



Teachers Pack

2018/19

ROYAL WELSH COLLEGE
OF MUSIC & DRAMA
COLEG BRENHINOL
CERDD A DRAMA CYMRU

www.rwcmd.ac.uk/orchestradventure

Overview

Orchestradventure! is an exciting project from the Royal Welsh College of Music and Drama that aims to introduce young people to the world of classical music, providing enrichment and inspiration to learners across Wales and beyond.

Launched in February 2017, it returns in 2019 with new repertoire from some of the greatest composers in history.

We want to help you to use Orchestradventure! to develop your learners as creative contributors, with classical music at the heart of learning experiences.

Contained in the following pages is a range of activities to help you engage young people of all ages, from Foundation Phase to A-level. For each of the pieces of music featured Orchestradventure!, there is a short introduction to the composer as well as background information about the piece.

There are a range of activities for classes to try, to get pupils thinking about and responding to the music.

Share your learning!

Why not send us some photographs, create a short video clip or send us a tweet so that we can keep up to date with your learning experiences. Send your experiences to outreach@rwcmd.ac.uk or tweet to [@YoungRWCMD](https://twitter.com/YoungRWCMD). Don't forget to use the hashtag #Orchestradventure!

Learning Intentions

- to enrich learning through cross-curricular opportunities
- to develop learners as creative contributors
- to express ideas and emotions
- to develop learners so that they are knowledgeable about their culture, community, society and the world, now and in the past
- to inspire students to engage with classical music
- to have the confidence to participate in performance

Orchestradventure! Activities:

Foundation Phase & Key Stage 2

Anna Clynne – Masquerade

Promenading

Learn about Henry Wood and the Last Night of the Proms. Learn some of the songs such as *Land of Hope and Glory* and the National Anthem. Make flags and hold a concert but ask the audience to promenade. Perform music, songs and dances that they have learned during the year.

Hold a Masquerade Ball

Plan and hold a masquerade ball for all the learners. Listen to the main theme from *Masquerade*. Consider how the chorus welcomes the audiences into an imaginary world. What kind of a world have the learners stepped into? What could be their theme for the ball? Learners could make their own masks and find costumes for the ball. There should be music and dancing at the ball. Take photographs. Learners could write Trip Advisor reviews of the event.

Twmpath dawns or Barn Dance

Listen to the second theme from *Masquerade*, *Juice of Barley* - an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*. Now listen to some Welsh country dance music and then learn one of the dances. Compare and contrast the music. Hold a Twmpath dawns or barn dance. Invite local musicians to come and play for the event. Learners could write reports for the local newspaper or send tweets.

Orchestradventure! Activities:

Foundation Phase & Key Stage 2

Sea Interludes by Benjamin Britten

Interludes

What is an interlude? Why would a composer write a musical interlude? Talk about giving the audience a break from the story. Listen to other interludes. Encourage the children to tell a story and then create a musical interlude using tuned and untuned percussion which they could perform to younger children.

A night at the opera

Learn about the Benjamin Britten opera *Peter Grimes* the fisherman. What is an opera? Listen to different operas and learn about the stories they are telling. Learn some simple songs from different operas. Consider the narration, scenes, characters and stage directions. Create a stage and backdrop. Give the children the opportunity to dress up or create the characters using finger puppets. Use the opera as a stimulus. Perform them to an interested audience such as parents or grandparents.

Sharing the vocals

Invite a singer to perform for the class. Listen to a range of different vocals e.g. soprano, alto, bass, tenor. Ask the children to differentiate between the voices. What do they notice? Learn a partner song or a round where there are two vocal parts singing different lines at the same time. Consider elements of performance. How can you make improvements?

Orchestradventure! Activities:

Foundation Phase & Key Stage 2

Mason Bates – A Bao a Qu

Palindromes

A Bao A Qu is a musical palindrome, and just like a palindrome word is spelt the same forwards as it is backwards, the music sounds the same when played forwards or backwards. Find out about Palindromes. Can the learners write their own palindrome in letters or numbers? Can they write a simple musical palindrome using tuned or untuned percussion instruments? Use musical forms such as ABBA.

Mythical creatures

Listen to various movements from the *Anthology of Fantastic Zoology* including the tower dwelling beast A Bao a Qu and the Sprite. *What is a mythical creature?* Compare and contrast the music with the Stravinsky *Firebird*.

Musical techniques

Talk about the musical techniques used in the A Bao a Qu for example pizzicato in the string instruments and trills in the woodwind. Give the learners an opportunity to look at, touch and listen to and try the different percussion instruments. Invite local percussionists into school to demonstrate the instruments so that the learners can experience the vibrations and the sounds that can be made by the instruments.

Investigating sound

Make predictions about sound. Set up an investigation to test how far your class needs to walk before they can no longer hear what is being sung to them. Measure the distance. What did they notice? Was everyone in the class the same? Did the learners have better hearing than the adults? Now consider how they would feel if they couldn't hear.

The world of sound

Make a collection of noisy objects and quiet objects. Place each of the objects in a feely bag. Blindfold members of your class and ask them to identify what you have selected.

Tonic Sol-fa (John Curwen) names and hand signs

Talk about melodies and scales and how these link to ladders. Show the learners a picture of a ladder. Teach the learners doh-re-me relating the hand signs to the ladders. Talk about how composers use scales in their music. Select learners to be the leaders to direct the singing. Create a piece of music linking the vocal sounds to the hand signs.

Orchestradventure! Activities:

Foundation Phase & Key Stage 2

Arnold Bax – Tintagel

Painting the music

Give each child a large piece of paper and paints, pastels or coloured pencils. Listen to the music of Tintagel. Talk about the castle, the sunny day and the seas and how the waves might change. Give the learners the opportunity to paint whatever comes to mind. Let their imagination run wild!

Imagery

Talk to the learners about the opening of the music. Why might the brass section depict the ruined castle? Why does the serene, melodic line of the string section depict the seas? When the music changes, what might be happening? Identify the different instruments within the orchestra. How are they made? What materials are they made from? Look at each of the orchestral sections. Why are there so many string players in relation to the number of woodwind or brass instruments?

Visit a Castle

Visit castles in the local area and find out about King Arthur's link to Wales. Read the legend of King Arthur and compare this with other Welsh legends such as Beddgelert. Write a simple piece of music which depicts the story of Llewelyn and his faithful dog. What instruments would depict Llewelyn and his dog? Create simple melodies to depict each character.

Dressing up

Dress up as King Arthur and Merlin for the day. Get the class to imagine themselves living in a castle. How would they live? What would they eat? How would they relax?

Create an advert

Listen to the music of *Tintagel* and consider whether the class could create an advert for castles in Wales using the music to create the atmosphere. Use iPads and green screens to create the advert. Include the composition written earlier in the advert or use Garage Band to create your composition using an app.

Orchestradventure! Activity Sheets:

Foundation Phase & Key Stage 2

John Williams – Fawkes Theme (Harry Potter)

Themes

Compare the themes associated with the characters in the story. Listen to the thematic material for Fawkes, Voldemort, Hedwig and Hagrid. What makes them different? Think about the instrumentation. How does it make the learners feel? What do they notice?

Talk about themes that can be found in the Harry Potter stories – family, friendship, home, good v evil, loyalty, courage, supernatural. How can these be depicted? Use the tuned and untuned percussion instruments to create a musical theme for each of theme. Can the learners put these themes together in a musical form? eg ABB/ABA

Move with the music

Make a broomstick from junk materials or using a swimming woggle. Use your broomstick to move in time to the music and to keep a steady beat (consider playing Quiddich). Practice letter and number formation using your broomstick using the music to move in time.

Tuned percussion instruments

Choose a theme to play on a tuned percussion or other tuned instrument. Perform this to you class. Ask for feedback.

Stop motion animation

Design and build a Hogwarts backdrop using Lego or modelling clay. Use the music as the theme tune for your stop motion animation. Create a dialogue. You will need a camera or an iPad.

Orchestradventure! Activity Sheets:

Foundation Phase & Key Stage 2

Igor Stravinsky – Firebird – Berceuse and Finale

Russian Folklore

The *Firebird* has its roots in Russian folklore. Read some other stories from Russian folklore and compare these to Grimm's Fairy tales or other folk tales from Wales. Research the symbolism of the *Firebird*. Learners could create their own giant *Firebird* with an artist or make their own costumes and dress up. Create a dance using the music from the *Firebird*.

Compare and contrast Stravinsky's *The Rite of Spring* with the *Firebird*. Discuss the similarities and differences. Create a Venn diagram or use a double bubble map to distinguish between the two different compositions.

Fantasia

Give learners the opportunity to watch the part of the Disney film *Fantasia 2000*. The animated film, based on Stravinsky's piece uses an abridged version of the 1919 suite (mostly evidenced by a shortened *Infernal Dance*) to tell the story of the Spring Sprite and her companion, an elk. After a long winter, the Sprite is brought forth by the Elk and attempts to restore life to a forest but accidentally wakes the "Firebird" spirit of a nearby volcano. Angered, the Firebird proceeds to destroy the forest and seemingly the Sprite.

Learners should use this mind map as an aid memoire to retell the film's story comparing the original music to the film's story.

Act it out

Learn the story of *Firebird* by Stravinsky using actions to retell the narrative as a class. Learners could produce a story map and use this as a prompt to present to parents.

Read all about it!

Saviour Pirotta and Catherine Hyde's picture book, *Firebird*, is based on the original stories that inspired the ballet. It was published by Templar in the UK and Candlewick Press in 2010 to celebrate the ballet's centenary. Read the story and tell your learners that they should imagine themselves as reporters at the first performance of the *Firebird*. Use Philosophy for Learners techniques to ask and answer challenging and philosophical questions. Ask them to write an article for the local newspaper reviewing the music.

Orchestradventure! Activities:

Key Stage 3

Activities are based on the KS3 National Curriculum for Wales 2008

Working in groups, learners could compose a piece of music in response to different the different moods and emotions they have heard in the Tintagel by Arnold Bax. Learners should work with their peers to consider how the music makes them feel and relate it to their experiences. They could use this stimulus to tell their story and create a simple composition. Learners could perform these pieces to an audience. When composing, learners should consider using short repeated phrases which can be performed on their chosen instruments e.g. glockenspiel. Learners should include different instrumental parts in their group piece.

Listen to the A Bau a Qu by Mason Bates. Talk to the learners about the role of the form of the music and the use of the palindrome. Write a simple melody line using the Aeolian mode starting on D (D E F G A B flat C D) which is based on a palindrome. Ensure that the children develop phrases, which allows them the opportunity for simple development. Talk about how the palindrome should be structured, shape, balance, and use of repetition.

Listen to the film score of *Fawkes theme from Harry Potter* by John Williams and consider how music can be used for a specific purpose eg to depict a character. Use iPads, apps, digital recorders etc to record voices and other sound sources in the school to depict a character in their class or school. Learners could use sampling software to change these sounds to create a mood and atmosphere. Learners can explore, use, create, select and organise sounds for a musical purpose. Learners can use the sounds to create a class composition for a class presentation.

Learners could listen to *Sea Interludes* by Benjamin Britten and think independently about how the music creates 'mood' of the sea. They should share their ideas in pairs or groups and then as a class. Ask the children to notice changes in the music, including specific musical elements, and to comment on changes to the dynamics. Teachers should focus on learners making distinctions within musical elements and discussing how effectively these elements are used.

Listen to the *Firebird* by Stravinsky. The learners could construct a Venn diagram on the floor using two hoops – one for mood and one for a chosen musical element – encourage learners to discuss how silence and dynamics contribute to these aspects of the music. Consider observations about the tonality and pace of the music, and comment also on note duration and pitch.

Orchestradventure! Activities:

Key Stage 3

Can the learners create a short melody line to depict a mythical creature? Compare these creatures with the creatures from *Anthology of Fantastic Zoology* by Mason Bates. Learners could mind map ideas, then take time to explore, use, create, select and organise sounds for a musical purpose. Learners should have the opportunity to listen to and appraise each other's compositions, then record a question-and-answer session about their work. They could upload their completed compositions to the school website. When composing and working with others, learners should consider simple development of musical ideas and how to demonstrate an understanding and appropriate use of musical elements. Learners should consider the range of instruments they have selected and incorporate with a variety of pitches.

Orchestradventure! Activities:

GCSE

Activities based on WJEC GCSE Music Curriculum (2016)

Activities

Listen to the *Fawkes theme from Harry Potter* by John Williams and write a Trip Advisor review following the concert. Consider the following

- how the composer uses musical elements
- how the composer uses thematic transformation to develop the material
- how the musical features are adopted by John Williams to create a mood
- how the performers interpreted the music
- how the audience and/or venue affected the performance and/or composition
- how instrumental and/or vocal timbres are used to create colour/mood
- how dynamics and contrast are used for the creation of special effects

Learners could write a programme note for the *Tintagel* by Bax or the *Sea Interludes* by Benjamin Britten which they have heard during the performance. Learners should use appraising skills to evaluate and make critical judgements about their chosen piece of music. Learners should use appropriate musical terminology and the programme note should be between 500 and 1000 words including

- the name of the composer
- an explanation of the link between the piece and the area of study, including contextual details of the piece (audience, time and place where it would have been performed originally)
- an explanation of how selected musical elements are used in the piece; learners should choose three or four elements which are featured most prominently in the music
- an evaluation of the technical performance demands of the piece, including the instrumental and/or vocal techniques required to perform the music.

Consider the *Firebird* by Igor Stravinsky or the *A Bau a Qu* by Mason Bates. Learn about the palindromic form of the music and the mythical nature of the music. Use this as a stimulus for creating a free composition, composing a piece of music in a style of their own choice and setting their own brief for this composition. Composition briefs should provide details of the audience or occasion plus a musical context. Compositions should demonstrate an understanding of style in response to the chosen brief, development of musical ideas, technical control of musical elements and resources and musical coherence and understanding.

Orchestradventure! Activities:

GCSE

Listen to the *Masquerade* by Anna Clyne and consider the following musical elements: melody, harmony, tonality, form and structure, dynamics, timbre, texture, tempo, rhythm and metre. Work in small groups to identify key features of the elements within the composition. Groups should then present their learning to the rest of the class about the composers use of their chosen element.

Consider the historical context for *Firebird* by Stravinsky and compare this with the Rite of Spring and the reception they were both given. Find out about the avant-garde style of music and how the first performance of the Rite of Spring brought about riots in the audience. Consider the social, historical and musical contexts.

Look carefully at a musical score of *Tintagel* by Arnold Bax or the *Sea Interludes* by Benjamin Britten. Practice the following skills: reading and writing treble and bass clef staff notation, reading and writing key signatures to four sharps and flats, identifying the musical vocabulary used.

Orchestradventure! Activities:

A-Level

Activities based on WJEC AS/A Level Music Curriculum (2016)

Please note these works are not necessarily set works for WJEC

Listen to the work *Sea Interludes* by Benjamin Britten or *Tintagel* by Arnold Bax, compose an opening of a song intended for performance in a concert to go with the *Sea Interludes*. Learners should present an introduction, verse 1 and a chorus section. The piece should be for a solo voice plus accompaniment. Learners may write their own words or choose appropriate words for the opening of this song using the sea as a stimulus. Consider writing the composition around major keys (e.g. C major; G major; F major) or minor keys (e.g. A minor; E minor; D minor) and consider harmonic improvisation (e.g. realisation of a progression of harmonies such as cadential progressions or a cycle of 5ths).

Listen to the *A Bau a Qu* and consider the palindromic form of the music. Research other important musical forms. Write a 'DIY guide' to the sonata form or an alternative form of the learners' choice, outlining the main features of the structure with examples from your chosen compositions. Learners should study the symphony within the social, historical and cultural context of the work and produce a presentation to share with the class.

Listen to the music *Masquerade* by Anna Clyne and study the score. Create a class mind map of musical features that can be identified in the score. Consider melody, harmony, melodic structure, tonality, tempo, dynamics, timbre, texture, rhythm and metre. Include as many musical terms as possible.

Listen to *Firebird* by Stravinsky. Write a wiki entry considering the social, cultural and historical context of ballets written by Stravinsky in conjunction with Diaghilev. Learners should also consider how the genre developed, using a number of examples from different composers.

Listen to the *Firebird* by Stravinsky and write a blog entry about music of the twentieth century. Consider the avant-garde style and responses from audiences. Also listen to other neo classical composers such as Bartok, Prokofiev and Poulenc and comment upon devices such as imitation, sequence, countermelodies, textures and timbres, colourful and sometimes unconventional orchestration, rhythmic regularity, use of forms and structure, dissonant and chromatic, with 'deliberate' wrong notes, unexpected shifts of key and harmony.

Listen to the *Fawkes* theme from *Harry Potter* by John Williams and other film music composers such as Hans Zimmer and Jerry Goldsmith. Tell the learners that there is going to be a film premiere and that they will be composing a work for a short film clip. Use this clip to inspire learners to compose 'sketches' for characters. Consider how learners can use rhythmic and harmonic devices to create anticipation and excitement through the use of syncopation, ostinato, extreme dynamics, use of intervals as motifs such as semitones, tritones, diminished intervals, stepwise movement, use of bitonality and chromatic harmonies. Record the composition and set it to the film to premiere for a real audience.

Acknowledgements

www.wjec.co.uk/qualifications/music



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