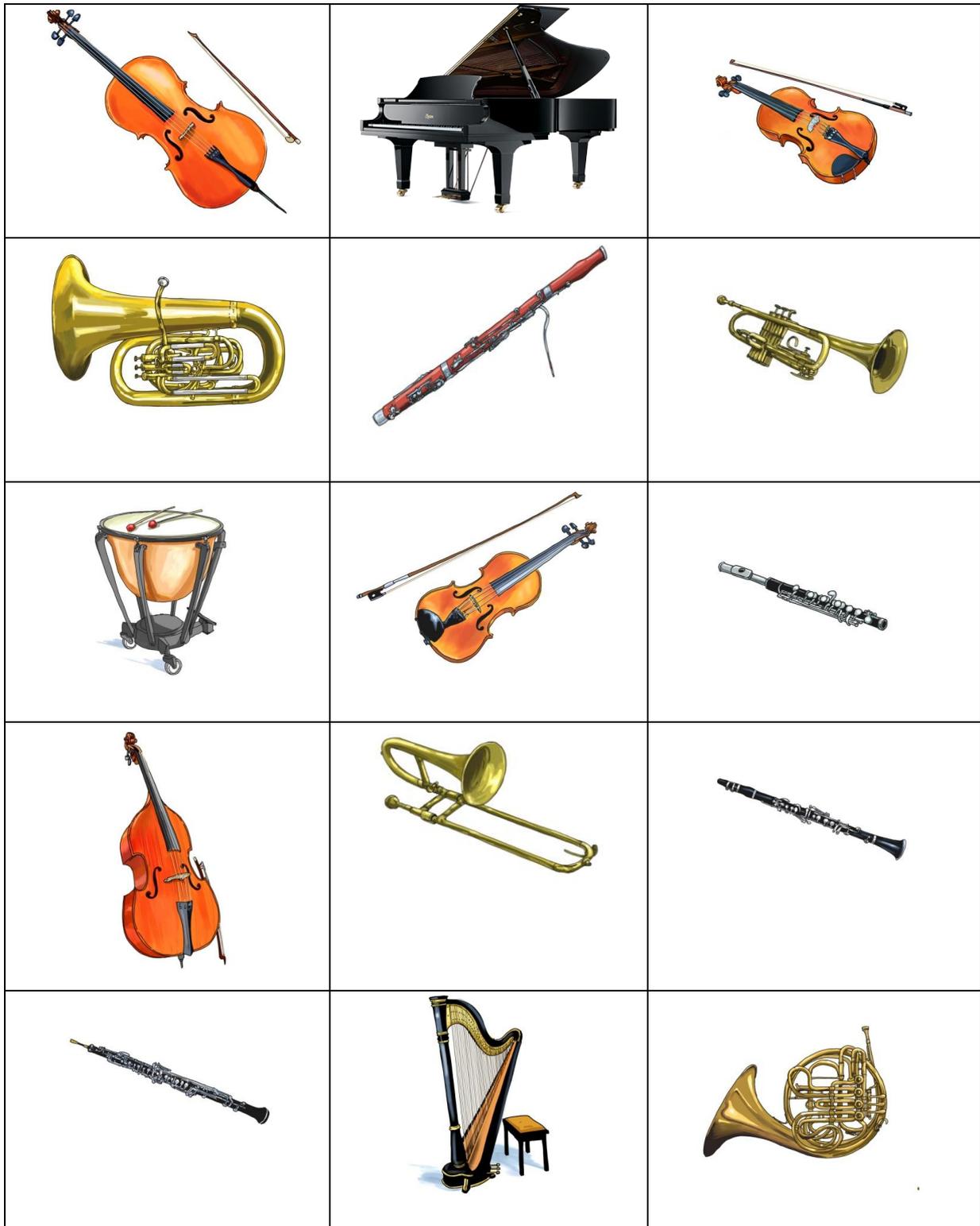
You can listen to different instruments of the orchestra on the internet, using many different kinds of musical resources.

This link, from the Philharmonia Orchestra, is a simple and effective tool to use in the classroom to hear the orchestral instruments:

[http://www.philharmonia.co.uk/thesoundexchange/the\\_orchestra/instruments/](http://www.philharmonia.co.uk/thesoundexchange/the_orchestra/instruments/)

To familiarise your class with the different instruments, you could play listening games with pictures of instruments, using the grids below either as a bingo game, or by asking students to cut up the squares and match the picture with the name.

## Dirty Beasts!



<b>Violin</b>	<b>Trumpet</b>	<b>Piano</b>
<b>Oboe</b>	<b>Tuba</b>	<b>Flute</b>
<b>Double Bass</b>	<b>Clarinet</b>	<b>Viola</b>
<b>Trombone</b>	<b>French Horn</b>	<b>Bassoon</b>
<b>Harp</b>	<b>Cello</b>	<b>Timpani</b>

## The Concert:

We look forward to seeing you at the Royal Festival Hall on **Wednesday 12<sup>th</sup> June**. Come with your ears and eyes prepared to hear some wonderful poetry, some fantastic music, and to see the London Philharmonic Orchestra perform!

If you wish to bring your lunch with you there are plenty of spaces all over the Southbank Centre to sit and eat.

Don't forget to pick up your tickets, programmes and evaluation forms at the LPO desk in the Level 2 foyer when you arrive!

Performances will start at 10:15 and 12:15 in the Royal Festival Hall. If you wish to cancel your tickets you must do so by *12<sup>th</sup> May*, or you may be charged £3.50 per ticket for failing to attend. Our concerts are hugely popular and we always have a waiting list of schools who wish to attend should any tickets be returned.

### London Philharmonic Orchestra Mission Statement

- *We perform music to the highest artistic standards - for the broadest possible audience*
- *We thrive on musical partnerships with exceptional conductors and soloists*
- *The beauty and dynamism of our live performances can move and inspire you*
- *We want to share with you a live and immediate experience of the music that we love*
- *We keep on reaching out to, and welcoming in, the widest possible audience to our world-class performances*
- *We are committed to the future of live music and to innovation in all areas of our work*

## LONDON PHILHARMONIC ORCHESTRA HISTORY

Eighty years after Sir Thomas Beecham founded the London Philharmonic Orchestra, it is recognised today as one of the finest orchestras on the international stage. Following Beecham's influential founding tenure the Orchestra's Principal Conductorship has been passed from one illustrious musician to another, amongst them Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. This impressive tradition continued in September 2007 when Vladimir Jurowski became the Orchestra's Principal Conductor, and in a further exciting move, the Orchestra appointed Yannick Nézet-Séguin, its new Principal Guest Conductor from September 2008. Julian Anderson became the Orchestra's Composer in Residence in September 2010.

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 plays there around 40 times each season with many of the world's most sought after conductors and soloists. The Orchestra also has flourishing residencies in Brighton and Eastbourne, and performs regularly around the UK. It is unique in combining these concert activities with esteemed opera performances each summer at Glyndebourne Festival Opera where it has been the Resident Symphony Orchestra since 1964.

The London Philharmonic Orchestra performs to enthusiastic audiences all round the world. In 1956 it became the first British orchestra to appear in Soviet Russia and in 1973 made the first ever visit to China by a Western orchestra. Touring abroad forms a significant part of the Orchestra's schedule: plans for 2012/13 include visits to Spain, Germany, France, Switzerland, the USA and Austria. Having long been embraced by the recording, broadcasting and film industries, the London Philharmonic Orchestra broadcasts regularly on domestic and international television and radio. It also works with the Hollywood and UK film industries, recording soundtracks for blockbuster motion pictures including the Oscar-winning score for The Lord of the Rings trilogy, The Hobbit, and most recently, Iron Man 3.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, and in 2005 established its own record label. Its own-label releases are widely available at record shops and can be downloaded from its website. Visit [www.lpo.org.uk/shop](http://www.lpo.org.uk/shop) for the latest releases.

The Orchestra reaches thousands of Londoners through its rich programme of community and school-based activity in Lambeth, Lewisham and Southwark, which includes the offshoot ensembles Renga and The Band, its Foyle Future Firsts apprenticeship scheme for outstanding young instrumentalists, and regular family and schools concerts. There are many ways to experience and stay in touch with the Orchestra's activities: visit [www.lpo.org.uk](http://www.lpo.org.uk), subscribe to our podcast series, download our iPhone application and join us on Facebook and Twitter.