

BEAT ON TRACK

SCHOOLS CONCERT

Part of the 2022 Learning Festival: Reflections

10 February 2022
Wigmore Hall

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ABOUT THE CONCERT

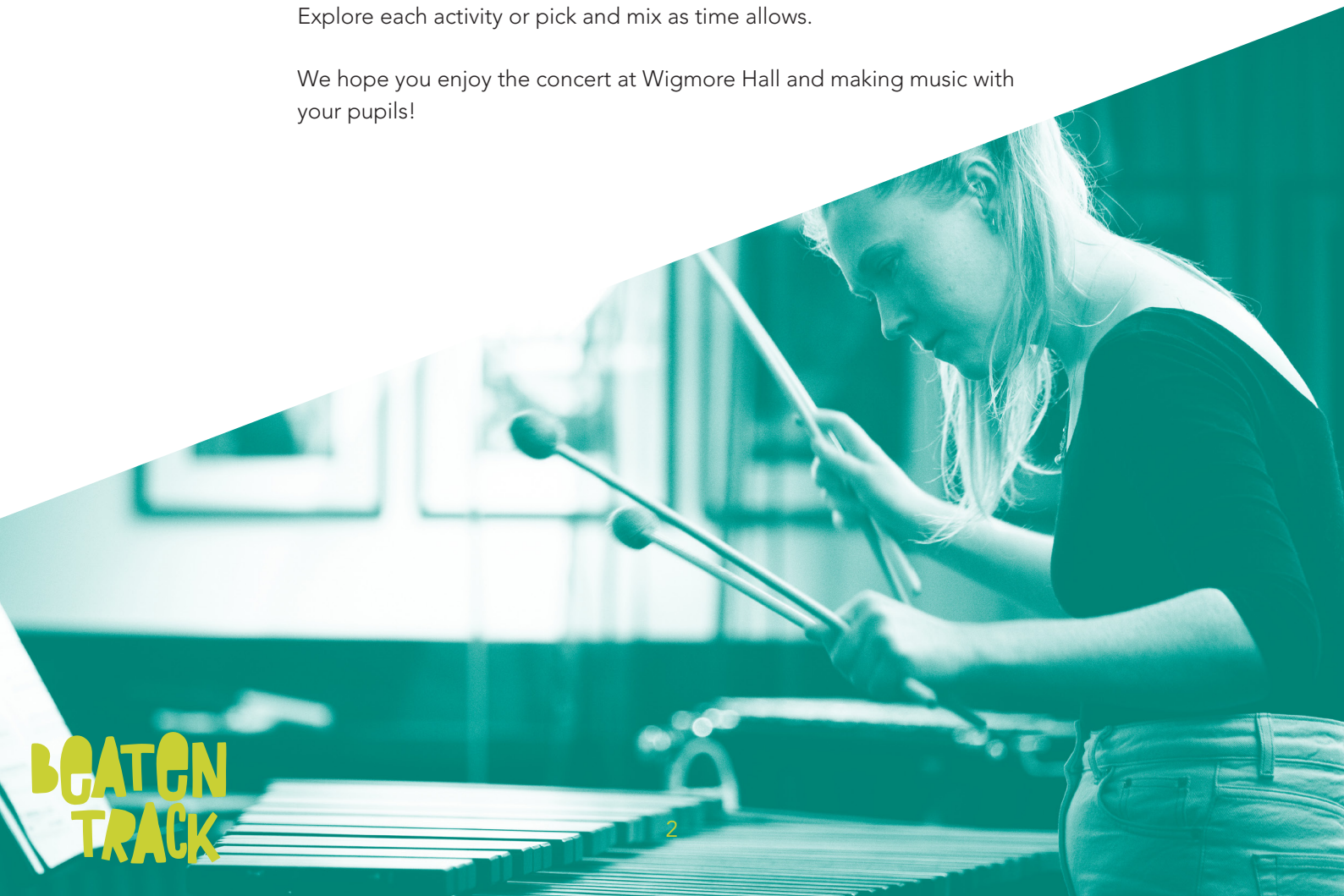
This is a one-hour concert for Key Stage 2 pupils and their teachers at Wigmore Hall

Join Beaten Track Ensemble on a percussive exploration of mirrors and all things reflective. Using percussion instruments including marimba, vibraphone and handpan they will create sparkling visions of pieces by composers such as Arvo Pärt and Debussy.

ABOUT THE RESOURCE PACK

This resource contains information and classroom activities recommended for Key Stage 2. It contains listening activities, activities to encourage reflection and activities to inspire music-making. The activities and information can be shared with your pupils as an introduction to the concert ahead of your visit, or afterwards to ignite musical conversations. Explore each activity or pick and mix as time allows.

We hope you enjoy the concert at Wigmore Hall and making music with your pupils!





BEATEN TRACK ENSEMBLE

The group met in 2015, working with the Tate Modern in 2015. Beaten Track Ensemble have since appeared on the radio, both for In Tune and Music Matters BBC Radio 3; collaborated with world renowned sculptor Jeff Lowe and performed at Pure Gold Festival. They debuted a new collaboration - Space Time Matter Energy, a new work written by Simon McEnery for Beaten Track Ensemble and Salisbury Chamber Chorus in 2017. Beaten Track Ensemble performed at the Proms at St Jude's (Hampstead) in June 2018.

The ensemble love working at Wigmore Hall, performing in a Bechstein Session in January 2020, and at Wigmore's 120th anniversary in 2021.

BETH HIGHAM-EDWARDS

Beth is a percussionist who works in the theatre a lot, she's just finished playing in 'Measure for Measure' at Shakespeare's Globe!

What is your favourite instrument?

My favourite instrument is the marimba because it can play beautiful songs and is very resonant and deep sounding.

If you weren't a musician, what would you do?

I would be a yoga instructor! I love doing yoga as it brings me peace and keeps my body and mind feeling healthy. I also love working with other people and sharing skills.

What's been your favourite gig to perform?

Amadeus at the National Theatre. It was a really fun play to be in because the musicians got to be on stage and do bits of acting. The play is about a wonderful composer called Mozart, and so there was some great music to play too!

What song or piece of music did you last listen to?

Shake your Groove Thing by Peaches & Herb

If you could invite someone else into our band who would it be and why?

Kim Joy from the Great British Bake Off. She seems really nice, relaxed, and would bring cakes to rehearsal!

Alice Angliss

Alice is a drum kit player - currently working on the musical Six in the West End.

What is your favourite instrument?

The vibraphone, because I love that it has a pedal (like a piano) so you can play longer notes than some of the other percussion instruments, and I like that it can be a really cool jazz instrument too.

If you weren't a musician, what would you do?

A politician so I could try to tackle problems and make people's lives better.

What's been your favourite gig to perform?

I play drums in Six the Musical, which is really fun because the pop songs are really catchy and I love how loud and happy the audience are every night!

What song or piece of music did you last listen to?

Olivia Rodrigo's album 'SOUR' from last year.

Who is your biggest inspiration?

Dame Evelyn Glennie. She is a world-famous percussionist and is also deaf. You can read more about her [here](#).

Rosie Bergonzi

Rosie specialises in working with pop singers, currently playing with singer Celeste.

What is your favourite instrument?

I love playing the handpan, it's such an interesting sound, and a mix of melody harmony and percussion. Plus when I wear it on my back I look like a turtle!

If you weren't a musician, what would you do?

I'd love to be an actor, it looks like so much fun making up new characters and pretending to be them.

What's been your favourite gig to perform?

I got to go on tour with the singer Neneh Cherry. We lived in a bus and drove all around different countries which was an amazing experience. The highlight was playing in America at the Hollywood Bowl!

What song or piece of music did you last listen to?

Bills, Bills, Bills - Destiny's Child, I'm working out how to play it on the handpan so listening to it a lot!

PROGRAMME

Below is the music that Beaten Track will be playing during the concert

Rosie Bergonzi:

David Friedman:

Dominique Le Gendre:

Alice Angliss/Rosie Bergonzi/

Beth Higham-Edwards:

Takumi Motokawa:

Claude Debussy:

Arvo Pärt:

Rosie Adediran/London Rhymes: This Is What It Sounds Like

Rosie Adediran/London Rhymes: Copy Me

Tread Lightly

Mirror from Another

Percussion Trio No. 1

Handpan, Marimba, Vibraphone!

A Piece of Mind

Rêverie

Spiegel im Spiegel



SPOTLIGHT ON...

Here is some information and questions you might want to share with your class ahead of the concert.

Dominique Le Gendre

Dominique is an amazing composer. She has written music for theatre and plays, opera, TV, and ensembles such as Beaten Track Ensemble. She was born and brought up in Trinidad and Tobago and started playing the guitar and the Cuatro as a child. She now lives in London and is busy writing music for lots of famous music groups.

Questions to ask your class:

- What is a composer?
- Where is Trinidad and Tobago?
- What is the Cuatro musical instrument?

The Handpan

The Handpan is a musical instrument which is played with the hands (as opposed to played with sticks), and is a relative of the steel pan. It is shaped like a flying saucer, with oval indents which make the different pitched notes. The tone in the middle of the handpan is called the Ding, and makes a prominent sound which sounds like...ding! These drums were first developed in to 2000s in Switzerland, but can now be found being played all over the world!

More information about the Handpan can be found in this video: What is a Handpan: <https://www.youtube.com/watch?v=lb5xaQAV-0U>

Questions to ask your class:

- The handpan is a pitched percussion instrument - what is the difference between pitched percussion and unpitched percussion? Can you give a few examples of each?
- The handpan is a relative of the steel pan - where is the steel pan from and what sort of music does it generally play?
- The handpan was developed and popularised in the 2000s. Compared to other instruments, is the handpan a relatively new or old musical invention? TIP: for comparison, you could research when other instruments such as the saxophone, violin, ukulele, or recorder were invented.

ACTIVITIES

Musical Self Portrait

When a group like Beaten Track Ensemble play a concert, they get to choose what pieces they want to play. Often, they choose pieces they love listening to, or that tell the audience something about themselves.

ACTIVITY

Ask the class to think of a piece of music which is important to them. Consider how important music can be to express identity and personality, like a musical self-portrait. It could be some music from home, the theme tune to a TV show, or something used at school or heard at a concert.

In groups or as a class, discuss these musical self-portraits with each other, maybe listen to a few of them, or a section of each piece. You could think about these questions:

- Are there any similarities between the pieces?
- What are the differences between the pieces?
- What makes the piece sound the way it does? You can think about what instruments or voices are used (timbre), how high or low it sounds (pitch), or how many instruments or voices are singing at once (texture)
- Do any of the pieces have words? If so, how does the music help express the words?

Why not try and identify who picked the piece of music in a mystery guessing game, with the 'suggester' of each song revealed at the end.

Talking about Music

When talking about music we can use the following terms to describe the different elements. These are referred to as the interrelated dimensions of music on the National Curriculum, and are a way to think about why a piece sounds the way it does

- **Pitch** – how high or low the sounds are
- **Duration** – How short or long the notes are
- **Dynamics** – How loud or quiet the music is, and how this changes throughout a piece
- **Tempo** – How fast or slow the music is
- **Timbre** – The type or quality of the sounds in the music, what instruments are playing
- **Texture** – How many sounds are playing at once
- **Structure** – How the piece is organised, for example, is there a chorus? Are certain sections repeated?

Listen to some of *Spiegel Im Spiegel* by Arvo Pärt.

Spiegel Im Spiegel means Mirror in the Mirror in German (Arvo Pärt is actually from Estonia, although he lived in Germany for a long time).

Questions for your class:

- How does the piece use different musical elements to create the impression of a mirror?
- What instruments can you hear playing?
- Can you describe the mood of the music in three words?

Now listen to *A Piece of Mind* by Takumi Motokawa

Takumi was inspired to write this piece when his neighbours got annoyed at hearing him practise percussion in the next room!

While listening to this piece, you could ask the class to raise their hands when they hear the neighbour noisily knocking at the door.

Questions for your class:

- What instruments can you hear playing?
- Can you describe the mood of the music in three words?
- Are there any similarities or difference between this piece and *Spiegel Im Spiegel*?

Let's create a body percussion piece in a round!

A round or canon is a piece of music where different groups play or sing the exact same thing, but starting one after the other, so that the music overlaps. A famous example of a round is the song 'London's Burning'.

London's burning, London's burning,
Fetch the Engine, Fetch the Engine,
Fire, Fire! Fire, Fire!
Pour on water, pour on water.

A good way to introduce the concept of a round to your class is to get them to sing 'London's Burning' all together. When they are confident with the tune, you can split them into two groups and sing it as a round, where group 2 starts after group 1 has finished singing the opening line 'London's Burning, London's Burning'.

To create a class body percussion round, we must first of all come up with some body percussion! Get creative finding different sounds, such as stamps, knee or chest pats, claps, or using the voice.

What order do these ideas sound best in? Do any of them happen twice? You can use words to help lock in rhythms, and to make it more memorable, for example:

Knee - knee - clap	I like drums!
Knee knee knee knee - stamp - stamp	Coffee in the mor-ning
Clap - hey! - clap clap - hey!	Mu-sic every day!
Chest chest - clap clap - stamp	Moving - my bo - dy

Once you've decided what ideas to use, and in what order your piece goes, try it in a round. To do this, you can divide the class in half, one half starts first and keeps going. The second half joins in after one phrase so that the piece overlaps and can be played round and round - when one group has finished, the other is still going!

Tips:

- Help each group to start after you count them in using '1 - 2 - 3 - 4' or 'ready steady off we go'
- Add conductors: this could be you, another member of staff or confident pupils who lead their group by standing at the front and encouraging the rest of the group to watch them to stay on track.
- Keep the beat steady – try not to speed up or slow down!
- Keep it simple - the rhythms will feel harder as soon as the round starts.
- Once you have mastered a round in two parts, you could try dividing the class into three groups and do a round in three parts.

Wigmore Hall Learning

Connecting people through music

Since 1994, Wigmore Hall's renowned Learning programme has been giving people of all ages and backgrounds opportunities to take part in creative music making, engaging a broad and diverse audience through innovative creative projects, concerts, workshops and digital content.

We are passionate about the impact music can have on our lives and on our society, and three core values lie at the heart of our programme: creativity, collaboration and equality. These values reflect the spirit of chamber music, and we embody them through quality, co-created music making, through which every voice is heard and equally valued.

We collaborate with a range of community, education, arts, health and social care organisations, working in partnership to engage people who might not otherwise have the opportunity to take part.

Our **Schools Programme** includes concerts; teacher training; and our innovative Partner Schools Programme, in which we work in partnership with schools and Music Education Hubs to co-produce activity over three years, creating a creative whole school plan for music.

Our **Family Programme** invites families to Wigmore Hall to take part in inspiring, interactive workshops and concerts for families with babies, children in their early years and children aged 5+. Beyond the Hall our partnerships enable us to make music with families who have experienced domestic violence, poverty and homelessness.

Our work with **Young People** includes a range of initiatives and events including a creative ensemble with young people on the autism spectrum, a free ticket scheme for school groups and under 25s, and projects with young people who have experienced homelessness and poverty.

Music for Life is our pioneering programme for people living with dementia and their families, friends and carers, working across care and community settings and at the Hall itself.

Pathways is a range of schemes and events which provides a platform for emerging artists, supporting the next generation of musicians and leaders. It includes our annual Trainee Music Leader, Open Academy / Wigmore Hall Learning Fellowship Ensemble and Rosie Johnson RPS Wigmore Hall Apprentice Composer schemes, as well as Bechstein Sessions, a series of informal performances which showcase emerging talent.

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