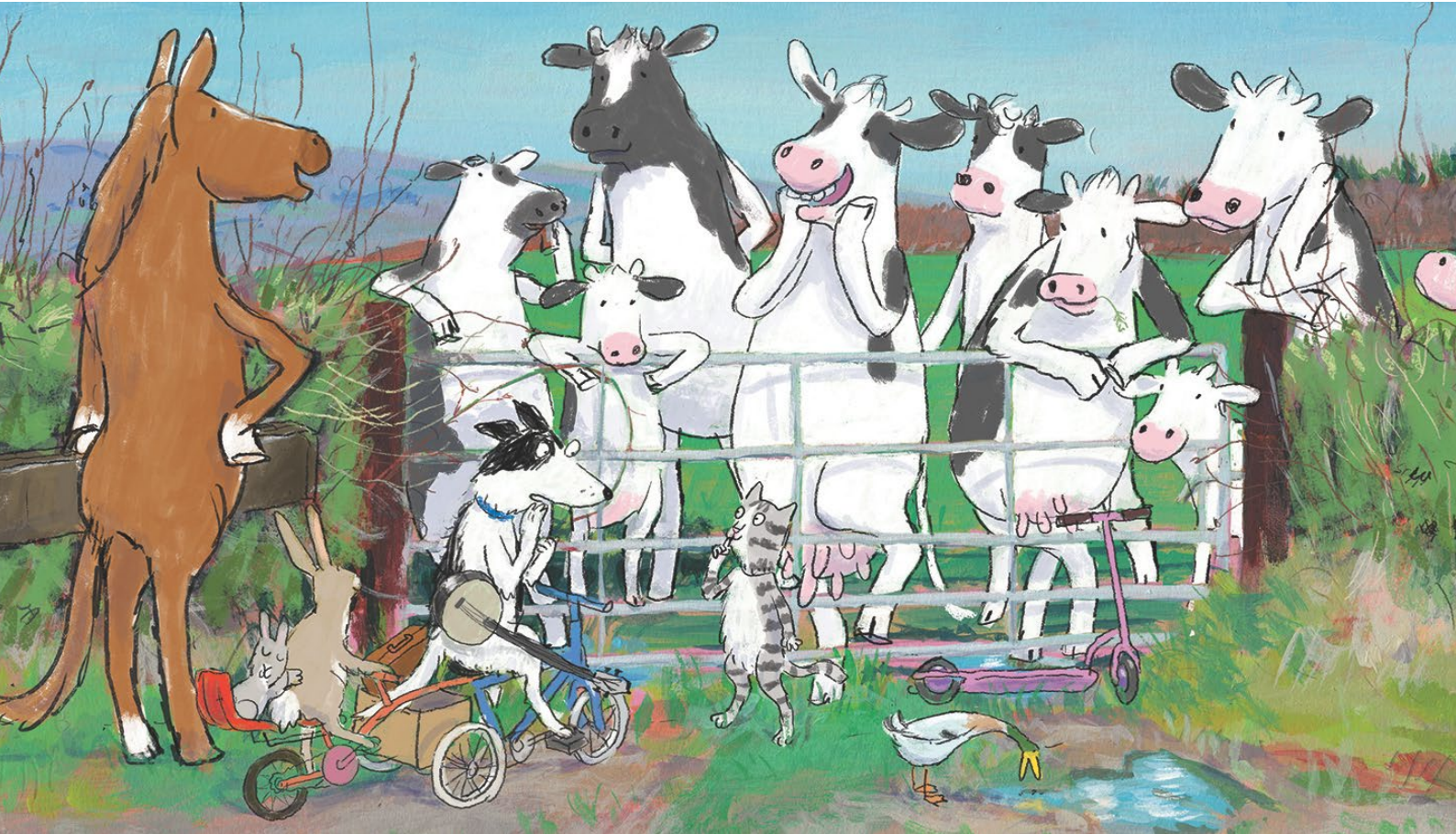


London Philharmonic Orchestra



©Jason Chapman

Key Stage 1 BrightSparks Concert

February 2024
Teachers' Pack
lpo.org.uk/brightsparks

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London Philharmonic Orchestra
Education and Community Department
89 Albert Embankment
London SE1 7TP

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This pack and all learning video 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

This pack is designed to help you and your class prepare for the London Philharmonic Orchestra's Key Stage 1 BrightSparks concerts, based on *Stan and Mabel* by Jason Chapman and published by Templar Books, at the Royal Festival Hall. It provides information about the repertoire and story for the concert, as well as a number of classroom activity suggestions to help your class prepare for and respond to the concert. These activities focus on literacy and language, and are based on the music and story of *Stan and Mabel*.

The concert will begin with Eduard Strauss's lively *Bahn Frei Polka Schnell* Op. 45, followed by Ernest Tomlinson's 'Kettledrum' and 'Chipping Lane', through which we are introduced to our concert theme.

Polly will then teach the audience the songs and sound effects for the story. We do recommend that you take the time to learn and teach the songs in advance so that your children can make the most of the concert experience. Words and music can be found from page 10. You can also hear and learn the songs with our [YouTube video](#). We will then perform *Stan and Mabel*, with words and illustrations by Jason Chapman and music composed by Paul Rissmann.

Finally, the Orchestra will perform Florence Price's 'Juba Dance' from Symphony No. 1, to send us out of the concert hall with smiles on our faces!

Meet the presenter



Our concert will be presented by Polly Ives. Polly enjoys a varied career as a concert presenter and narrator, workshop leader, trainer, cellist and promoter. Polly has presented many of the LPO BrightSparks concerts for Key Stage 1, and has led workshops for Under 5s with the LPO. Recent performances include Aldeburgh, Ryedale and Lake District Festivals, alongside Britten Sinfonia, London Mozart Players, Royal Northern Sinfonia and baritone Roderick Williams. She has worked with CBeebies, Wigmore Hall, Royal Opera House and National Children's Orchestra. She has adjudicated at music festivals, and performed live on BBC Radio 3's *In Tune*.



She is also Founder and Director of Concerteenies, an innovative new charity taking live music to 0-7 year olds and their grown-ups across South Yorkshire, focusing on early childhood development, parent-child bonding, wellbeing, literacy and story-telling.

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 early-career professionals – the **LPO Young Composers**, **Foyle Future Firsts** and our new **Conducting Fellowship** schemes look to support players, composers and conductors 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:

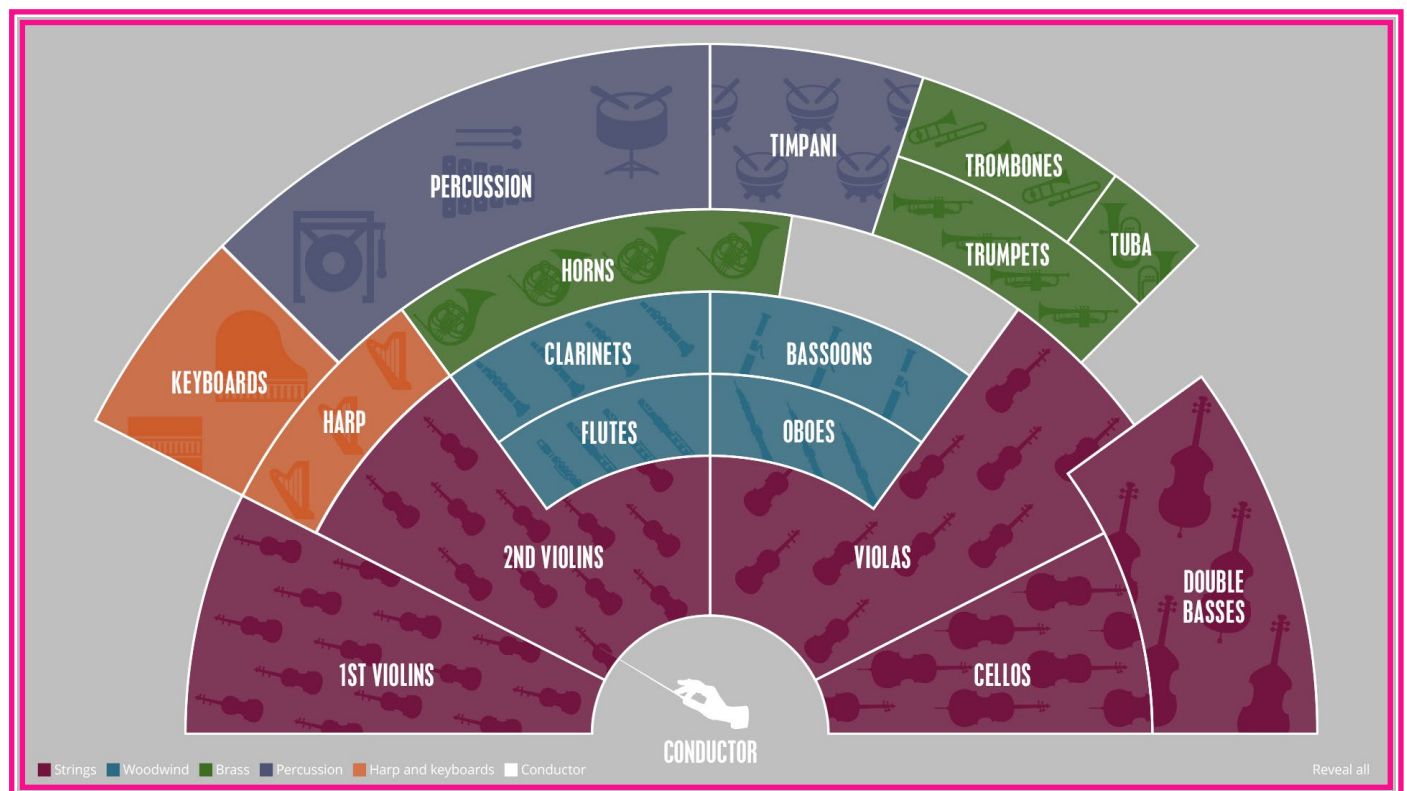
Strings: violins, violas, cellos, double basses

Woodwind: flutes, oboes, clarinets, bassoons (the piccolo will also feature – this instrument is the little sibling of the flute, but 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

Other: harp, a big instrument with 47 strings and a magical sound!



The music

We have chosen four exciting and inspiring pieces of music to complement the *Stan and Mabel* story. Here is some background information about the music for you and the children. On pages 14—19 we have also suggested some additional activities that you might like to explore before or after the concert.

Eduard Strauss (1835 – 1916) ***‘Bahn Frei’ Polka Schnell Op. 45 (1869)***

‘Bahn Frei’ means ‘Clear the track,’ so this music signals we are all ready to climb aboard and go on our musical adventure!

This piece was written in Vienna, Austria, in 1869, when day trips on the railways were all the rage! Often people boarded the train loaded up with their picnics and luggage, and with the engine warming up, steam building and excitement levels rising, they waited for more passengers. Finally, ‘The track is clear’ - we’re off! In our story, Stan and Mabel gather up their animal friends and go off on an adventure, travelling by taxi, bus and plane!

‘Polka Schnell’ means ‘fast polka’ (a polka is a kind of dance). The main melody gallops along in the string and woodwind instruments. The train’s powerful engine and chugging wheels are represented by the percussion section - you can listen out for the snare drum, cowbell, and the train guard’s whistle! The music will no doubt have us bouncing up and down in our seats! Polly will direct actions during the concert.

Eduard Strauss was from a family of composers and performers, including his brothers Johann II and Josef and his father Johann I. Eduard wrote over 320 dances and marches - this one is probably the most famous!

Ernest Tomlinson (1924 – 2015) ***‘Kettledrum’ and ‘Chipping Lane’ from *Second Suite of English Folk Dances* (1977)***

Ernest Tomlinson was born in Lancashire in the North of England. The village where he was born was called Rawtenstall: this word combines the Old English *ruh* (‘rough’) and *tun-stall* (‘the site of a farm or cow-pasture’). Tomlinson grew up surrounded by farming, mills and mining, which is why his music often depicts the English countryside, and therefore links with our story so well!

Tomlinson began composing music when he was 9 years old and he continued his musical studies at Manchester University and Royal Manchester College of Music. But in 1943, during the Second

World War, he got called up to join the Royal Air Force where they trained him to be a wireless mechanic, even though he was colour blind. In 1947, he returned to working as a composer, performer and conductor with his own orchestra, 'The Ernest Tomlinson Light Orchestra,' including for TV and film. Tomlinson won two Ivor Novello awards - one for his ballet based on the story of *Aladdin* - and an MBE in 2012.

'Kettledrum' starts with a marching rhythm on the tenor drum. The piccolo then plays a whistle-like walking tune. The strings join in with quiet plucked (pizzicato) notes. The oboes and clarinets then join in with the happy tune and the music gets louder and sounds fuller - perhaps like a marching band getting closer to us. The loudest point is when the horns, violas and cellos play the melody and we can imagine the musicians are really close. Gradually each of the sections of the orchestra stop playing and we are just left with the piccolo and the drum again. Listen out carefully at the very end to see how many drum beats you can hear!

In the concert we will imagine Stan the dog gathering up his friends: Mabel the cat, then Roady the duck, Roberta the rabbit, Houston the horse, and finally a whole herd of cows to join him for an orchestra adventure.

'Chipping Lane' is a short relaxing piece depicting the beautiful English countryside. Tomlinson grew up on a farm on Chipping Lane! We hear smooth melodies, especially on the clarinet and the string instruments, and some beautiful bright and sunny sounds on the harp.

Florence Price (1887 – 1953)

'Juba Dance' (Third movement) from Symphony No. 1 (1931– 1932)

Florence Price combined the traditions of classical music with the sound of spirituals and West African rhythms and dance.

We will hear the third movement of her Symphony No. 1. This was her first large-scale piece and it was premiered by the Chicago Symphony Orchestra - the first time a large-scale orchestra played a piece by a Black female composer.

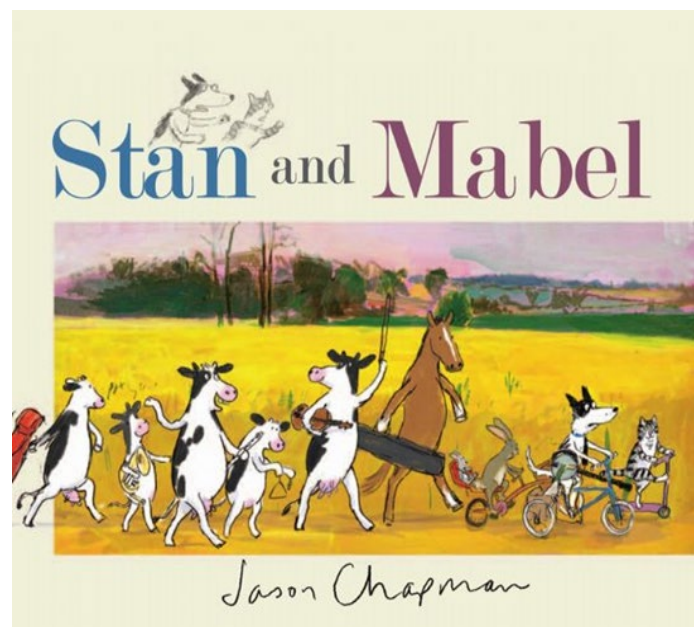
This movement is called 'Juba Dance,' a style that originated in West Africa and was brought over to the United States by enslaved people who were forced to work on plantations. During a traditional juba dance, the music was often created by the dancers performing rhythms on their bodies, which was known as 'pattin' juba' or 'Hambone.' Price recreates these patting rhythms on large and small African drums played from within the orchestra. She brings the melody to life with the string instruments playing a happy melody. The swanee whistles blow and it feels like a celebration!

Stan and Mabel

Summary of the Story

Stan and Mabel tells the story of two lonely animals — Stan (a dog) and Mabel (a cat) — who live in a tall tower block in the city. Although their owners ignore them, Stan and Mabel find great comfort in the music played by the flute lady who lives downstairs. But one day the music stops. What happened to the flute lady?

When Stan and Mabel go to investigate, they discover that their beloved neighbour has gone to Italy, to a competition to find the greatest orchestra in the world. In a flash, Mabel decides that they should follow in her footsteps and visit the famous La Scala opera house in Milan. They just need to find some friends to join their animal orchestra first!



Join in!

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

**Watch this video to learn the songs and actions for
'Stan and Mabel'**

<https://www.youtube.com/watch?v=iR9GPLsjUIE>

Stan and Mabel Theme

Stan and Mabel are such important characters, they both get their very own tune - or theme - in the music. Mabel is a clever and brave cat, so her music is really quite sophisticated. Stan, on the other hand, is not so independent, so his theme is much simpler. When the animals are introduced at the beginning of the story, you'll hear their two themes very clearly in the ensemble, and then they'll pop up in various guises throughout the adventure. But as the excitement builds, a new theme appears for Stan and Mabel.



©Jason Chapman

This one is very clear, very easy, and very short - and we need you to sing it with us!



You will need to sing this short theme three times in the concert.

- ★ The first time we will use normal singing voices
- ★ The second time, it will be a bit louder and we will use our cross and sad singing voices because the baby is pulling Mabel's tail and she doesn't like it!
- ★ The third time, we are running through the city street so we will move our arms and do panting in between!

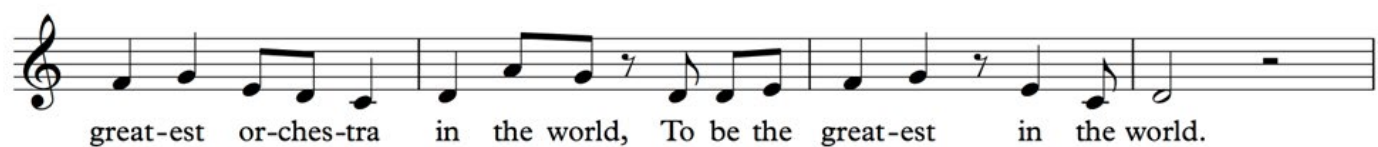
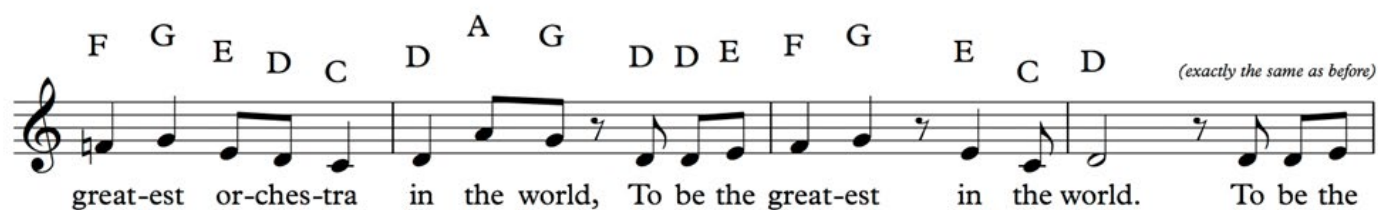
You will know when to sing as Polly will say "Off we go!"



©Jason Chapman

The Greatest Orchestra in the World!

This is the main song in the piece. You'll sing it four times during the story, but to keep you on your toes, the song will change every so slightly throughout the performance. The melody and lyrics are very repetitive, and the first three times you sing it, the words remain exactly the same.



- ★ The first time, we will use big, smiley singing voices
- ★ The second time, we are riding on a horse so it is a lot more bouncy!
- ★ The third time, we are on an aeroplane, so imagine gliding through the clouds!

I Like the Beat of Your Feet

When Stan and Mabel meet Roberta and Bobby, the drumming rabbits, we all sing the very funky song "I Like the Beat of Your Feet."

Try tapping your foot along with the beat in the low instruments.

Tap the rhythm of the words on your knees and show us your bunny ears during the silent section!



©Jason Chapman



The Italian Song

We've reached our destination! La Scala, the magnificent, world-famous opera house in Milan, Italy!

We all sing a jolly song about the opera house. This music is in 3/4 time, which means its rhythm makes you want to swing from side to side - or maybe even dance a waltz!



©Jason Chapman

This is what the melody looks like:

We sing this short tune twice in a row.

Polly then narrates a bit more of the story, and then we sing the Italian Song again.



The challenge with this song is that the conductor will play around with its speed. Italian songs are very flamboyant and sometimes unpredictable, so watch Polly very closely so that you know exactly what is about to happen.

The Final Medley

At the very end of the story, once our friends have been voted the greatest animal orchestra in the world, we sing a medley of the three songs we've already learned.

★ The Greatest Orchestra in the World

★ I Like the Beat of Your Feet

★ Stan and Mabel's Theme

However, since we are now at the end of the story, some of the lyrics have to change a little.

So, in the 'Greatest Orchestra,' you now sing:

We came to Italy to audition, in a competition,

We came to Italy to audition, in a competition

Now we're the greatest animal orchestra,

Now we're the greatest in the world

Now we're the greatest animal orchestra,

Now we're the greatest in the world.

'I Like the Beat of Your Feet' becomes:

They like the beat of ***our*** feet!

You'll be pleased to know that 'Stan and Mabel's Theme' remains exactly as before!



©Jason Chapman

Classroom Activities

You may like to explore these further activity suggestions to get the children more familiar with the story's themes and characters. We suggest you buy or borrow a copy of the book and read it with your class before you come to the concert.

Project 1 - Explore *Stan and Mabel*'s plot and characters

- ★ Link the story to the **children's own experiences**. Do they have any pets? Have they been on exciting adventures to different parts of the world? Have they been on an aeroplane or a bus? Or perhaps they've been in a taxi?
- ★ Discuss how the animals feel at different times in the story, e.g. How do Stan and Mabel feel when the flute lady goes away? How do they feel when they meet Bobby and Roberta? How do they feel before they are about to perform?
- ★ Discuss **new vocabulary** that features in the story, e.g. What is an orchestra? What is an opera? What is an audition? What is a virtuoso?
- ★ **Make a tour poster**. Imagine you are in a band or an orchestra. What would your group be called? Where in the world would you perform? What would the newspapers say about your performance? (You can find several free templates when you search online).
- ★ Your children could create their own **Stan and Mabel 'Great Escape' telephone conversations**. Using toy telephones or handmade cup-and-string telephones, discuss where they are going, what they will do, who will come with them, and what they need to pack.
- ★ Discuss and draw the different landscapes in the story, particularly using the field and cityscape pages as inspiration. Discuss the characteristics of each of the different animals' habitats (e.g. Stan and Mabel's block of flats, the cow's farm, the rabbits' hutch, the horse's field). Don't forget to send your artwork to education@lpo.org.uk by **Friday 2 February** for the chance to have it displayed in the concert! See page 17 for more details.
- ★ You could also ask your children to create their own pictures of Stan and Mabel on their adventures. For inspiration, watch Jason Chapman, the creator of *Stan and Mabel*, demonstrating how he draws [Stan](#) and [Mabel](#).
- ★ Use maps or a globe to discuss and plan the **animals' journey to Italy** and the various methods of transport for their world tour. Map out a route and discuss the different climates, languages and landmarks of the different locations.
- ★ Make picture cards of sections of the story and mix them up. Ask the children to **sequence the events** in chronological order, using language like 'first', 'next', 'the next day', 'in the morning', 'after a long journey', 'in the evening' etc.

★ The animals go on **a journey using lots of modes of transport**. In the concert, we will show this by doing the following actions:

- ★ Taxi - move your arms like you're holding a car steering wheel
- ★ Bus - move your arms like you're holding a bigger bus steering wheel
- ★ Train - move your arms by your sides like a train
- ★ Plane - hold out your arms like the wings of a plane

Firstly, ask the children to do each of the actions above.

Secondly, use flashcards showing each of the vehicles above (without talking). The children can then follow the instructions by watching your 'conducting' with the flashcards. A child can then lead the group in which actions to do.

Thirdly, choose one sound or tune for each of the vehicles, either played by a grown-up or a child. This can be an improvised tune on the piano/guitar or just a single sound, e.g. a triangle for the taxi, a bell for the bus, a cabassa for the train, or shakers for the plane.



©Jason Chapman



©Jason Chapman



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Project 2 – Explore the musical instruments in the orchestra

- ★ Research the musical instruments that will be in the concert (see the map of the Orchestra on page 5). Discuss the key characteristics of the groups or ‘families’ of instruments (strings, woodwind, brass, percussion). What do they sound like? How do you play them? Which instruments play the highest and lowest sounds? Can you make your own versions of these instruments using materials in your class (perhaps shoeboxes and elastic bands, bottles with different amounts of water, cutlery etc.)? Can you invent your own instrument?
- ★ The LPO has a resource about musical instruments for Key Stage 2, that might inspire some ideas for Key Stage 1: <https://lpo.org.uk/improvised-instruments-the-science-of-sound/>
- ★ Discuss the role of the conductor. When they move their arms or baton at different speeds, the musicians in the orchestra know how fast to play and when they should stop and start. Can the children in your class have a go at conducting? Play a simple game of ‘Copy Me’. Invite one child (the conductor) to stand at the front of all the other children (the orchestra). Make sure everyone is watching and ready! The conductor lifts one arm up and down at a steady speed to start with, and the ‘orchestra’ does the same. The conductor can get a bit faster and a bit slower, making sure everyone is copying. Choose an agreed action for ‘stop’ (perhaps two hands out in front) and everyone freezes! Without talking, the ‘conductor’ starts conducting again and the ‘orchestra’ copies.

Project 3 - Explore Strauss’s *Bahn Frei*

Listen to a recording of this piece and discuss how the music sounds like a train journey. In the concert, we will help Polly create some actions to represent the start of our adventure. Ask the children to suggest their own ideas for actions inspired by the music. Here are a few suggestions:

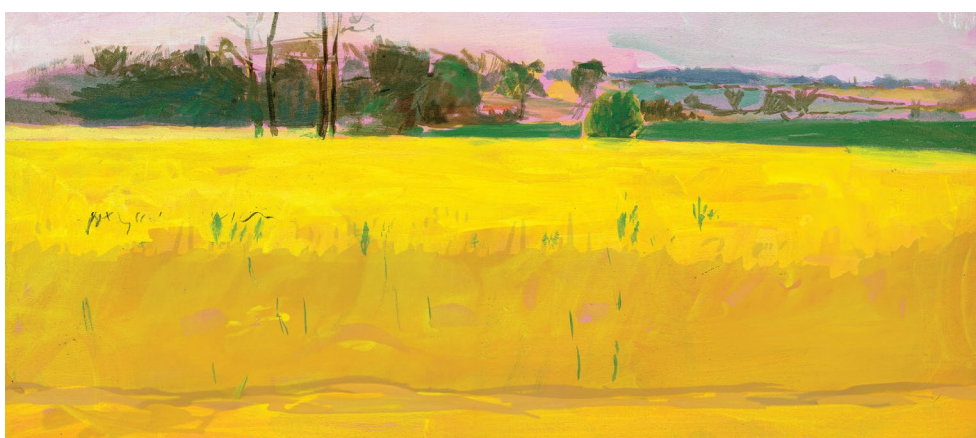
- ★ Listen out for the train driver’s whistle!
- ★ Move your arms round and round to create the train’s wheels
- ★ Imagine sitting in your carriages - smile and wave out of the window to passers-by
- ★ It’s a bit of a bumpy train - bounce up and down in time with the music
- ★ We turn a corner - all sway one way and then the other!

Work out your actions and perform them along with the recording!

Project 4 - Explore Ernest Tomlinson's 'Kettledrum' and 'Chipping Lane'

Get Arty!

Listen to 'Chipping Lane' and create your own artwork inspired by the great English countryside. Begin by showing the children the countryside picture below, which was the first illustration that Jason Chapman, the illustrator of *Stan and Mabel*, created for the book. Play a recording of 'Chipping Lane' and ask the children how the music makes them feel - what colours can they picture? What art materials or techniques would you use? What can they see in their fields? Perhaps they can see meadows of grass, yellow corn, flowers, sunshine, animals, trees, or fences? Ask the children to draw/paint the countryside scene they have imagined.



©Jason Chapman

During the concert, when the orchestra performs 'Chipping Lane,' we will accompany the music with artwork depicting the English countryside by children attending the concert.

Send your pupils' artwork to education@lpo.org.uk by Friday 2 February for the chance to have it displayed on-screen during the concert!

Follow the Leader

As described on page 8, 'Kettledrum' starts with one solo drum, then another instrument joins, and then more and more. After the full orchestra plays, they gradually stop playing and we are left with the solo drum again at the end.

In the story of *Stan and Mabel* there is a standing ovation that we encourage everyone to join in with in the concert. This is a great way to demonstrate the 'follow the leader' compositional technique.

Choose one child to start the applause by standing up and clapping, then others copy until everyone is standing and clapping. When the child who started it sees that everyone is standing, they can sit down and stop clapping - and everyone else does the same.

You could add some percussion to create an instrumental version of the same activity.

Talk about how it starts as a solo (just one person), then becomes a duet (two people), a trio (three people), and finally an orchestra (lots of people). Talk about how it starts with silence, then the

sound gets louder and louder before finally it gets quieter and quieter.

Discuss how it starts and stops. Talk about following the leader, which is just like following a conductor. We don't always need to use our spoken voice and language to communicate.

Project 5 - Explore Florence Price's 'Juba Dance'

The Juba Dance is inspired by the African juba or 'Hambone' - a way of making music on our bodies without any instruments.

1. Watch some examples of Hambone - Steve Hickman is particularly entertaining!
2. In your classroom, you can explore 'pulse' (the steady 'beat' under the music) using some body sounds:
 - ★ Everyone walk around in the circle clockwise, counting to 7. Turn on number 8, lifting your knee in the air
 - ★ Everyone walk round in a circle anticlockwise, counting to 7. Turn on number 8, lifting your knee in the air.
 - ★ Repeat! Try shouting 'Hey!' and lift an arm on number 8 as well.
 - ★ Next, try this whilst listening to a recording of Florence Price's 'Juba Dance.' Try to relax, sway and feel the groove.
 - ★ You could transfer this onto some percussion instruments. Tap a drum on numbers 1-7 and make a different sound on number 8 (perhaps using a swanee whistle or a triangle). You could write this pattern on the whiteboard to help everybody remember. Here's what it might look like:



3. Now let's make an **ostinato** (a repeated pattern) by tapping our body in different ways. Standing in a circle facing inwards, everyone should:
 - ★ tap their heads 8 times
 - ★ tap their shoulders 8 times
 - ★ tap their knees 8 times
 - ★ now repeat the pattern but with just 4 taps on each

-
- ★ now repeat again but with just 2 taps
 - ★ then repeat the pattern with just 1 tap.
 - ★ Now try all of the above, but tapping gently on the person next to you.
 - ★ Once you've got the hang of it, try it all a bit faster!



4. Let's create another ostinato.

- ★ Cross your arms in front of you with the backs of your hands facing up
- ★ First, lift one hand up and tap the top of the opposite arm
- ★ Next, lift the other hand up and tap the top of the other arm
- ★ Then, lift both hands up to tap the back of the opposite hand
- ★ Then nod your head
- ★ Next, put all the moves together. Listen to the different sounds they make.



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.

We love hearing what you get up to in the classroom!

**If you would like to share your musical creations with us,
get in touch with education@lpo.org.uk**