

INSIDE THE MUSIC

INTRODUCTION

Hello, and welcome to Inside the Music Resources with Academy of St Martin in the Fields.

These resources are for Key Stage 1, although there are some parts (with a little adaptation) that would suit Early Years groups. These resources accompany nine videos which based around three different pieces of music that the Academy recorded:

Nightscape by Eleanor Alberga

Partita by Sally Beamish

Concerto Grosso by Errollyn Wallen

Alongside each film, there is a written summary and some extension activities.

We hope that you enjoy exploring these wonderful pieces of music through these resources.

How to use the Resources

Feel free to start exploring one specific piece of music and then do all three videos, or maybe you want to go between the nine videos- it's whatever works for you!

The videos have been designed so that you can just press play for your class to watch. Again, feel free to use them in the most useful way for your setting- watch the film in its entirety, press pause as you go, watch more than once etc.

Don't feel like you have to do everything- we know (now more than ever) how much time pressure you are all under, so just do as much as you can.

Lastly, don't feel like you have to stick to the resources- use them as a springboard for other activities that you think will work well in your setting.

NIGHTSCAPE

Eleanor Alberga is a composer (someone who writes music) whose music is performed all over the world. In the clips of music that you'll watch, she's also the conductor (the person that leads the musicians at the front).

In the following three films, we're going to explore one of her pieces, *Cicadas, tree-frogs, crickets, party-goers, geckos, dogs, burglars and other nocturnal animals*. This piece is from her work, *Nightscape*.

Nightscape Part 1

Film Summary:

What inspired Eleanor Alberga when she was writing this piece of music?

Alberga wanted to create a piece of music inspired by the sounds, memories and folk stories of a Jamaican night. Cicadas, tree frogs, crickets, party-goers, geckos, dogs, burglars and other nocturnal animals is a fun, lively and exciting piece of music that transports us to night-time!

Listen to some of this piece - what nocturnal animals can you hear? Remember, nocturnal animals are the ones who sleep during the day and come out at night!

Listen again. This time as you listen, move like the nocturnal animals you can hear in the music! In the film, Lucy moves around like a: tree frog, a cat and a bat.

Extension activities:

- Draw the nocturnal animal you can hear in the music - does it sound like the animal is eating in the music? Is it having a dance? Or maybe, it's having a chat with a friend!
- Get out the school percussion box (if you don't have one, body percussion (e.g. clapping and stamping) is perfect too). Encourage your students to find their nocturnal animal's sound on the instruments e.g. maybe tree frog sounds like a guiro, or bat sounds like softly tapping your fingers on a drum (or a table).





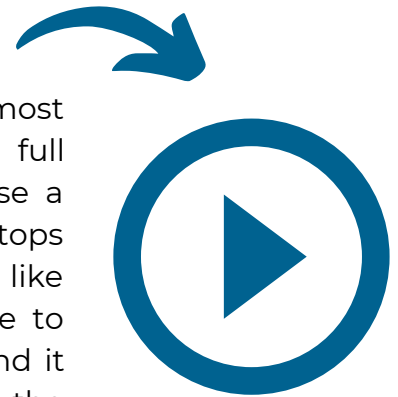
Nightscape Part 2
Film Summary:

In this film, we're going to listen to another part of *Cicadas, tree frogs, crickets, party-goers, geckos, dogs, burglars and other nocturnal animals*.

What does it sound like the animals are doing? To me, this part of the music sounds like all the animals are having a party. As you listen, all have a dance around your setting together!

It was such an unexpected end to the party! The music stops very suddenly - what do you think has happened in the story? Did someone tell the animals off for being too noisy? Did the sun suddenly appear? Or did the music speakers break! What do the young people in your setting think?

LISTEN HERE!



Extension activity:

This piece of music is an excellent example of one of the most important musical skills; starting and stopping. Using the full performance of this piece of music (or if you'd prefer to use a different piece of music, that's okay too.) practice starts and stops with the class. When they hear the music, they have to move like the nocturnal animal, and when the music stops, they have to freeze!! Once your class has the hang of this, you could extend it even more: if the music is loud, they have to move around the space in a really big way, and if the music is quiet, how small can they be as they move around?

Nightscape Part 3
Film Summary:

We're going to make a piece of music inspired by the work that *Cicadas, tree-frogs, crickets, party-goers, geckos, dogs, burglars and other nocturnal animals* is from. It's one of four pieces of music that make up Alberga's larger work, *Nightscape*.

We're going to create our very own piece of music, inspired by all the sounds that you can hear at night.

First, let's collect some sounds that we might hear at night-time.

- Maybe we hear some stars... hear chimes
- The rustling of leaves... hear the rubbing of hands
- Some tree frogs... hear 'ribbit ribbit'
- Or a creaky door... hear homemade guiro/ scraper



Explore some other nighttime sounds using instruments, your voices, or sounds that you can make with your body.

Let's do all those sounds together to make our own nightscape.
Join in with one of mine, or do your own one.

Find some more sounds and make another nightscape!

Extension activity:

This film is encouraging your group to compose their own piece. Here are some ways you could extend this activity:

- Add a structure to your Nightscape- what sounds will go first, what sounds happen in the middle and how will the piece finish? It's useful to think of your piece of music like a story- instead of using words to tell the story, we're going to use sounds.
- Rather than everyone having a different sound, as a class pick four sounds, then divide the class into four and each group has a different sound. Each group makes their sound when the leader (or conductor) points at them to do so (it's useful to come up with a stop sign too!).

PARTITA

The next three films feature a piece called Partita by the composer, Sally Beamish. Beamish started her musical career as a Viola player.

Partita Part 1

Film Summary:

What instruments was Partita written for? Partita was written for some of the instruments that belong to the string family- the violins, violas and cellos. And when Sally Beamish was writing this piece of music, she took inspiration from other composers- one of whom was called Bach, who lived three hundred and thirty years ago!

Music is a fantastic way to tell a story! Listen to this short excerpt- what do you think is the story of this part? To me (and my imagination), that part of the music sounds like it's telling the story of a storm with raindrops, wind and a rumble of thunder at the end.

Listen to the music again and this time make some storm sounds! These could include:

- some raindrops (tapping your fingertips on your head)
- wind (blowing air out your mouth)
- the rumble of thunder (stamping your feet).



Extension activities:

- Depending on what your class think the story of the music is, find other body percussion sounds to match their story e.g if one of your class thought the story was about a bear in a forest you could find three sounds to go along with their idea (tiptoeing for the bear, clapping your hands for a falling tree, or a loud ROAR to scare away another animal). There are no wrong answers for this!! It's wherever their imaginations go after listening to the music.
- Going with the storm idea (and if you have space outside), fill a large container with water and explore the different sounds you can make- e.g splashing the water, tapping it with your fingertips, swirling your hand around etc. What other sounds can you find?

Partita Part 2

Film Summary:

In this film, and using Sally Beamish's Partita as our inspiration, we're going to make some rain word patterns.

First, listen to the music and think of as many words as you can to do with rain e.g drip or drop. Collect all your rain words and just like in the film, make up your own word patterns. It's a good idea to follow the film through once, and then go off and do your own patterns!

Rain patterns featured in the film:

Pattern 1: Rain rain drip drip drop x2 (with actions)

Pattern 2: Rumble rumble (pause) thunder x2 (with actions)



Using the film as a guide, see if you can get both word patterns in the room at the same time:

- You could all use the same pattern and use the film as the second 'voice,'
- or you could split the class into two, and each group performs a different pattern

Extension activities:

Instead of saying the words, use instruments (or body percussion) to play the same rhythms.

First: say pattern 1, Rain rain, drip drip drop x2, then say it again, but this time, tap out the words on the drum/ the floor/clapping your hands. Encourage your class to join in and after you've done this a few times, try and take the words away whilst tapping the rhythm (encourage your class to say the words using their 'thinking voices').

Try this with pattern 2 and pick a different instrument or body percussion sound.

Just like in the film, see if you can get the two rhythms in the class at the same time- it helps if there is an adult leading each group!

Partita Part 3

Film Summary:

In this film we're going to listen to another part of Partita by Sally Beamish.

What words would you use to describe this section of music?

Is the music loud or quiet?

Is it spiky or smooth?

Is it fast or slow?

Music can make us feel lots of different things. Listen to that music again- how does this music make you feel?

Extension activity

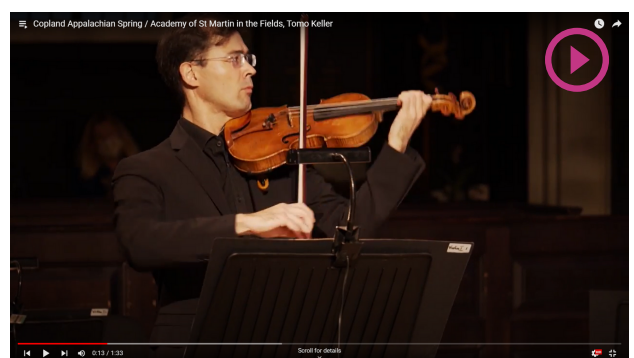
Pick another piece of music (it could be music from the other resource films or your favourite piece!). Play your class a snippet and ask them those two questions:

- -What words would you use to describe this music? (What other words can you think of as a class? High, low? Does the music sound empty or full, dark or light?)
- How does the music make you feel?

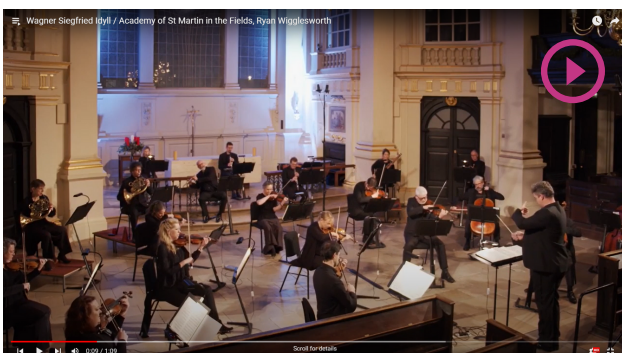
Here are some short musical examples from the Academy of St Martin in the Fields! Click on the image and it will take you to YouTube!



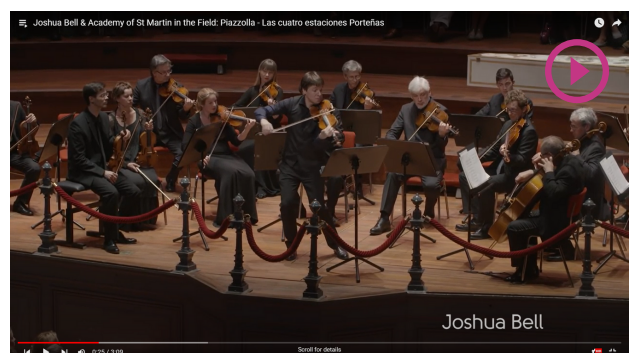
Mozart Flute Concerto in D



Copland Appalachian Spring



Wagner Siegfried Idyll



Piazzolla - Las cuatro estaciones Porteñas

CONCERTO GROSSO

Errollyn Wallen is a composer who lives in a lighthouse in Scotland and writes music for lots of different choirs and instrument ensembles (that's just another name for a group).

We're going to be listening to one of her pieces called *Concerto Grosso*.

Concerto Grosso Part 1

Film Summary:

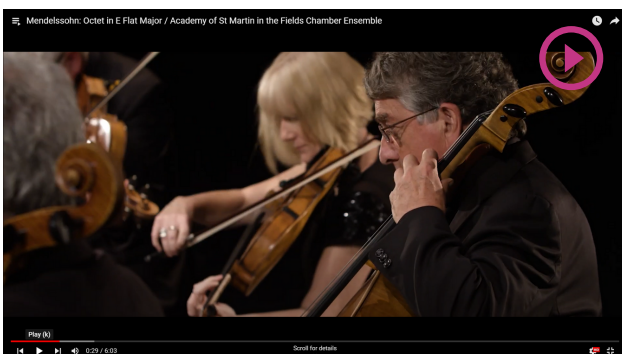
In this film we're going to explore how music that composers write can make us feel lots of different emotions.

Listen to the first section of music; how does this music make you feel?

Listen to the second section of music; how does this part make you feel?

Extension activity

- Pick another piece of music (it could be music from the other resource films or your favourite piece!). Play your class a snippet and ask them how the music makes them feel.
- Another question that you could ask is, If this music was a colour, what colour would it be? The range of answers (and explanations) can provide a really interesting insight!



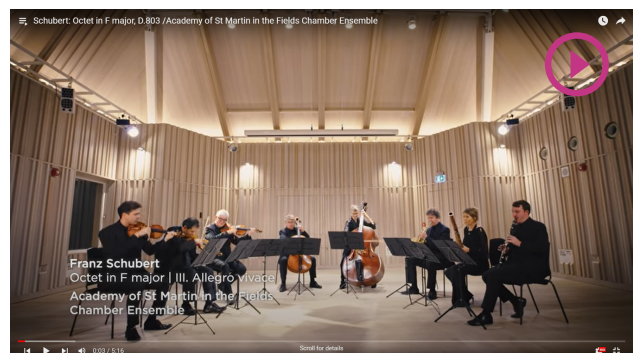
Mendelssohn: Octet in E Flat Major



Mascagni Intermezzo from Cavalleria Rusticana



Britten Serenade for Tenor, Horn and Strings



Schubert: Octet in F major

Concerto Grosso Part 2

Film Summary:

The activity in this film allows us to explore the role of the conductor.

The composer is the person who writes the music, and the conductor is the person who leads the music. The conductor stands in front of the musicians, and through various gestures and the way they move their body, they keep the musicians in time. They show who to play when (and when to stop) and they also help everyone to tell the story.

How would the conductor show the musicians to play loudly?

How would the conductor show the musicians to play quietly?

What about if the conductor wanted the musicians to play quickly?

Or slowly?

Happy and excited?

Sleepily?

Listen to the excerpt of music and imagine you are the conductor! Either copy my movements in the film, or make up your own movements! Listen to the next excerpt. How would you conduct this music?

Extension activity:

As a class, come up with a conducting code:

How would the conductor bring the musicians in? Pointing? Or a welcoming gesture?

How would the conductor get the musicians to stop? Two hands with palms facing musicians?
Or an 'x' across the body?

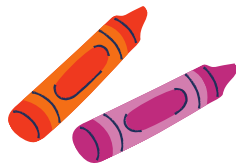
How would the conductor encourage the musicians to play loudly? Raising two hands?

How would the conductor encourage the musicians to play quietly? Lowering two hands?

Once you have a conducting code, pick a conductor! Each child could have an instrument, but they have to keep their eye on the conductor who will show them when to play, stop, get louder, quieter etc.

Once the class is comfortable with this, add in some more conducting signals (e.g spiky and smooth), and you could even split the class into two (i.e so one group could play whilst the other waits to be shown by the conductor to play).





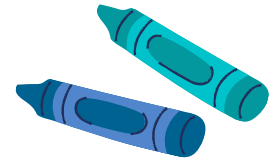
Concerto Grosso Part 3

Film Summary:

In this film, we're going to draw the music we hear! This is a really lovely mindfulness exercise (for teachers too).

Composers are inspired by many things. Some composers might be inspired by poems and stories. For others, it might be nature (the rolling waves of the sea, beautiful sunsets, or maybe a magical forest). And for some composers, they might take inspiration from paintings... just like Errollyn Wallen- she was very inspired by a painting when she wrote this piece of music.

As you listen to the music, draw or paint the picture that you think inspired Errollyn Wallen, or draw or paint the sounds that you can hear the instruments make.



Extension activity:

Listen to another piece of music and draw the sounds you can hear! As a class you could make an art gallery of paintings inspired by various pieces of music!



We hope you have enjoyed these Inside The Music resources with your young musicians!
Let us know what you think by emailing marketing@asmf.org

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