

WIGMORE HALL
Learning

STILLE ANTICO

RESOURCE PACK
Key Stage 2 Schools Concert
Thursday 8 October 2015
11.00am – 12.00 noon

WIGMORE



HALL



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**ARTS COUNCIL
ENGLAND**

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

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'Stile Antico' is a one-hour long interactive concert for Key Stage 2 pupils and teachers. The concert will be and performed by a vocal ensemble called Stile Antico which is made up of twelve professional singers; Stile Antico is 10 years old.

We will be joining in their birthday celebrations by hearing them sing some of their favourite music. All the pieces performed in this concert will be sung - there won't be any other instruments on stage!

The audience will find out about the amazing sounds that can be made by combining high and low voices in different ways. Most of the music you will hear in the concert is very old. It was written by composers who lived 400-500 years ago. However, we will also be hearing one piece in the concert which was written especially for Stile Antico by a composer who is alive today – Huw Watkins. This pieces is brand new and you will be able to hear that it sounds very different and maybe even quite strange to our ears sometimes.

The concert will be presented by workshop leader Isabelle Adams who will introduce each piece and lead the audience in some musical activities. You will be invited to warm up and sing some songs with Stile Antico. Please find the music for these songs at the back of this pack if you would like to prepare your pupils in advance. We are also going to make a birthday present for Stile Antico: together in the concert we are going to write them a new piece of music. I hope you are bringing your best composers with you!

THE CONCERT PROGRAMME

Thomas Tomkins (1572 – 1656)

Heinrich Isaac (1450 – 1517)

Thomas Tallis (1505 – 1583)

William Cornysh (1465 – 1523)

Orlando Gibbons (1583 – 1625)

John McCabe (1929 - 2015)

Benjamin Britten (1913 – 1976)

John Sheppard (1515 - 1558)

William Byrd (1540 – 1623)

Huw Watkins(1976 -)

Hieronymus Praetorius (1560 – 1629)

O praise the Lord

Virgo Prudentissima

Loquebantur

Ah Robyn

O clap your hands

Woefully Arrayed

Old Joe has gone fishing

Verbum Caro

Non nobis Domine

The Phoenix and the Turtle

Tota pulchra es

ABOUT EARLY MUSIC

500 years ago, if you wanted to hear some music, you couldn't turn on a radio, or play a CD, or listen to an ipod, or watch TV, because these things hadn't been invented. The only way to hear music was to listen to it being performed live.

If you were very rich, or a member of the Royal family, you would have had music performed to you at court, or in your stately home by professional musicians. Sometimes this music was for listening to and at other times it was for dancing.



However, most people were too poor to afford to have professional musicians playing for them. One of the few times they would hear music was when they went to church.

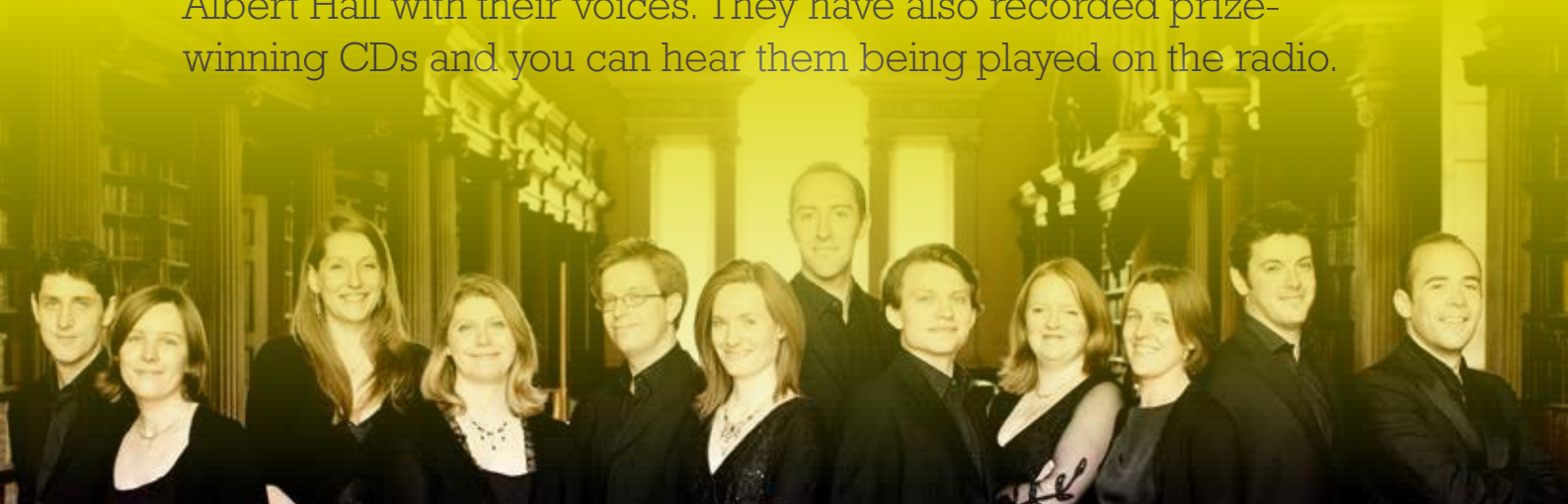
The big churches and cathedrals had professional choirs who would sing songs and anthems in the services while the congregation listened. Imagine not hearing any music for a long time and then going into an enormous cathedral and hearing beautiful voices echoing off the stone walls. It must have been amazing! Girls and women weren't allowed to sing in the church, so the highest part would be sung by boys and all the other parts by men. The other place where most people would hear music would be on the street or in taverns, similar to pub bands or the buskers we hear playing on the underground today.

ABOUT STILE ANTICO

Stile Antico is a group of twelve singers, called a vocal ensemble, who have been performing together for 10 years. In that time they have established themselves as one of the world's leading vocal ensembles. It was formed by a group of friends who enjoyed singing together. Three of the singers are sisters! The name "Stile Antico" means "old style" because most of the music they sing is old music which was written by composers who lived 500 years ago. This old music is known as "early music". However, as they are such an amazing group of singers, some living composers have written pieces of music specially for them. New music written today is called "contemporary music".

One of the special things about Stile Antico is that the singers rehearse and perform without a conductor. No one is in charge. This means the twelve singers have to watch and listen to each other very carefully to make sure they are together. It's great team work! Stile Antico travel all over the world to give concerts. They have performed all over Europe, in the USA, Canada and Mexico.

This summer they performed at the BBC Proms, filling the Royal Albert Hall with their voices. They have also recorded prize-winning CDs and you can hear them being played on the radio.



WHAT IS A VOCAL ENSEMBLE?

A vocal ensemble is a bit like an orchestra, but instead of different instruments, it is made up of different types of voices who sing different parts. There are 12 singers in the Stile Antico, 6 women and 6 men:

- Helen, Kate and Rebecca have the highest voices: they are called **sopranos**
- Emma, Eleanor and Katie have lower voices than the sopranos: they are called **altos**

All the men have lower voices than women...

- Jim, Andrew and Benedict have high men's voices: they are called **tenors**
- Will, Tom and Matthew have very deep voices: they are called **basses**

With 12 singers in the group, they can sing in different combinations. Sometimes each singer has their own part which means there are 12 lines of music being sung all at the same time. The different notes and rhythms over-lap to make a very exciting and rich sound called polyphony

MEET THE SINGERS FROM STILE ANTICO

We asked Rebecca, Emma and Jim some questions about their experiences of being a professional singer. Here's what they had to say:

When did you start singing and when did you decide you wanted to be a professional singer?

EMMA: I started singing in a girls' choir when I was 8 and carried on singing since then. When I was at university I was already doing some professional singing so it made sense to carry on doing it after I'd left.

JIM: I started singing at about the age of six, and was paid to sing as a chorister in Rochester Cathedral from the age of eight. However, I didn't get a full-time job as a singer until I was 23, as I trained as a percussionist, not a singer, at university.

How has your voice changed as you've got older?

EMMA: My voice has definitely got a lot louder, and also a lot lower! It's important to keep having lessons and keep practicing to keep it healthy, and also so we have enough stamina for all the concerts we do.

JIM: Well, first of all it broke when I was 13! After that, it took a while to settle, and I sang as a bass for a few years before moving up to tenor at around 16. I still have singing lessons in which I'm learning to improve my technique and access higher notes more easily, and my voice is naturally getting heavier and darker as I get older (I'm 28 now).

MEET THE SINGERS FROM STILE ANTICO

Have you ever sung for anyone famous?

Rebecca: I did sing for the Queen once when she came to a special service at the church in London where I used to be in the choir.

What's the most amazing place you've sung in?

EMMA: The best country we've been to was Lebanon, where we sang in a church next to loads of Roman ruins. It's such an interesting country and the food is delicious!

REBECCA: I've sung in so many amazing places it's difficult to choose. Many beautiful churches and cathedrals in the UK, France, Spain and Mexico amongst other places and The Royal Albert Hall and Buckingham Palace were also memorable.

What's your favourite music and why?

JIM: I love the sound of a big band, and particularly the Lincoln Center Jazz Orchestra, which is possibly the best big band in the world. Having trained as a drummer, I really like most rhythm-based music, so funk and ska feature highly in my library, too.

EMMA: The music we sing is really historical and each person's part is important so it really feels like we're part of a team when we're singing.

MEET THE SINGERS FROM STILE ANTICO

How can you sing without a microphone and still be heard in a big hall?

REBECCA: By projecting your voice just as actors do in plays. You have to think of singing directly to the people at the very back of the hall.

If you had to describe your voice as an animal, what would you choose and why?

REBECCA: I would like to choose a lark (a kind of bird) as they sing so beautifully and soar high in the sky while singing. I don't know if I DO sound like that, but I would like to!

EMMA: My voice has to be adaptable depending on if my part is high or low, so I could be any animal in the zoo depending on the situation! Or maybe I'm a chameleon...

Do you get nervous when you perform and what do you do about it?

REBECCA: Yes I do sometimes but I remind myself that I love singing and am very lucky to be there - and it's my job to put it across to the audience as best I can which will happen if I just enjoy the music.

MEET THE SINGERS FROM STILE ANTICO

If you weren't a singer, what would you do for a living?

JIM: I would race motorbikes! I love any form of transport with two wheels, and am making it my mission to give every member of Stile Antico a lift to a concert on the back of my motorbike - only ten to go!

REBECCA: I used to work in an office at a music publishing company so I'd probably do that. But I'd also quite like to work with children - maybe as a teacher.

What advice would you give to someone who wanted to be a singer?

REBECCA: Join your school choir or a local choir - or both. You will learn so much from singing with other people and also have lots of fun!

EMMA: Learning an instrument definitely helps so you can read music and play together with other people. The most important thing though is just to keep on singing if you enjoy it!

SINGING IS BRILLIANT! YOU SHOULD HAVE A GO!

“The only thing better than singing is more singing”

Ella Fitzgerald

Singing is one of the most universal forms of human communication and expression that crosses cultures, language barriers and generations. From night-time lullabies to football chants, songs of worship to concert hall recitals, singing has the capacity to convey meaning beyond what is possible through speech alone. Humankind has been singing from the beginning of our existence: our very earliest ancestors used song to develop language.

Research shows that regular singing can help to improve our physical, psychological and emotional well-being...

Physically Singing exercises muscles in the upper body. It is an aerobic activity which helps our blood flow and breathing. Increased oxygen in our blood flow makes our brain more alert.

Psychologically As we take deeper breaths during singing we become more relaxed and less stressed. The less stressed we are, the more likely we will have better overall health.

Emotionally Singing generates the ‘feel-good factor’. When we sing the body releases endorphins, a natural chemical, which makes us feel positive. When we sing with other people this positive feeling transfers to our perception of the group which aids social cohesion and the forming of positive group identity.

WARMING UP

Singing uses your whole body as well as your voice so it's important to warm up before singing. Warm-up activities get the group focusing and listening. It can also help the group to relax and release inhibitions before singing.

ENERGIZE: 8-4-2-1

- Standing in a circle, lead the whole group in a unison countdown
- Pat your head 8 times, whilst counting out loud to 8
- Without missing a beat, do the same on your shoulders...
- And knees...
- And feet
- Without missing a beat, repeat the whole sequence but only counting to 4
- Next time, only count to 2
- Last time, only count to 1

Whew! Relax, have a laugh and shake out your limbs!

- Repeat the whole thing several times getting faster
- Shout the number 1 and whisper all the other numbers
- Move the group closer together. Get them to pat their neighbour's shoulders instead of their own.

WARMING UP

POSTURE

- Stand with your feet comfortably apart, arms relaxed
- Bring your head downwards towards your chest
- Slowly bend down, letting your arms hang loosely in front of you; bend your knees slightly
- Keep your neck relaxed and head floppy. Shake your head and shoulders gently to make sure they are relaxed.
- Slowly uncurl upwards, straightening each vertebra one by one and finally bringing up your head
- Give your shoulders a roll backwards. Imagine there is a string from the back of the top of your head being pulled higher, gently stretching your back and neck.

BREATHING

- Take slow, deep breaths with your hands on the side of your ribcage
- As you breathe in your belly gets fatter
- As you breathe out your belly contracts.
- Check that your shoulders are relaxed
- Make the sound of the sea together: say a long 'shhh' and push your arms out in front of you to show the waves coming up the beach
- Say a long 'ssss' and pull your arms back in as the waves fall back
- Repeat and keep the sea sounds slow

WARMING UP

PITCH: Follow your finger

- Trace a line in the air with your finger and follow the line with your voice, going up and down. Everyone makes this sound together.
- Touch the finger of the person next to you to pass on the magic finger. If their finger moves up and down, so should the pitch; if their finger stays in a horizontal line, then the pitch should stay on one note.
- Keep passing it on
- Try drawing a zig-zag and make your voice do a vocal zig-zag!

TONGUE TWISTER

- Say together: 'Whether the weather be cold, or whether the weather be hot, we'll weather the weather whatever the weather, whether we like it or not!'
- Say it slowly at first, in a strong, regular rhythm
- Try speeding it up
- Repeat it using different voices e.g. loud, soft, witch voice, baby voice
- Try singing it to the tune of The Grand old Duke of York

You're now ready to sing! In the concert, the audience will be taught two songs from the opera. They will be easy and everyone will be able to learn them the day. However, if you want to prepare your class in advance, or continue singing it afterwards, the music has been included below. **Have fun!**

PARTICIPATION SONGS


In the concert, the audience will be taught 3 songs to sing with Stile Antico. These are easy songs which everyone will be able to learn on the day. However, if you want to prepare your class in advance, the music has been included on the following pages. **Have fun!**

Ah Robyn

William Cornysh


Ballad

Stile Antico



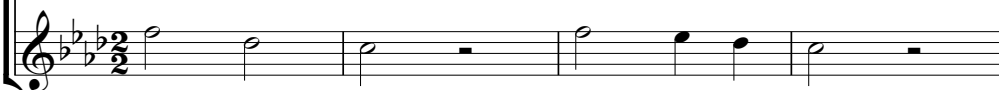
Ah Ro - byn, gen - tle Ro - byn,

SCHOOLS



Ah Ro - byn, gen - tle Ro - byn,

Stile Antico




Ah Ro - byn, gen - tle Ro - byn,


5



tell me how thy le - man doth and thou shalt know of mine.



tell me how thy le - man doth and thou shalt know of mine.



tell me how thy le - man doth and thou shalt know of mine.

PARTICIPATION SONGS

Teach your pupils the top line of music. You will see that the second line of music is exactly the same, just starting 3 bars later. So if your class is confident you can get them singing the song as a round in 2 parts. The third line of music is exactly the same tune but starting a fourth lower. Stile Antico will be singing this part in the concert.

Non nobis Domine/ Rise up singing

I. Adams

William Byrd

SCHOOLS

Give your voice wings to rise up sing - ing as

Give your voice wings to rise up

Give your voice wings to rise up sing - ing

8

S.

birds fly high through the a - zure sky, as birds fly high

sing - ing as birds fly high through the a - zure sky,

as birds fly high through the a - zure sky, as birds fly

16

S.

through the a - zure sky. Give your voice wings to rise.

as birds fly high through the a - zure sky. Give

high through the a - zure sky. Give your voice wings.

PARTICIPATION SONGS

Old Joe has gone fishing

Benjamin Britten

Vivace

Old Joe has gone fish - ing and Young Joe has gone fish - ing and

3
You Know has gone fish - ing and found them a shoal.

COMPOSING FOR STILE ANTICO

With twelve singers in the group, we've got lots of choices to make. We could ask all the singers to sing the same thing, so we would just write one line of music. Or we could ask them all to sing something different in which case we'd have to write twelve different lines of music!

One of the most important things composers think about is the texture of the music they are creating. Normally we think about texture when we're touching materials:

- feathers feel soft and light
- satin feels smooth
- sandpaper feels rough and bumpy
- broken glass is sharp and spiky

We need to think how we can turn those different textures into sounds. One of the ways to do this is to become aware of the sounds around us all the time. When you are walking to school, listen to all the different sounds you hear on your journey e.g. traffic noise; leaves rustling in trees; a police siren; voices chatting; an announcement at the bus station. Start to think about the textures of these sounds:

- are they continuous or short sounds?
- is it a single noise or is it combination of different noises?
- does the sound have a pitch (e.g. a siren, a revving engine) or is it unpitched (e.g. rustling leaves)?
- can you use any of the adjectives from the materials listed above to describe the sound?

COMPOSING FOR STILE ANTICO

Imagine you are writing a piece of music using these sounds from your journey. How would you order the sounds? Your piece could include solos - when we hear just one of the sounds on its own, or it could have full choir moments where all the sounds happen together. You could change the dynamics (louds and softs) of each of the sounds and maybe build towards a climax or have a sudden surprise ending!



ABOUT WIGMORE HALL

Europe's leading venue for chamber music and song, Wigmore Hall currently presents over 400 concerts a year in addition to 250 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, to explore opportunities and to enhance learning and development. For further details about Wigmore Hall Learning contact us:

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