

EDUCATION
& COMMUNITY

London **Philharmonic** Orchestra

Key Stage 1 BrightSparks Concert February 2022



SIR ScallyWag and the GOLDEN UNDERPANTS

Teachers' Pack
lpo.org.uk/brightsparks

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

<https://www.lpo.org.uk/education/creative-classrooms/>

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Introduction

This pack is designed to help you and your class prepare for the London Philharmonic Orchestra's Key Stage 1 BrightSparks concerts at the Royal Festival Hall on 10 February 2022. It also provides classroom-based preparation and development activities, particularly focusing on literacy and language, based on the concert repertoire and the musical story.

The concert will begin with Handel's 'La Rejouissance' from *Music for the Royal Fireworks* and then Jessie Montgomery's *Starburst*, through which we meet the instruments in the orchestra and hear how they sound.

Polly will then teach and rehearse the songs and sound effects for the story with the audience. We recommend that you take the time to learn and teach the songs in advance so that your students can make the most of the concert experience. Words can be found on page 23 and you can also listen to the audio of the songs [via SoundCloud](#). There will then be the performance of **Sir Scallywag and the Golden Underpants**, with words by Giles Andreae, illustrations by Korky Paul, published by Puffin, Penguin Books Ltd and music composed by Paul Rissmann.

Finally, the orchestra will perform the raucous 'Gallop' from the *William Tell* Overture by Rossini to send us all galloping out of the concert hall!

Meet the presenter



Polly Ives enjoys a varied career as a concert presenter and narrator, workshop leader, trainer, cellist and promoter. Polly has presented many of the LPO BrightSparks concerts for Key Stage 1, and has led workshops for Under 5s with the LPO. She is also founder and Director of Concerteenies in Sheffield who won a Royal Philharmonic Society Inspiration Award in 2020 for their lockdown work. She performs regularly with Music in the Round and London Mozart Players and has worked with CBeebies, Wigmore Hall, Royal Opera House, European Brandenburg Ensemble and has coached the National Children's Orchestra and the City of Sheffield Youth Orchestra. She has adjudicated at music festivals, and performed live on BBC Radio 3's *In Tune*.

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 children 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, Eastbourne, Saffron Hall and Glyndebourne, 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 primary to secondary level, providing analysis of set works at Key Stage 4. **FUNharmonics** family days provide interactive concerts and music-making experiences for the whole family at Royal Festival Hall. Other projects work with young people with special educational needs and disabilities through our **Open Sound Ensemble**. We also run the **LPO Junior Artists** programme, a free orchestral experience scheme for talented young musicians from backgrounds currently under-represented in professional UK orchestras, and **LPO Junior Artists: Overture**, free immersive events for young people which take a hands-on, behind-the-scenes look at the world of a professional orchestra. Our online space **Creative Classrooms Connect** hosts resources for teachers to build confidence in leading music in school and provides music lesson plans featuring a variety of different topics. The department also caters for young professionals – the **LPO Young Composers** and **Foyle Future Firsts** schemes look to support players and composers at the start of their careers.

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)

TikTok: [LPOrchestra](https://www.tiktok.com/@LPOrchestra)



The orchestra

An orchestra is a large group of musicians and their instruments. It is divided into different sections:

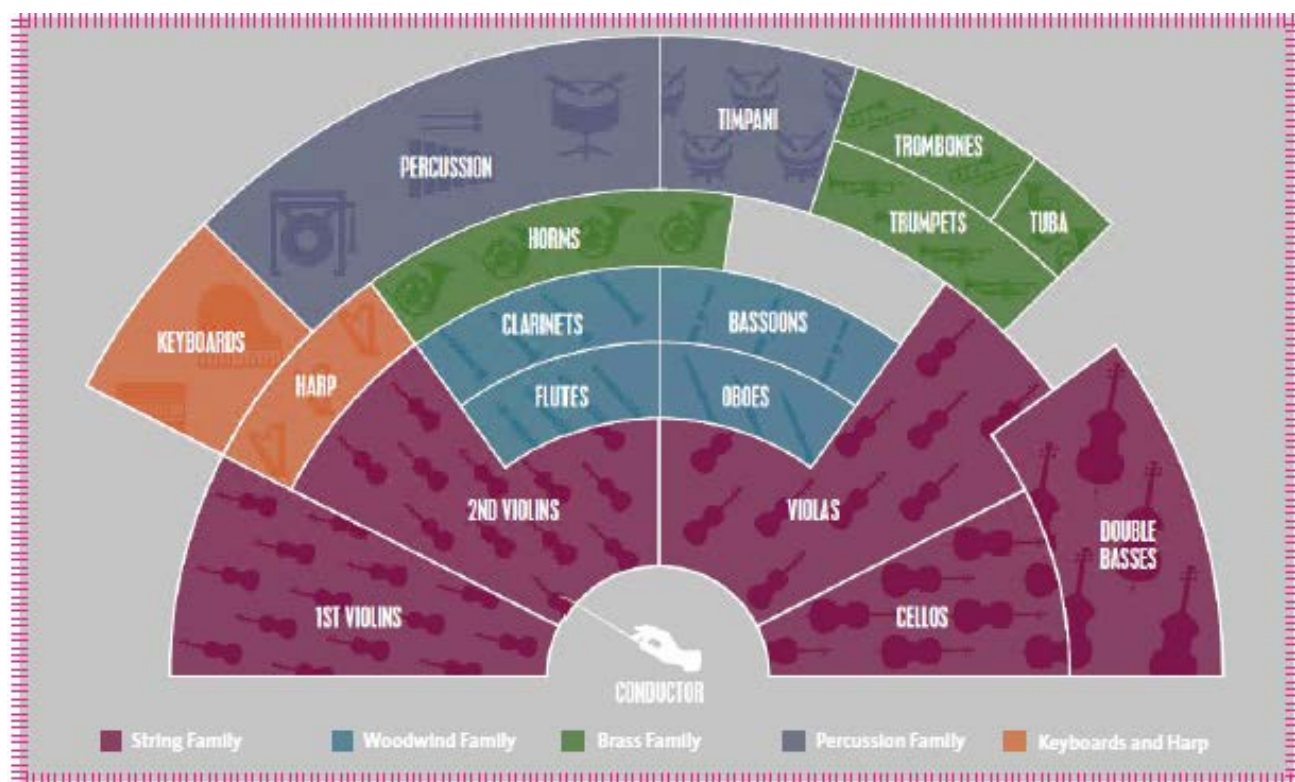
Woodwind: flutes, oboes, clarinets, bassoons (the piccolo will also feature – this instrument is the little sibling of the flute, which is smaller and plays higher notes)

Brass: French horns, trumpets, trombones, tuba

Percussion: timpani (large kettle drums) and other types of drums, xylophone, shakers, triangles and lots more

Strings: violins, violas, cellos, double basses

Other: harp (there will be a harpist performing in our concert!)

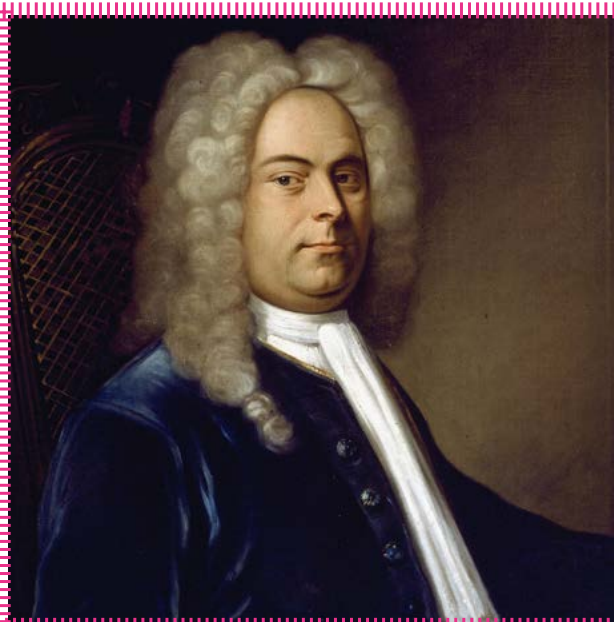


The music

We have chosen three pieces of music to complement the *Sir Scallywag* story in the concert. We have chosen exciting and inspiring pieces that introduce the orchestra and also link to the themes and characters in the story.

Here is some background information about the music for you and the children. On pages 17–21 we have also suggested some additional activities that you might like to explore before or after the concert.

George Frideric Handel (1685–1759): 'La Rejouissance' from *Music for the Royal Fireworks* (1749)



The concert begins with this fanfare-style piece, giving a bold and exciting introduction to the orchestra.

'La Rejouissance' (meaning 'The Rejoicing' in French) is one of five pieces in a set of *Music for the Royal Fireworks* written by the composer George Frideric Handel in 1749. He was asked by King George II to write the music because the King wanted some music and fireworks to celebrate the end of the War of the Austrian Succession and the Treaty of Aix-la-Chapelle.

The King wanted the orchestra to have lots of military instruments such as trumpets and drums and apparently "hoped there would be no violins"! Handel wrote the original version for a large orchestra with 24 oboes, 12 bassoons (including a contrabassoon), nine trumpets, nine horns, three pairs of kettledrums, and a number of side drums! The version in our concert will be played on 2 oboes, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

A public rehearsal – of just the music and no fireworks – took place in Vauxhall Gardens, London, just down the road from where the Royal Festival Hall is today. Apparently there were 12,000 people in the audience! The huge crowds caused a three hour traffic jam on London Bridge – the only vehicular route to the south of the river. Six days later, the real performance took place in Green Park. The orchestra played in a building which had been specially made. The music was played while the fireworks went off but unfortunately the pavilion caught fire!

Jessie Montgomery (b. 1981): *Starburst* (2012)



Starburst is written by the contemporary composer, violinist and educator, Jessie Montgomery. She grew up in New York's Lower East Side, where her father managed a music studio. She was, in her words, "constantly surrounded by all different kinds of music" so her compositions have drawn from many diverse influences, such as African-American spirituals, civil rights anthems, improvisational styles, modern jazz, film scoring, etc.

As well as a composer, she is also a violinist, receiving degrees from the Juilliard School and New York University and performing in the Providence String Quartet and the Catalyst Quartet; the latter began as a project of the Detroit-based Sphinx Organization, which creates opportunities for African-American and Latino string players.

Starburst was commissioned by the Sphinx Organization and premiered in 2012. It is performed by just the string instruments in the orchestra (violins, violas, cellos and double basses).

About it, Montgomery writes: "This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colours. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst, 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly,' lends itself almost literally to the nature of the performing ensemble that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."

Gioachino Rossini (1792–1868): 'Gallop' from *William Tell* Overture (1829)



This 'Gallop' is the final section of the Overture which comes at the beginning of the opera *William Tell*. *William Tell* was premiered in 1829 and was the last of Rossini's 39 operas. The tune is really well known, featuring in many cartoons, TV shows, ringtones and especially the Lone Ranger film, since which it has become widely associated with horse riding!

Normally the idea of an overture is to warm up the audience but this performance will feature at the very end of our concert sending us all galloping out of the auditorium with smiles on our faces!

Paul Rissmann – Sir Scallywag and the Golden Underpants

An Introduction to the music by the composer Paul Rissmann

Summary of the story

Sir Scallywag and the Golden Underpants is a brilliant picture book published by Puffin, Penguin Books Ltd ([available to buy online](#)). It tells the story of eccentric King Colin and his prized possession – a pair of golden underpants!

One night a giant sneaks into his castle and steals his beloved undies. The giant believes that if he wears these pants on his head, he'll be able to overthrow the kingdom.

Only the bravest knight in the land will be able to fix things, so King Colin summons the mighty Sir Scallywag – who happens to be just six years old. Chaos ensues!

Join in!

We all know that children love to participate in music – so this pack details all the participatory moments in the piece. If you are not a music specialist, please don't worry as it is all very easy to learn and Polly will guide everyone throughout the concert. This piece works best if you prepare your children in advance of the concert. That way, your class will be able to burst into song at key moments throughout the story.

Here are all the different things the children will do in the music:

- Make sound effects for *The Palace at Night* – this involves snoring, yawning, and stretching!
- Sing *The Underpants Song* (3 versions – it's a fun action song with silly lyrics and fun dance moves. Musically it is an energiser and it will pop up throughout the story).
- Sing *Sir Scallywag's Song* (in 3 versions but the text is always the same)
- Sing *The Disastrous Song* (it's really easy as it only has one word!)
- Make sound effects for the evil giant.

If you'd like to listen to a performance of the entire piece, [you can do this online](#) through the SoundCloud website.

You can also [access recordings](#) of all the songs above (also opens in SoundCloud) to help your children learn this in advance of coming to the concert in February.

Have fun!

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Ideas for teaching the songs



The Palace at Night (Track 1)

The very first thing the children do in the piece is create a series of sound effects for King Colin and the Queen sleeping in the Royal bedchamber. In the concert, Polly will split the hall into two groups – with each section making a different sound effect. In the original version of the piece, there were three sections including a ‘coughing’ sound, which we won’t be doing for obvious Covid reasons!

Here are the sound effects in the piece:

A Loud Snore

Listen to the children on the practice track to get exactly the right kind of sound. The French Horns also make a musical version of the snore – so try and copy what they do.

A Great Big Yawn

Make a long, gentle yawning sound for two beats. As you yawn, stretch your arms in a big circle.

1. Practise making each of these sounds with the class.
2. Now, try layering the sounds in the following way:

BEATS:

1	2	3	4
SNORE		Rest	Rest
Rest	Rest	YAWN	

3. In the concert, Polly will show both the groups when to start.
4. And when the Giant suddenly appears on screen above the orchestra – the children can make the biggest scariest roar they can muster!

The Underpants of Glory



Version 1 (Track 2)

This is a fun and jazzy song inspired by King Colin's golden underpants. Listen to the children singing on the rehearsal track and then try singing along with them.

♩=120

Vocal cue
"Off we go"

D D# E E E E G E E

They're the un - der - pants of glo - ry the

D D D F# E D E E E E

un - der - pants of power! The break - fast will be

G E E E D D D D D# E

ru - ined if they're not back with-in this hour!

After the song, there is a brief musical interlude where everyone performs some actions. Then we will sing it all again.

Here are the actions to practise with the children:

BEATS:

1	2	3	4
Make a great big Y shape in the air (yes – just like the YMCA!)		Make a crown on your head (move your hands down from the Y to your head)	
Make another Y in the air (same as before)		Show us your muscles (make a right angle – arms out, fists held upwards)	
Y (as before)		Crown (as before)	
Y (as before)		Muscles (as before)	
Make a small Y		Make a bigger Y	
Make the biggest Y ever!			

After the actions, we will sing the song once more.



Version 2 ([Track 3](#))

This is a call and response between the giant and the audience. Polly sings a line of text (pretending to be the giant) and then the children sing it back to her.

The melody is the same as before and the first part of the text is also the same. Practise with the track. Try and sound like the scary giant.

Version 2 Musical Score

Tempo: ♩ = 120

Staff 1: The Giant (x marks) | The Children (dots) | Giant (x marks)

They're the un - der-pants of glo - ry. They're the un - der-pants of glo - ry. The

Staff 2: Children (dots)

un - der pants of power. The un - der pants of power.

Staff 3: Giant (x marks) | Children (dots) | Giant (x marks)

I've come to take the king - dom, I've come to take the king - dom, I'll be

Staff 4: Children (dots)

done with - in this hour. I'll be done with - in this hour.

Version 3 ([Track 4](#))

Version 3 of The Underpants Song is very similar to version 1, but it comes right at the very end of the story – once the quest has been successfully completed. So the words have to change ever so slightly.

Version 3 Musical Score

Tempo: ♩ = 120

Vocal cue

"Off we go"

Staff 1: They're the un - der-pants of glo - ry the

Staff 2: un - der - pants of power! King Co - lin will be

Staff 3: ha - ppy that they're back with - in this hour!

Sir Scallywag's Song ([Track 5](#) & [Track 6](#))

Brave Sir Scallywag has his own special theme which pops up throughout the story. The good thing is the words stay the same every time it appears. All that changes is the accompaniment underneath.

When the children sing this song they should imagine that they are a courageous young knight – so encourage them to sing with plenty of volume and energy. There are two different rehearsal tracks to use, each with a slightly different feel.

It will be best to start singing with rehearsal track 5, but once you have mastered that, try track 6 as well.

$\text{♩} = 100$

Vocal cue
"Off we go"

G A G F G A G E

D D D D D D

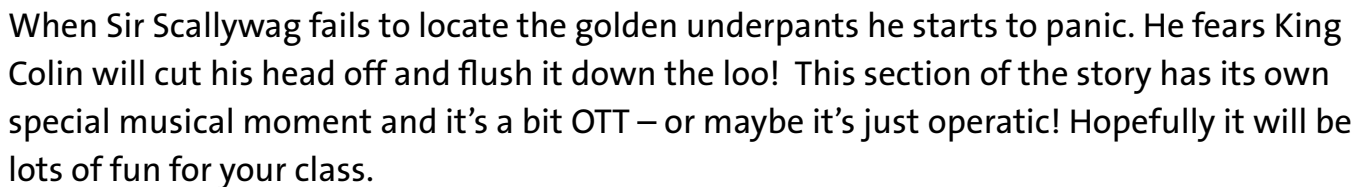
Sir Sca - lly-wag is migh - ty, Sir Sca - lly-wag is

G A G F F# G

D D D D D D C C D

bold, It does - n't seem to ma - tter he is on - ly six years old.





The children all sing the word 'DISASTER' as dramatically as possible! Here are the notes you need:

The musical notation is written on a single staff in 4/4 time, with a tempo marking of ♩=90. The key signature has one flat (B-flat). The notation includes a vocal cue "Ready Go" with a quarter rest, followed by the lyrics "Dis - as - ter!" with notes for D, A, and F. Above the staff, the letters A, F, and D are written above the notes. The final measure contains a sound effect represented by five asterisks (* * * * *) and the instruction "Make a crying noise!".

Vocal cue
 "Ready Go"
 ♩=90
 4/4
 Dis - as - ter!
 A F D
 Make a crying noise!
 * * * * *
 * this is a sound effect
 - not in any particular pitch

Notice that you also have to make a crying noise after you've sung. We need five whimpers – as big as you like. However, they must be in the strict rhythm above. Listen to Polly on the rehearsal track for inspiration. In total, you will perform this short phrase three times.

Can you make your voice sound really gloomy? Can you add some actions to the music?

Giant Sound Effects

Throughout the story, Polly will invite the audience to make various sound effects for the evil giant.

Here are a few of them to practise:

- ◇ A big scary roar – more like a ‘RARRRRRRRR’ than a lion’s roar.
- ◇ A short sharp evil laugh – push your tummy out as you say ‘HA’.
Make the sound as short as you can.
- ◇ The giant is very greedy and he says ‘MINE’ in an evil, selfish voice. Practise this – though remember that in real life it’s always good to share!

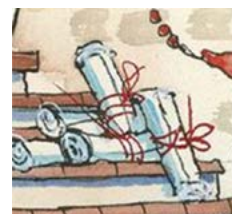


Classroom activities exploring Sir Scallywag

You may like to explore these further activity suggestions to get the children more familiar with the story's themes and characters. You may well have lots more ideas yourself.

Links to Literacy

- Read the book ([available to buy online](#)) with the children and really feel the natural rhythm of the rhymes – almost making it feel like a rap with a beat. Leave gaps at the ends of the line for the children to pre-empt the rhyming words.
- You could develop your own versions of some of the songs above. For example, create your own lyrics to the 'Disaster' song. Ask the children what the word 'disaster' means and what other things could be a disaster. Say the words dramatically and after each one, all sing 'Disaster!' with 5 whimpers afterwards, as described on page 15 (e.g. *"He'll probably chop my head off and flush it down the loo! Disaster!"* then *"I've lost my teddy and I can't get to sleep! Disaster!"*)
- Draw, design and decorate your own unique pair of underpants! Use them to do your creative writing on and display them on a washing line! There are lots of free downloadable templates online.
- As a follow-up activity after the concert, how about you write about your favourite part of the concert on some paper and make them into scrolls tied with ribbon, as featured throughout the book.



Story structure

- Make shields (like the ones below) titled beginning, middle, end, and print out sections of the story (either illustrations or text). Ask the children to sequence the events in the order of the story. Then imagine a different order or a different ending and retell your own version of the story.



-

Soundscapes

- (e.g. “the evil Giant is wearing metal armour and riding a strong horse. We could play loud, fast music, for when he is galloping, on the coconut shells and saucepan and metal spoons.”)

- ## Explore the musical instruments

-

- The LPO has a resource about musical instruments for Key Stage 2, that might inspire some ideas for Key Stage 1 here: <https://www.lpo.org.uk/creative-classrooms-connect/improvised-instruments-the-science-of-sound.html>)

Explore Handel's 'La Rejouissance'

Royal Procession

- Explain to the children that this kind of fanfare music was often written for Kings and Queens to be played to announce when they arrived at new places.
- The children could make and decorate their own crowns to roleplay the part of the Kings and Queens.
- Line the children (and ideally some other teachers or TAs!) up in the playground ready for the royal procession to walk into the classroom when the music plays. They can walk very slowly like they are very important! Imagine if you had a red carpet!
- You, the teacher, stands at the door welcoming them into the room with a bow or a curtsy and say "Welcome King Dylan! Welcome Queen Mia!" and they do a bow or curtsy back.
- The children then sit in the group area listening to the rest of the music.

Explore Jessie Montgomery's *Starburst*

Fire your imagination!

You could listen to or watch the piece on YouTube ([link](#)) before coming to the concert. Listen to the first section (up to approximately 01:00) and discuss why they think this piece is called 'Starburst'. What do they imagine when they listen to it?

Get Arty

Create your own night-time scene pictures. Ask the children what this might include and what art materials and techniques you might include (dark skies, moon, stars, shooting stars, splatter-paint, glitter etc). You might like to gain inspiration from Van Gogh's 'Starry Night' painting. We would love to show some of the artwork during the concert on the big screen, so email your creations to education@lpo.org.uk by Monday 31 January 2022.

Starburst Movement

The beginning of the piece represents a star burst shooting across the sky – we hear a little motif down low on the double basses, it gets higher and higher through the cellos and then the violas and finishing with the second and then first violins. Can you create some hand or arm movements inspired by this music to represent the low to high starburst?

When it is nearly the end of the piece, all of the musicians play very quietly (hold your hands close together in front of you) and it gets louder and louder (gradually move your arms outwards) for one last loud 'Whoosh' like one final burst of stars. This is called a 'crescendo', the Italian term for getting louder.

String Techniques and Special Sounds

In the concert, Polly will introduce some of the musical techniques that the string instruments use to make a really dramatic and unique sound. You may wish to explore some of these further:

- **Arco** – the musicians move their bow (made of wood and horse hair) across the string to make the sounds. The beginning of the piece has lots of short repeated bowed notes that could represent a big dark night sky with hundreds of short little bright stars twinkling.
- **Pizzicato** – the musicians sometimes make a sound by plucking the string with their fingers. There is a quieter pizzicato section in the middle of this piece (approx 01:25), that the children could imagine represents little pops of starry gas exploding in space!
- **Harmonic** – the musician puts their left hand finger gently on the string and it makes a quiet, high pitched sound. At around 00:53 you hear this sound – imagine one still bright star up high.
- **Glissando** – the musician slides their left hand finger up and down the string to make a slidey 'up and down' kind of sound! In this piece at around 02:23, you hear this on the double basses – I imagine this as a kind of loop-the-loop swirl of stars!

Musical Light Show

If you can make the room really dark, you could move a torch to make different light patterns in response to the music e.g. move it quickly from side to side, up and down or round and round. In the middle when the music is calmer and quieter, you could imagine there is just one star, keep the torch really still. Other times, imagine the sky is full of a starburst and use several torches.

Starburst Graphic Score

Draw some shapes that represent the sounds for different sections of music. You can see Polly's example of the first minute of music here. Listen and see if you can follow her interpretation. Yours may look very different – there are no right or wrong versions!



Make your own starburst music

- Create your own starburst of music using percussion and homemade sound makers, perhaps representing some of the different sounds and images discussed above.
- You could use your graphic score to help you understand the structure of your music.
- Can one group play another group's graphic score?

Explore Rossini's 'Gallop' using Horse-play!

This piece of music is really high energy – it could make a perfect musical and physical activity at the start or the end of the day to let off steam!

You could set the scene:

"Imagine you have arrived at the horse racing track, you meet your horse, what's it called? (Sir Scallywag's horse is called Doofus!). Everyone climb on your horse! Feet in stirrups! Hold onto the reins! Get ready as 'Off we go!'"

Everyone gallops around the classroom or playground and when the music stops, everybody freeze!

At each pause, suggest new ways to ride your horses or ask the children quick fire questions e.g. *"This time, shall we gallop faster or slower?" 'Off we go'...* or then *"This time, let's do some big horse jumps!"*

You could finish the last lap with *"Watch you don't fall off!"* and everyone falls off!

In the concert, we love it when everyone joins in with the actions but we're encouraging no clapping or noisy actions so we don't distract the orchestra. Perhaps you could encourage your children to create lots of silent actions!

Thank you

We hope this pack will give you some suggestions to support Key Stage 1 provision in your school. For further ideas, don't forget to look at Creative Classrooms Connect, or book tickets to future BrightSparks concerts. We offer a Key Stage 1 and Key Stage 2 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 musical activities! Please 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 guidance for musical work in the classroom.

Elephants in the Custard

Can't wait until February to hear the London Philharmonic Orchestra? Have no fear! Our interactive musical film *Elephants in the Custard* and accompanying resources are available for free on the LPO website at lpo.org.uk/elephants.



Using a play on the 'elephant in the room' metaphor, the story explores how it feels to have a worry, and the importance of making time to talk to each other. The film is presented by animateur Rachel Leach, interspersed with music performed by a brass quintet from the LPO, and includes a brand new song to sing along with and lots of other fun ways to join in.

Elephants in the Custard is available free of charge, and comes with written and video resources for Key Stage 1 teachers and ways to help you learn the audience participation song in advance of watching the film.

Participation song lyrics

The Underpants of Glory (Version 1)

They're the underpants of glory
The underpants of power!
The breakfast will be ruined
If they're not back within this hour!



The Underpants of Glory (Version 2 – call and response)

They're the underpants of glory.
The underpants of power.
I've come to take the kingdom.
I'll be done within this hour.

They're the underpants of glory.
The underpants of power.
I've come to take the kingdom.
I'll be done within this hour.

The Underpants of Glory (Version 3)

They're the underpants of glory
The underpants of power!
King Colin will be happy
That they're back within this hour!

Sir Scallywag's Song

Sir Scallywag is mighty,
Sir Scallywag is bold
It doesn't seem to matter
He is only six years old.

The Disaster Song

Disaster! (*Make a crying noise!*)

