

LISTEN

PLAY

BEAT!



WELCOME

We hope these three activities will help you to explore creative music making with your KS2 students.

You can do all three, or pick and mix as time allows as they work as stand-alone activities too. The first activity focuses on listening, the second on exploring musical conversations through playing and the third on body percussion.

Enjoy making music with your students!



LISTEN

LISTENING ACTIVITY

Listen to **Three Little Pieces for Cello and Piano** by **Anton Webern**

<https://www.youtube.com/watch?v=oKhQS2HOSE0>

as a group. Let the group know that after listening to the piece you are going to ask them how the music makes them feel, and what might be happening in this piece of music – there are no right or wrong answers!

- **How does the music feel? Does it have a particular mood?**
- **Is it very still and calm or is there some movement taking place? If so, what kind of movement?**
- **Does it make you picture a particular place? Is that inside or outside? Are there any characters that spring to mind or is there a story unfolding?**



Now listen to the opening of **'Prologue: Lent, sostenuto e molto risoluto'** from **Cello Sonata by Claude Debussy**

<https://www.youtube.com/watch?v=JlxVcdy7akA> – listen up to 1.40

and ask the same questions. It may be harder to agree on one universal mood in this piece but ask about the relationship between the two instruments ...

Are they fighting?

Or maybe you think they are both feeling the same thing?

There is a tune that they both play – it begins in the piano and then the cello takes over and develops it.

You can hear that the piano is playing chords that accompany the cello – almost like the piano is sensitive and empathetic to what the cello is saying.



PRACTICAL ACTIVITY: EXPLORING MUSICAL CONVERSATIONS AND MOOD

Everyone sits in a circle. Set up two xylophones facing each other in the middle of the circle and place the beaters next to them. Each xylophone should have two beaters if possible as it allows more scope for musical expression. Take one beater and pass it around the circle. You can sing a song (any song) to accompany this and when it stops the person holding the beater goes into the middle of the circle with the beater and sits at the xylophone. If you don't have a song in mind for this you can use a chant for example:

*Who will be next,
Who will be next,
Who will be next for a
Coffee and a chat?*

Leave a little gap after the word next to make it really rhythmic. Try passing the beater in time and getting everyone to say the words rhythmically with you as the beater is passed. The person holding the beater on the word chat goes into the circle and sits at the xylophone.

RESOURCES NEEDED:

**two xylophones
metallophones
glockenspiels
or
chime bars**



The idea behind this exercise is for two people to have a 'conversation' with each other on the two xylophones.

The leader takes one xylophone and the child takes the other. There is no right way to do this and you can encourage children to find different ways to play, for example – sliding up and down or playing lots of notes fast or trying two notes together at the same time. It works well if the leader plays one xylophone because they can help encourage the children.

Begin by copying the child's way of playing and try and mimic them. For example if they play tentative notes, copy them (they won't be the exact same notes but the style and mood will be similar) or if they play lots of sliding up and down the notes really fast you can do the same.

After a while, you might find that the conversation takes on a mood of its own where it becomes fun to depart from copying and try out different things – almost like a musical argument.

Sometimes the conversations will come to an end on their own but you might like to task someone (perhaps another adult) with the task of playing the STOP sound on a different instrument for example a triangle which means the conversation needs to come to an end.

After each conversation, ask the group to reflect on what type of conversation was taking place and, if there is consensus, how do we think the music told us this? Was it loud and jumpy or was it soft and slow etc.



COMPOSING ACTIVITY: CREATE A BODY PERCUSSION PIECE IN RONDO FORM

LES BARRICADES MYSTÉRIEUSES

was composed by Francois Couperin in 1717. It was written to be played on a harpsichord which looks like a piano but makes a very different sound because the strings are plucked rather than struck by hammers.

This piece is written in rondo form which means that there is a recurring theme (theme A) that keeps coming back. Other musical episodes come in (B, C, etc) but they are always followed by theme A which also finishes the piece. A typical rondo form structure looks like this:

ABACA (DAEA etc)

HOW TO COMPOSE YOUR OWN PIECE IN RONDO FORM:

Teach every body the following words, keeping it rhythmical with a firm tone.

Two, four, six, eight

Daisy at the garden gate



TIP: it is important that everybody starts at the same time. Say “Ready, steady, off we go” in rhythm to bring everyone in together.

Once everyone has got it, experiment with different vocal tones e.g. loud, soft, in an angry voice, in a timid voice etc. Keep it the same steady speed throughout.

Now teach everyone the body percussion part to go with the words. You can make up your own beforehand or even create one as a group. Keep it simple! Here is an example you might like to use:

Two		Four		Six		Eight
Pat both thighs with both hands		Pat both thighs with both hands		Stamp (one foot)		Stamp (other foot)
<i>Dai-</i>	<i>sy</i>	<i>at</i>	<i>the</i>	<i>gar-</i>	<i>den</i>	<i>gate</i>
Slap chest (one hand)	Slap chest (other hand)	Slap chest (one hand)	Slap chest (other hand)	Clap	Clap	Clap

Practise this until everyone has got it. You might need to slow it down when you are teaching it. Use the word rhythms to help you. You can experiment with taking the words away and just using body percussion.

This is the theme (A) that will keep on returning.



Now, in small groups, create the other themes. You might like to begin with each group writing their own word rhythms and it might help to use the following restrictions:

- ➡ **It has to begin with the same phrase: two, four, six, eight**
- ➡ **It has to be the same length as the theme**
- ➡ **It has to rhyme (optional!)**
- ➡ **For example one group might come up with:**

Two, four, six, eight

Traffic's bad, I will be late

Everyone shares back their word rhythms to the rest of the group. Now each group has five minutes to create their own body percussion to go with their words. The rules are:

- ➡ **Keep it simple**
- ➡ **You need to be able to perform it as a group so if someone in your group can't do an action (like clicking fingers) then you need to find something everyone can do**
- ➡ **This needs to be performed in one space, on the spot – i.e. don't use travelling moves**
- ➡ **Body percussion is different from actions – it needs to make a sound, for example a clap, stamp or slap**
- ➡ **Try not to speed up!**

Each group shares their piece with the rest of the group.



Now it's time to perform the rondo beginning with the original theme and coming back to it between every different group's performance in the following order:

Theme A (everyone)

Group 1

Theme A (everyone)

Group 2

Theme A (everyone)

Group 3

Theme A (everyone)

etc...

You can decide as a group how you order the groups; it might be easiest just to go round the room or you might decide as a group that a particular group should go first or last etc. There is no right or wrong way of doing this! Decide before you start whether you want to perform with words out loud or words in your head.

ARTSMARK STATUS & 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.

WIGMORE HALL LEARNING

For over 20 years Wigmore Hall's renowned Learning programme has been giving people of all ages, backgrounds and abilities opportunities to take part in creative music making, engaging a broad and diverse audience through innovative creative projects, concerts, workshops and online resources.

The spirit of chamber music lies at the heart of all that we do: making music together as an ensemble, with every voice heard and equally valued.

We collaborate with a range of community, health, social care and education organisations, working together to engage people who might not otherwise have the opportunity to take part.

OUR PROGRAMME COMPRISES:

SCHOOLS AND EARLY YEARS, including our new Partner Schools Programme, in which we work in partnership with schools and Music Education Hubs to co-produce activity over three years, creating a creative whole school plan for music.

COMMUNITY, including Music for Life, our programme for people living with dementia and their care staff; hospital schools projects, on which we partner with Chelsea Community Hospital Schools; Musical Portraits, a project for young people with Autistic Spectrum Disorders in partnership with National Portrait Gallery and Turtle Key Arts; and projects with the Cardinal Hume Centre, a centre for adults who are homeless or at risk of homelessness.

FAMILY, which invites families to come to Wigmore Hall to take part in inspiring, one-off workshops and concerts.

Events and projects for **YOUNG PEOPLE**, including Young Producers, a project which invites 14 – 18 year-olds to programme, plan, promote and present their own concert at Wigmore Hall.

BEHIND THE MUSIC, a programme of study events including talks, lecture-recitals, masterclasses, study groups and Come and Sing days.

IN 2016/17 WE LED 709 LEARNING EVENTS, ENGAGING 10,962 PEOPLE THROUGH 29,886 VISITS TO THE PROGRAMME.

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