

Sing a Story

RESOURCE PACK

Reception & Key Stage 1 Schools Concert

Wednesday 25 May

11.00am-12 noon & 1.00pm-2.00pm

All aboard
the story
train!



Supported using public funding by
ARTS COUNCIL ENGLAND

Wigmore Hall's Schools Programme
is supported by John Lyon's Charity

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welcome aboard the Sing a Story train!

Our interactive Sing a Story concert takes us on a journey to storyland to meet various characters: the three little pigs, the big bad wolf, the grand old Duke of York, and a very naughty rabbit, amongst others!

And the audience will be very much involved – you'll be moving, singing, using your bodies as percussion. But watch out, as some of you might well get bopped on the head (that naughty rabbit again!).

The concert is designed for Reception and Key Stage 1 children and is supported by this pack. In this pack you'll find further details about the performance, the stories and the performers, as well as ideas for further activities you can use with your class to prepare them for the visit or to follow it up.

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The Stories

Sing a Story is based around several stories which you might like to explore further with your class, either before or after the concert.

Train Ride by June Crebbin

The original story uses the rhythms of the words to convey a train's movement. Between each of the other stories we get back on the train, which takes us to a new story or to meet a new character.

Three Little Pigs, text by Robert Adediran

This new telling of the tale has all the traditional elements, and showcases each of the instruments as different characters in the story.

Grand Old Duke of York

We meet the Grand Old Duke, but he keeps asking us to do some strange things with his song!

Little Rabbit Foo Foo by Michael Rosen

A very naughty rabbit who likes to hop creatures on the head, but, despite several warnings, does so once too often...

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The Instruments and Musicians

The concert is presented by composer and workshop leader John Webb, and actor Charlotte Mafham. John Webb has also written the music you will hear for the concert. You can find more information about John and Charlotte at the end of the pack.

The music will be performed by five instrumentalists who will be introduced at the start of the concert. There are three woodwind instruments, one string instrument and one percussion instrument:

Wind

Flute (Dan)

Clarinet (Vicky)

Bassoon (Liz)



The wind instruments all work by the players blowing down them and then pressing the metal keys to change the pitch of the note they produce.



The Instruments and Musicians

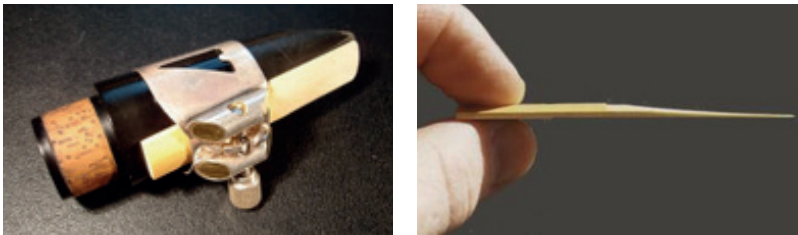
Flute

Dan blows across a hole in the instrument to produce a note. This is just like blowing across an open water bottle. The amount of water in the bottle determines the pitch of the sound you produce.



Clarinet

In the top of the instrument is a thin slither of bamboo, which is called the reed. It is held on the head of the clarinet with a metal bracket called a ligature. When the player blows air past this, it vibrates to create a note.



Bassoon

The bassoon also uses bamboo to create a sound, but instead of one piece, there are two, which vibrate together to create a buzzing sound, which produces the note. The reed is placed onto the end of a curved piece of metal called the crook.



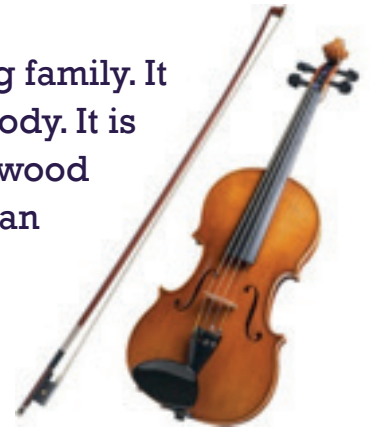
You can create a 'bassoon' by using a straw. Flatten about 1cm of the end of the straw. Cut this flattened section into a point. Blow through the cut end to create a buzzing sound: you will probably have to adjust the tension of your lips and the amount of straw in your mouth until you can get the sound. There are lots of websites showing how to do this in more detail: search for 'straw instrument'.



The Instruments and Musicians

Violin (Elena)

The violin is the highest and smallest member of the string family. It is made of wood and has four strings stretched along its body. It is normally played with a bow, which is a separate length of wood with hair from a horse's tail strung along it. But the violin can also be played pizzicato (plucked) with a finger.



You can create a string instrument using sturdy boxes and elastic bands. The pitch each elastic band produces depends on the thickness of the band and how tightly it is strung. This is exactly the same as on a real instrument, where the lower strings are thicker and less tensely strung.

Marimba (James)

The marimba is like a large xylophone. The keys are made of wood and resonate when they are struck with mallets, which is the proper name for what are often called beaters.



The vertical objects underneath the keys are hollow tubes called resonators which amplify the sound, but also make it fuller and richer.

James will also be playing a variety of other instruments, including drums and cymbals.



Activities with your class

Making Instruments

Create your own band by making your own instruments. In the instrument descriptions earlier there are ideas for making versions of some of the instruments:

- Flutes out of water bottles
- Bassoons out of plastic straws
- Violins out of sturdy boxes and elastic bands

You could also try:

- A xylophone out of glass bottles filled with different amounts of water, which are then tapped (gently!) with a beater or stick
- Drums from boxes and washing up bowls
- A carrot (or parsnip) instrument – see this YouTube video: https://www.youtube.com/watch?v=Tn5O3_C1sqw

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Activities with your class

Listening

Listen to music played by some of the instruments the class will hear in the Sing a Story concert. Use short extracts from the suggested pieces to prompt the class's ideas:

- What character would have music like this? What are they like? How would they move? What would they do?
- Play another extract: Who is this new character? How do the characters meet?
- Play a third extract: What happens to the characters?

Flute *Syrinx* by Claude Debussy
This is a slow, mysterious and very beautiful piece

Clarinet *Clarinet Concerto (2nd movement)* by Aaron Copland
This is very rhythmic and spiky

Bassoon *Partita (3rd movement)* by Gordon Jacob
A very fast and jolly piece

Violin *Danse Macabre* by Camille Saint-Saëns
This is for full orchestra with a solo violin, and describes a devilish dance

Marimba *Nagoya Marimbas* by Steve Reich
Two marimbas playing a very rhythmic piece



Activities with your class

Musical statues – with a band!

Musical statues (or bumps) is a really useful game as it encourages listening and control of movement, both of which are vital for musicians. But the game, as normally played, is also quite limited. So here are two variations:

With recorded music

Use clips of several recorded pieces of music: each piece needs to be distinctly contrasting (perhaps using some of the pieces mentioned under 'listening').

The class listens to a short extract of the first piece and decides what sort of movement will fit with it. Play musical statues with them using just this piece so they get used to starting and stopping.

Introduce the next piece, which will need contrasting movement. Play musical statues again but this time switching between the two pieces. Introduce the third and fourth pieces in the same way.

To play this game you will need a computer and to have the various clips cued up (from YouTube, perhaps) on different tabs so you can switch between them easily.



Activities with your class

With a live band

Instead of using recorded music, some of the children can be the band which provides the music for the game.

You will need 3 or 4 different percussion instruments, for instance a drum, a tambourine, a woodblock and a shaker.

The game is similar to the version above: start with a child playing the drum (probably quite rhythmically). The class decides how to move to the music, and the drummer can lead them by starting and stopping the drumming. You can then add a second musician on a different instrument, with the class choosing a different movement for that sound.

The two children on instruments can probably organise themselves to take it in turns playing – it becomes very confusing for the class if they both play together! When a third and fourth instrument is added you will also need a conductor, who doesn't play an instrument themselves but shows clearly which member of the band should be playing and when they should stop. They can do this by pointing to one of the band members to start, and holding their palms towards that child for stopping.

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Story-based / concert-based activities

Learn the Sing a Story song

The concert is introduced with a call and response song. If you can read music, you might like to have a go at teaching your class. If you can't, have a look at the 'hello' activity below.

Fm⁷ E Fm⁷ E Fm⁷ E
 Sing a sto - ry Sing a sto - ry share a song share a song mak - ing mu - sic mak ing mu - sic
 4 Fm⁷ E A^b D^b F[#] B
 all day long all day long On our jour - ney On our jour - ney With new friends With new friends
 7 E A F[#] A^o Fm⁷ E
 come and join us come and join... us 'till it ends 'till it ends Sing a sto ry Sing a sto - ry
 10 Fm⁷ E Fm⁷ E Fm⁷ E
 share a song share a song... mak - ing mu - sic mak - ing mu - sic all day long all day long

Hello call and response

The aim of this activity is for everyone to become comfortable leading the group in a call and response 'hello'. You will need to invent one, which you can sing to the class so they can sing it back. You could use a xylophone to figure out a tune (which only needs to be 3 or 4 notes) or you could use the playground chant tune G-E-A-G-E.



Story-based / concert-based activities

Sing your chant to the class several times, each time allowing the group to sing it back. To add variety you could add different actions each time.

Ask if anyone else might like to lead the group, inventing their own hello. You will probably find that initially some of these aren't sung, but are spoken or use unusual voices. This is fine – the game is as much about building confidence in leading the group as it is about singing well. Once the children know the game and have tried it a few times, then use it to encourage better singing.

Train ride chants

During the concert we'll hear the story *Train Ride* by June Crebbin and, as a whole audience, we will create lots of sounds for the train travelling along. The words in the story are written in a train rhythm, and have 2 refrains which you will hear again and again:

What can I see? What can I see?

That's what I see! That's what I see!

Try making up your own class sounds and sentences which can be combined into the sounds of a train! Here are a few to start with:

Clickety clack over the tracks

Whistle goes toot toot!

Thundering along



Story-based / concert-based activities

See if the class can invent their own phrases, or make body percussion patterns which will fit together.

Now see if the class can decide how to combine the elements – they don't all need to start at once. Can the train speed up and slow down?

Extending the chant with instruments

Once the patterns are known, try adding instruments as well. Rather than invent new patterns, they can play along with the chants – following the words or body percussion patterns everybody already knows. See how the class gets on with one or two instruments in each pattern. If this seems to work, you could see if everyone could play an instrument with their pattern!

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Meet the team



John Webb is a composer and workshop leader: he writes, leads education and community projects, conducts, and trains teachers, amongst other things. Recent work includes: *Into the Light* for the Aurora Orchestra and Buckinghamshire Music Hub, which received its first performance in the Royal Albert Hall with 2000 Key Stage 2 performers

conducted by the composer; *The Train* for a combination of grade 1, grade 6 and professional musicians; *The Last Plantagenet* which received its first performance in DeMontford Hall Leicester, conducted by the composer; and *The Girl Who Never Looked Up* for the National Theatre Learning Department. As a workshop and project leader he is currently working for the Philharmonia Orchestra on its iOrchestra Project, Wigmore Hall, London Philharmonic Orchestra, Southwark Music Hub, Academy of St Martins in the Fields, Mid-Wales Music Trust, the Royal Academy of Music, Spitalfields Music, Sound Connections, Live Music Now! and Create Arts. He works with a large variety of participants, from very young children and families, to vulnerable adults, deaf students, music students and prisoners. No two weeks are the same, and he wouldn't have it any other way.

Meet the team



Charlotte Mafham trained at Arts Ed and in puppetry with Blind Summit. Previous theatre credits include: Narrator/ viola player, *Snail and The Whale*, Sydney Opera House & International Tour; Cassandra/ Virgilia, *Troilus & Cressida/ Coriolanus*, Tristan Bates; Claire, *Zero Point Project*, BAC; Mess, *Rumpelstiltskin*, UK Tour; Nell, *The Dark Entry*, Canterbury Festival; Grusha, *The Caucasian Chalk Circle*, The Space; Camel/ Elephant/ composer, *The Just So Stories*, The King's Head; Mark Anthony, *Julius Caesar*, The Scoop.

Charlotte also plays the viola for the Whitehall Orchestra, the charity fundraising Amici Orchestra and band The Hidden Tracks.

The band

Elena Jáuregui *violin*

Liz Trigg *bassoon*

James Turner *percussion*

Daniel Parkin *flute*

Vicky Wright *clarinet*

Does your school have Artsmark or 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.

Arts Award supports young people to deepen their engagement with the arts, to build creative and leadership skills, and to achieve a national qualification.

For more information on how your students might take part and how to become an Arts Award centre, visit www.artsaward.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 students' Arts Award, please tell us!

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





About Wigmore Hall

Europe's leading venue for chamber music and song, Wigmore Hall currently presents over 400 concerts a year in addition to 400 education events. Many of the Hall's concerts are recorded for broadcast on BBC Radio 3, including a live broadcast every Monday lunchtime.

Wigmore Hall is renowned for its excellent acoustics and intimate atmosphere. It has just 550 seats compared with nearly 6,000 at the Royal Albert Hall. The size of the Hall makes it ideal for singers and small groups of players. These are ensembles that would have originally been heard in people's living rooms!

Wigmore Hall was built in 1901 and is a beautiful example of Renaissance-style architecture and many original characteristics remain - gas lights are still lit for every concert. Wigmore Hall's auditorium features a cupola above the stage with a beautiful mural depicting the 'Soul of Music'.

Wigmore Hall Learning provides access to chamber music and song through innovative creative programmes, online resources and events. We invite a broad audience to get involved in music-making of the highest standard, particularly focusing on those who may be excluded from regular arts provision. We make connections through projects and partnerships, using music to inspire people, open opportunities and enhance learning and development.

For further details about Wigmore Hall Learning, contact us:

learning@wigmore-hall.org.uk; 020 7258 8240; www.wigmore-hall.org.uk/learning

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Facilities for Disabled people



For full details ring 020 7935 2141

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