EDUCATION
& COMMUNITY
London Philharmonic Orchestra

Key Stage 2 Bright*Sparks* Concert
November 2021

TEACHERS' RESOURCE PACK

SYMPHONIE FANTASTIQUE



Autumn 2021
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 Key Stage 2 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's Key Stage 2 Bright*Sparks* concert at Royal Festival Hall on Wednesday 3 November 2021.

The concert will focus on extracts from orchestral masterpiece *Symphonie fantastique* by Hector Berlioz. Presenter Rachel Leach will guide the audience through the story and its characters, through Berlioz's inspiring music, performed by the LPO and conducted by Michael Seal. The concert will also feature a lively audience participation song called 'Dans le Métro', by Rachel Leach. and the lively 'Can-can' by Jaques Offenbach.

This pack outlines two projects to carry out in class in preparation for or in response to the concert and resources to help your children learn the participation song.

Sheet music and lyrics for 'Dans le Métro' can be found at the back of this pack on page 16. You can also access a recording of the song and its piano accompaniment (opens in Soundcloud).

Rachel Leach



Our concert will be presented by composer and animateur Rachel Leach. Rachel was born in Sheffield and studied composition with Simon Bainbridge, Robert Saxton and Louis Andriessen. She has won several awards including, with ETO, the RPS award for best education project 2009 for One Day, Two Dawns.

Rachel has worked within the education departments of most of the UK's orchestras and opera companies. The majority of her work is for the London Philharmonic Orchestra and the London Symphony Orchestra. Rachel has written well over twenty pieces for these orchestras and fifteen community operas, including seven for English Touring Opera.

Alongside this she is increasingly in demand as a concert presenter. She regularly presents family and schools' concerts as well as pre-concert events for the 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 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 **Bright*Sparks*** 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 though 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
Facebook:	londonphilharmonicorchestra	Instagram:	londonphilharmonicorchestra
TikTok:	LPOrchestra		



The orchestra

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

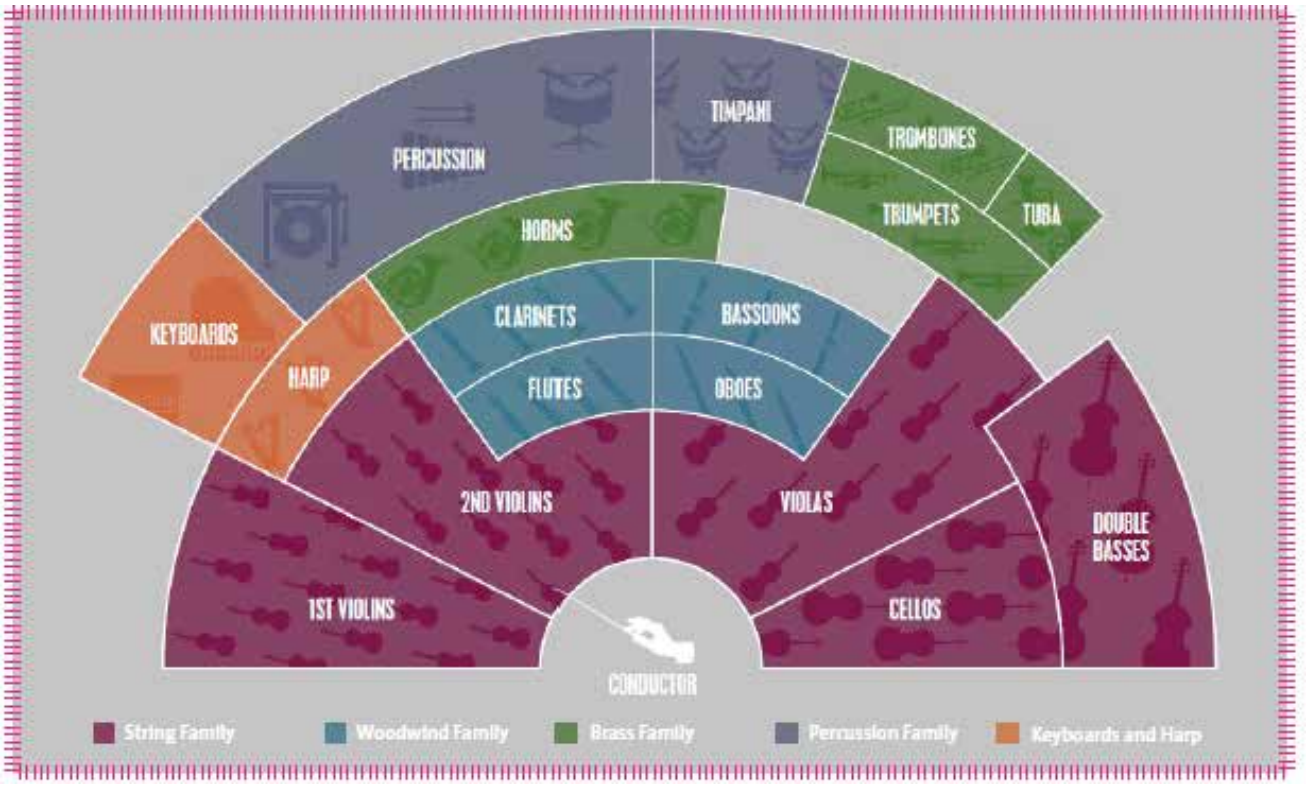
Woodwind: flutes, oboes, clarinets, bassoons (the piccolo will also feature – this instrument is the little sibling of the flute, which is smaller and plays higher notes)

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 two harps in our concert!)



The music

Hector Berlioz (1803–1869)



Hector Berlioz was one of the most flamboyant composers of the Romantic period (a musical period that lasted roughly between 1820 and 1900). He lived in France and was hugely influenced throughout his life by Beethoven, Shakespeare and the Romantic literature of the day. He led an emotionally charged life and his music reflects this. It's big, loud, exciting, and extremely rich and vivid. His most famous piece by far is ***Symphonie fantastique***.

The piece was written in 1830 and catapulted young Berlioz to instant fame. It is in five movements and tells a story. During the concert we will tell the story within the music (outlined below) and also learn about the inspiration for the piece – an Irish actress called Harriet Smithson.

The story behind *Symphonie fantastique*

Berlioz was a young struggling composer in Paris when he saw a travelling English theatre company perform Shakespeare's *Romeo and Juliet*. On stage was an amazing young Irish actress called Harriet Smithson playing the title role. Berlioz fell in love with her at first sight and subsequently spent the following five years pursuing her. He wrote her letters, followed her around Paris, saw all her performances and continually asked her to marry him. He described this period as the 'grand drama' of his life.

In despair he wrote *Symphonie fantastique* which tells an alternative story of his love for Harriet, and includes a beautiful tune that represents her, which occurs in every movement. After this piece became successful, Harriet was so flattered (despite being cast as a witch in the final movement) that she married him!



The story within *Symphonie fantastique*

The symphony is in five movements and tells the following story. Note that we have adapted Berlioz's real story to make it more child-friendly:

Movement 1 **Visions**

A young artist is hopelessly in love with a talented actress.

Whenever he thinks of her he is haunted by a beautiful melody.

Movement 2 **A ball**

Amid the swirling waltz at a party, the artist sees his beloved through the crowds.

Movement 3 **In the countryside**

In the countryside the artist is still troubled with thoughts of his beloved. He angrily tries to push them away.

Movement 4 **The march**

The artist falls asleep and has a strange dream. He sees himself marched through Paris in front of cheering crowds. He thinks of Harriet before abruptly waking up.

Movement 5 **Witches**

Dreaming again, the artist sees his beloved turned into a (non-scary) witch. She's making a rather unusual concoction in her cauldron.

Berlioz produced a programme outlining this story which was given to every member of the audience. He was the first composer to so explicitly describe events in music and with his idea of the programme he invented the **programmatic symphony**. Programmatic music means simply **music that tells a story.** After the success of this piece many, many other composers followed suit with programmatic symphonic music becoming one of the most important forms of music of the late 19th century. *An Alpine Symphony* by Richard Strauss is a great example of another programmatic symphony.

In the concert, we will also play and sing 'Dans le Métro'. Please take some time to learn this song. It is printed at the end of the pack and you can also access a recording of the song and its piano accompaniment (opens in Soundcloud).

We end the concert with a bit of a Parisian party – Jaques Offenbach's famous 'Can-can' from *Orpheus in the Underworld* (1858).

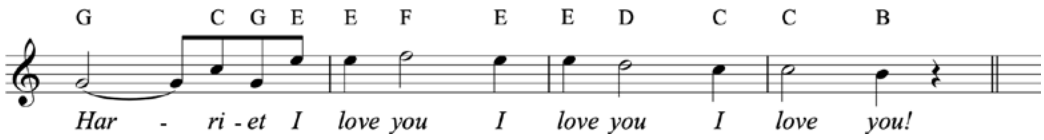
Ideas for creative work in the classroom

Creative composition tasks based on the music featured in the concert will help your students to understand the music from a hands-on point of view. Here are some suggestions for creative work that can be undertaken in groups in preparation for, or in response to, the concert.

Classroom Project 1 – The Transforming Tune

Berlioz uses one melody throughout his symphony to represent Harriet. This is called the **idée fixe** (fixed tune). It appears in every movement and Berlioz transforms it to suit the mood and story of each section. He was one of the first composers to do this; it helps to tell his story and to give the symphony cohesion.

To fully understand this symphony, it is important that your children know this tune and have had a go at playing it. The full idée fixe is very long and complicated but we've simplified it to just one memorable phrase:



1. Teach this tune to your children, it can be easily played on a white-note xylophone. If you have children in your class learning instruments, challenge them to play it, or some of it, on their instrument. If you are lacking in instruments, try singing it.

2. When your children are confident with the tune, encourage them to experiment with different ways of playing it. Can they add a simple heartbeat rhythm? Can they make it sound extremely happy or extremely sad?

3. Explain that during the first movement of his symphony we hear this tune several times. It represents Harriet and each time we hear it, Berlioz adapts it to describe Harriet doing different things. For example, she appears first onstage at the theatre, then later we 'see' her on a horse.

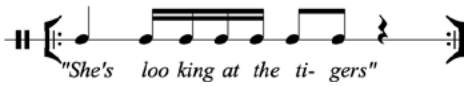
4. Have a class discussion about where Harriet might be and make a long list of suggestions on the board. You can encourage your class to be as imaginative as possible and come up with fantastical answers such as 'Harriet on Mars' or 'Harriet swimming in the sea'. Or you can try to be historically accurate and ask them to think of places she might likely be in 1830s Paris.

5. Choose one of the suggestions and demonstrate, using the method below, how to adapt Harriet's tune to describe her new situation. Try incorporating 3 elements: **sound effects**, **Harriet's tune** adapted to the situation, and **something rhythmic**.

   For example:

   A piece about describing Harriet at the zoo could contain:

   - Zoo noises, i.e., animal sound effects
   - Harriet's tune – how is she feeling? Can you adapt the tune to match her feelings of excitement at visiting the zoo?
   - A rhythm – encourage your children to use words to create a repeating rhythm. So 'She's looking at the tigers' becomes:



   Put these three ideas together to make a short piece.

6. Split your class into smaller working groups and challenge each group to make a short piece describing Harriet at one of the locations on your list. Remind each group to try to use some sound effects, Harriet's tune and a rhythm.

7. When this is achieved, hear each group in turn and give gentle feedback. Have they used Harriet's tune? Can the other children in the class guess where Harriet is?

8. Finally, ask your class to put their pieces into an order, thus describing Harriet travelling from place to place. Can they play these pieces back-to-back without a gap or do you need to create a bit of 'travelling' music to join them together?

Taking it further:

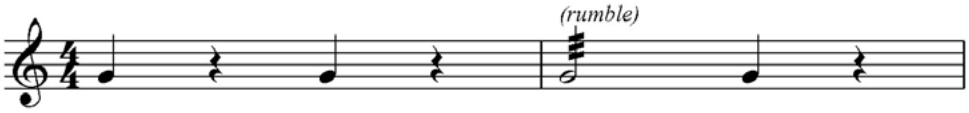
- Encourage your children to write the story of Hector Berlioz and Harriet Smithson. Can they use the tune and their new pieces to help with their storytelling?
- Your children could draw Harriet at the locations you've listed on the board, and use these pictures as scenery for their piece, or put them in a printed programme for your musical performance.

Classroom Project 2 – The March

In the fourth movement of *Symphonie fantastique*, Hector has a dream during which he sees himself being marched through Paris in front of cheering crowds. Officially, this represents a 'March to the scaffold' so is quite a scary dream. However in our concert we don't mention the scaffold, and the march is presented as a dream that is somewhat happy but also slightly ominous.

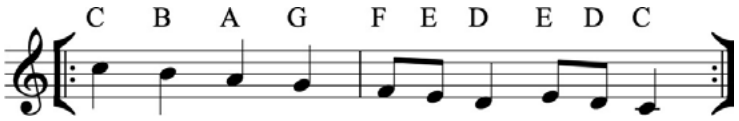
In the symphony, he expresses this as two alternating marches; one is happy, the other is sad.

1. Begin with the sad march. Teach the following rhythm and try playing it on unpitched percussion:



2. Berlioz adds a tune to this made up from falling 'neighbouring' notes (i.e. notes next door to one another and moving downwards in pitch). It has a smooth, steady rhythm. Invite a volunteer to come forward and try making a similar tune on a xylophone.

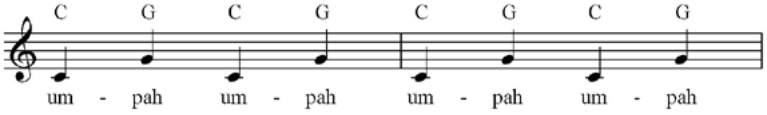
   For example, they might play something like this:



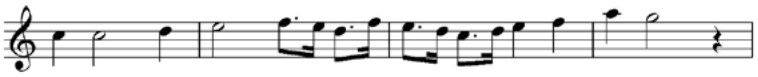
3. Put this together with the rhythm above to demonstrate the sad march.

4. Explain that Berlioz has two marches in his piece – a slow, sad one (above) and a faster, happier one. Can they make a fast march using the following ingredients?

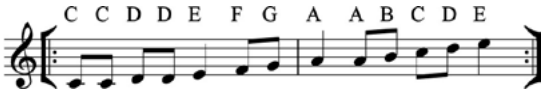
   A 'footsteps' rhythm:



   ...and an upwards tune with a spiky rhythm. This is Berlioz' tune:



   Your children might invent something like this:



5. Demonstrate this and encourage your full class to make the footsteps rhythm on body percussion whilst one volunteer creates an upwards tune.

6. Split your class into two* groups and challenge one team to recreate the sad march and the other to make the happy march using the ingredients above.

   **you can split your class into as many groups as you like but make sure you have an even number so that half are working on the 'sad' march and the other half are creating the 'happy' one.*

7. When this is achieved, bring the groups back together and listen to the music created so far. Is the 'sad' march sad enough? Does it need to be slower or quieter? Is the happy march a good contrast? How can you make it happier?

8. Finally, make a piece of music that switches back and forth between a slow, sad march and a faster, happy march. Ask the children to decide on the best order for this and how many times you switch back and forth.

Taking it further:

- Add Harriet's tune! At the end of the fourth movement, Berlioz adds his 'Harriet' tune (see page 9) to represent Harriet. In the context of his dream, it might represent his last thought before waking up as it is cut short by a loud bang from the full orchestra. Challenge your children to add this onto their march. Or perhaps they would like to add in the 'Harriet' tune somewhere else?
- Again, this activity and music lends itself to lots of cross-curricular tasks. Your children could write a story explaining Berlioz's dream or draw pictures of his journey through Paris passing all the famous landmarks. They could even create an entirely new story based on their own dreams or something imaginary.

Share your work

We would love to hear your Transforming Tunes pieces and Marches, and share them on Creative Classroom Connect, our online space for Key Stage 2 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 – 'Dans le Métro'

We'd like you to teach our participation song, 'Dans le Métro', to your children so that they can sing along with the Orchestra in the concert. It describes a journey on the Paris Métro system. We've included sheet music for the main melody on page 17.

We will project the lyrics onto our big screen so there is no need for lyric sheets on the day. 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! The lyrics contain some French phrases that you might need to explain the meaning of, so we've included them alongside the lyrics.

The words to the song on page 16 and the piano score is printed at the back of this pack. You can also access a recording of the song and its piano accompaniment (opens in Soundcloud).

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. Below we've suggested some warm ups, written by Lucy Hollins, that you might want to try with your class.

These activities, and even more, can be found as part of our Creative Classrooms Connect resource, 'Let's Sing': www.lpo.org.uk/creative-classrooms-connect/let-s-sing.html

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 focused, watching and listening.
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, 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!).

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.

5 Now you've warmed up your body through rhythmic and physical activities and your voice through breathing and sound exercises, it's time to learn the song!

Sheet music and lyrics for 'Dans le Métro' can be found at the back of this pack on page 16. You can also access a recording of the song and its piano accompaniment (opens in Soundcloud).

Thank you

We hope this pack will give you some suggestions to support Key Stage 2 provision in your school. For further ideas, don't forget to look at Creative Classrooms Connect, or book tickets to future Bright*Sparks* concerts. We offer a Key Stage 1 and Key Stage 2 Bright*Sparks* 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 found out more about our work here at the LPO, or if you'd like any guidance for musical work in the classroom.

EXPRESS YOURSELF

Can't wait until November to hear the London Philharmonic Orchestra? Have no fear! Express Yourself is a series of three orchestral videos and accompanying resources available now on the LPO website at lpo.org.uk/expressyourself.

Music can express a huge range of emotions, and can connect directly with our feelings without using words. For centuries, composers have used the orchestra to explore their innermost feelings or to reflect the world around them.



Presented by award-winning musician and broadcaster YolanDa Brown, the series explores music to express feelings of joy, anger, sadness, playfulness and more. Each film comes with free written resources for teachers, offering ways for children to explore the music and emotions further.

Dans le Métro

by Rachel Leach

Riding along *dans le métro*
Having *un tas de plaisir* *(a pile of fun)*
Hundreds of places and
Thousands of faces
Whizzing along *souterrain* *(underground)*

Under the Opéra and down to the Louvre
Up to Montmartre it's too full to move
St Michel, St Denis
Which one is right?
Montparnasse, Père Lachaise *(Paris cemeteries)*
Never at night!

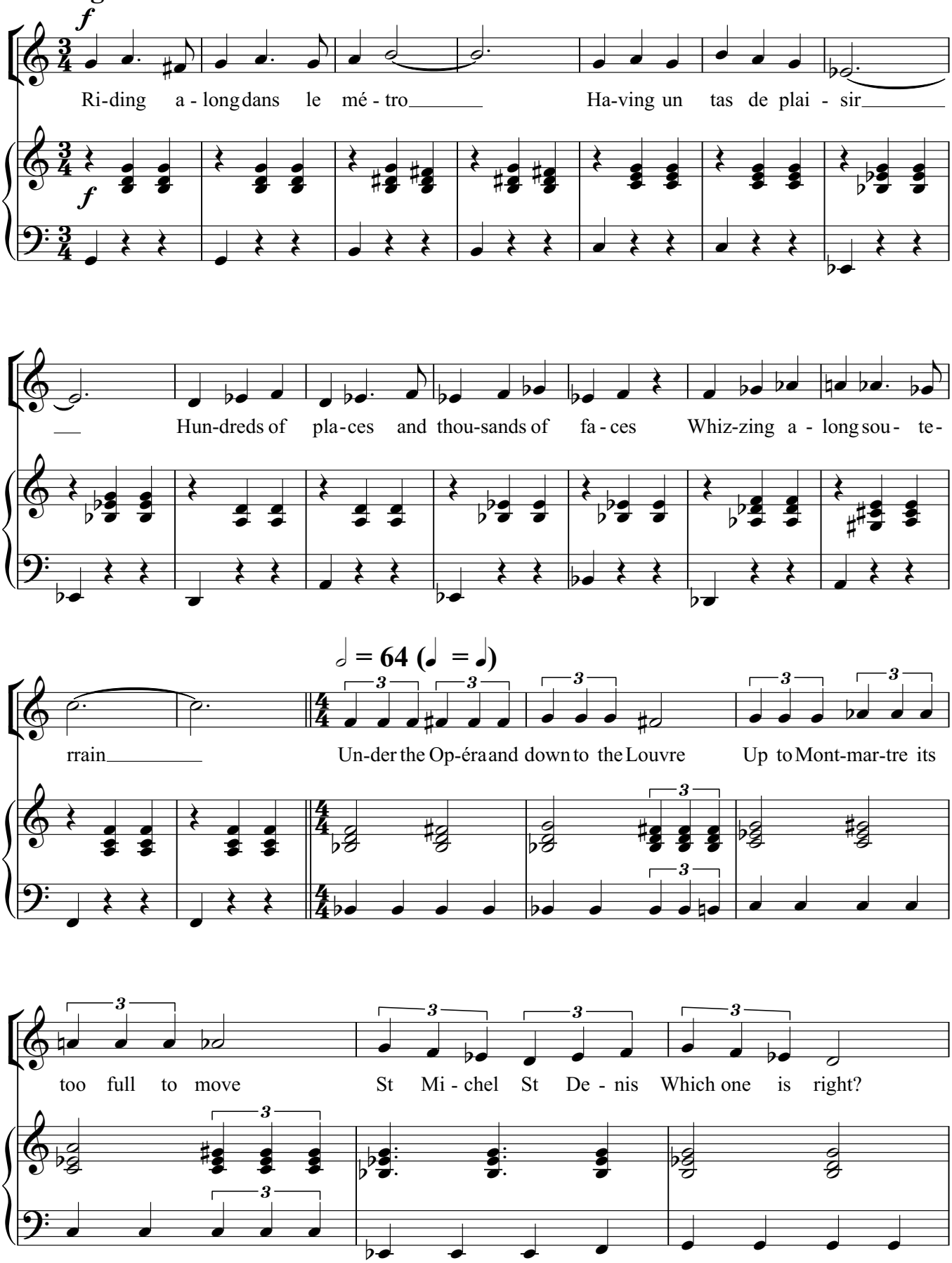
Under museums, the river and
Now the train is slowing to *arrêt* *(stop)*

(Note that this isn't the full song, the rest of it will be taught from the stage and it will be very clear when this melody comes in.)

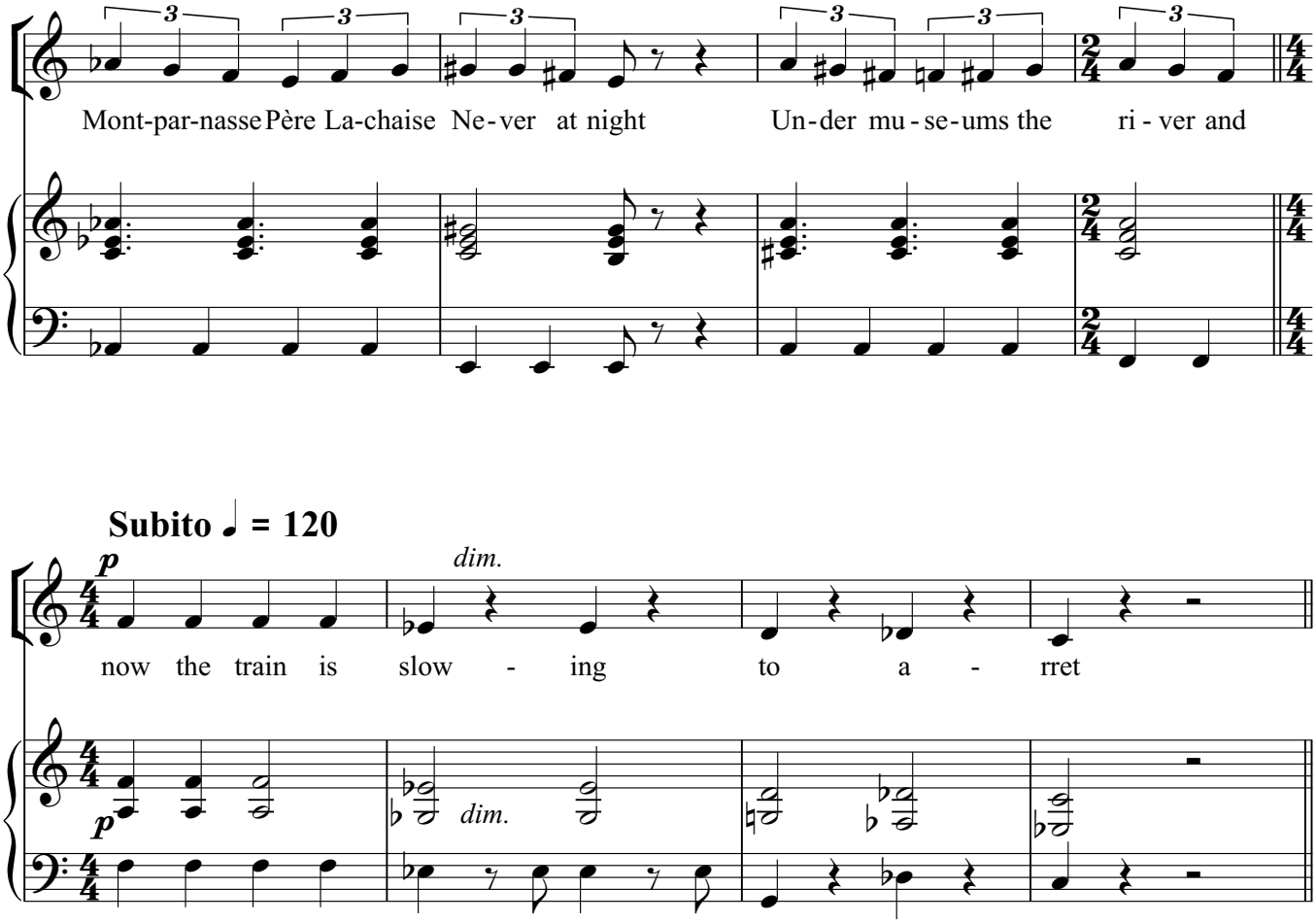


Dans le Métro

RACHEL LEACH



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Mont-par-nasse Père La-chaise Ne-ver at night
Un-der mu-se-ums the ri-ver and
Subito ♩ = 120
p
dim.
now the train is slow - ing to a - rret
p
dim.