

MUSIC
IN THE ROUND 



Stan and Mabel

AND THE RACE FOR SPACE

Educational Resources

Written by Polly Ives and Paul Rissmann

Edited by Kate Thompson

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Welcome!

We are really pleased that you are part of the *Stan and Mabel and the Race for Space* music project. This pack aims to equip you, as Early Years practitioners, Key Stage 1 teachers and SEND specialists with information about what to expect at the concert, all the participatory elements, and lots of creative-development activities to explore as much as you wish.

Music in the Round commissioned this story and music from author/illustrator Jason Chapman and composer Paul Rissmann in 2017, following the hugely successful *Stan and Mabel* in 2013.

The piece will be performed by presenter Polly Ives and musicians Ensemble 360. There is a lot of audience participation throughout, while specially designed image projections visually accompany the story.

Around the UK, this project includes teachers' INSET sessions (many of them run in partnership with Music Hubs), nursery/ schools' and family concerts in public venues, pre-concert workshops in schools, and performances in special schools and pupil referral units. It will engage around 15,000 children aged 3-7 and their grown-ups.

You can watch a livestream of our previous tour *Sir Scallywag and the Battle of Stinky Bottom* from Wigmore Hall to get an idea of what to expect at the concert – www.tinyurl.com/mitrlivestream



This pack

We strongly believe that children have a much deeper and more enriching experience at our concerts if they explore the story and music in a variety of fun, creative and educational ways before and after the event.

Over the years, we have been so inspired by teachers across the country, many of whom have created their own schemes of work linked to our concerts. We have often been asked for more ideas, so we have devised some extra activities that you might like to explore in your nursery or classroom.

These activities have been designed to link to children's everyday learning and can be related to the early-learning goals in the Early Years Foundation Stage framework and Key Stage 1 of the national curriculum. Because this project is ideal for developing language and literacy, the primary focus is on English and Music, but there are many ways to incorporate Science and Maths as well as the foundation subjects and topic work (art, design technology, computing, drama, geography history and P.E.).

These activities also benefit children's personal, social and emotional development (including building self-confidence and self-awareness, forming positive relationships with others, and understanding feelings and behaviours). They use different methods of effective learning: playing and exploring, active learning & creating, and thinking critically.

We feel that these activities offer a wide scope for differentiation; they can challenge the most able children and also hugely support those for whom English is a second language, who have speech and language difficulties, or have other special educational needs. As practitioners 'in the field', you will know how best to adapt the material for your children's individual needs.

We appreciate that it can be challenging to incorporate these activities into your own schemes of work and learning criteria, but hope that our suggestions can signpost you to ideas within which you will find lots of flexibility to enjoy exercising your own creativity.

We also hope there is something here for music specialists as well as teachers and practitioners who feel less confident with music.

For their help with the resources, we'd like to thank:

- Year 2 children and teachers at Beck Community Primary School, Sheffield
- Ian Naylor (Head of Music Education, Sheffield Music Hub)
- Becky Stroud (Music Specialist, Beck Community Primary School)
- Judith Ennis (Music Hub Manager, Sheffield Music Hub)



THE STORY & EXTRA RESOURCES

As this story has been specially commissioned by Music in the Round, there isn't the usual book for you to use in preparation for the concert. We want to make sure you can explore the story, illustrations and songs fully so we have provided some online resources (including the text, story boards and templates) for you to use.

All resources can be found at: www.tinyurl.com/stan2resources

THE SONGS

In the concert, there are eight songs that the audience joins in with. To help you and the children learn the songs, download...

- the 'Learn the Songs' YouTube video presented by Polly, which you can find at www.tinyurl.com/stan2video
- the audio tracks at www.tinyurl.com/stan2resources

We have provided musical notation below so you can develop further activities if you wish.

In the concert Polly brings everyone in saying 'Off we go'.

The story begins when the main two characters, Stan (dog) and Mabel (cat), are eating their breakfast.



They read the newspaper headlines. *'Crazy animals cause another night of looting and mayhem in search of food, water & shelter.'*

We all sing a very simple song twice.

1. Silly Bonkers

Polly's cue
"Off we go"



It's all gone si - lly bon - kers!

The musical notation is on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes. The lyrics 'It's all gone si - lly bon - kers!' are written below the staff, with hyphens under 'si - lly' and 'bon - kers!'.

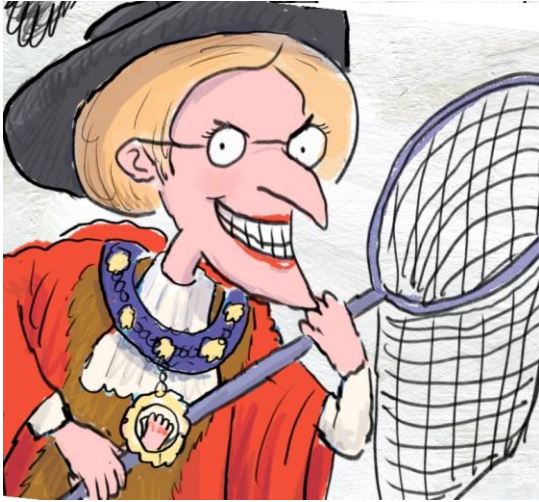
Actions:

- Wave your hands by the side of your head in time with the words 'Silly Bonkers'.



2. At the School

As the city got bigger and bigger, the wild got smaller and smaller. Animals that had once lived far away now lived right in the bustling metropolis. And what's more, they weren't very welcome.



'Town Mayor plans to capture wild animals and set them to work!'



Poly's cue

"Off we go"

At the school for wild and dan-ger-ous a - ni - mals,
 At the school for wild and dan-ger-ous a - ni - mals,
 E-very sin-gle a - ni-mal was trained to do a job

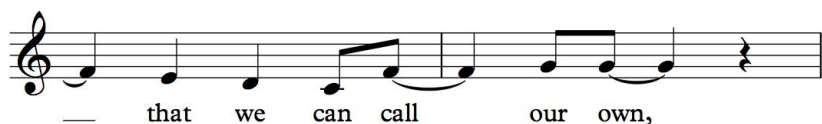
Actions

- Slide your arm across your body for 'school'.
- Paw hands for 'Wild', 'dangerous' and 'animals'.
- Wave your finger for 'every single animal was trained'
- Cross your arms on the word 'job'

3. I'd really like to be (polar bear)



A polar bear, who once lived on a great iceberg which got smaller and smaller, had to swim many miles to scrounge food from bins, parked cars and supermarkets. The people at the School for Wild and Dangerous Animals trained him to work at a milkshake bar. He sings a sad and yearning song about how he'd like to be back home. He is a gentle and thoughtful character so use your calm singing voice!



Actions:

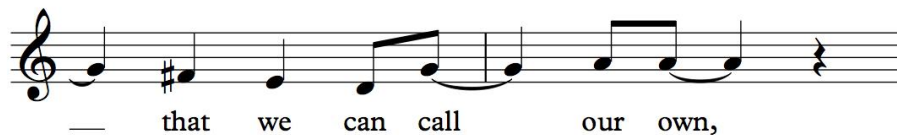
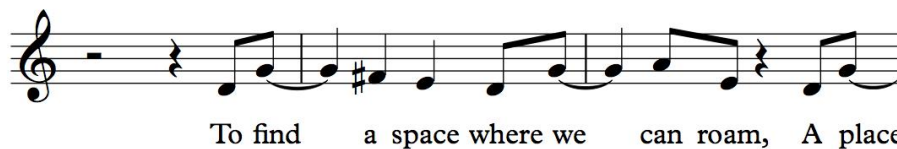
- Point at yourself ('I'd really like')
- Move right hand out ('wild'), then left hand ('free')
- Point downwards ('space')
- Move hands ('roam')
- Hands crossed on chest ('our own')

4. I'd really like to be (tigress)

We then sing the same song but this time as a tigress, who is working as a waitress in the milkshake bar, whose home in the wild had become a multi-storey car park.



She is quite a sassy and wily character, so experiment with how you can change your singing voice.



Actions:

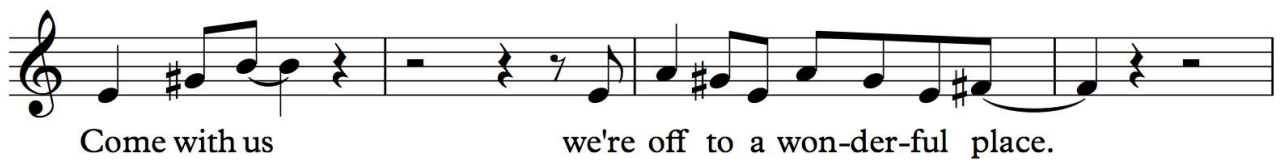
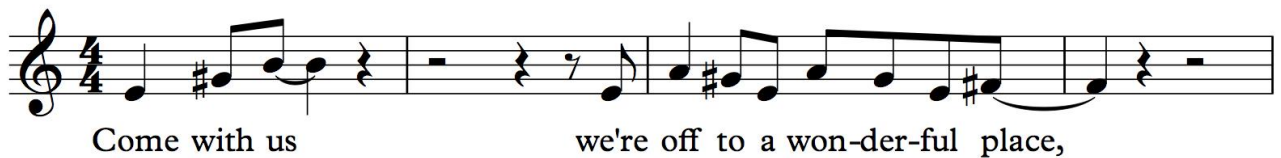
- As above but a little more sassy!

5. Come with Us



Mabel comes up with a plan. “Today a rocket blasts off to a newly discovered planet where there’s nothing but wild: wild forests, wild jungles, wild seas and all the wild food you can eat – and we’re all going to be on that rocket!”

They meet lots of animals and encourage them to join them. We sing this song twice.



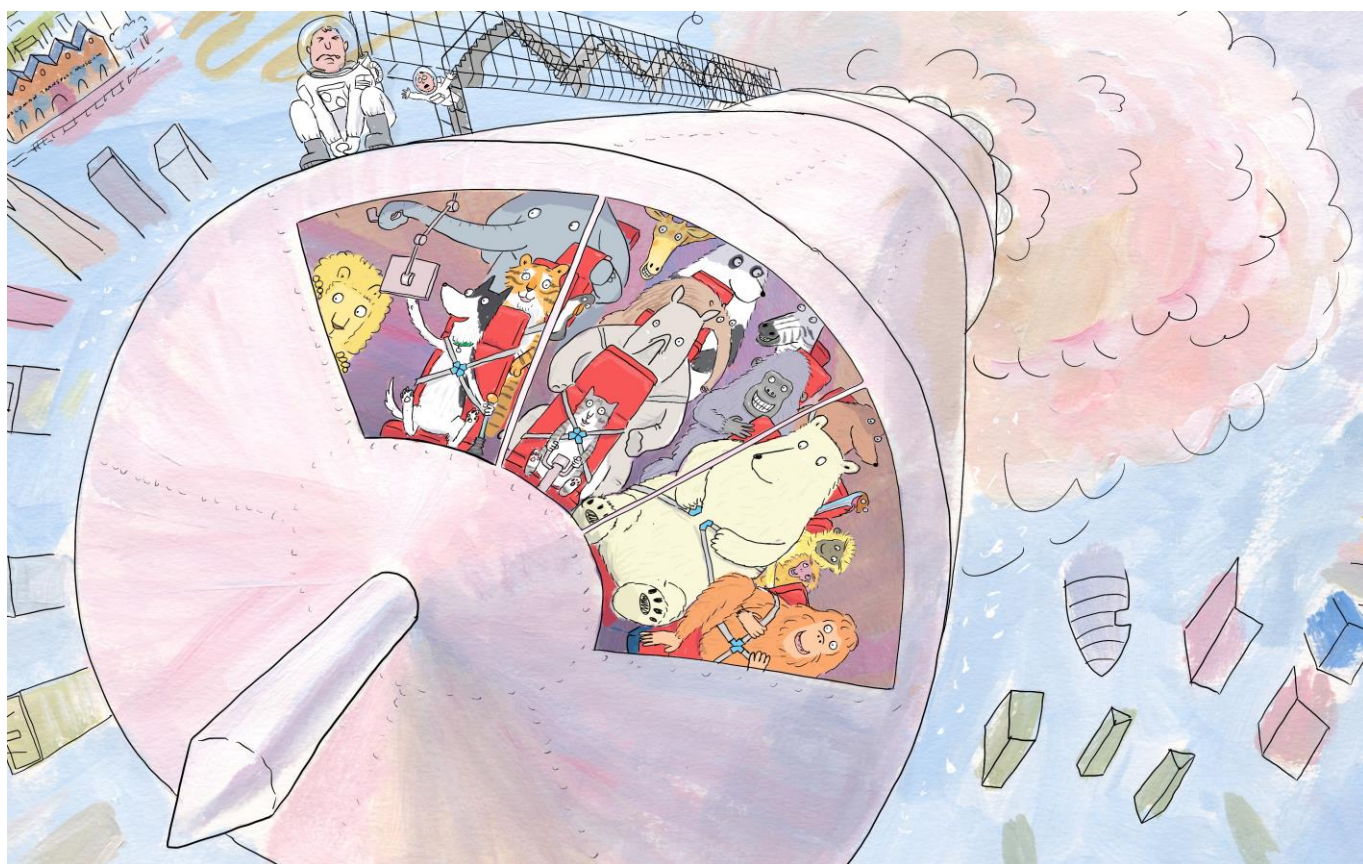
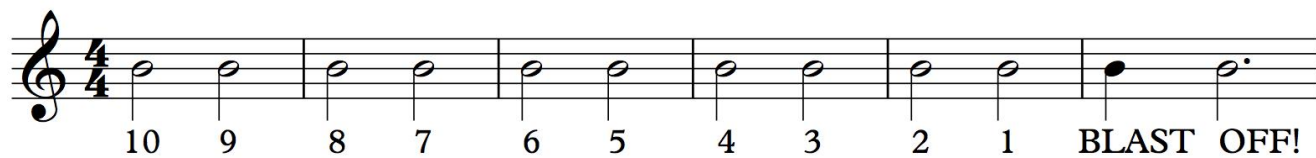
Actions

- Beckoning arm ('Come with us')
- Running arms ('we're off to a wonderful place')



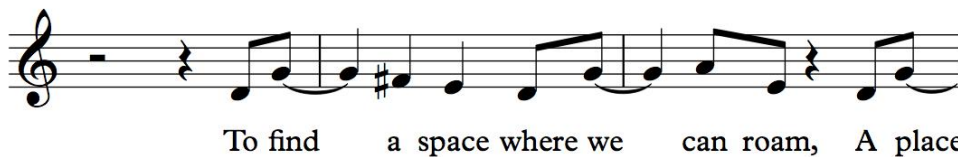
6. The Countdown

When they reach the launch pad, they all climb aboard the rocket and the countdown begins – join in with us.



7. We'd really like to be (on the rocket)

As the rocket roared into the blue sky, the animals cheered at the thought of life on a new planet. We all sing this song with our big, brave and excited voices.



Actions:

- As above

8. Crash!

But unfortunately the rocket crashes because, of course, animals can't fly rockets! Join in with the rocket's descent and a big crash!

Near the end of the story, the mayor accepts that she hasn't treated the animals very well and she gives them the land where the old factory stood. It wasn't long before nature turned it back into a wild and beautiful paradise.



9. We're really glad to be (finale)

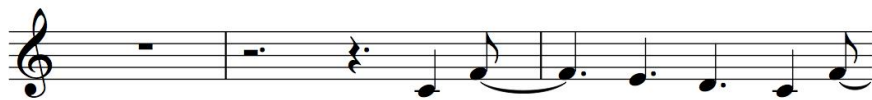
We sing the same song again but this time it is really happy and bouncy so use your smiley singing voices and feel the groove!



We're re-ally glad to be wild and free,



We're rea-lly glad to be wild and free,



We've found a space where we



— can roam, A place— that we can CALL OUR OWN



We're rea - lly glad to be wild and free.

Actions

- As above but really exaggerate the crossed hands on chests for 'call our own'.

EXTRA CROSS-CURRICULAR ACTIVITIES YOU MIGHT LIKE TO EXPLORE

MUSIC/ EXPRESSIVE ARTS

Inspired by the songs and story, you could develop further musical activities e.g.

1. Develop a physical warm up alongside any recorded music (stretching, running arms, sweeping, whoosh rocket, climbing up a ladder, helicopter arms, train arms, flying arms, swim, pant, drinking a cup of tea, whirr cog thoughts, play the violin, play the piano, play the cello, play the oboe).
2. Develop a vocal warm-up using words or sounds from the book (meeow, woof, moo, chewing, oooo ooo, brrrrr, nee naw, whoosh, panting, whee, crash, suck through a straw).

3. Choral Poetry

- Select words from the book to create a repetitive chant for example:
Group 1: *'We'll never make it to the rocket on time'*
Group 2: *"I'm doomed to a life of licking stamps"*
Group 3: *'What are we going to do?!'*
Group 4: *'Follow me!'*

- Add an online metronome, backing track or a drum beat for the pulse.

- Layer the four lines to build up the texture. The teacher or a child could be the conductor, indicating each part in turn. Alternatively, use flashcards or a laser pen pointing at the four images on the whiteboard.

- Use body, tuned or untuned percussion in each group to add rhythmic sounds.

- Use appropriate notation to record your piece.



- Record the piece, then evaluate it by discussing how it sounds and how it might be improved. Make changes to dynamics, pitch, duration, or tempo.
4. Create a picture composition or soundscape for the contrasting city scenes (*'sheer pandemonium'* vs *'peace on the streets'*). Pick different sounds for different objects or characters to build up a soundscape. Develop your piece considering the interrelated dimensions of music (pitch, duration, dynamics, tempo, timbre, texture, structure, and notation).
 5. Experiment with your own musical 'Countdown- Blast Off!'.
 - You could say it in different voice styles.
 - You could change the dynamics (start saying it quietly and get louder).
 - You could try it at different speeds (you set the pulse before).
 - You could try a silent countdown – the children count in their heads and all shout 'Blast Off!' when they get to the end. Was everyone together?
 - You could add percussion (you could go round the circle playing one sound on each number and everyone shout 'Blast Off!'. You could then start with one player and then add one more each time – building up the texture and dynamic. What new sound or action could be on 'Blast Off!?').



6. Invite older children or parents who play musical instruments to demonstrate their instruments and play the tunes alongside the children using the notation provided.
7. Research the musical instruments that will be in the concert (check with MitR which instruments will be playing as there are two versions). Discuss what materials they are made of and link the key characteristics of groups / 'families' of instruments (wind, string, brass)? What do they sound like? How do you play them?



8. In the concert, you will also listen to a new arrangement of Mozart's *Eine Kleine Nachtmusik*, first movement. Listen to the piece before the day so the children become familiar with it. You could also listen to recorded pieces of music that link to the story's characters and action whilst engaging in the activities in this pack e.g.

- JOHN ADAMS *Short ride in a fast machine*
- STOCKHAUSEN *Helicopter String Quartet*
- SAINT-SAËNS *Carnival of the Animals*
- GERSHWIN *Walking the Dog*

ENGLISH LANGUAGE AND LITERACY

Activities to support reading, spoken language and writing

1. Read and re-read the story with the children, to build up fluency & confidence in word-reading and to develop their love of literature. Read a wide range of fiction and non-fiction books that relate to the themes of the book, and explore other books by the same author and illustrator.
2. Participate in discussions about the story, taking turns listening to what others say, encouraging the children to ask and answer questions. Recite, re-tell and re-create stories or poems to develop their confidence in using their own voice. Discuss their favourite words and phrases. What do they like/ dislike about the text and why? Print out illustrations from the book and ask the children to sequence the events in the order they happen in the story.
3. This book lends itself to thinking about other people's points of view (e.g. how would they feel if they were the polar bear? If they were Mayor, what rules would they enforce? How do you think the mayor feels at the end of the story?) You may like to explore 'Empathy Lab' a new empathy, literature and social action programme for 4-11 year olds. The initiative is underpinned by research showing that relating imaginatively to book characters builds real-life empathy skills, reducing prejudice and building a more caring society. www.empathylab.uk
4. Explore anthropomorphism (animals becoming human-like). Ask the children if they were an animal, what would they be? How would they look and behave? What job would they be good at? How would they treat other animals? Explore other stories or films using this literary technique.

5. Children can act out key sections of the story to encourage speaking and listening skills e.g. the 'Come With Us' sequence. One child (tigress) says to another child (rhino) 'Come with us, we're off to a wonderful place'. Rhino says 'Can my friend Monkey come too?'. Monkey says 'Can my friend penguin come too?'. Continue with gorilla, snake, anteater, zebra, elephant, giraffe, brown bear, panda, lion, orangutan or any other animals.



ART & DESIGN

There are lots of ways that this book can inspire creative work: children can explore, develop and share ideas, their own experiences and imagination through drawing, painting, & sculpture and using art, craft & design techniques.

1. Spot the Difference

- Use the two full images of 'Pandemonium' and 'Calm on the streets' and discuss all the differences.
- Draw your own versions of 'Pandemonium' and 'Calm on the streets' experimenting with colour, patterns, textures, lines, shapes, and form & space.



2. Newsflash

- Could you make your own TV set and then film the children reading their own news bulletins of the headlines from the story?
- The children could print or draw their own newspaper headline articles.



3. Experiment with the 'Wow word' 'Pandemonium'

- Imagine what 'pandemonium' looks like in different contexts e.g. What would 'pandemonium' look like in a vets surgery? Or in a school dining room? Get the children to draw their own pictures
- Or take photos of the children enacting a freeze frame (one child pretends to drop their tray of food, one child lays on the floor pretending they have fallen over, another child acts like a cross teacher etc)

4. Make animal masks to support activities above.



ABOUT THE ARTISTS



Polly Ives enjoys a varied career as a concert narrator and presenter, workshop leader, trainer, teacher and cellist and is currently Resident Animateur (0-8 years) with Music in the Round. She has led numerous projects with Music in the Round over the last 16 years including Soundplay (a project focussing on speech and language development through music with 3-5 year olds) and Music Box for children and their families, and has presented numerous children's concerts including *The Chimpanzees of Happytown*, *Sir Scallywag* and *the Battle of Stinky Bottom* and *Stan and Mabel*.

She regularly works with the London Philharmonic Orchestra, Wigmore Hall and runs her own concert series for babies and toddlers in Sheffield called Concerteenies. She has worked with CBeebies, Royal Opera House, Southbank Sinfonia, the European Brandenburg Ensemble and Beatrix Potter Attraction. She has coached children's and youth orchestras including the National Children's Orchestra and the City of Sheffield Youth Orchestra, and is Chair of Sheffield Young Singers. She has adjudicated at music festivals, performed live on BBC Radio 3's *In Tune*, and plays regularly with Simply Strings Trio and Escafeld String Quartet.



Paul Rissmann is a composer, presenter and music educationalist based in London. He currently holds the position of Animateur for the London Symphony Orchestra (LSO) and is Children's Composer in Residence at Music in the Round. Paul's commissions range from electronic music for Microsoft to orchestral music for the LSO. His interactive composition

Bamboozled for orchestra and audience has been performed by over 45,000 people and in 2012 was performed at an Olympic Torch relay by the Philharmonia Orchestra. Paul has performed all over the world and has recently worked with Melbourne Symphony Orchestra, New York Philharmonic, Vienna Philharmonic, Valery Gergiev and the LSO in Trafalgar Square, Esa-Pekka Salonen and the Philharmonia, and Nicola Benedetti and BBC Scottish Symphony Orchestra. Paul guest-presented *Classics Unwrapped* for BBC Scotland and also created a critically acclaimed series of music discovery concerts for adults called *Naked Classics*. In 2014, he was the creative director for the Channel 4 (UK) documentary *The Addicts' Symphony*, which explored how music can be therapeutic in overcoming addiction.

He has won a British Composer's Award (BASCA) and awards from both the Royal Philharmonic Society and the Royal Television Society, and was appointed an Associate of the Royal Academy of Music (ARAM).

www.rissmann.co.uk.

Watch a film about how Paul writes music for Music in the Round.

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

Jason Chapman (author and illustrator)



Jason Chapman is an award-winning illustrator and children's author. As well as writing the original *Stan and Mabel* (performed by Polly Ives and Ensemble 360 in 2013) he has written *Ted, Bo and Diz*, *Five Little Ducks*, *One Kiss*, *One hug!* and *Russell, Grunt and Snort*. He has also illustrated *My First Classical Music Book*, written by Genevieve Helsby, which is also available as an app.

He has produced illustrations for the Natural History Museum, Singapore Science Centre, Chicago Field Museum, Battersea Dogs and Cats Home, and the NSPCC and Father Christmas on their hugely successful 'Letters from Santa' campaign.

Jason was born in Cambridge, grew up in Yorkshire, and studied in Bradford. He now lives in Devon, with his wife and three children.

www.jasonchapman.co.uk





Ensemble 360, a versatile group of five string players, five wind players and a pianist resident with Music in the Round, performs in *Stan and Mabel and the Race for Space*. Ensemble 360 has gained an enviable reputation across the UK, not only for the quality and integrity of the members' playing, but also for their ability to communicate the music to a range of different audiences. They believe in concerts being informal, friendly and relaxed occasions, and perform 'in the round' wherever possible.

Ensemble 360, with Music in the Round's Children's Composer in Residence, Paul Rissmann, and narrator Polly Ives, has established a unique brand of children's concerts that play to sell-out audiences. The ensemble regularly runs schools' workshops, as well as performance and composition classes with a variety of age groups.

Outside Ensemble 360, the musicians all have careers of great success including being members of orchestras such as the Deutsche Kammerphilharmonie, Philharmonia, Royal Scottish National Orchestra, Northern Sinfonia, Camerata Bern and the Manchester Camerata. They have performed across the UK as well as across Europe, America and Japan in venues including the Concertgebouw, Berlin Philharmonie, Musikverein and Carnegie Hall.

www.ensemble360.co.uk



Music in the Round is the largest promoter of chamber music outside London. We take our unique, informal and informative style of performance to numerous venues around the country as well as presenting two concert series and an annual May Festival in Sheffield at our home venue, the Crucible Studio.

Excellence and access are central to all we do. Our concerts are, wherever possible, played in the round, and feature lively spoken introductions, sometimes pre-concert talks and post-concert opportunities to meet musicians.

Our innovative learning & participation programme, Music in the Community, engages over 17,000 people every year in high-quality music-making. Led by inspirational professional musicians, amateurs and composers, our workshops, concerts, talks, masterclasses, Bring and Sing, Bring and Play events, and bespoke projects aim to inspire, enthuse, educate and engage people of all ages. The musicians of Ensemble 360 are at the heart of this programme, delivering activities for all ages and levels of ability.

Visit Music in the Round's online shop for the CDs of *Stan and Mabel*, *Stan and Mabel and the Race for Space* and other children's pieces.

www.musicintheround.co.uk

CONTACT US

Post	Music in the Round, 4th Floor, Sheffield Central Library, Surrey Street, Sheffield S1 1XZ
Phone	0114 281 4660
Email	kate@musicintheround.co.uk
Tweet	@musicintheround
Facebook	/musicintheround

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