

London Philharmonic Orchestra



The Colour monster

ANNA LLENAS



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Key Stage 1 BrightSparks Concert

February 2023

Teachers' Pack

lpo.org.uk/brightsparks

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This pack was produced by:
London Philharmonic Orchestra
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The LPO BrightSparks concerts in 2022/23 are generously funded by the Rothschild Foundation with additional support from the Candide Trust, Dunard Fund, Rivers Foundation, The R K Charitable Trust, Mr & Mrs Philip Kan, Gill and Julian Simmonds.

This pack and all learning audio resources are available on the
Watch, Listen, Learn section of the London Philharmonic Orchestra's
website along with many other resources for schools.

<https://lpo.org.uk/watch-listen-learn/>



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Introduction

Hello and welcome to The **Colour Monster** BrightSparks Key Stage 1 concert with the London Philharmonic Orchestra! We are delighted that you will be joining us for a musical exploration of this beautiful book by Anna Llenas, exploring the different feelings the jumbled up **Colour Monster** has, and looking at how they can be portrayed in orchestral music.

In the concert, there will be lots of opportunities to join in, including singing our audience participation song, **Wonderful You**, which has been written specially for this concert. In this pack, you'll find everything you need to know about the music and the participation song, as well as a series of classroom activities we encourage you to try out in advance of your trip to the Royal Festival Hall. Please feel free to adapt them for your own use. Above all, enjoy the story and the music, and we look forward to seeing you soon!

Meet the presenter

Lucy Hollins is a conductor, presenter and animator. She is Head of Music at the University of Warwick, Conductor of the London Symphony Orchestra's Junior Choir, Associate Chorus Director of the London Symphony Chorus, a vocal leader for Music of Life, Creative Lead for the Royal Scottish National Orchestra's Young Creatives project, Principal Guest Conductor of the Cambridge Philharmonic, and Conductor of CBSO SO Vocal. Lucy feels passionate about opening up opportunities for everyone to experience the transformative powers of making music together, regardless of their age, background or level of experience. Above all, she loves designing and presenting concerts for young people.



Meet the author

Anna Llenas creates picture books for all audiences giving a great importance to emotional education and continues to coach on different subjects such as art, emotions, relationships and psychology. She has created 16 picture books and 5 board books and has been translated into over 40 languages.



The Colour Monster

The **Colour Monster** is all mixed up! He finds it very confusing. He's feeling yellow, blue, red, black and green all at once. In the book, his friend (the narrator) helps him to identify each of his feelings and untangle them, placing each one in a special jar to study more closely. She suggests how positive emotions make you feel, and ways to help out people (or monsters) with negative emotions. Once the feelings have been separated, the Colour Monster feels something altogether different...



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. Amongst the 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 the 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. The **Watch, Listen, Learn** section on our website 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

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

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

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

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

The orchestra

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

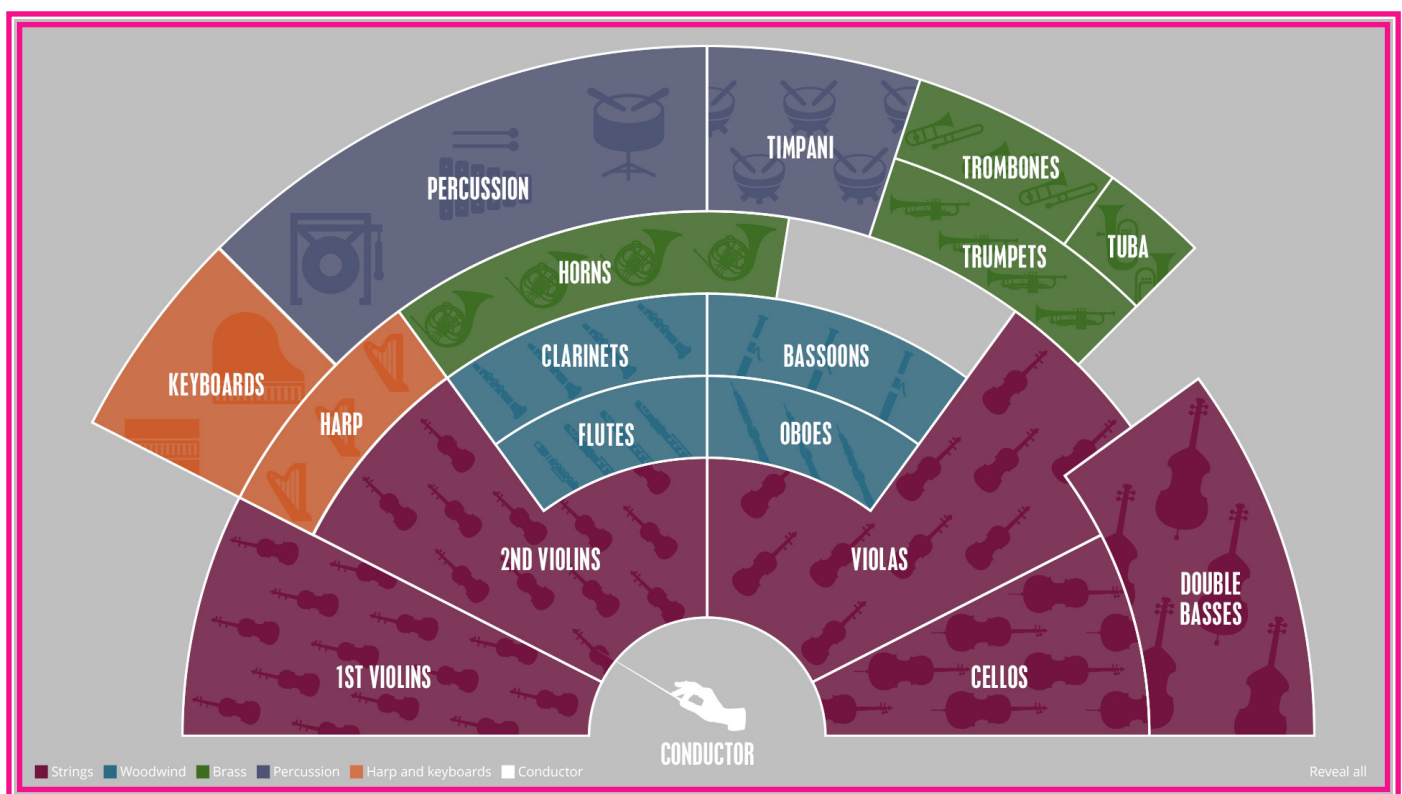
Woodwind: flutes, oboes, clarinets, bassoons (the piccolo will also feature – this instrument is the little sibling of the flute, which is smaller and plays higher notes)

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 six pieces of music to complement The **Colour Monster** story in the concert. We have chosen exciting and inspiring pieces that introduce the orchestra and also link to each of the emotions explored in the story.

Here is some background information about the music for you and the children. On pages 14–25 we have also suggested some additional activities that you might like to explore before or after the concert.

Georges Bizet: *Carmen* Overture (1875)

Carmen is the name of a French opera by the composer Georges Bizet, written almost 150 years ago. Set in Spain, it is about a gypsy woman called Carmen, who works in a factory. It is a story of love and betrayal. First of all, Carmen falls in love with Don José, who leaves the army and the woman he was engaged to in order to be with her. They run away together and are happy for a time, until Carmen falls in love with a bullfighter called Escamillo, and leaves Don José to be with him. Don José is not happy. He goes to find her while she is watching a bullfight and tries to persuade her to go back to him. When she refuses, he kills her. The overture (the introduction to the opera) uses some of the melodies that are heard later in the opera. The music is full of dramatic emotions and memorable tunes.



Prudent-Louis Leray (1820-1879)

Florence Price: 'Nimble Feet' from *Dances in the Canebrakes* (1933)

Canebrake Cafe by Junkyardsparkle



Florence Price is a very important figure in history: she was the first African-American woman to have a composition performed by a major orchestra. Many of her works focused on the experience of Black Americans from the days of slavery through to the first half of the twentieth century. *Dances in the Canebrakes*, a work in three movements, was originally written

for piano, and later orchestrated for orchestra by William Grant Still. A canebrake is a thicket of tall cane plants that grows at the marshy edge of a stream or lake. It is similar to bamboo. The rhythms used by Price in these dances are derived from stage and ballroom dances from the time of Scott Joplin (c.1900). 'Nimble Feet' is based on a rag. It is cheeky and charismatic with a light melody which represents the feet dancing!

Edvard Grieg: 'Death of Åse' from *Peer Gynt* (1875)

Edvard Grieg is arguably the best known Norwegian composer ever. His work *Peer Gynt* is based on the famous play of the same name, written by Norwegian playwright, Henrik Ibsen. The story is based in part on a famous Norwegian folk tale about a boy with a wild imagination called Peer Gynt, who gets himself into all sorts of trouble. In the concert we will hear Åse's Death. Åse is the name of Peer's mother and is a recurring character in the story (please note, we won't talk about death in the concert). The music is slow, sad and melancholy.



The Song of Solveig by Nicholas Roerich

Modest Mussorgsky arr. Rimsky-Korsakov: *Night on a Bare Mountain* (1867)

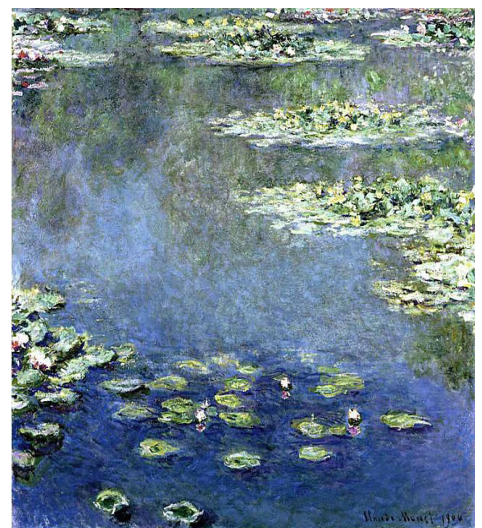


Rocky Mountain Landscape by Albert Bierstadt

Night on a Bare Mountain is a tone poem – a short piece of orchestral music which tells a story, mood or idea. In this story (based on an old Slavic legend), St John sees witches gathering on Bare Mountain, which is near Kyiv in Ukraine. The witches have a good old party and dance all night – but when the sun rises, the witches vanish. The music from *Night on a Bare Mountain* was used in the animated Disney film *Fantasia* in 1940, and is menacing and a little scary!

Claude Debussy arr. Caplet: *Clair de Lune* (1890)

Claude Debussy started writing his famous piano piece *Claire de Lune* in 1890, but it took him another 15 years to get it published. It is part of a four-movement work called *Suite Bergamasque*. *Claire de Lune* means 'moonlight', and takes its title from a poem by the French poet Paul Verlaine, which paints a picture of the soul as being full of music, and where birds sing sad and beautiful songs by the light of the moon. Debussy is known as an 'impressionist' composer, and lived at the same time as impressionist painters such as Claude Monet. The impressionist artists were inspired by colour and the outdoors, creating artworks that evoke feelings and moods rather than adhering to the more formal styles of the past.



Water Lilies W.1686 by Claude Monet

Johannes Brahms: *Hungarian Dance No.5* (1879)

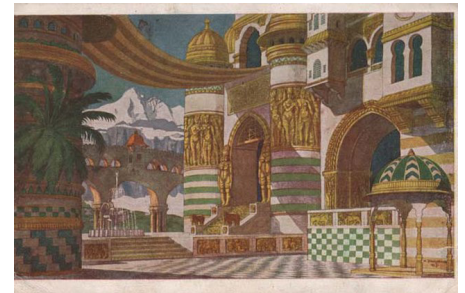


Hungarian Dancing, Unknown Author

21 lively pieces based on Hungarian themes make up the set of Johannes Brahms' very popular *Hungarian Dances*. He originally wrote them for four hands on one piano, and each of the dances has since been arranged for a variety of instruments – but we like the orchestral versions best! Many of them are based on folk music and dances of the day.

Mikhail Glinka: *Overture to Ruslan & Ludmilla* (1842)

Mikhail Glinka was a Russian composer who was fascinated with folksongs and fairytales. His opera *Ruslan and Ludmilla* is no longer performed outside Russia very often, but its overture – the introduction, which he wrote last in the composition process – remains incredibly famous the world over as a bright and vivacious curtain raiser.



© Ivan Biblin



Join in!

There's really nothing more exciting than singing with a full-sized professional symphony orchestra, and this is your chance to do exactly that; you are all invited to join us as we perform a brand new song, based on the story of The **Colour Monster**, called **Wonderful You!** Its message is that we all feel grumpy, sad or angry sometimes – and that's OK, because our feelings make us who we are.

We would like to encourage you to get yourself and your class really familiar with the song. The words will be displayed on the screen during the concert, but try to learn it off by heart because the better you know it, the more you will enjoy it!

Before you start singing, it's a really good idea to do a warm up. This will focus your singers, look after their vocal health, and help them to sound their very best.

Colour Monster warm ups

1) Physical warm up: Move like a monster!

Everyone should imagine that they are a monster. Ask them to move around the space (or walk on the spot if you're pushed for space) as if they're a calm, green monster. Now try some moving like monsters in different moods:

- ★ Calm, green monsters
- ★ Blue, sad monsters
- ★ Yellow, happy monsters
- ★ Red, angry monsters
- ★ Black, scared monsters

Ask the children for their ideas: what other types of feelings might these monsters have? Try moving in the style of the feelings suggested.

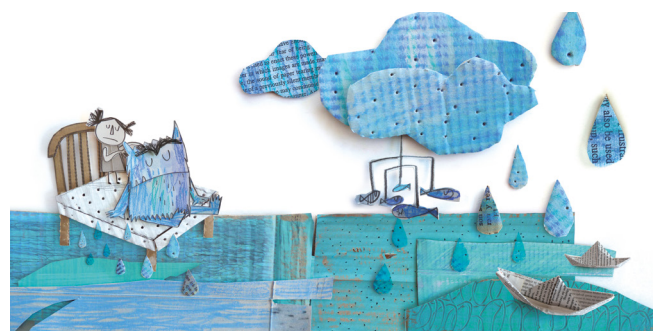
Now stop naming the emotion, and just say the colour of the monster – can the children remember which feeling the colour was linked to?

Finally, stop the movement and see if the children can express their monster feelings using only their face.

2) Breathing warm up: Gerald the sleepy monster

Tell the following story, having taught the appropriate responses. You can choose the name of your monster!

Story	Response
Gerald the monster was a very, very sleepy monster.	Yaaaaaawn!
He sighed...	Sigh.
...and went upstairs.	Pant as you pretend to climb the stairs.
After brushing his teeth and putting his pyjamas on, Gerald got into bed, whispered goodnight to his pet cat...	Whisper "good night, (name of cat)!".
...and fell fast asleep.	Snore.
Gerald had only been asleep a couple of minutes, when a loud noise woke him up.	Choose a loud noise – using either voices or body percussion.
Gerald gasped...	Gasp.
...sighed...	Sigh.
...and went back to sleep.	Snore.
But the loud noise woke him again.	Make the loud noise.
"Sshhh!" said Gerald.	"Sshhh!".
"Miaow!" said the cat.	"Miaow!".
"Sssssshhhh!" said Gerald, louder.	"Sssssshhhh!"
The loud noise came again.	Make the loud noise.
"Sssssssssssshhhhhhhh!" said Gerald, louder still.	"Sssssssssssshhhhhhhh!"
Now ask the children what Gerald is going to do to stop the noise disturbing him and get to sleep. Ask them to make the appropriate sounds to help Gerald get back to sleep.	



3) Vocalising warm up 1: Hello!

This is a call and response exercise. You're going to say the word 'hello' over and over again, but each time you'll say it with a different mood that the class should copy. Try and tell a story with it. The more extreme the mood (and therefore the pitch), the more effective this will be. You could also ask one or more of your students to lead this. You could even try it in lots of different languages!



Rajat Goel

4) Vocalising warm up 2: A grumpy tune

Teach the following simple tune:



Repeat the tune several times (you can choose whether to stay in the same key or modulate), changing the mood each time. You can [listen to Lucy singing the audio](#) for the above to help you.

Once you've done some (or all!) of these warm ups it's time to start singing *Wonderful You!* The lyrics are on page 31 and the music on page 32. You can [listen to the audio](#) to help you learn it, or sing along. We will sing this twice in the concert.

Top tips for teaching *Wonderful You*

- ★ Start by teaching the chorus of the song. Teach it line by line using call and response, but without the “not me”. Do this a couple of times, then try doing call and response with two lines at a time. Finally, put all four lines together. Now you can add the “not me”, making it sound as (ironically!) grumpy as you possibly can!
- ★ The verses are quite wordy – the last line of each verse is a bit of a tongue twister! Try speaking the last line in rhythm first, adding one word at a time until you are saying the whole thing. Why not have a little competition to see who can remember every word?
- ★ Ask the children for ideas for actions – this should help them to remember the words. Feel free to show off your best actions at the concert! (But please stay in your seats)
- ★ Make sure everyone is really secure with singing the Chorus before teaching the harmony part. Split the class into two to put the lines together, making sure you have confident singers in each group. Remember they do NOT sing this harmony line in the first chorus.
- ★ When you get to the part where we layer up four different feelings (grumpy, sad, scared, happy) on top of each other, make sure you teach each part to everyone. To check they know them really well, see if they can take a cue just from the mood on your face i.e. if you look happy, they sing the happy riff, but if you look scared, they do the scared riff. Then you can put your class into groups and get layering! Do not try all four at once to start with unless you’re feeling super confident – two is plenty to begin with, and then build up slowly.
- ★ Sing or play the very ending of the song to your class, and then ask them: (a) how many times you sang the line “your feelings make you wonderful you”, and (b) what was different the final time you sang that line.

Classroom Activities

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!

1) Feeling Rhythmic

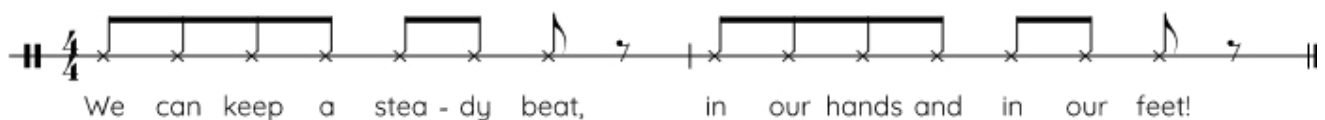
You will need:

- ★ Classroom percussion instruments
- ★ Different coloured paper/objects

What to do:

1. Introduce the idea of a 4-beat pattern:

- ★ Set up a steady pulse. Ask the children to join in by clapping the pulse with you, then saying the numbers 1 to 4 at the same time
- ★ Now demonstrate how you might create a 4-beat pattern, using the following or your own examples:



2. Now teach everyone and practise the following love motif (or make up your own):



3. Divide the class into five groups, and allocate each group one of the feelings the **Colour Monster** experiences: **happiness**, **sadness**, **anger**, fear and **calm**
4. Ask each group to come up with a 4-beat pattern relating to the mood they've been given. Start by thinking of a word or a simple phrase, and then add a rhythm. They should now practise this pattern by speaking it, clapping it, and then playing it on classroom instruments (if you're using tuned instruments, use pentatonic pitches: C, D, E, G & A). Listen to each of the musical moods
5. Now you're going to create a piece of mood music. You will conduct this, showing each group when to start and stop either by holding up and removing the different coloured paper/objects, and/or by giving a clear start and stop signal with your hands. Experiment with hearing one mood at a time, layering them up, putting them all together, and showing different dynamics. You could also follow the pattern in the story to create a complete piece
6. To end your piece, hold up/give the sign for love, at which point everyone should play or sing the love motif they learnt earlier in the session

2) Whatever the Weather

You will need:

- ★ Classroom percussion instruments

What to do:

In the **Colour Monster**, happiness feels **yellow** like the sun, sadness feels **blue** like a rainy day, and fear feels **black** like the night.

1. Talk about each of these feelings, thinking about things that might happen to make you feel that way, or what you might do when feeling that mood. For example:
 - ★ When it's **sunny**, you might go to the seaside
 - ★ When it's **rainy**, you might fall over in a puddle and get all wet
 - ★ At **night** time, you might bump into something unexpectedly
2. Divide your class into groups of 4 or 5 and give them each a percussion instrument. Ask each group to compose a musical piece/soundscape, comprising 3 elements:
 - ★ An opening, showing the weather and/or time of day
 - ★ An event
 - ★ A consequence/resolution/ending
3. Ask each group to perform their piece. Afterwards, the rest of the class should guess whether it's **yellow**, **blue** or **black** – and even what happened in the soundscape narrative



3) Night on a Bare Mountain

You will need:

- ★ A recording of *Night on a Bare Mountain* to listen to before getting started

What to do:

1. Start by recapping the narrative of this piece by Mussorgsky, picking out the key characters/events

- ★ *Night on a Bare Mountain* has some very distinct motifs, which help to tell the story. One of the first motifs we hear is a very **angry** sounding melody played by bassoons, trombones, violas, cellos and double basses.



2. Teach this tune to your class, asking them to sing it back on a 'la' sound. Now listen to the piece and see if you can identify the motif each time it returns.
3. Sing this angry motif again, experimenting with different ways to make it sound angry e.g. using a different tone of voice, playing with dynamics, trying out physical movements and facial expressions.
4. Work together to write words that fit with the melody. For example:



5. Next it's time to create a magic spell for the witches to perform!

Start by experimenting with different sounds you can make with your voice e.g. shh, sss, mmm, psht, pop, bang, fff etc. Choose a movement to go with each sound

6. Try out some body percussion e.g. clapping, stamping, tapping your thighs, patting your chest etc.

7. Create patterns using the sounds you've created. You could use the following template, or design your own (each colour represents one sound):

short	short	short	short	short	short	short	short
long		long		long		long	
short	short	short	short	short	short	short	short
long		long		long		long	
short	short	short	(rest)	short	short	short	(rest)
short	short	short	short	short	short	short	short
long		long		long		long	

For example:

shh	shh	shh	shh	sss	sss	sss	sss
zzz		zzz		zzz		zzz	
shh	shh	shh	shh	sss	sss	sss	sss
zzz		zzz		zzz		zzz	
stamp	stamp	clap	(rest)	stamp	stamp	clap	(rest)
shh	shh	shh	shh	sss	sss	sss	sss
zzz		zzz		zzz		zzz	

Don't forget to incorporate movements, as if you're casting a spell around a cauldron!

8. Later in the piece, we hear the witches dancing. In this part of the exercise, we're going to create some dancing rhythms

Start by thinking about the kind of conversations the witches might have, for example:

Question: Would you like to dance?

Answer: Yes we would!

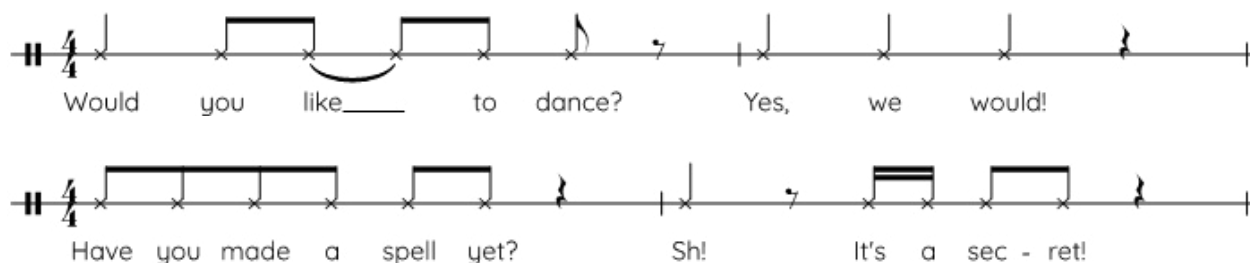
Question: Have you made a spell yet?

Answer: Shh! It's a secret!

9. It's time to give these conversations a rhythm!

You can do this with clapping, body percussion, or unpitched percussion instruments.

The best way to do this is to choose 3 phrases, and repeat them over and over until they take on their own natural rhythm. The examples conversation mentioned previously could become:



10. Play a game of call and response. You should clap one of the rhythms, and ask the children to answer your question (NOT copy your rhythm). If this is tricky, start by using the words, and then gradually drop them out. You can mix them up, and experiment with tempo and dynamics
11. Finally, perform the three parts of the piece you've created, in order, to tell your own version of Night on a Bare Mountain

We love hearing what you get up to in the classroom! If you would like to share your witchy creations with us please get in touch with education@lpo.org.uk

4) Sing a song: *You Can Count on Me*

In The **Colour Monster**, there is a wonderful message about helping friends and being there for each other. The following song is all about ways to support your friends and help them to feel happy. You can find the sheet music and chords for this on page 20 or sing along with Lucy's [YouTube](#) video.

- ★ Start by teaching them the phrase “you can count on me”, which is the same every time it comes.

- ★ Now sing from the start of the song, and indicate where the children should sing the phrase they’ve just learnt.

- ★ Ask for ideas for actions on “just call my name and I’ll be there, take my hand and see”, and practise these with the song.

- ★ You can now come up with a really funky movement for the “ooooh yeah” section.

- ★ Try putting the first part of the song together.

- ★ Demonstrate the second part of the song with the words written in the score, or with your own ideas.

- ★ Ask your class what makes them feel happier when they’re sad, what they love to do, and/or what they do to cheer up their friends. Put these ideas into the song, as marked. You can sing this together, or use it as an opportunity to encourage solo singing.

- ★ Put the whole song together, changing the ideas in the second half of the song each time

You Can Count On Me

Lucy Hollins

F B^b/F C/F F

If you're feel - ing sad and blue_____ you can count on me._

3 F B^b/F C/F F F/A

If you don't know what to do_____ you can count on me._ Just

5 B^b C/B^b Dm A A/C# Dm Gm⁷ F/A

call my name and I'll be there, take my hand and see_ that ooh ooh yeah

8 B^b B^b/C C F F

_____ you can count on me._ Let's *sing a song, let's sing a song, let's

11 Gm/F C⁷/F

wig-gle and shake, let's wig-gle and shake, let's have a hug, let's have a hug, let's

13 F B^b C/B^b Dm

eat some cake, let's eat some cake!* Call my name and I'll be there,

15 A A/C# Dm Gm⁷ F/A Gm/F B^b/C C

take my hand and see_ that ooh_ yeah_ you can count on me,

18 Gm⁷ F/A Gm/F B^b/C C F

_____ ooh_ yeah,_____ you can count on me._

* change the words here based on singer's suggestions

5) Sound Moods

You will need:

- ★ Empty jars template on page 27
- ★ Drawing materials
- ★ Empty jars or containers (optional)

What to do:

1. Start by recapping all the feelings the Colour Monster has:
 - ★ Discuss how different feelings or moods feel to different people
 - ★ Give each child a page with six empty jars on, and ask them to fill each jar with drawings appropriate to each feeling
2. Now it's time to think about how each feeling might sound. There are three options for how to do this:
 - ★ Each child should choose one of the feelings the Colour Monster experiences. Give each child a jar or container and ask them to fill it with things that might make the sound of the feeling they have chosen when the jar is shaken.
 - ★ Ask the children to experiment with instruments and everyday objects, and see if they can find one sound for each of the feelings.
 - ★ As a group, choose one word for each of the Colour Monster's feelings, and experiment with different ways of singing that word to reflect that feeling.



6) Listening

You will need:

- ★ Access to a musical streaming platform or YouTube

What to do:

1. Ask the children to think of a song or piece of music they know well, and talk about how it makes them feel.
2. Now play some different pieces of music (ideas are listed below). Ask them:
 - ★ How does the music makes them feel, and why?
 - ★ Can they hear any characters?
 - ★ Do they think there's a story in the music?

Remember, there are no wrong answers (the colours suggested below are for guidance, but try not to tell them what mood they are – the children might well experience them differently)

MOZART: Overture to The Marriage of Figaro

COPLAND: Hoe Down from Rodeo

MONTGOMERY: Starburst

ELGAR: Nimrod from Enigma Variations

BARBER: Adagio for Strings

WISEMAN: Voyage of Scyrus

MASCAGNI: Intermezzo

BRITTEN: Moonlight, from Four Sea Interludes

COLERIDGE-TAYLOR: 'Children's Intermezzo' from Othello

PROKOFIEV: Montagues and Capulets, from Romeo and Juliet

STRAVINSKY: Infernal Dance, from The Firebird

WISEMAN: Tempest (The Music of Chaos)

GRIEG: Hall of the Mountain King

PROKOFIEV: Peter and the Wolf (wolf music)

BEACH: Symphony in E-minor "Gaelic", Movement 1

7) Colours in Nature

- ★ Think about all the colours you might find in nature
- ★ Now go on a walk outside and see if you find (and collect, where appropriate) items of each of the different colours in The **Colour Monster**, and more
- ★ Back in the classroom, you can use these items to make a collage picture
- ★ You could also put your nature items in containers (with a lid!) to see what sound they make, and what mood it evokes.



8) Clair de Lune

You will need:

- ★ Painting or drawing materials
- ★ Recording of *Clair de Lune*

What to do:

1. Tell the class you're going to listen to a piece of music by a composer called Debussy. It is called *Clair de Lune*
 - ★ What language do they think that is? You can tell them it's French, and means 'moonlight'.
2. Listen to the first minute or so of the music and ask how it makes them feel
3. Set everyone up with paper and pens/pencils/paints. Ask them to create a moonlight scene whilst they listen to the music

9) Literacy

You will need:

- ★ Story template on page 28-29 (optional)
- ★ Empty jar template on page 27 (optional)

What to do:

1. Rewrite the story of The **Colour Monster** using your own words and ideas (You might like to use the template provided)
2. Write a story about what happened before the book begins, and why the **Colour Monster** is feeling all jumbled and mixed up
3. Think about more colours and variations of colours (e.g. light blue, dark blue)

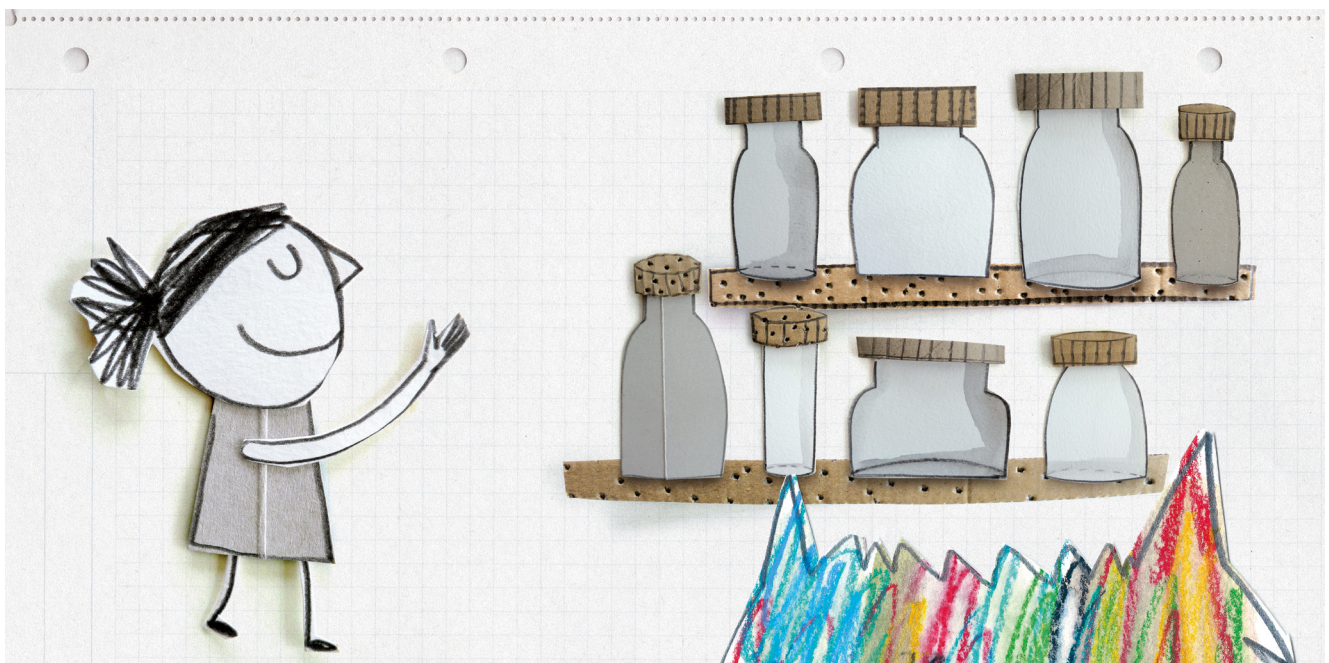
Write a list and decide which emotions they might represent, OR think about different emotions and decide which colours would best represent them

4. Think about times you've felt the things the **Colour Monster** feels

What other feelings have you had, and what colour would they be?

Fill each of the jars in the empty jar template with your own words describing that feeling and what you associate it with

Now use those words to write a poem about your feelings



10) Moods Game

You will need:

- ★ Moods Game template on page 30
- ★ Colouring pens, pencils or crayons
- ★ Scissors

What to do:

1. Divide your class into groups of 4 to 6 people.
2. Using the templates provided (you will need to copy several), ask them to:
 - ★ Print out and cut each individual card out from the template provided. You need a good even spread of colours. This will be your feelings pile. Give it a good shuffle.
 - ★ Now write a phrase on each the blank cards, and cut them out to make the phrases pile. The phrases should be simple, but can be about absolutely anything e.g. 'it's nearly my birthday', 'I love cheese sandwiches', 'I have a pet cat' etc.
 - ★ Shuffle the pile before you begin the game

How to play:

1. Take it in turns to turn over one card from each pile, making sure the other players don't see the feelings card
2. Now try to say the phrase with the mood of the feelings card e.g. if you turn over 'I love cheese sandwiches' and a red (angry) Colour Monster card, you should say 'I love cheese sandwiches' in an angry tone of voice
3. The rest of the players should try to guess what the mood was

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 Watch, Listen, Learn on the LPO website, 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/create-take-part/

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.



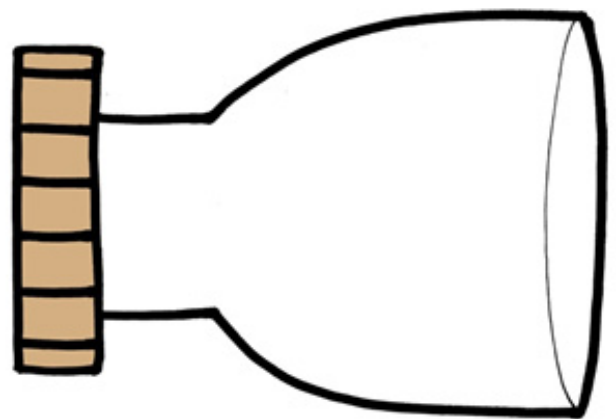
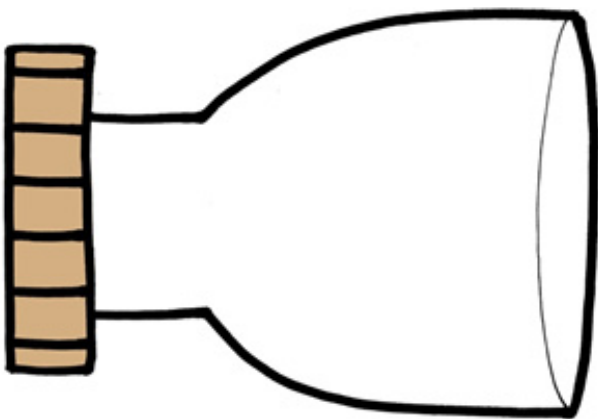
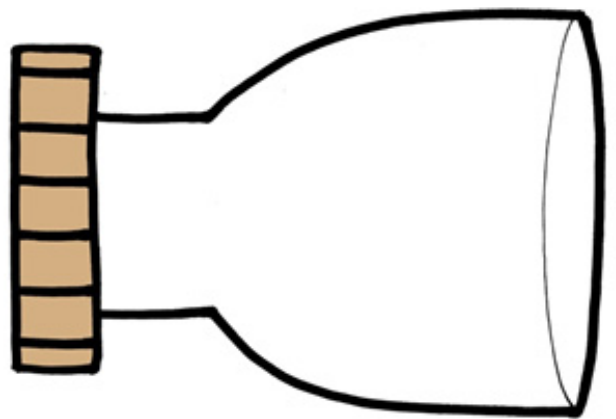
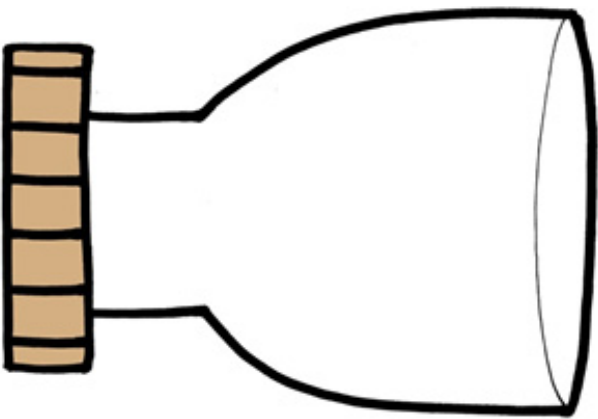
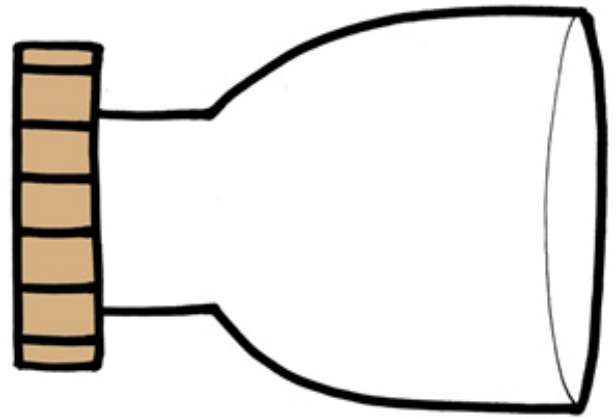
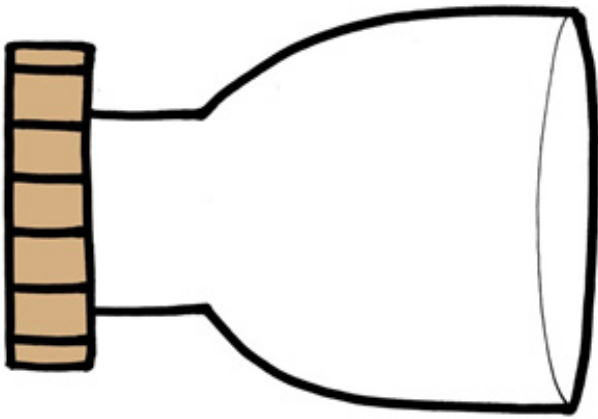
Elephants in the Custard

Can't wait until February to hear the London Philharmonic Orchestra? Have no fear! Our interactive musical film **Elephants in the Custard**, based on the charming children's book by Samuel Langley-Swain and Jemma Banks, published by Owlet Press, and accompanying resources are available for free on the LPO website at

lpo.org.uk/digitalresource/lponline-elephants-in-the-custard/

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.



The Colour Monster

This is **happiness**.

It is _____

It can make you feel _____

It makes you want to _____

If you feel **happy**, I will _____

This is **sadness**.

It is _____

It can make you feel _____

It makes you want to _____

If you feel **sad**, I will _____

This is **anger**.

It is _____

It can make you feel _____

It makes you want to _____

If you feel **angry**, I will _____

This is **fear**.

It is _____

It can make you feel _____

It makes you want to _____

If you feel **scared**, I will _____

This is **calm**.

It is _____

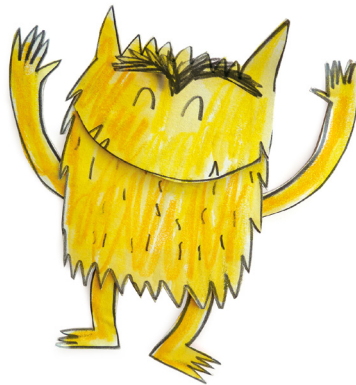
It can make you feel _____

It makes you want to _____

If you feel **calm**, I will _____



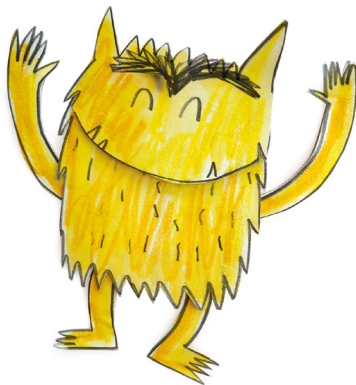
Fear



Happy



Calm



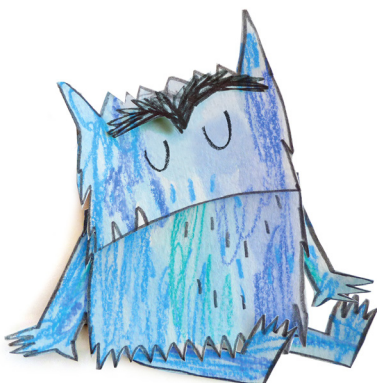
Happy



Sad



Angry



Sad



Angry



Calm

Wonderful You! – Song Lyrics

Written by Lucy Hollins

Penguins always look so very charming,
Cool, well dressed and never, ever rude.
But if you pinch their fish then you will see them,
In a snappy, scary, horrible, hairy, grouchy, lairy, diabolical mood!



Everybody gets a little grumpy sometimes, NOT ME!
Everyone can feel scared and blue.
But no matter how you feel I'll always be your friend,
Your feelings make you wonderful you!

Lions look so bold and so courageous,
I'm sure they think that worry is a vice.
There is just one exception to this rule, though.
They are totally, terribly, quite unbearably, so contrarily, fiercely frightened of mice!

Everybody gets a little grumpy sometimes (NOT ME!),
Everyone can feel scared and blue.
But no matter how you feel, I'll always be your friend;
Your feelings make you wonderful you!

*How do
you feel?
How do you
feel today?*

Sloths are very calm and peaceful creatures,
(Well, twenty hours of sleep a day's not bad!)
But if you wake them when they're busy dozing,
They'll get really, truly, quite unduly, not so coolly, monumentally mad.

Everybody gets a little grumpy sometimes (NOT ME!),
Everyone can feel scared and blue.
But no matter how you feel, I'll always be your friend;
Your feelings make you wonderful you!

*How do
you feel?
How do you
feel today?*

Part 1: Grumpy, I'm grumpy, I'm very, very grumpy!

Part 2: Sad, sad, sad, sad, sad.

Part 3: Sh! Look behind you! I see a mouse!

Part 4: Happy, I'm happy, so happy today!

Everybody gets a little grumpy sometimes (NOT ME!),
Everyone can feel scared and blue.
But no matter how you feel, I'll always be your friend;
Your feelings make you wonderful you!
Your feelings make you wonderful you!
Your feelings make you wonderful you!

*How do
you feel?
How do you
feel today?*

Wonderful You

Composed for London Philharmonic Orchestra

Lucy Hollins and David Lawrence

Jauntily ♩=100

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef staff containing a complex, rhythmic melody of eighth and sixteenth notes. The bass clef staff provides a simple accompaniment of quarter notes. Dynamics are marked as *mp* (mezzo-piano) at the start, *f* (forte) in the middle, and *mf* (mezzo-forte) at the end.

3 *mp*

1. Pen - guins al-ways look so ve - ry char-ming, Cool, well dressed and ne-ver, e - ver

The vocal line starts with a treble clef and a key signature of two sharps. The melody is simple and follows the lyrics. The piano accompaniment is in the bass clef, featuring a steady quarter-note bass line and chords in the right hand. Dynamics are marked as *mp*.

6 rude. But if you pinch their fish then you will see them, In a

The vocal line continues with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics are marked as *mp*.

9 A

snap-py, sca-ry, hor-ri-ble, hai-ry, grou-chy, lai-ry, di - a - bo-li-cal mood!

The vocal line concludes with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics are marked as *cresc.* (crescendo) and *f* (forte).

(NOT ME!)

12 *mf*

Eve-ry - bo-dy gets a lit - tle grum-py some times, - Eve-ry - bo-dy can feel scared and

15 *cresc.*

blue. But no mat-ter how you feel I'll al-ways be your friend, Your

18 **B** *f* *mp*

feel-ings make you won - der-ful you! 2 Li - ons look so bold and so cour

21

a-geous, I'm sure they think that wor-ry is a vice. There

24

is just one ex-cep-tion to this rule, though. They are to-tal-ly, ter-ri-bly, quite un-bea-ra-bly,

cresc.

27

C

so con-tra-ri-ly, fierce-ly frigh-tened of mice! How

mf

so con-tra-ri-ly, fierce-ly frigh-tened of mice! Eve-ry-bo-dy gets a lit-tle

mf

30

do (NOT ME!) you feel?

grum-py some-times,- Eve-ry-bo-dy can feel scared and blue.

33 *cresc.* *f*

How do you feel to -

cresc. *f*

But no mat-ter how you feel I'll al-ways be your friend, Your feel-ings make you won - der-ful

36 **D** *mp*

day? 3. Sloths are ve-ry calm and peace-ful crea - tures, (Well,

you! 3. Sloths are ve-ry calm and peace-ful crea - tures, (Well,

mf *mp* *tr*

39

twen-ty hours of sleep a day's not bad!) But if you wake them when they're bu-sy do-zing, They'll get

43

real - ly, tru - ly, quite un - du - ly, not so cool - ly, mo - nu - ment - al - ly

cresc.

45 **E**

mad. How do (NOT ME!) Eve-ry-bo-dy gets a lit-tle grum-py some-times,-

mf

f

48

you feel? How Eve ry-bo-dy can feel scared and blue. But no mat-ter how you feel I'll

cresc.

51 *f*
do you feel to - day?
f
al-ways be your friend, Your feel-ings make you won - der-ful you!

54 **F** **G** Part One
continue until Letter K
mp
Repeat 'til ready Grum-py, I'm grum-py, I'm ve-ry, ve-ry grum-py!

58 **H** Part Two
continue until Letter K **I** Part Three
continue until Letter K
Sad, sad, sad, sad, sad. Sh! Look be-hind you! I see a mouse!

Repeat til ready

J Part Four

On cue:

62

Hap-py, I'm hap-py, so hap-py to-day! Hap-py, I'm hap-py, so

K

mf

65

hap-py to - day! How do (NOT ME!) Eve-ry bo dy gets a lit-tle grum-py some-times,

68

you feel? How Eve ry-bo-dy can feel scared and blue. But no mat-ter how you feel I'll

71 *f*

do you feel to - day?

al-ways be your friend, Your feel-ings make you won - der-ful you! Your

74

feel-ings make you won - der-ful you! Your feel - ings make you won - der-ful

78

you.

mp *f*