



Wigmore Hall Learning and
CAVATINA Chamber Music Trust present:

Viola's

TIME TRAVELLING

Musical Adventures



Key Stage 1 Teachers'
Music-Making Resource

WIGMORE HALL
Learning



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ABOUT THE Concert

This is a one-hour concert for Key Stage 1 pupils and their teachers at Wigmore Hall.

Join presenter **Lucy Drever** and the dynamic **Diphonon Duo** on a time-travelling musical adventure! Travel with Viola to explore different musical times and places, where you will hear music from composers such as **George Frideric Handel** and **Benjamin Britten**.

We hope you will find the resources and activities in this pack useful in the lead-up to the concert and after your visit – feel free to use them as much or as little as you wish. You can explore all of them or pick and mix as time allows; they work as standalone activities too.

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



MEET THE *Musicians*

THE DIPHONON DUO

Iñigo plays the accordion and Michael plays the viola, and together they perform as the Diphonon Duo.

They met when they were studying at the Royal Academy of Music and have been playing together for four years.

Accordion and viola is an unusual combination for a duo so Michael and Iñigo arrange a lot of their music, which means they find music written for other instruments and rearrange it to work for their combination of instruments. They also ask composers to write new music especially for them.



THE *Accordian*



The accordion is a box-shaped musical instrument and is often referred to as a squeezebox



Right-hand manual accordions can be played by pressing buttons on a buttonboard, or a keyboard that looks like a piano, whilst compressing or expanding the bellows



The accordion is able to sustain sound for a longer period of time than most other instruments



THE *Viola*



The viola is a 4-stringed instrument played in a similar way to a violin; the violist tucks the instrument under the chin and uses a bow, or their fingers, to make a sound



It is slightly bigger than a violin and therefore makes a lower sound



The viola plays a middle part in an orchestra and in chamber music it is a popular choice for solos



Q & A



Iñigo, how long have you been playing the accordion for?

Almost 19 years. I started when I was 7.

What's your favourite thing about playing the accordion?

That you can play in many different styles. It's also cool to be able to play on your own without needing an accompanist, but it is much more fun to play with others! The accordion fits pretty well with different instruments.

What's one of your favourite concerts you've played in?

When I was studying at the conservatoire in my hometown, I had the opportunity to play as a soloist with the orchestra. It was an amazing feeling!



A CONSERVATOIRE IS A MUSIC SCHOOL WHICH FOCUSES ON PROFESSIONAL, VOCATIONAL TRAINING, EMPHASISING PERFORMANCE AND PREPARING STUDENTS TO WORK IN THE MUSIC INDUSTRY



Michael, what's your favourite thing about playing the viola?

It has a very nice sound, beautiful like the violin's but a bit darker and sweeter.

How did you get really good at the viola?

I get better and better at the viola as I practise more and more. Sometimes it's a bit hard, but I really enjoy playing so much nice music with my friends and amazing groups, that it makes all the practice worth it!

How did the Diphonon Duo get its name?

"Diphonon" means two voices in the Greek language and because we are two instruments (each one with its own characteristic sound) this name fitted perfectly, plus Michael is Greek!



THE Programme

Andreas Makris (1930–2005)

From *Little Milton on the Beach* (1974)

III. Allegro

George Frideric Handel (1685–1759)

Sonata for viola da gamba in C (1704–31)

Adagio

Allegro

Adagio

Enrique Granados (1867–1916)

From *12 danzas españolas* (1888–90)

II. Orientale

Benjamin Britten (1913–1976)

From *Lachrymae Op. 48* (1950)

X. L'istesso tempo

Arvo Pärt (b. 1935)

Excerpts from *Fratres* (1977)

Juan Cazarra (b. 1991)

El Yeli (Rondeña) (2017)



CHAMBER *Music*

WHAT IS CHAMBER MUSIC?

Chamber music is music that is typically played by a small group of musicians and does not need a conductor. Each musician has their own unique part that works in conversation with the other members of the group. Because of the small size of the groups, chamber music is often played in smaller spaces.

WHY CHAMBER MUSIC?

Chamber music can be a very social form of music making because it requires few players to perform and can happen spontaneously and in many different places. This approach has led to many interesting and impressive pieces of music being written because each instrument can show its own distinctive sound within the ensemble.

WIGMORE HALL LEARNING

The spirit of chamber music connects all our work in the Wigmore Hall Learning programme. The three values that lie at the heart of our programme and at the heart of all chamber music are creativity, collaboration and equality. In chamber music, each musician is equal in a performance where they collaboratively work together, bringing their creativity to the music. We embody and reflect these values through co-created activity of the highest quality.



THE Activities

MUSIC CAN TAKE US TO LOTS OF DIFFERENT PLACES!

During the concert, Viola time travels to lots of different places, illustrated by different music played by the duo. One of the most fantastic things about music is that it can make us think of lots of different locations, landscapes and time periods, with no right or wrong answers.

Listening exercise:

Play a selection of different music (we've provided some suggested links for you below) for your class. Listening to music can help young children strengthen memory skills. While listening to the pieces, encourage them to think about some of the following questions:

- ★ **About what year might the music be telling a story?**
- ★ **Who is involved in the story?**
- ★ **What can you see? Is it a castle, or the sea? Is it space? Or a busy high street in London?**

Extension ideas:

Ask your pupils to respond to the music in different ways - here are some ideas to explore:

- ★ **Ask pupils to draw what they hear**
- ★ **Write a story about the music**
- ★ **Make movements to the music – you could play a version of musical statues in which each different piece of music requires different movements. Then, switching between the different pieces, you can ask pupils to change their movements to suit the music accordingly.**
- ★ **In groups, make a dramatic tableau in response to the music, with the scene portraying the story that the group has decided the piece is about. Can the other groups guess what they are trying to depict?**



You can pick any piece of music that you like but here are some suggestions... and remember, there are no wrong answers!

Anna Meredith – Low Light-Ice

<https://www.youtube.com/watch?v=nkCBAo26C7M>

Richard Strauss – Also Sprach Zarathustra

<https://www.youtube.com/watch?v=SLuW-GBaJ8k>

Clara Schumann – Nocturne

<https://www.youtube.com/watch?v=8Up6esqYMGU>

From the concert:

Andreas Makris – Little Milton on the Beach, III. Allegro

<https://www.youtube.com/watch?v=3-zSpqEIrbM>

George Fredric Handel – Sonata for Viola da Gamba in Cmajor, I. Adagio, II. Allegro, III. Adagio

<https://www.youtube.com/watch?v=Uj228Qu4GXw>

Enrique Granados – 12 Spanish Dances, II. Orientale

<https://www.youtube.com/watch?v=K4q9gzG0b4c>

Benjamin Britten – Lachrymae op.48, X. L'istesso tempo

<https://www.youtube.com/watch?v=4OBq9Lhl-dE>

Arvo Pärt – Fratres

<https://www.youtube.com/watch?v=7vdgZAJVnes>

Juan Cazcarra - El Yeli (Rondeña) performed by the Diphonon duo

<https://www.youtube.com/watch?v=bvx9Vn8PZ5U>



THE Activities

CREATING A SOUNDSCAPE

A soundscape is music made up of atmospheric sounds which imitate a particular place, mood or time – a soundscape can help paint the picture of a story. You can create soundscapes in many different ways, for example using handheld percussion instruments, body percussion (clapping or stamping) or by using your voice.

In the concert, Viola travels to many, many places, including outer space. Let's create a space soundscape:

1. Ask your class what they might see in space and what it might sound like. Encourage them to be imaginative with their suggestions, there are no wrong answers! Ask them to come up with actions to go with their sounds, to help everyone remember them. Asking children to make up their own sounds allows them to take ownership of the task and builds confidence.

E.g.

We can see stars which could sound like **'bling bling, bling bling'**

An alien might make a **'brrrrrr'** or **'zzzzzz'** sound

'Feet stamping' could sound like a rocket launching into space!

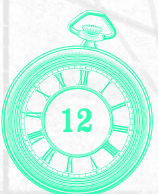
2. Pick three or four of these sounds e.g. **'bling bling'** for stars, **'zzzzzz'** for an alien and **'feet stamp'** rocket launch and practise them with your class.

For example, your piece might go like this;

bling bling zzzzz feet stamping brrrrrr bling bling

3. Give your soundscape a structure. Decide on a final order for your sounds, a sound can come back more than once: and they could happen at the same time).

4. Dynamics this is the musical term for the volume – why not add some loud and quiet dynamics to your piece?



5. Once you've practised your soundscape, you could try changing the order and asking a pupil to lead it. Getting a child to lead is excellent for building confidence and increasing leadership skills. It can also be an accessible way for non-verbal children to participate. Come up with your own leading signs; what hand sign will mean people will start, stop, carry on, get louder etc.?



THE PERSON LEADING A GROUP AND MAKING THE SIGNALS IS CALLED THE CONDUCTOR.

6. If you have instruments you could add some in. For example, you can use chime bars or a xylophone for stars, shakers to represent aliens, and why not use some drums for the rocket?
7. If you have the technology to do so, you could record the piece, so your pupils can think critically about their work. They can then listen back to it as a class and you can talk about what they like about the piece and what they'd like to change next time they perform.
8. Pick another topic to make a soundscape about – what is your class's current topic? Or what about making a soundscape up for the book that your class is currently reading? ... The possibilities are endless!

THE Activities

LET'S SING A SEA SHANTY

In the concert we meet a group of pirates who sing a sea shanty. Sea shanties were work songs that used to be sung on ships. They were often very catchy and had a strong pulse, so everyone pulled the oars at the same time. They were essential for motivating the crew and for creating a happier atmosphere on deck.

Why not learn a sea shanty? You can find lots of examples on YouTube, here are two to get your started:

Roll the Old Chariot

<https://www.youtube.com/watch?v=49FWp7WLYKw>

Chorus

*So we'll ro-o-oll the old chariot along!
An' we'll roll the golden chariot along!
So we'll ro-o-oll the old chariot along!
An' we'll all hang on behind!*

What Shall We Do with the Grumpy Pirate?

<https://www.youtube.com/watch?v=1T0Hrq-C870>

Chorus

*Hey ho and up she rises
Hey ho and up she rises
Hey ho and up she rises
Early in the morning*

Next you could try writing your own words using the tune of an existing sea shanty. Encouraging pupils to work together to write lyrics then each build confidence from one another. For example, to the tune of What Shall We Do With the Grumpy Pirate?, rewrite the words. E.g.

*Fish in the sea and dolphins jumping
Fish in the sea and dolphins jumping
Fish in the sea and dolphins jumping
Swimming in the ocean!*



ARTSMARK AND *Arts Award*

**DOES YOUR SCHOOL HAVE ARTSMARK STATUS
OR RUN ARTS AWARD?**

**DID YOU KNOW THAT TAKING PART IN PROJECTS,
CONCERTS AND WORKSHOPS CAN CONTRIBUTE
TOWARDS BOTH?**

Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision.

For more information including how to apply for Artsmark status visit:
www.artsmark.org.uk

Wigmore Hall Learning is a proud supporter of Artsmark and Arts Award. If taking part in a project, workshop or concert with us has contributed to your Artsmark status or your pupils' Arts Award please tell us!

**You can contact us on 020 7258 8240 or by emailing us at
learning@wigmore-hall.org.uk**

ABOUT CAVATINA

CAVATINA Chamber Music Trust was founded in 1998 and exists to bring chamber music to young people, and young people to chamber music. One of the ways it does this – alongside its extensive series of school concerts – is to provide free entry for young people to over 300 chamber music concerts across the country each year.

Visit www.cavatina.net/concerts.html to find complete listings of all such concerts – and perhaps arrange a school party to one of them.



WIGMORE HALL LEARNING

Connecting people through music

Since 1994, Wigmore Hall's renowned Learning programme has been giving people of all ages, backgrounds and abilities 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 PROGRAMME...

Schools includes schools concerts; teacher training; projects with hospital schools; 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

Family 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+

Young People offers a range of projects, offers and events including a growing programme for young people with Autism Spectrum Conditions; our free ticket scheme Chamber Zone, and Young Producers, which invites 14 – 18 year-olds to programme, plan, promote and present their own concert at Wigmore Hall

Community Partnerships includes Music for Life, our extensive programme for people living with dementia and their families, friends and carers; projects with the Cardinal Hume Centre, which enables people to gain the skills they need to overcome poverty and homelessness; and activity with Solace Women's Aid, which supports women and children who have experienced domestic violence.

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, Royal Academy of Music / Wigmore Hall Fellowship Ensemble and RPS / Wigmore Hall Apprentice Composer schemes, as well as Bechstein Sessions, a new series of informal performances which showcase emerging talent.

Behind the Music is a programme of study events including talks, lecture-recitals, masterclasses, study groups and Come and Sing days.

**IN 2018/19 WE LED 774
LEARNING EVENTS, WITH 38,968
VISITS TO THE PROGRAMME**

For further details about Wigmore Hall Learning contact us:
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www.wigmore-hall.org.uk/learning

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