



KS2 CONCERT

SPACE

... but not as we know it

Online project pack

Key Stage 2

Autumn 2020

LSO Discovery

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About the London Symphony Orchestra

The London Symphony Orchestra is built on the belief that extraordinary music should be available to everyone, everywhere. From orchestral fans in the concert hall to first-time listeners across the UK, Europe and the world.

The London Symphony Orchestra was established in 1904, as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built the LSO's reputation for uncompromising quality, and inspirational repertoire.

Today, the LSO is ranked among the world's top orchestras, with a family of artists that includes Music Director Sir Simon Rattle, Principal Guest Conductors Gianandrea Noseda and François-Xavier Roth, and Conductor Laureate Michael Tilson Thomas.

The LSO is Resident Orchestra at the Barbican in the City of London, and also reaches international audiences through touring, artistic residencies and digital partnerships, including with Aix-en-Provence, the Music Academy of the West in Santa Barbara, and global broadcasters.

Through a world-leading education and community programme, LSO Discovery, the LSO connects people from all walks of life to the power of great music. Based at LSO St Luke's, the Orchestra's community and music education centre and a leading performance venue on Old Street, LSO Discovery's reach extends across East London, the UK and the world. LSO musicians are at the heart of this unique programme, leading workshops, mentoring bright young talent, performing at free concerts for the local community and using music to support adults with learning disabilities. LSO musicians also visit children's hospitals, and

lead training programmes for music teachers. The ambition behind all of this work is simple: to share the transformative power of classical music with people who would not normally experience it. The impact is unrivalled, and every year, LSO Discovery reaches thousands of people of all ages.

In 1999, the LSO formed its own recording label, LSO Live, and revolutionised how live orchestral music is recorded, with over 150 recordings released so far. Overall, the LSO has made more recordings than any other orchestra.

As a leading orchestra for film, the LSO has entertained millions with classic scores for *Star Wars*, *Indiana Jones*, *The Shape of Water*, and many more. The LSO also uses streaming services to reach a worldwide audience totalling millions of music-lovers who listen online every month.

Through their inspiring music, educational programmes and technological innovations, the LSO's reach extends far beyond the concert hall. Thanks to the generous support of The Corporation of the City of London, Arts Council England, corporate supporters and individual donors, the LSO is able to continue sharing extraordinary music with as many people as possible, across London, and the world.

Introduction

This pack is designed to help you and your class get the most out of our new online KS2 concert. The Covid pandemic has had a huge impact on every aspect of our lives. Washing hands, social distancing and avoiding contact have changed the way we move around, work and even look at the world. Orchestras are not exempt from this 'new normal': players have to sit further apart than usual, avoid sharing music stands and equipment, wear masks and use shielding screens but the notion of distancing is not new in our world.

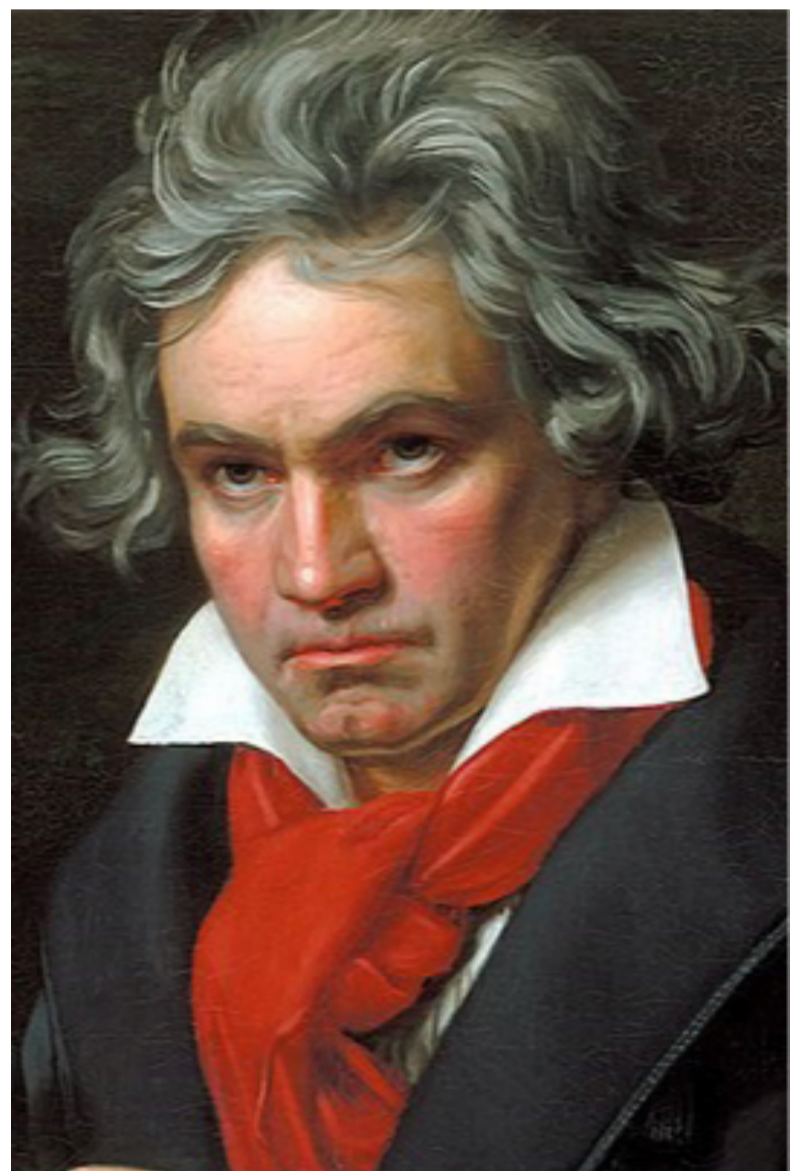
Composers as far back as Giovanni Gabrieli (1554–1612) and Antonio Vivaldi (1678–1741) thought carefully about where to place their musicians in the spaces they worked in and many composers have continued to use the techniques they invented over the centuries in between. In this concert we will explore some of these musical innovators and discuss all aspects of space - just not the astronomical kind!

Music you will hear in this concert

Ludwig van Beethoven
1770–1827

Symphony No 5, Movements 1 & 4

Beethoven was in appearance and manner a very unlikely genius. He was often dirty, disheveled, rude, aggressive, unpredictable, and eccentric but his music told another story. Tragedy struck at age 28 when he began to go deaf and soon he could only hear his greatest works by imagining the sounds in his head. We will explore his iconic Fifth Symphony and discover how he moves an extremely simple idea all over the orchestra and the space.

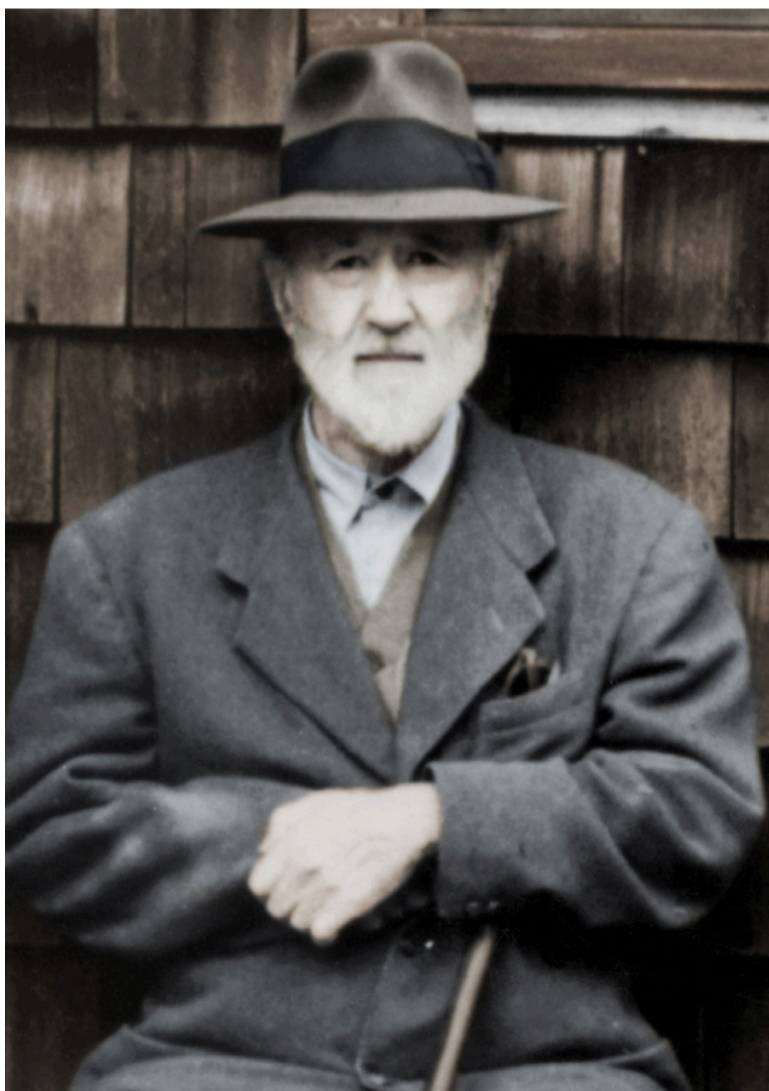


Hector Berlioz

1803–1869

Symphonie Fantastique, Movement 3

Berlioz was one of the most flamboyant composers of the Romantic period. He lived in France and was hugely influenced throughout his life by Beethoven, Shakespeare and the Romantic literature of the day. He led an emotionally charged life and his music reflects this. His most famous (and controversial) piece by far is *Symphonie fantastique*, the third movement of which features a conversation between two 'shepherds' across a large distance. To portray this in sound, Berlioz chooses the oboe and its bigger relative the cor anglais. One is placed on stage, the other, far away off-stage. The space between them perfectly adds to the story Berlioz wants to tell.



Charles Ives

1874–1954

The Unanswered Question

American composer Charles Ives received his first music lessons from his bandleader father who would encourage him to stand in the town square and listen to two contrasting bands simultaneously. This and other early 'ear-stretching' experiments had a lasting effect on Ives' music. *The Unanswered Question* features a solo trumpet playing one idea several times and asking 'the eternal question'. This is answered by a flute quartet who grow increasingly frustrated. Meanwhile the string section play a soft, continuous hymn in the background. All three sections of the orchestra are carefully positioned in the space for maximum dramatic effect.

Sergei Prokofiev

1891–1953

***Lieutenant Kijé*, Movement 1, 'Birth of Kijé'**

Prokofiev was a Russian composer and pianist who is now regarded as one of the best composers of the 20th century. He began composing when he was five and wrote his first opera when he was just nine! *Lieutenant Kije* was a popular Russian novel that was turned into a film in 1933. Prokofiev provided the music for the movie choosing his instruments carefully to describe four main characters. An off-stage trumpet at the very beginning perfectly evokes the story's setting – a cold and lonely Russian army base.



Joseph Haydn

1732–1809

Symphony No 45 'Farewell', Movement 4

Haydn was a very, very important composer in Austria in the 1700s. He 'invented' the symphony (he wrote over 100), revolutionised the string quartet (he wrote over 60) and fixed the rules of Classical music. His 'Farewell' symphony was written in 1772 and is so called because the players are asked to leave the stage one by one during the last movement – they were desperate to get home to their families!

Classroom Projects

Here are two short projects for you and your class to undertake. They will greatly enhance your children's understanding of the music. The secret to success is little and often rather than a big push the day before! Music benefits from being part of the routine rather than a special event.

A few rules before beginning work with instruments:

- Take time to demonstrate each instrument. Encourage your children to use its name and hold it in the correct way. Pass it around the class and let children have a go. The children will then be able to make informed choices when they begin composing. Which instrument sounds like rain? Which instrument can be loud, soft, scary?
- Encourage your class to respect and care for the instruments from the start. This could save your eardrums from a pounding and will preserve the instruments in a good state of repair.
- Children should know to put an instrument gently down on the floor when not playing.
- Put in place a signal for silence. This could be simply putting your hand in the air or clapping a pattern. When children hear or see the signal they stop, put their instrument down and listen. You could even make this into a game.
- Finally, when working creatively with instruments it is important to try out the children's ideas as they suggest them. Nothing is 'right' or 'wrong' with this type of creative work.

Warm-up – Beethoven FIVE!

Warm-ups are a fun way to reset your children’s mind and mood before beginning creative work. This one uses the iconic rhythm from Symphony No 5.

1. Begin with your class sitting or standing in a large circle. Play a quick game of ‘copy me’. The children must copy whatever you do until you say ‘stop’. You can make this as energetic, loud, rhythmic, gentle or focused as you like. Try to end up with the class in a good mood for the creative work that follows.
2. Continuing the game say, ‘Beethoven 5!’ loudly using the opening rhythm from his piece (below) and encourage the class to copy you.



'Bee -tho-ven five!'

3. Then, split the circle into two groups and try this -

You: Beethoven 5...
Class: Beethoven 5....

You: Beethoven 5
Grp 1: Beethoven 5
Grp 2: Beethoven 5

You: Beethoven 5
Grp 1: Beethoven 5
Grp 2: Beethoven 5

You: Beethoven 5
Class: Beethoven 5

You: Beethoven 5
Class: Beethoven 5

All: Beethoven. 5, 5, 5!

[Click here to view this warm-up on YouTube](#)

You have just performed the exact opening of Beethoven’s Fifth Symphony and your children will now be really familiar with its iconic rhythm! You can hear the real version at the very beginning of our concert. Challenge your class to join in!

[Click here to view Beethoven's opening on YouTube](#)

Listening task – Berlioz’s Shepherds

The third movement of Berlioz’s *Symphonie fantastique* describes a day in the countryside. At the beginning and end we hear Berlioz call out to a shepherd who is far away in the distance tending to his sheep. Here is how to listen to this movement with your class. You will need paper and art materials.

1. Tell your class about Berlioz and his *Symphonie fantastique* or watch the introduction in the concert. We have also included a small ‘call and response’ activity that you might like to join in with.

[Click here to watch Berlioz introduction](#)

2. Give each child a sheet of paper and ask them to place it in front of them with the long edge top and bottom (‘landscape’). Ask your class to draw a picture of Berlioz one side of the page and a shepherd on the other. You can show them a picture of Berlioz to inspire them or just describe him – he had a large quiff of bright red hair. Your children may like to also fill in the countryside setting of the story by drawing some trees, birds or a river etc. As they work, [click this link to play them Berlioz’s Symphonie fantastique movement 3 for inspiration.](#)
3. When this is achieved, listen again to the beginning of the movement, just the opening cor anglais and oboe tunes (link above). Point out that the cor anglais (the first sound you hear) is portraying Berlioz, the oboe (the second sound) is the shepherd. Can your class work out what they are saying to each other and add this to their drawing as speech bubbles – one for each musical ‘sentence’?
4. Give out another sheet of paper to each child and ask them to recreate their drawing as they listen to the end of the movement linked below. Can they spot the differences to the music and make this clear in their artwork?

[Click here to watch the end of the movement](#)

5. Listen several times until everyone has finished their drawings and then have a class discussion. Did they spot that Berlioz is now alone - there is no response to his cor anglais melody – and there is now a lot of rumbling thunder from the timpani? If they didn’t spot this, listen one more time and encourage them to finish off their pictures adding in storm clouds and perhaps a sad face on lonely Berlioz.

[Click here to view the whole call and response activity on YouTube](#)

Classroom composition task:

The Unanswered Question

Charles Ives' spatial masterpiece, *The Unanswered Question* features just three simple musical ideas – perfect for classroom composition.

1. Tell your children about Charles Ives' piece or watch the introduction in our concert
Explain further that there are just three ideas in his piece:
 - i. The 'question' played by solo trumpet.
 - ii. The 'answers' played by flutes.
 - iii. The 'commentary' played by the strings.

[Click here to watch an introduction to this piece on YouTube](#)

2. Listen to the piece in our concert and challenge your class to put their hand up or make a gesture (perhaps a shrug) each time they hear the question and make a contrasting gesture for the 'answers'. Afterwards, ask them if they noticed anything about the answers – did they change and if so, how? (they get longer and 'angrier') Did they notice how many questions there were? (There are 7 questions, 6 answers)

[Click here to watch The Unanswered Question in full](#)

3. Split your class into three teams as follows:
 - The question** – using a mixture of instruments, pitched and unpitched.
 - The answer** – using just unpitched instruments (or body percussion).
 - The commentary** – this ideally needs to be pitched instruments with just white notes.

....and demonstrate the following:

The question

This is the same every time and it sounds just like a spoken question - i.e. it goes up at the end. Demonstrate your own version of it on a xylophone, it might help to think of a question as you play. Something like this:



Now ask one child to come forward and invent their own question. Check that it also goes up in pitch at the end and challenge your player to play it again - it needs to be exactly the same every time.

This idea can be played by more than one player and using a combination of instruments but it must be neat, the same every time, and the players must start and stop together.

Decide how many times you want to hear this. Charles Ives has seven questions in his piece but you might like to fix this at a lower number, for example four.

The answer

Remind your class that the answer is different each time - it keeps getting longer and more intense. Play a short, angry phrase on an 'unpitched' percussion instrument (for example a drum, woodblock or shaker) and then play a longer, angrier version.

A useful technique for this is to think of an angry sentence, something like 'I don't want to' and try to play it. To make it longer and angrier simply add more words. Like this:

Three musical staves are shown, each representing a different length of an answer phrase. Each staff starts with a double bar line (||) and ends with one. The notes are quarter notes, with the last note being a half note. The first staff is labeled *'I don't want to!'*. The second staff is labeled *'I don't want to go!'*. The third staff is labeled *'I don't want to go home just yet!'*

Demonstrate this technique and then choose a volunteer to have a go. Then try out several players at the same time. It will sound the most like Charles Ives if they all play their own phrase but start and stop together. You might need to appoint a conductor to signal the start and stop.

You need to make several versions of the answer moving from very short to quite long and one less than the total number of questions. So, if you've decided on four questions, you need three answers - short, middle and long.

The commentary

This is the gentle music played by the string section. Whilst this is really just the background to the piece, it is there continuously, all throughout. To make this, you need several pitched instruments such as xylophones.

Demonstrate a slow, stepwise tune on a xylophone moving steadily up and down from G like this -



Choose one child to come and have a go, remind them to play slowly and softly and not skip any notes.

Choose two more children to do the same on two more xylophones, but ask one to start on B and the third child to start on D. The three children can wander around the notes freely, they don't need to play 'in time' with each other.

Challenge your three players further by asking them to start and stop together ending up on their starting notes of G, B, D. The result should be a gentle, wandering piece moving slowing away from the starting chord and back again.

This needs to keep going for quite a long time.

Continue from instructions one, two and three (on page eleven).

4. Now give your teams some time to work on their music using the rules you demonstrated above. It might help to write these on the board as follows:
5. When this is achieved, bring the class back together and hear each piece one at a time. Encourage the rest of the class to give feedback, in particular ask 'did they follow the rules?'

i. Question – the same every time. Plays four times.

ii. Answer – gets angrier/ longer each time, three versions.

iii. Commentary – keeps going, always soft and slow.

The commentary (cont.)

6. Now it is time to structure all your ideas together into one big piece. Remind your children of the structure that Charles Ives uses or listen to his piece again and ask the class to work it out. The commentary plays throughout, the question and answers alternate. Have a go at the exact same structure as Ives or try something new.

It might help to appoint a conductor or 'counter' to keep things in order and count the number of questions or just make sure that each group has a leader and that the leaders can see each other clearly.

7. Finally – perform your finished piece spatially. Go to the biggest space in the school (or outside) and have a discussion about where to place each group so that you too can make the space part of the music.

[Click here to view Classroom Composition task on YouTube](#)

Taking it further

Have a class discussion about Charles Ives' music. What do you think the 'question' is and what's the answer? Why do the flutes get so angry and what are the strings group talking about throughout? There are no definite 'right' answers to these questions so whatever you and your children think is correct!

[Click here to listen to the concert in full!](#)

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