

OAE SCHOOLS EARLY YEARS:
GOING ON A JOURNEY
RESOURCE PACK

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THE OAE

In 1986, a group of inquisitive London musicians took a long hard look at that curious institution we call the Orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialise in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born.

Since then, the OAE has shocked, changed and mesmerised the music world. Residencies at Acland Burghley School, the Southbank Centre and Glyndebourne haven't numbed its experimentalist bent. Record deals haven't ironed out its quirks. Period-specific instruments have become just one element of its quest for authenticity.

Today the OAE is cherished more than ever. It still pushes for change, and still stands for excellence, diversity and exploration. More than thirty years on, there's still no orchestra in the world quite like it.

GOING ON A JOURNEY

EARLY YEARS FOUNDATION STAGE WORKSHOP AND CONCERT 2021/22

This booklet is for OAE musicians and EYFS teachers to use before, during and after the project.

It includes:

- activities for teachers in preparation for the OAE workshop
- activities that OAE musicians are likely to explore during their visits, and that teachers can take forward themselves.

TEACHERS: Before the workshop please

1. 'Sing Hi, Shalom, Bonjour' with you class. You can use either version in this pack or make up your own version if you would like to.
2. Choose a song that you will bring to the concert for Mr Biber's Party (max 30 secs long)

You might also like to find pictures, videos or audio recordings of the instruments that visiting musicians will bring into your school.

IDEAS FOR EXPLORATION:

- How do the musicians make sounds with their instrument – do they blow through it? Do they bow or pluck it etc.
- What do the instruments look like?
- What are the instruments made out of?

INTRODUCTION TO THE PROJECT

Each setting will receive a workshop visit from a pair of OAE musicians in advance of the OAE Concert 'Going on a Journey.'

THE CONCERT

The theme of the concert is travel. In this interactive concert children will sing the song 'Going on a Journey'.

We will 'visit' France, Germany, Austria and Italy, and hear the orchestra perform music from each country.

THE REPERTOIRE

- *Going on a Journey (to the tune of Autumn from Vivaldi's Four Seasons)*
- *Purcell: Rondeau from Abdelazar*
- *Rameau: Rondeau 'des Sauvages' from Les Indes Galantes (France)*
- *Elizabeth Jacquet de la Guerre: Grave from Chamber Sonata no 4 in G minor (France)*
- *Telemann: Rejouissance from 'Les Ambassadeurs' Suite (Germany)*
- *Biber: The Tavern from 'La Battalia' (Austria)*
- *Geminiani: Extracts from La Folia (Italy)*

PREPARATION FOR THE CONCERT

Please sing 'Hi Shalom Bonjour' and 'Going on journey' with your pupils

Please bring a favourite traditional song your class would like to sing in the concert. Max length 30 secs.

THE WORKSHOPS

AIMS AND OBJECTIVES:

- To facilitate the children's engagement with the concert.
- To support the learning of key musical elements in the curriculum.
- To introduce and explore classical music.
- To have fun.

WORKSHOP CONTENT WILL INCLUDE SOME OF THE FOLLOWING:

Sing: Hello song using different actions

Sing: Going on a Journey

Sing: Hi, Shalom, Bonjour, Guten Tag
add your own ways of saying hello in other languages.

Sing: your class' choice of song
to add to Biber's party

Create: make up other verses for Going on a Journey song.

Melody and accompaniment:
add simple accompaniments to familiar songs.

Pitch: Elevator song
count up and down the Western Classical Scale.

Pulse: Going on a train ride.
find the pulse of different speeds.
use signals to start and stop.

Direct us: 'Pasta' Conducting
use hand gestures to direct the musicians.

Movement: Geminiani
respond to different musical cues.

HELLO SONG

This song uses the falling 3rd, which is the first and easiest interval for young voices to copy and produce. It uses actions familiar to the children which will help them feel at ease with visiting musicians. It involves asking the children to suggest actions which also sets the interactive nature of the workshops.

Hel - lo. (Hel-lo.) Hel - lo. (Hel-lo) Clap, clap, clap your hands. ___ Hel-

lo. (Hel - lo) Hel - lo. (Hel-lo) Clap, clap, clap your hands. ___

Ask the class to suggest actions.

Other verses could be:

- clap hands
- stamp feet
- pat knees
- stretch up and touch the ground
- jump

You can add extra musical challenges such as:

- match stamping feet to the speed of your playing or singing.
- choose whether to sing loudly or quietly with their chosen action.

I always finish with the verse 'sit yourselves back down' so the children are ready for the next activity.

INTRODUCING OAE INSTRUMENTS

Using song or rhymes to introduce instruments gives information to children in an engaging and musical way, and demonstrates how we can adapt familiar tunes for the learning of any subject.

A Double Bass has Long Strings (to the tune of 'Peter hammers with one hammer')

A double bass has long strings, long strings, long strings. A double bass has long strings it plays very low.

The musical notation is in G major (one sharp) and 4/4 time. The first line contains the first four measures of the melody, with lyrics 'A dou - ble bass has long strings, long strings, long strings. A'. The second line starts with a measure rest marked '3' and contains the next four measures, with lyrics 'dou - ble bass has long strings it plays ve - ry low.'.

Here's My Oboe (to the tune of 'I hear thunder')

Here's my ob - oe. Here's my ob - oe. Here's my reed. Here's my reed. Put them both to - ge - ther. Put them both to - ge - ther, and off we go. Off we go.

The musical notation is in G major (one sharp) and 4/4 time. The first line contains the first four measures of the melody, with lyrics 'Here's my ob - oe. Here's my ob - oe. Here's my reed. Here's my reed.' The second line starts with a measure rest marked '5' and contains the next four measures, with lyrics 'Put them both to - ge - ther. Put them both to - ge - ther, and off we go. Off we go.'.

Have You Heard?

C G7 C C

Have you heard the trum-pet, the trum-pet, the trum-pet? Have you heard the trum-pet?

4 This is how it plays. It plays so loud, as loud can be: G Loud improv

7 Then it plays so qui-et-ly: D D Quiet improv G C Fast improv
It plays so fast so quick-ly:

11 Then it plays so slo-ow-ly: D7 SLOW G D7 G7 C
Have you heard the trum-pet, the

14 trum-pet, the trum-pet? Have you heard the trum-pet? This is how it plays. G7 C G7 C

Variations: Include the class by changing the words to

'Have you heard us clap our hands?...This is how we sound ' to include the class clapping.

or

'Have you heard us make a band' to include the class playing percussion instruments

...BUS RIDE

Going on a bus ride, we're going on a bus ride, the wheels go round and round.

Going on a bus ride, we're going on a bus ride, the wheels go round and round.

Waving to the people, smile and say hello,

Round and round, and round and round, and round and round the wheels go round and round

Action:

'bus ride': as if holding a big steering wheel, arms shoulder width apart.

'wheels go round and round': roly poly arms in front of you.

...TRAIN RIDE

Going on a train ride, we're going on a train ride, we're getting faster now.

Going on a train ride, we're going on a train ride, we're getting faster now.

Waving to the people, smile and say hello,

Getting faster, getting faster, getting faster, getting faster now

Action: arms circling at sides for train wheels

...CARRIAGE RIDE

Riding in a carriage, we're riding in a carriage bumping up and down.

Riding in a carriage, we're riding in a carriage bumping up and down.

Waving to the people, smile and say hello,

Bumping, bumping, bumping, bumping, bumping, bumping, bumping up and down

Action: lurching up and down and from side to side.

...BOAT RIDE

Going on a boat ride, we're going on a boat ride rocking to and fro.

Going on a boat ride, we're going on a boat ride rocking to and fro.

Waving to the people, smile and say hello,

Rocking gently, rocking gently, rocking gently rocking to and fro.

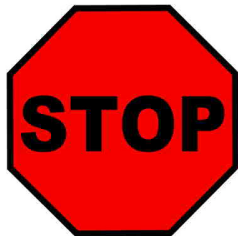
Action: sing at a slower speed, and sway as if on a boat

LEARN THE SONG

Introduce the song focusing on the accompanying actions to start with.

GETTING MOVING

- Use the song for movement games, either on the spot or moving around the room.
- Turn it into a simple start/stop game. When the music starts everyone move, when it stops everyone stop.
- Use hand signs to indicate stop and go, or make red and green signals for the children to use to stop and start everyone.



GETTING FASTER

- Add a percussion instrument (claves or drum) to signal the pulse of the song.
- Ask the children to pat their knees with the pulse.
- Listen and feel how the pulse changes when the music gets faster or slower.
- Once this is established let everyone join in on percussion instruments

MAKE UP NEW VERSES.

How else might you travel on your journey?

SOME TALKING POINTS FOR TEACHERS

You may wish to prepare the children for the workshop by ensuring they are familiar with the modes of transport in the song: bus train, carriage, boat.

Talk to your class about where they might go on a journey. How would they travel? Who would they see? What would they eat? How would they say 'hello'?

HI! SHALOM! BONJOUR!

HOW DO YOU SAY HELLO?

This traditional round includes a few different ways of saying hello. Here are two versions; the second has been adapted to include languages suggested by teachers in the training sessions. We added, Nǐ hǎo ('nee haow', Chinese), Buna ('boona', Romanian), Assalaam alaikum (Arabic), and Hey! which Somali children use.

Use the suggested actions or make up your own.

Wave
Wave higher
Wave higher
Wave LOWER

F
C
F
C

Hi! Sha - lom! Bon - jour! Gut - en - Tag!

Clap on 'wel' of each 'welcome'. Start high in the air and get lower with each clap

F
C
F
C

Wel - come, wel - come, wel - come, wel - come.

Start with palms together in front of you with fingers pointing up. Move arms up and open out in a fountain shape on the 'di' of 'dias'.

Make a high 5 high in the air as you shout 'Hi!'

F
C
F
C
F

Bue - nos Di - as! Bue - nos Di - as! HI!



Hi! Nǐ - hǎo Bon - jour! Bu - na!

3



Wel - come, wel - come, wel - come, wel - come.

5



As - sa - laam a - lai - kum As - sa - laam a - lai - kum! HEY!

MAKE UP YOUR OWN CLASS VERSION

How do you say hello? How do others in your family say hello? Make up your own class version of the song by substituting other languages.

A SONG FOR MR BIBER'S PARTY

In the concert your classes will be asked to sing a favourite song for Mr Biber's party. It could be one of the following, or you can bring your own song (30 seconds long max)

- Twinkle, Twinkle,
- Baa Baa Black Sheep,
- 5 in a Bed

D D G D A7 D A D



Twin - kle, twin - kle lit - tle star, how I won - der what you are.

A7 A7 D A7 A7 A7 D A7



Up a - bove the world so high, like a dia - mond in the sky.

D D G D A7 D A7 D



Twin - kle, twin - kle lit - tle star, how I won - der what you are.

D D G D A7 D A7 D

Baa baa black sheep have you an-y wool? Yes sir, yes sir, three bags full.

D A7 D A7 D G D A7 D

5 One for the mas-ter and one for the dame, and one for the lit-tle boy who lives down the lane.

Swung

There were 5 in a bed and the lit-tle one said: Roll o-ver, roll
 4 in a bed and the lit-tle one said: _____
 3 in a bed etc etc _____

4 o-ver. So they all rolled o-ver and one fell out. There were one in the bed and the

8 lit-tle one said: Good - night (Yawn) Good - night.

MELODY AND ACCOMPANIMENT

Young children often like to make sounds to accompany themselves as they sing.

You can think of the melody (or tune) being on the top floor of a double decker bus, and the accompaniment being on the bottom floor.

What song will you sing on the top floor?

What instruments will you add on the bottom floor?



MELODY

ACCOMPANIMENT

For 'Row Row Row your boat' starting on C you could add a bell or chime drone using C and G bells.

Row, Row, Row your boat gently down the stream

Strike them in time with the underlined words



CLIMBING SCALES

These activities explore PITCH: high and low sounds.

Use OAE instruments to demonstrate pitch differences:

- contrast high instruments low instruments;
- show how one instrument can alter pitch from high to low, or low to high.
- ask the children to move in a corresponding way eg play a rising scale for them to stand up to, and a descending one for them to sit back down.

Elevator Song

The musical score is written in 4/4 time and consists of two systems. The first system has four measures with the following lyrics: "E - le - va - tor why don't you take me up up up up up?". The second system also has four measures with the following lyrics: "E - le - va - tor why don't you take me down down down down down?". Above the first system, the chords C, G7, C, and G7 are indicated. Above the second system, the chords C, G7, G7, and C are indicated. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff.

Ground Floor is 1. Top floor is 5.

Take suggestions from the pupils as to which floor to take the lift to. Count and sing up the scale to that floor and then back down again.

If your pupils are ready to extend their vocal range you could add floors 6-8 as an option.

If they are ready for a new challenge you might like to try a copying exercise where you 'jump' around different floors and the children sing it back to you: eg 1,3, 1 or 5,3,5 etc

OTHER SCALE GAMES:

Use the scale in the workshop as an aural cue to indicate to the children when to stand up or sit down.

Pretend to grow up from a seed as an instrument plays up the scale. Hold it at the top until on a signal everyone collapses back to the ground again. If you use a drum to give the signal then pass the drum to a new leader to give the cue to collapse.

If you have tuned percussion you could explore playing up and down the scale and notice that the small notes are high and the large notes are low.

PASTA CONDUCTING

Short pasta (hands close together to indicate short)

Long pasta (hands further apart to indicate long)

Curly pasta (hands swirling through the air to indicate curly)

Yum! (rub your tummy)

Say this in rhythm as you do the actions.

When the children have become familiar with the hand gestures ask them to use them to 'conduct' the instrumentalists, or staff.

Demonstrate it first, then ask another adult to model it. Ask the children to direct a member of staff, and then move on to asking children to direct the musicians independently.

Variations:

Add a stop sign.

Add dynamics. Would you like the musicians to play loud or quiet?

Choose two leaders to direct the two OAE musicians simultaneously.

Explore what other signals you could use.

Turn the tables: Instrumentalists (or teachers) play sounds. Ask the pupils to use hand gestures to show if what they are hearing is short, long or 'curly'.

PUPPET MOVES

This is an exercise in LISTENING and RESPONDING to different music.

In the concert the children will follow Pinocchio in different actions to match different variations of Geminiani La Folia listed below:

Variation 1: pat your knees

Variation 3: bounce

Variation 5: jump

Variation 7: shake your hands

Variation 8: shake your whole body

Variation 12: tip-toe

Variation 13: dance

Variation 14: stretch up and crouch down

Variations 23 and 24: they choose

For teachers: Use the recordings with your class so the children can recognise the different variations and respond with the appropriate movement by listening. Start by switching between two variations and gradually add more. This is a great activity for developing listening skills.

IN THE WORKSHOP

OAE players: Use some of the Geminiani variations, or other contrasting repertoire that suits your instrument combination.

Some useful imslp links:

[Geminiani](#)

[Corelli](#)

[Faronells Divisions on a Ground for violin](#)

[Walsh publication of Faronell's ground for flutes in G minor](#)

[Vivaldi Trio sonata version.](#)

Introduce two pieces and their accompanying action. Children connect with soft toys in a very immediate way so you can make this activity about any toy you have available as long as the actions and the accompanying music are clearly characterised.

Actions that children are familiar with: clapping, patting, shaking, stamping, wobbling, and they especially love jumping!

With Reception classes you might find that the children have made a strong enough connection between the pieces and their actions to work out which action to do just by listening to the music. Try adding more pieces depending on the age and response levels of the children.

With younger children (young reception or nursery age) instead of testing recognition you can offer props as a way of them choosing which music they would like to hear repeated next.

GENERAL

Try to include activities which use gross motor skills. These are movements that use the whole arm, leg, torso or entire body.

Repetition is good! A lot of the activity suggestions have built in repetition so that the children can become familiar with what's going on and feel safe. Some children will not respond until the second session, and some not until we have left.

Use rhythmic rhymes and songs instead of speech where you can e.g. when asking the children to stand or sit, when handing out or collecting up instruments.

Some other songs and games you might like to use

Have you brought your speaking voice?

Leader: Have you brought your speaking voice?

Everyone: Yes we have. Yes we have.

Leader (quietly): Have you brought your quiet voice?

Everyone (quietly): Yes we have. Yes we have

Leader (loudly): Have you brought your loud voice?

Everyone (loudly): Yes we have. Yes we have.

Other examples:

Have you brought your fast / slow voice?

Have you brought your high / low voice?

Have you brought you grumpy / happy voice?

Have you brought your smooth / spikey voice?

Have you brought your robot voice?

Be as creative as you like.

WHAT CAN YOU HEAR IN THIS BAG?

I often have percussion instruments hidden in a bag and invite the class to guess what's inside by the sound they hear when I shake the bag.

What can you hear in this bag, in this bag, in this bag?

What can you hear in this bag? I won - der what it is.

IT'S TIME TO TIDY UP

It's time to ti - dy up, it's time to ti - dy up. Hey ho! A - way it goes it's

time to ti - dy up. It's time to ti - dy up, it's time to ti - dy up, Hey ho! A -

way it goes it's time to ti - dy up. Put the (bells) a - way, put the (bells) a -

way, put the 9drums0 a - way for a - no - ther day. Put the (shakers) a - way,

put the 9shakers) a - way put the 9claves a - way for a - noth - er day.

Fine *D.C. al Fine*

AUDIO TRACKS

[Full Playlist Link](#)

[Hello Song](#)

[Welcome Welcome Song](#)

[Biber Nursery Rhymes](#)

[Geminiani La Folia \(you choose!\)](#)

[Geminiani La Folia \(stretch up and crouch down\)](#)

[Geminiani La Folia \(dance\)](#)

[Geminiani La Folia \(tip-toe\)](#)

[Geminiani La Folia \(shake your whole body\)](#)

[Geminiani La Folia \(shake your hands\)](#)

[Geminiani La Folia \(jump\)](#)

[Geminiani La Folia \(bounce\)](#)

[Geminiani La Folia \(pat your knees\)](#)

[Tidy up Song](#)

[A Double Bass](#)

[Musical Machine](#)

[Elevator](#)

[Going on a Journey Instrumental](#)

[Going on a Journey Voices](#)

