

EDUCATION
& COMMUNITY

London **Philharmonic** Orchestra

**Key Stage 2 BrightSparks
Concert
June 2018**



**Teachers' Resource Pack
Summer 2018**

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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 on **Tuesday 5 June 2018**, featuring Stravinsky's magical ballet score *Petrushka*. Written during Stravinsky's first flush of fame in Paris, *Petrushka* tells the story of a trio of puppets who are the main attraction at the annual Shrovetide Fair. We start amid the hustle and bustle of the fairground and end with a scuffle and a mysterious death – but don't worry, our hero magically comes back to life at the very end. Or maybe he was real all along....?

Stravinsky wrote the music for this tale whilst working with famous theatre impresario Sergei Diaghilev and his Ballets Russes company. It forms the centre part of a trilogy of ballets, alongside the *Firebird* and *Rite of Spring* which secured Stravinsky's position as the most exciting composer of the first half of the 20th Century.

We'll also feature a new participation song (and dance!) for you and your children to learn and join in with. This song describes a spooky, ghostly group of animals, actors and acrobats who travel from town to town entertaining people. The song is called *Mr Cheadle's Menagerie* – **please teach it to your class.**

Audio to help learn the participation song (and a PDF of this pack) are available by following this link: lpo.org.uk/creativeclassroomsconnect

Meet the Presenter

Rachel Leach is a composer, amateur and presenter, who 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 Wolverhampton Grand Theatre. 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 lead tutor on the London Symphony Orchestra's teacher training scheme, which over 10 years has helped to train 100 teachers across East London. She is also the mentor of the LPO's Creative Classrooms project, training primary teachers in south London in creative music-making in the classroom.

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 in demand as a concert presenter. She regularly presents children's concerts, lunchtime concerts and pre-concert events for LSO, LPO, BBC Proms, RCM and Wigmore Hall.

The London Philharmonic Orchestra

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with a reputation as one of the UK's most adventurous and forward-looking orchestras. 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 already 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 LPO is also resident at Southbank Centre, where they perform many concerts all year round, as well as having a residency at Glyndebourne Festival Opera in the summer. The Orchestra works with internationally renowned conductors, instrumentalists and singers and regularly tours abroad.

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 the 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 young professionals – the *Young Composers* and *Foyle Future First* schemes look to support young 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: www.lpo.org.uk
Twitter: [LPOrchestra](https://twitter.com/LPOrchestra)
Facebook: [londonphilharmonicorchestra](https://www.facebook.com/londonphilharmonicorchestra)
Instagram: [londonphilharmonicorchestra](https://www.instagram.com/londonphilharmonicorchestra)



The Orchestra

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

Woodwind: flutes, oboes, clarinets, bassoons

Brass: French horns, trumpets, trombones, tuba

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

Strings: violins, violas, cellos, double basses

Other: harp, piano

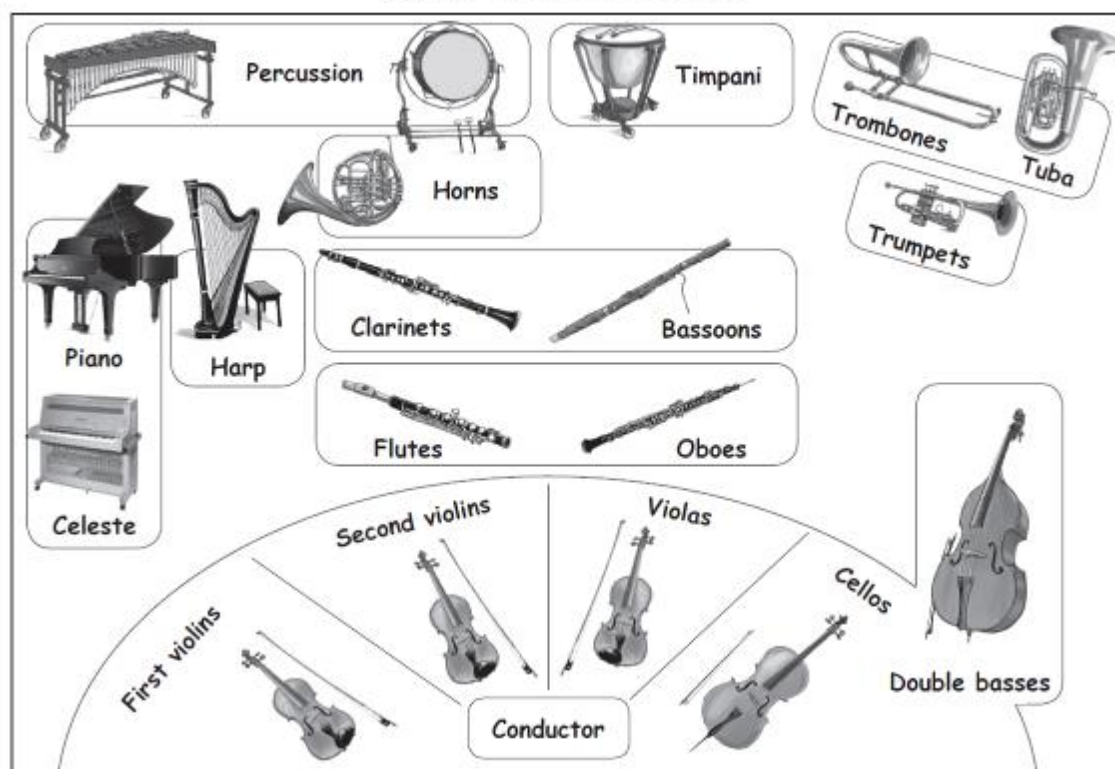
There are also some other instruments in our concert:

Piccolo: the little sibling of the flute, which is smaller and plays higher notes

Cor Anglais: a larger oboe with a rounded bottom, which plays deeper notes

Celeste: a keyboard instrument, like a very small piano, with a twinkly sound (it plays the famous solo in “Dance of the Sugarplum Fairy” in Tchaikovsky’s *Nutcracker*)

A Map of the Orchestra



The Music

Igor Stravinsky (1882–1971)



Stravinsky was born in Russia in 1882. His dad was a bass singer with the St Petersburg Opera and from a very young age Igor knew he wanted to be a musician when he grew up. Stravinsky in fact grew up to be one of the most important and influential composers of the 20th Century. He was also a bit of a musical chameleon, changing his musical style every few years to fit each new challenge.

He first became famous in Paris in the 1910s for writing vivid and exciting ballets, one of which (*The Rite of Spring*) caused a full-scale riot in the audience on opening night and catapulted him to fame. Later in his life he wrote music that sounded like it had come from centuries before (neo-classical) and at the end of his life in 1971 he was in Hollywood living the life of a celebrity.

Petrushka (1911) was the second of three ballets Stravinsky wrote for Vaslav Nijinsky, a famous Russian dancer and choreographer of the time. It is set at the Shrovetide fair and features an array of colourful characters including three puppets: Petrushka (a clown-like figure very similar to Mr Punch), The Ballerina (his love interest), and Petrushka's rival, originally called The Moor, but in our concert recast as The Pirate. During our concert we will play most of the ballet and tell the story as we go along. We will also explore some of the folk tunes used and look at how Stravinsky selects his instruments very carefully to create the different characters.

Here is our version of the story:

Shrovetide Fair

The hustle and bustle of a busy fair. Stall holders call out from all corners trying to attract attention and sell their wares. There is a traditional puppet tent and, on stage, a ballerina puppet steadily and slowly spinning around.

Russian Dance

The star of the puppet show is a mischievous clown called Petrushka. He is playing tricks and entertaining everyone.

Petrushka's cell

Petrushka is in love with The Ballerina but he has a rival – a naughty pirate. Petrushka is sad.

The Pirate

More nasty behaviour from The Pirate.



Waltz

The Pirate shows off his dancing for The Ballerina. She dances for him and then they dance together. Petrushka watches all of this from afar and gets more and more angry, especially when he sees the wicked glint in The Pirate's eye!

Dance of the Nursemaids, The Bear and the Peasant, The Gypsy Girls, The Coachmen

We will then explore some of the other characters at the fair and discover how Stravinsky uses simple folk tunes and nursery rhymes in his music.

Masqueraders, Scuffle

A fight breaks out between Petrushka and The Pirate. The Ballerina tries to distract them but it doesn't work and Petrushka ends up a tangled heap on the floor.

Apparition

An image of Petrushka appears above the tent. Is he alive? Is he real? Is he a ghost? No one knows...

Shrovetide Fair, evening

The hustle and bustle of the fair carries on as if nothing has happened!

**Join in!**

We will also perform a song called **Mr Cheadle's Menagerie** by Rachel Leach. This song has several contrasting sections and a body percussion 'dance'! 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.

The following resources are also available online:

- Sheet music of the song
- Audio to help you and your children learn it
- A video of the body percussion section

You can find all of these on our Creative Classrooms Connect resource page all about this concert: lpo.org.uk/creativeclassroomsconnect

Ideas for creative work in the classroom

Creative composition tasks based on the music featured in the concert will help your children 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 – Shrovetide Fair

The music at the very beginning of *Petrushka* depicts all the excitement and hustle and bustle of a busy fairground. Here's a simple method to create your own version.

1. Begin by asking your class to imagine a busy fairground with lots of people and fairground stalls all around. Each stall has a 'barker' who is calling out and trying to attract attention. Some of the stalls are selling food and gifts, others have games to play for prizes. There is also a carousel, a Ferris wheel and a puppet tent.
2. Ask your children to imagine they have a stall at the fair. Ask them to have a quick chat with their neighbour – what might their stall be selling? How might they attract attention? Can they think of a quick sentence they might shout out to bring customers to their stall?
3. Play a quick game. When you point at a pair, they must shout out their 'call' to attract your attention. Try this several times, layering up the 'calls' on top of one another until you create a noisy, messy piece that resembles a fairground.
4. Explain that Stravinsky's music features lots of short little ideas that describe these calls in music. The most obvious one comes at the very beginning of the story and is played by the flutes. It looks like this:*



**Stravinsky's rhythms and motifs are often quite tricky so we've straightened them out a bit for use in the classroom*

5. Play this to your children and ask them to sing/shout along. Explain that Stravinsky uses just **four** pitches for his 'shout:'



Play these to your class on a xylophone or other tuned classroom percussion instrument.

6. Ask a volunteer to come forward and try to play either this call or invent their own one using the words they invented earlier and just these four pitches.

7. Explain further that Stravinsky adds a 'shimmer' underneath the calls to create a sense of excitement. Ask a volunteer to select an instrument from your classroom collection to make a gentle but exciting 'shimmery' sound. If they choose a 'pitched' instrument such as a xylophone, they must stick to the 4 pitches above.
8. Now, try layering up one or two of the calls, either played or sung, with the shimmering sound underneath. You might want to choose a child to 'conduct' this.
9. When this is fully understood by everyone, split into small groups and ask each group to invent a short piece with 1 or 2 calls played on instruments, using the pitches above (or, if you are lacking in instruments, these calls could be sung or spoken), and a constant, soft shimmer. Remind them that the calls must be the same every time and heard above the shimmer.
10. Bring the class back together and hear each group in turn. Ask the class to come up with a structure for these pieces which describes the hustle and bustle of the fairground but which also allows each group to be heard within the chaos. For example, they might choose to start with the groups in turn before layering them up and therefore the sense of excitement will grow as the music progresses.

Taking it further:

- **Add a pulse** – turn the calls into *ostinatos* (repeating rhythmic patterns) by adding a pulse and encouraging your students to fit their call to the pulse.
- Stravinsky's Shrovetide Fair features a happy, celebratory tune that is played by most of the orchestra at several points during the piece. You might like to teach this to the class and end your piece with everyone playing it. It even works as a round (group 2 come in in bar 5)!

Here it is:

D D D D D D D D G F E D C E D D

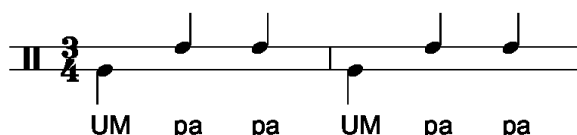
"Lots of fun at the Shrove-tide Fair. There's food and games to play e - v'ry - where!"

... or challenge your class to make their own celebratory tune.

Classroom Project 2 – The Ballerina

One of the most important characters in the story of Petrushka is The Ballerina. Both Petrushka and The Pirate are in love with her and it is this love that begins the rivalry between them. The Ballerina has distinctive music and is first heard during the ‘Shrovetide Fair’ scene we made above.

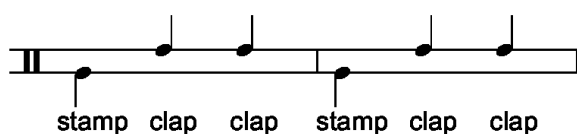
1. Tell your class about the puppet tent and the three characters who perform there. You don’t have to tell them the full story – they will find that out during the concert – but perhaps tell them about the strange love triangle between The Ballerina, Petrushka and The Pirate.
2. In this story the Ballerina is always dancing. She dances to a waltz. A waltz is a type of dance made up of three beats, one strong and two weak, like this:



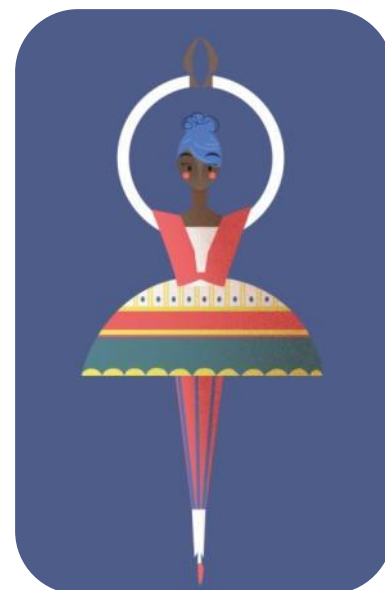
The ‘UM’ is a strong, loud beat. The ‘pa pa’ is weaker or quieter.

3. Try out this pattern with your class. Begin by simply asking them to say ‘Um pa pa. Um pa pa’ over and over. You may like to use a woodblock or drum to keep everyone together and make a clear stop sign at the end.

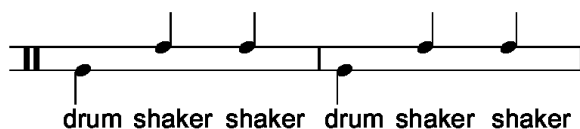
Now try performing the rhythm like this:



4. When this is good, steady and strong, explore your school’s instrument collection with the class. Ask them if they can spot the difference between the various types of percussion instruments. See if together you can sort them into types i.e. drums, shakers, metal instruments, wooden instruments. Ask them which instruments are strong and loud and should play the UM beat (they might say drums). Ask them which should play the weaker pa beat. Let’s say that they say shakers. There is no wrong answer – so if the children choose shakers for the strong beat, go with their suggestion!



5. Choose a small group of children to have a go at the waltz rhythm on instruments. You might want to start by just giving out two instruments and creating a waltz with two soloists like this:



6. The Ballerina's waltz has a simple accompaniment which can be played on pitched instruments such as xylophones:



...or here's a more advanced version which can be split between two players sharing one instrument :



7. Select some volunteers to play this and add it onto you waltz from above.
8. Stravinsky adds two other sounds to his ballerina music:

- Little flashes of birdsong (played by the flute)
- A tune using only white notes. Stravinsky's tune goes a little like this:



9. Ask the children what words they might associate with a ballerina. They might say elegant, graceful, fast, talented etc. Then ask them what instruments might make sounds that fit those descriptive words. Hopefully they will choose a graceful rather than thumping sound! Then split them up into teams to make their own ballerina music, using these three ideas (Um-pa-pa, birdsong, melody).
10. Bring the class back together and challenge them to join their waltzes together to make one beautiful ballerina waltz.

Taking it further:

- The Ballerina's music is first heard during the middle of the Shrovetide Fair music. It is as if the crowds have parted to reveal her spinning around in her puppet tent. If you have tried both projects, have a go at fitting your ballerina music into the middle of your Shrovetide Fair music just as Stravinsky does.
- Make music for the other two important characters – The Pirate and Petrushka – and add them to your piece. Here are some simple rules:

The Pirate's music features a **mighty rumble** and **short, sneaky sounds**. Here is Stravinsky's version:



You can simplify this by doing a **rumble** on a drum or low instrument, then quick, cheeky fragments of melody (it doesn't matter what notes) played by a tuned instrument.

Petrushka's music is made from an **upwards gesture** with 'clashing' notes. Use black notes and white notes together like this:



You can approximate this by improvising any upward slide on a tuned instrument.

Share your work with us

We would love to see and hear examples of your children's work, and can showcase class performances on our Creative Classrooms Connect page:
lpo.org.uk/creativeclassroomsconnect

Please send any photos or videos by email or file transfer to education@lpo.org.uk along with any information about your class or your work that you'd like us to share.

Participation song: *Mr Cheadle's Menagerie*

We've created a song for this concert for your children to learn and join in with. It tells the story of a Victorian troupe of travelling actors and acrobats who used to be the most talked about show in town. Now, many years later, when everyone involved has long since died, the troupe sometimes make a ghostly reappearance with their show.

Please spend some time teaching the song in class; the better your children know it, the more fun we can have on the day. The sheet music and word sheet is at the end of this pack and you can listen to audio and watch video of the body percussion section on our Creative Classrooms Connect page: lpo.org.uk/creativeclassroomsconnect

Mr Cheadle's Menagerie is divided up into sections to make teaching it a bit easier. Each section is different from the last, but some are very similar! We would very much like your children to know it by heart although **we will put the words on the big screen** just in case! Here is the structure of the piece:

Introduction *A loud snare drum roll*

Section A There's an old folk legend
From many years ago
From 1856, if you really want to know

That once a year to this town
Came a magical, mystical team
Of animals, actors and acrobats
Full of sparkle and gleam

Many years ago
That was many years ago
Everyone would go and watch their show
Many years ago
Many years ago

Section B Sometimes when the wind is right
And usually in the dead of night
If you listen, listen ssssh!

You can just about hear the sound
And that troupe of actors can be found
Coming closer, closer this way sssh!

The ghostly circus may come to stay

Section C

spoken text:

The fair's coming to town x4

The fair's coming to town
 Some day, this day, which way, that way } x8

(The above two lines will be performed as a round. The presenter will signal the start for each group. Please practise beginning on each beat of the bar and be prepared to loop the pattern up to 8 times gradually getting louder)

Section D

Mister Cheadle's Menagerie
 It goes all around the world
 Mister Cheadle's Menagerie
 Fun for all the boys and girls } x2

Section E

Starring...

Edmund the tightrope walker

Jennifer the juggler

Felicity the penguin keeper

Marcus the hopping squirrel

Dominic and Hardeep the acrobatic twins

A hush falls, the lights dim

Ready, set, go

Section F

The dance

(This section is a dance using body percussion, in pairs. The dance will be performed standing still with partners facing each other. Please warn your class that the dance will get faster and faster! A video of this section is available on the resource page lpo.org.uk/creativeclassroomsconnect)

S = stamp

C = clap

K = slap knees

L = Slap left hands with partner

R = Slap right hands with partner

HEY! = shout 'Hey!'

86 **F** 1 2 3 4 1 2 3 1 2 1 2 3 1 2 3 4

S C C C S C C S C S C C S C C C

88 *(this section will gradually get faster...)*
accel.

L R C S S L R C S S L R C S S

91

K K K K C HEY! L R C S S L R C S S

94 **Subito** ♩ = 120

L R C S S K K K K C HEY!

Section G

There's an old folk legend
From many years ago
From 1856, if you really want to know

It's been ninety years since to this town*
Came a magical, mystical team
The animals, actors and acrobats
Have never since been seen

Many years ago
That was many years ago
Everyone involved has long since died
Many years ago
Many years ago
Many years ago
Many... years... ago

(* the lines underlined are different from the opening....)

Thank you

We hope this pack will give you some suggestions to enhance Key Stage 2 provision in your school.

For further ideas, don't forget that the LPO's *BrightSparks* series of schools concerts runs annually at Royal Festival Hall, with specific concerts for KS1 and KS2, and associated teacher INSET sessions: lpo.org.uk/brightsparks

You can also find more resources for Key Stage 2 on Creative Classrooms Connect, our online space for KS2 teachers to access and share music resources: lpo.org.uk/creativeclassroomsconnect

Do feel free to get in touch at any time about our work here at the London Philharmonic Orchestra, or if you'd like any guidance for musical work in the classroom. We'd love to hear about your school's future musical activities!

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Talia Lash, Education & Community Project Manager

talia.lash@lpo.org.uk

Participation song words: *Mr Cheadle's Menagerie* by Rachel Leach

There's an old folk legend
From many years ago
From 1856, if you really want to know

That once a year to this town
Came a magical, mystical team
Of animals, actors and acrobats
Full of sparkle and gleam

Many years ago
That was many years ago
Everyone would go and watch their show
Many years ago
Many years ago

Sometimes when the wind is right
And usually in the dead of night
If you listen, listen ssssh!
You can just about hear the sound
And that troupe of actors can be found
Coming closer, closer this way sssh!
The ghostly circus may come to stay

The fair's coming to town x4

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Some day, this day, which way, that way } x8

Mister Cheadle's Menagerie
It goes all around the world
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Fun for all the boys and girls } x2

Starring...
Edmund the tightrope walker
Jennifer the juggler
Felicity the penguin keeper
Marcus the hopping squirrel
Dominic and Hardeep the acrobatic twins

A hush falls, the lights dim
Ready, set, go

Stamp clap clap clap
Stamp clap clap stamp
Clap stamp clap clap
Stamp clap clap clap } x2

Left hand, right hand, clap, stamp stamp.
Left hand, right hand, clap, stamp stamp.
Left hand, right hand, clap, stamp stamp.
Knee knee knee knee clap – hey! } x4

There's an old folk legend
From many years ago
From 1856, if you really want to know

It's been ninety years since to this town
Came a magical, mystical team
The animals, actors and acrobats
Have never since been seen

Many years ago
That was many years ago
Everyone involved has long since died
Many years ago
Many years ago
Many years ago
Many... years... ago