

London Symphony Orchestra

Primary Schools Concert – Leon and the Place Between

Resource Pack by Paul Rissmann

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Welcome to our concert. If you've felt the need to escape recently, then we have music that will transport you to the magical 'Place Between'. This concert has been designed especially for primary school children and will explore how composers turn stories and characters into symphonic music. We have a wonderful selection of music for your students to enjoy and a whole host of musicians and instruments to meet as part of the performance.

Our concert programme features:

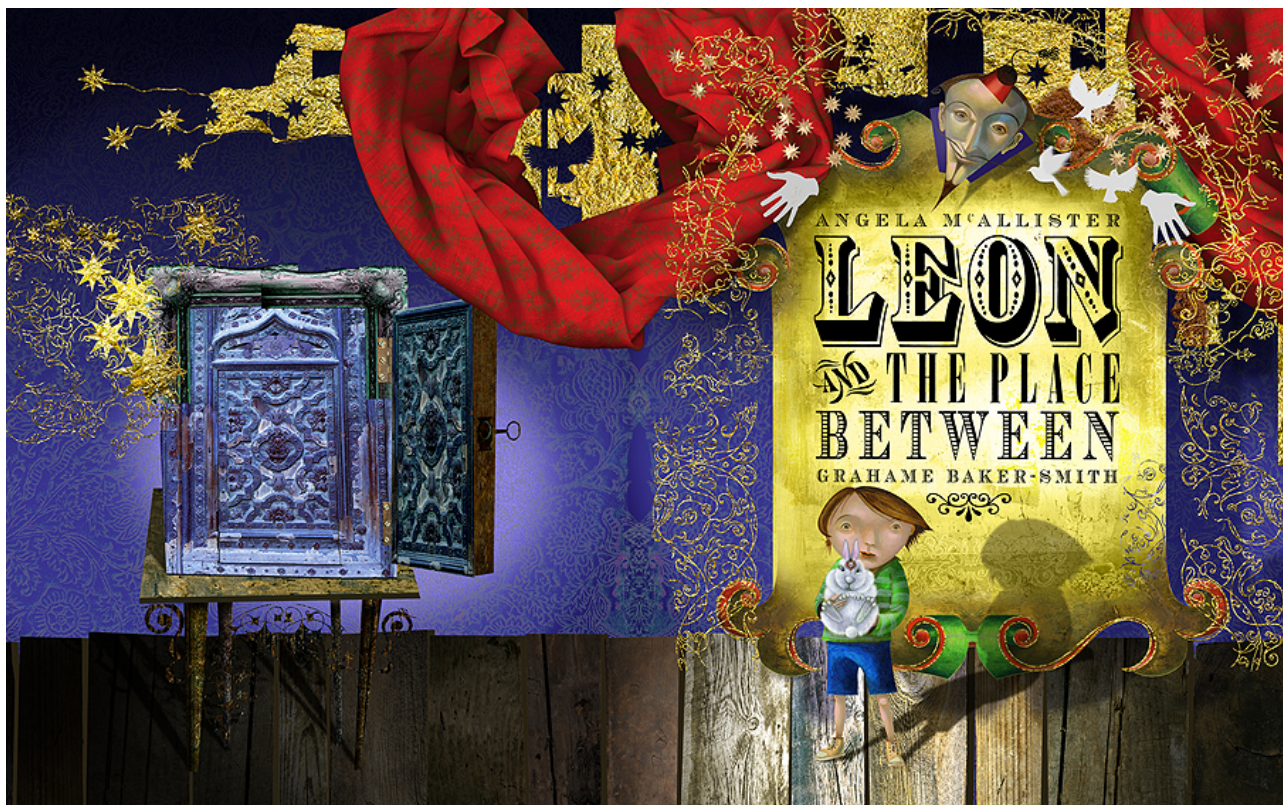
Mozart	The Marriage of Figaro Overture
Tchaikovsky	The Dance for the Sugar Plum Fairy from <i>The Nutcracker Suite</i>
Coleridge-Taylor	Dance from <i>Othello Suite</i>
Elena Katz-Chernin	Eliza's Aria from <i>Wild Swans Concert Suite</i>
Paul Rissmann	Leon and the Place Between (audience participation piece)

In this concert, I will explore each of these works, uncovering some of the secrets in the score and guiding your students through the repertoire. The main piece in our concert is my setting of the well-loved picture-book *Leon and the Place Between*. My music was designed especially for primary school children, not just to listen to, but to perform with professional musicians.

In this pack you will be introduced to creative ideas, designed to be carried out in class, to enhance the concert experience further. Inspired by the book and its music, activities are targeted towards Key Stage 1 students (aged 5-7) and Key Stage 2 (aged 7-12). Our separate singing pack will prepare your students to sing or perform alongside the LSO during the concert.

I appreciate that we are living in unprecedented times, so feel free to adapt any (or all) of what follows to best suit the needs of your students and the current situation in your school. Most exciting, is the fact that our concert will remain on YouTube for three months after its initial broadcast. So, you can revisit our performance to explore the orchestra and its music further as many times as you like.

I really hope you enjoy discovering our music. Have fun and good luck!
Paul Rissmann, March 2021



LEON AND THE PLACE BETWEEN

Inspired by the book written by Angela McAllister, illustrated by Grahame Baker-Smith and published by Templar. Music by Paul Rissmann.

Notes from the composer

I love this book. Angela McAllister's brilliant prose and Grahame Baker-Smith's vibrant imagery transports readers, young and old, through a world full of wonder.

I first discovered Grahame's distinctive artwork back in 2017, when the LSO commissioned me to set his thought-provoking picture-book FAR^TH^ER to music. A year later, the Philharmonia Orchestra invited me to create a new piece for their schools' concert series and I was keen to be inspired by more of Grahame's beautiful illustrations. Leon was the perfect choice.

Set in a dazzling fairground, Leon and the Place Between is an adventure-story that not only presents a cavalcade of circus performers, it also explores more serious issues such as trust, confidence and self-belief. The book sits perfectly in the middle of the primary school curriculum with young readers marvelling at the spectacle of the story, while older children can't fail to be impressed by Angela's clever use of language and Graham's detailed illustrations.

There are so many wonderful things to discover in this story, I only hope my orchestral setting does it justice.

'And above all, watch with glittering eyes the whole world around you because the greatest secrets are always hidden in the most unlikely places. Those who don't believe in magic will never find it.'

Roald Dahl

'We do not need magic to transform our world. We carry all of the power we need inside ourselves already.'

J.K.Rowling

'It will be magic. You have to believe. Look it's going to begin.'

Leon

Creative Activities

This pack includes some creative projects to explore in class. Inspired by the book, they will work equally well as pre-concert or post-concert classroom activities.

Key Stage 1 (aged 5-7)

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|---|--------|
| 1. Creative Activity: A Magical Spell for Abdul Kazam | Page 4 |
| 2. Learn to Play: I Don't Believe in Magic | Page 8 |

Key Stage 2 Activity (aged 8-12)

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|--|---------|
| 3. Creative Project: The Bustling Fairground | Page 10 |
| 4. Rhythmical challenge: Abdul Kazam's Magical Trick | Page 14 |

Please note that these activities refer to specific sections of the book. Therefore, it would be helpful to have a copy of the book to hand when you work through the resources, as well as for your classes to be familiar with the story.

Perform with us!

Leon and the Place Between will be the centrepiece of our concert programme and we'd like to invite your students to take part in its performance. Although the music will be played as a continuous 18-minute work, it features several short and simple songs for your students to sing with the orchestra (or even play on instruments if they prefer).

If singing has not yet re-established itself in your school, please don't worry. I guarantee your students will still be bowled over by the amazing musicians of the LSO. However, when life returns to normal, it may be fun to revisit this pack and our YouTube concert. Second-time round, your students won't be passive listeners, but fully engaged performers.

Singing Resources

In our separate singing resource pack, you will find a series of song sheets with the text and musical manuscript for each song or participatory moment in the piece. Some of this material will feel like a complete stand-alone song, while other elements are simply a short phrase or refrain that pops up throughout the music.

The participatory elements are:

- **SONG** - I Don't Believe in Magic
- **PHRASE** – Do You Believe in Magic?
- **THE MAGICIAN** - Abdul Kazam
- **PHRASE** – This is the Place Between
- **SONG** - The White Rabbit
- **SONG** - Do You Believe in Magic?

We have also created a short instructional video with singer Abigail Kelly to teach your students all of the participatory songs from the piece. If you prefer, a midi mock-up of the music for you to listen to and practise with in school is also available.

You can find all these singing resources here:

[Click here to go to the main LSO Leon Webpage](#)

Play-along

'Play-along' music sheets, in various transpositions, are available for instrumentalists too. If any of the children in your class are learning a musical instrument and would like to play along with the LSO, then please share this music to them to practise with their instrumental teacher. It is worth noting that most of the melodies will work well on a basic set of chime bars or classroom recorder too.

[Click here to download music sheets](#)



KS1 Creative Activity

A Magical Spell for Abdul Kazam

[Click to view on YouTube](#)

“Who will step into the magic?” bellows the formidable Abdul Kazam from the pages of the book. He is quite the showman; sparks fly from his fingertips, paper flowers blossom from his sleeves. Yet all of that spectacle pales into insignificance when he transports Leon to the Place Between.

This simple music project will enable your students to make a magical spell for Abdul Kazam. Using words from the book and musical ideas from my score, your students may work as one complete class together or split into groups. All the activities can be easily adapted to be carried out individually if that is more suitable.

To make the music you will need:

- **Unpitched percussion instruments** - that can make an immediate and arresting sound – something to grab our attention: crash cymbals or a large, resonant drum would be perfect.
- **Magical sounding instruments** - they don't have to be loud but must be able to be played (and sustained) over a long period of time: wind chimes, an ocean drum, a selection of shakers would sound great.
- **Chimes bars** (or a pitched percussion instruments) - we will mainly use the notes E and G but more advanced students may enjoy using the full range of notes on a xylophone or glockenspiel.

Start with the book:

Begin by reading the section of the book where Abdul Kazam appears and ‘*a cloud of purple smoke filled the stage*’. Read all the way up until Leon vanishes into the Place Between.

1. Explore all of the magical things that happen in this scene. What do the words tell us? What can we see in the pictures? How many different tricks does Abdul Kazam perform?
2. This scene is full of movement. As you explore the words and imagery, invite the children to make some big actions and gestures to fit with each of Abdul Kazam's tricks.

Let's make a musical spell:

Invite the children to make a 'musical' spell for Abdul Kazam using the selection of instruments above.

1. Choose one of Abdul Kazam's magical tricks detailed in the book to turn into music.
2. The musical spell should contain the following three ingredients:



MAKING A BOLD TUTTI GESTURE

'TUTTI' is a musical term that means together, so, a bold 'TUTTI' gesture is something that lots of people can perform at the same time. The trick is to make sure it is played *exactly* together. It doesn't have to be complicated – in fact, it could be just a single hit "**POW!**" – but it does have to be perfectly synchronised.

It may be fun to start off by trying to get the children to clap – just once – all at the same time. Give a clear and confident lead and see if the class follow. The golden rule is: you are absolutely not allowed to give a count it! Instead, encourage the children to watch you closely and respond to your cue.

Was the clap exactly together? No? Then try again. And again. And again. For this to work, everyone has to watch, everyone has to listen and everyone has to be ready. This is exactly what happens every day in the LSO.

Once the children have mastered this and are working well as a team, invite a child to be the leader. Share this responsibility amongst the class. Are there any budding conductors in your school?

Now, develop this gesture. Aim for something more than a single clap, yet still not too complicated. It will really help if you add words and you could even lift them straight from the book. The words could be as simple as "**ABDUL KAZAM**" or "**WHO WILL STEP INTO THE MAGIC?**". Can you say and clap the rhythm of those words all together?

Finally, try playing this bold, tutti gesture on unpitched percussion instruments.

MAKING A MAGICAL TEXTURE

The act of composing is surely most creative when experimenting with combining a variety of sounds and textures. This very same challenge can easily be fulfilled by very young people at the beginning of their musical career. A single question will guide your students throughout this activity: **What instruments sound good together?**

For this to be genuinely creative, the children will need time to explore different combinations of sounds. Encourage them to find the most magical sounds possible.

Please bear the following in mind:

1. We are aiming to create a magical, musical texture that can be sustained over a period of time, so instruments that produce long resonant sounds will be best.
2. The texture shouldn't be completely static. In fact, it would be great if there is some sense of movement or variation within it.
3. Encourage the children to think carefully about how the instruments are played and how their sounds are introduced – is it one after the other? Or grouped with similar instruments ie. all the shakers together. Can they find the most interesting order for this texture to evolve?
4. Think carefully about the volume – does it remain the same? Does it change? Who controls this? Is there a conductor or can they respond to a special signal? A musical signal?

The most important thing to bear in mind is - this music should sound and feel magical. And don't forget, if instrumental resources are limited, you can always use the most magical instrument of all – the voice.

A MELODIC FRAGMENT

In my score for Leon and the Place Between, I wrote a theme (tune) for Abdul Kazam that is so straightforward and so unremarkable, that anyone will be able to master it in around 5 seconds flat. Promise. It's that easy!

To play it, you only need two notes – E and G – and you simply mark every syllable in the magician's name.

AB-	DUL	KA-	ZAM
E	E	E	G

NB: this phrase should rise upwards, so when selecting chime bars, make sure that the E bar is bigger than the G bar.

Now, in my defence, this simplicity was a deliberate choice. You see, isn't it impressive - when watching a great magician (or in fact anyone who is good at anything) – if the execution looks completely effortless. I imagine it must have taken quite a bit of power for Abdul Kazam to magic young Leon to the Place Between, yet he disappeared in a flash.

Try this:

1. Learn to sing this simple phrase for Abdul Kazam.
2. Add some fun actions to this phrase; movements that allude to his mighty power.
3. Now try playing the phrase above on pitched percussion instruments. It will really help keep the children keep in time, if they sing as they play.

Structure these three elements into a continuous piece of music:

You have everything you need to make a musical spell for Abdul Kazam. To recap, you have:

- A bold tutti gesture
- A magical texture
- A melodic fragment

Find the best way to organise these three musical elements. They could of course simply be performed one after the other, but it will better if you aim for a more imaginative structure.

Some questions to consider:

- Can any of the elements be combined?
- Should any of them be repeated?
- What about the volume of this music – does it always remain the same?

Played one after the other, the music will be very short indeed. However, there are enough musical ingredients here to make something far more substantial. Think carefully about how they are sequenced, combined and repeated.

Possible extension activities:

- Turn Abdul Kazam's melodic fragment into a more developed melody. The children could make new words to fit with the notes, or perhaps invent new melodic phrases for him using completely different notes.
- Make more than one 'bold tutti gesture'. This will really keep the class on their toes! As long as this new gesture is inspired by a different set of words, then the children will perform it with ease. For example, if there were three 'bold tutti gestures' performed during the musical spell, then the first may be "**SHAZAM**" the second could be "**ABDUL KAZAM**" and the third may be "**LET THE MAGIC BEGIN**".

ONE FINAL CHALLENGE

Don't forget the children originally selected a magical trick from the book. Why not use this to dictate the outcome of the musical spell.

For instance, if the class chose '*Paper flowers blossomed from his sleeves*' – then that is what should happen as a result of performing the complete piece of music.

Is there a way to represent this outcome musically?

It could be a simple gesture the children perform together, combining an action and a vocal sound effect. Try placing it right at the end of the spell. Can it be enhanced with some percussion?

If there is time, it could even inspire a whole new section of music!

However, there are no set rules for this activity. Feel free to be guided by the book, the music and the endless imagination of your budding young composers.

Have fun.

KS1 Learn to Play

I Don't Believe in Magic / Do You Believe in Magic?

[Click to view on YouTube](#)

The main participation song in *Leon and the Place Between* appears at the very beginning and at the very end of the story. Although it was designed to be a simple song that young people can sing accompanied by the orchestra, its melody is very easy to play on chime bars or classroom percussion.

1. Start off by learning to sing the song 'I Don't Believe in Magic'. Use the online videos, song sheets or practice tracks. It is really important that you don't move on to the next step until the children are absolutely confident singing the entire song. If it helps, make some actions to go with it.

$\text{♩} = 60$ *mf*

I don't be-lieve in ma-gic___ No way, it's ne-ver real, I

don't be-lieve in ma-gic___ It can't be true, It's just not

f *p*

true, It's on-ly cle-ver tricks. So I don't be-lieve in ma-gic___

You may prefer to use the more positive final song instead – **Do You Believe in Magic?**

The melody is exactly the same, only the text is different:

**Do you believe in magic?
And in a Place Between?
Do you believe in magic?
Could it be real?
What if it's real and not just clever tricks?
So do you believe in magic?**


2. Irrespective of which lyrics you use, the best way for young children to play this song is to split it up into short and manageable chunks. Exactly how this happens, will be dictated by the instrumental resources available in school.

Overleaf, you can see the melody divided amongst four groups. Notice that Group 1 has the biggest challenge – in terms of the number of notes to play and the number of times their phrase appears. Groups 3 and 4 have the simplest melodic shapes. They could in fact be combined to give the children more of a challenge.

Two Top Tips

1. Sing the melody as you play. Don't stop singing – it will really help the children play rhythmically and also understand exactly where they are within the structure.
2. Organise the instruments in class into clear groups, with space in-between each group, so the children know exactly who they are playing with.


I Don't Believe in Magic (4 Groups)

GROUP 1 - PHRASE 1



Musical notation for Group 1 - Phrase 1, showing a melody line in treble clef with a 6/8 time signature. The notes are A, G, B, A, G, A, D, D. The lyrics are: I don't be - lieve in ma - gic_____

GROUP 2 - PHRASE 2


Musical notation for Group 2 - Phrase 2, showing a melody line in treble clef. The notes are A, D, G, A, G, E. The lyrics are: No way, it's ne - ver real

GROUP 1 - PHRASE 1 (AGAIN)


Musical notation for Group 1 - Phrase 1 (Again), showing a melody line in treble clef with a 6/8 time signature. The notes are A, G, B, A, G, A, D, D. The lyrics are: I don't be - lieve in ma - gic_____

GROUP 3 - PHRASE 3


Musical notation for Group 3 - Phrase 3, showing a melody line in treble clef. The notes are F, F, F, F, F, F, F, F. The lyrics are: It can't be true, it's just not true,

GROUP 4 - PHRASE 4


Musical notation for Group 4 - Phrase 4, showing a melody line in treble clef. The notes are F, F, F, F, G, A. The lyrics are: It's on - ly cle - ver tricks,

GROUP 1 - PHRASE 1 (AGAIN - though modified slightly)


Musical notation for Group 1 - Phrase 1 (Again - though modified slightly), showing a melody line in treble clef with a 6/8 time signature. The notes are A, B, G, B, A, G, A, D, D. The lyrics are: So I don't be - lieve in ma - gic_____



KS2 Creative Project

The Bustling Fairground

[Click to view on YouTube](#)

The rickety old rides. The sticky, sickly candy floss. And who can pass on the chance to win a fluorescent cuddly toy? It's just all so exciting. Though the fairground in Leon's story turns out to be even more magical; it's a gateway to another world.

This creative project will inspire your class to create a short poem about the fairground. The students will then make fairground music to accompany their poem using material taken directly from my score.

There are many different ways to carry out this project, so please feel free to modify the instructions below in any way you wish. Some parts of the project could be tackled with a whole class working together, others will work better if allocated to smaller groups. Please customise each activity to best suit the needs of your students.

A PICTURE TELLS A THOUSAND WORDS

In *Leon and the Place Between*, the narrative throws us directly into the action, with Leon and his siblings inside the show tent waiting to be bowled over by the performers. The only clue we're given as to where the story is set, is the picture above. Yet it has no words, so let's make some for it.

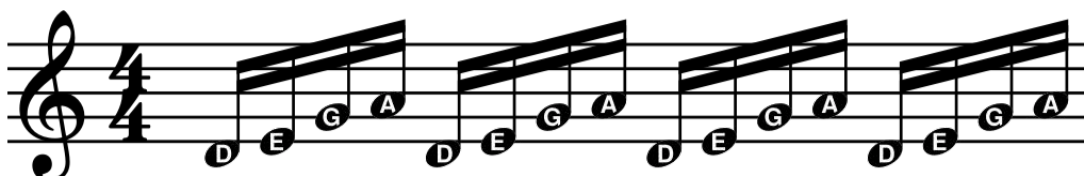
1. Ask the class to look closely at the fairground picture from the book and identify all of the nouns they can see in the image. List them in the middle of the board or get the children to write them in the middle of a piece of paper.
2. Now, invite the class to turn each of these nouns into an expanded noun phrase. So for example - **TENT** - could become '**A large, golden tent**'. Use the detail in the illustration to inspire the choice of words.
3. Then, make these phrases even more descriptive. So now we could have - 'A towering, inviting, golden tent waving majestically in the wind.'

4. Once all of the nouns have been transformed into sophisticated sentences, reorder the sentences into the most interesting structure.
5. Congratulations, you are a poet. Now, let's become a composer too!

A MUSICAL FAIRGROUND

My setting of *Leon and the Place Between* begins with music to represent all the different attractions in the picture overleaf: the carousel, the big wheel and the twisting helter-skelter. I imagined the rides spinning round and round and so I tried to do the same thing with musical notes.

My very first idea was to make a repeating pattern. When musicians talk about a repeating pattern, they call it an **OSTINATO**. Here's the ostinato from the opening bar of my score:



Start with this OSTINATO

For this activity, you will need only four pitches D, E, G and A.

1. Invite the children to play the ostinato above on pitched percussion – over and over, again and again. Even if you don't read music, it is important to notice that the pattern rises upwards. If you are playing the ostinato on chime bars, ensure that as you move through the four-note sequence that the bars go from big to small.

Top Tip: Speed is not important here, though accuracy is. Ensure that everyone playing the ostinato is perfectly in sync. If they are not, slow things right down and take it at a steadier pace.

2. If melodic instruments are limited in your school, try adding some unpitched percussion to the ostinato. Perhaps someone could mark the pulse – maybe a simple rhythm can be added too.
3. Using the same four pitches, but now in any order, make a new ostinato and play it on top. It doesn't have to use the same rhythm as the original pattern, but it must repeat. You don't even need to use all four pitches. Simply choose the ones that sound best.
4. If that sounds good, trying layering a third ostinato on top.
5. Finally, organise all of these ingredients into one continuous piece of music. Think carefully about the sequence of events, and also the speed and volume of the music too. *Does everyone play all the time or is there a more interesting way to organise these elements?*

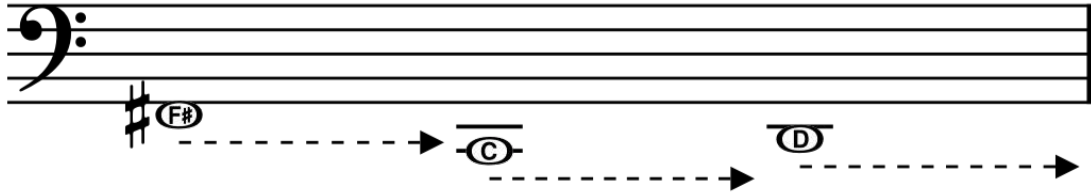
It's all about the BASS

Leon's adventure is full of mystery, so let's add a bit of drama to our music. In my score, that effect is created by the bass instruments in the orchestra.

1. Look at the ostinato above. The first and lowest note in the pattern is **D**; D is our "home" note, it makes everything sound safe and secure.

Add the lowest D you can possibly find in school to your music (I appreciate this may be a big ask). Ideally, this could be played by a bass xylophone or a keyboard. If you don't have access to any bass instruments, then a long, sustained D in any octave will do – it just needs to be clearly heard above the repeating patterns.

- Now, let's unsettle the music a little by adding two pitches immediately before the D – let's add F# and C. These two notes will introduce tension to the music. You may hold each of these pitches as long as you like, providing they lead us towards the note D. Here is the path the bass line follows:



NB: if you are chromatically challenged in class and don't have access to the note F# (F sharp) then ask the children to find a substitute note. Experiment and pick one that sounds really uncomfortable! That way, when we return to D, everything will feel safe once more.

- This 'bass line' could be played by a single instrument, or a small group of musicians. If it is played by multiple people, then they will have to decide exactly how long each note should last.
- Add the bass line somewhere underneath the ostinato music, adjusting the timing wherever necessary.
- If the 'bass players' feel too limited by just these 3 notes – then why not extend their music by adding three more pitches to it.

Time for TUNE

Everything we've created so far should sound energetic and exciting, but it is all really just an **accompaniment**. Our music is missing one final ingredient – a melody – **a tune**.

- Using the same four notes as the ostinato – **D, E, G, A** challenge the class to make a simple, melodic phrase. The notes can be played in any rhythm and in any order (you don't even have to use them all) however, this phrase must immediately grab our attention – a bit like a bold **fanfare**.

Top Tip: Imagine a trumpeter announcing the arrival of someone really important and you'll have the right feel.

- Make one 'fanfare' phrase which can be played on top of the busy accompaniment.

Top Tip: You may have to adjust the volume of the accompaniment to ensure the fanfare phrase is clearly heard.

- Once the children are happy with that, make a second phrase. And then a third.
- Assemble these three short phrases into one complete melody.

The material could be structured like this:

PHRASE 1 - PHRASE 2 - PHRASE 3

However, it may be more satisfying to repeat one of the phrases, so it could be:

PHRASE 1 - PHRASE 2 - PHRASE 1 - PHRASE 3

Find the best possible order for the three phrases and then try adding the complete melody to your music.

If there's time, try some of these ideas to develop the music further:

1. Is there a clever way to integrate the poem the class created with their fairground music? Can a section of the music be expanded/extended so the poem can be narrated on top?
2. What if the poem is broken up and spoken at key points within the music?
3. If there some lines of the poem that don't quite fit, why not invent new music to accompany them. It could be something freer, simpler, more atmospheric. It doesn't have to be as complex as the music we've already made. It could even just be a single note or sound effect.
4. Don't be afraid to use silence. In fact, use silence. Try introducing a dramatic pause somewhere in the structure? Perhaps some lines of the poem could be spoken in this gap.
5. What about a song? Can any lines of the poem be sung over the fairground ostinato?
6. Finally, encourage the children to add anything else they wish to music. All of these activities are just starting points. What happens next is entirely up to the class.

Good luck.



KS2 Rhythmical Challenge

Abdul Kazam's Magical Trick

[Click to view on YouTube](#)

NB: Even if you don't read music, this challenge is still for you. However, the easiest way to tackle the rhythmic notation below is to simply ignore it and watch our YouTube clip instead. It will fully-explain this exercise.



I use this rhythm in my score to transport Leon to and from the Place Between. This is what it looks like in its simplest form, yet as the narrative progresses it becomes more and more complex.

Let's use this rhythm for a series of short challenges.

CHALLENGE NO.1 - Vocalise it

The easiest way to learn this rhythm is by vocalising it. Performed in isolation, without an accompanying text, the rhythm could be perceived as nothing more than a random sequence of notes. However, add some words and suddenly we have something solid to grab onto – even if the words are a bit ropey. I apologise, I am a composer, not a writer!

Here's my attempt at vocalising the rhythm:



Please feel free to make an alternative text. In fact, it may be fun for the class to make as many different vocalisations of the rhythm as possible. They can be as on-or-off-topic as you like!

Practise saying this word pattern (or your own text) over and over until the rhythm starts to groove. With enough repetition it really should groove. It may help to clap/tap/click a pulse at the same time.

Once the children are completely comfortable and confident with the rhythm, try the following:

- SAY and CLAP the rhythm together – over and over.
- Make a body percussion sequence to go with the rhythm. Ensure every action produces a sound – stamps/slaps/taps/pops will be best for this.
- Build a rhythmical piece using this single rhythm. Challenge the class to organise all the different ways they can perform the rhythm into one continuous performance.

Top Tip: REPETITION, REPETITION, REPETITION. To successfully master this rhythm, it is very important that once it has started, it should repeat again and again. And don't leave a gap or pause between repetitions. Repeat it straight away otherwise it will be far more difficult for the children to lock-in to its quirky pattern.

An advanced step further

If really want to challenge your students, why not create a poem that sticks rigidly to this rhythmic frame.

Notice that my terrible words above can be broken up into the following way:

Ma-gic	Is just a trick	No?	SHA-ZAM!
2 syllables	4 syllables	1 syllable	2 syllables

Can the class invent a poem, inspired by the book, or any other topic or subject they like, that follows the rhythmic structure of: **2 - 4 - 1 - 2?**

Here's a pretty random attempt from me:

2 syllables	4 syllables	1 syllable	2 syllables
Oh no!	I lost my cat.	Help!	She's gone
Maybe	She ran away?	No!	Not her.
What if	she's just asleep.	Where?	Don't know.
Inside	The garden shed.	Yeah!	Let's go.

Essentially, we are making a rap. Albeit about a poor lost cat!

However, there are so many wonderful illustrations in *Leon and the Place Between*, they could provide endless inspiration for this activity.

Once the class have fulfilled this challenge, it may be fun to perform their rhythmical poems accompanied by a steady pulse or even a drumbeat.

CHALLENGE NO.2 - Play it

By this point, your students will have completely absorbed the rhythm into their bodies, so now is the perfect time to add instruments.

Ideally you will use a variety of unpitched percussion instruments, all of which can make a short, sharp sound and is easy to play and control. This is absolutely not a task for the wind chime, rain stick or ocean drum!

1. Divide the instruments amongst the class and play the rhythm four times in a row. If the children struggle to stay in time, reintroduce the words. But even if the class don't say their words out loud, they should probably still think them in their head as they play.
2. Now, ask the children to organise the class into groups of similar instruments. Reposition everyone so they stand and play as part of a group.
3. Using these groupings, find the most imaginative structure possible for this rhythm, deciding on which group should play first, who joins in next, etc.
4. Add additional elements such as pulse underneath, or a dramatic pause, or a sudden change in volume.

Top Tip: If it helps write the structure of this music on the board, but it may be useful to also think carefully about the position of each group in the class. *Is there a way to set their performance positions so it reflects the structure of the music?*

An advanced step further

If really want to challenge your students, here are some ideas to explore:

- Play the rhythm in canon. It works really well in two parts, but it is also possible in three or even four parts.
NB: If performing a two-part canon, the second group should start four beats after the first. If performing a four-part canon, start each group two beats after the other.
- Why not combine some of the rhythmic text the students created with this percussive music.
- Finally, if you are brave - replace the rhythm with something entirely new. You could keep the structure of everything the class have created but simply insert a new rhythm. The new rhythm could of course be inspired by words – perhaps there are some words in the book to set.

We hope you enjoy using these resources and that your students have a magical time watching our concert after the midterm break!

Leon and the Place Between

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Text copyright ©2008 by Angela McAllister

Concert Resources

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