

THE WORLD AROUND US

KS2 RESOURCE PACK

CONTENTS

=====	PROJECT INTRODUCTION	5
=====	DRAMA GAMES	7
=====	MUSIC GAMES	8
=====	THE WORLD AROUND US: SONGS	13
=====	THE WORLD AROUND US: LEAD SHEETS	15
=====	THE WORLD AROUND US: PIANO SCORES	25
=====	EXTRA RESOURCES:	53
=====	===== EXPLORING BACH	54
=====	===== EXPLORING BIBER	59
=====	LEARNING TRACKS & ACTIONS VIDEOS	61

THE OAE



Nearly four decades ago, a group of London musicians took a good 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 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. And thirty years on, there's still no orchestra in the world quite like it.

INTRODUCTION TO THE PROJECT

The World Around Us is a music project that will encourage KS2 pupils to think about our world, how it was created and how it has developed over millions of years. We will explore music by Bach and Biber alongside new commissioned work by composer James Redwood.

After a teacher training session, pupils will receive a workshop in school and then come and join the OAE for an interactive concert where they will be both audience and participants in our journey through time.

OUR RESOURCE PACK

This pack is designed to give teachers and players an insight into the project, materials to support learning in school and also extra resources to support future learning and cross curricular activities.



OUR STORY

We have commissioned writer Hazel Gould to weave a story for us, for our schools and community concerts which feature music written by James Redwood. Our concert will tell the story of the constantly changing landscape of the world we live in. Starting at the very beginnings of the Earth, we will hear music which illustrates the planet's journey from its creation, through the millennia of change which have led us to where we are now. We will pass through huge pre-historic landscapes, peaceful pastoral scenes and industrialisation, arriving at the world we see around us today. We will look at the way human beings have adapted and how we have impacted our environment. Finally, we ask ourselves "what world do we want to create for tomorrow?".

CHECKLIST OF WHAT TO LEARN

- Child of my Time (Versions 1, 2 and 3)
- Round and Round
- Industrial Revolution (either body percussion or instrumental parts)

The other material in this pack is to support the project and can be used before or after the OAE visits and concerts.

DRAMA GAMES

by Hazel Gould



Ask the group to move around the room, starting and stopping. Ask them to identify the substance that surrounds us - air. Then ask the group to travel around the room as if through water, then mud, then concrete. See how different substances make our bodies react differently. Ask the group to think of different substances or terrains - snow, mountains, climbing steep hills, baked beans, fire.

Themed variation on Knights and Castles game.

Ask the group to make still images in the following configurations and titles...

- **Chaos**
GROUPS OF 5
- **Peace**
GROUP OF 3
- **Growth**
Form a line across the room in height order
- **Destruction**
PAIRS
- **Hope**
Large group split in two.



Shout the titles out, and give a time limit to get into the freezes. A good variation is to find musical cues to listen for and get into position. There should also be music to use while walking around the room.

MUSIC GAMES

by James Redwood



The leader calls:

Gimme 1 – Knee – Clap – Knee

Gimme 2 – Knee knee – clap – knee knee

Gimme 3 – Knee knee knee – clap - Knee knee knee –
clap – Knee knee knee

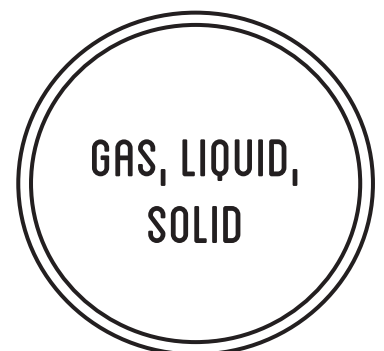
Break it down – [Chest – clap – chest chest clap] x3;
chest – sh sh sh

Everyone switches places after ‘break it down’ and the last person to find a place is the new leader.

If playing this without enough space to switch places, or if playing with a really large group, at the end of “Break it down” the group fold arms and the leader picks the person who looks the most guilty-but-not-guilty. Alternatively, the leader can pick the fastest person to fold their arms to take over the leadership.

Once the game is up and running, ask the group to help you make up a pattern for “Gimme 4” – the only rule is that it can’t start by hitting your knees...

Particles in a solid are tightly packed together and don’t have enough energy to move around. Particles in a liquid have a bit more energy and so can move, but only quite close together, moving from person to person, holding hands. Particles in a gas have the most energy – enough to move around the room, filling the space evenly.





Starting in a circle, ask the group what letter of the alphabet a bird flying overhead would be looking down on. Then challenge the group to change it so that instead of seeing an “o” when looking down, the bird would see a capital “T”. Try any number of other letters (for some reason, M and W seem to be the hardest).

This gets groups really working together. It forces everyone to take responsibility for where they are standing (and no one else).

As an extension, you can turn this into a competitive exercise. Ask the group to make a figure 8 – now divide this into two circles. Give the same target letter (or number or word) to both groups and the first group to make the letter is the winner. Try best out of three (or five...).

In this exercise participants tap their head, shoulders, knees, toes first 8 times, then 4, 2 and finally only once. The leader can introduce this by getting everyone to copy them for 8 and 4 and then ask what is the next number in the sequence.

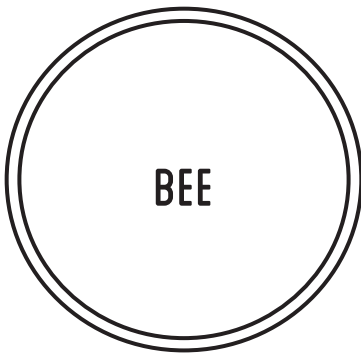
Once the sequence is learned, additional instructions can be added. Challenge the group to move from quiet to loud over the whole sequence (the 8’s are whispered, 4’s are quiet, 2’s are moderately loud and the final time is very loud). Then get faster!



Decide which side of the room is North (this might be true north or an arbitrary direction). Ask the group to face north and then other directions (including harder ones like South West).

The group jumps first 8 times facing first north, then east, then south, then west in the room. This is repeated 4, then 2, then 1 times and is capped off with a “Ha!”





You have a bee in your mouth – your tongue moves and you hum. Now you have two (louder), then 4, then 8, then 16 (loudest). Now spit them out and shout out “blah”!!

BODY RHYTHM FORMS PART OF THE 'INDUSTRIAL REVOLUTION' BODY PERCUSSION SO IT WILL BE INCLUDED IN YOUR OAE WORKSHOP:



Stamp – stamp – knee – knee – chest – chest – clap – space (x4)

The pattern of this exercise goes:

- First time: Whole pattern x4
- Second time: Gap for feet and do everything else x4
- Third time: Gap for feet and knees (+ do everything else) x4
- Fourth time: Gap for feet, knees and chest x4
- Fifth time: Gap for everything x4
- Final time: Whole pattern x4



When the leader first demonstrates this exercise, they should try to explain what’s going to happen as it’s going along to get the group to feel the pattern as it develops.



The leader passes a sound to their left. Participants keep on making the sound passed to them, until they receive another. The first sound is made rubbing the palms of hands together. The next sound is made with a two finger clap, which is repeated rapidly. Next comes a full clap. Then patting hands on knees and finally stamping feet. Then you reverse the sounds until finally you pass silence around the circle.

Perhaps the perfect way to lead this exercise is to have the group close their eyes and find out the new sounds using their ears alone. This can be a bit risky – it’s easy to sabotage this exercise, but when it works, there’s really nothing finer.

This is another game in which sounds are passed round the circle except that this time the participants get to choose the sound that they're passing on.

The leader tells the group that they have brought a magic finger with them – I usually hide mine in a pocket or shoe. The leader reveals that their magic finger makes strange sounds by demonstrating the range of sounds which accompany a gesture made by the finger. These gestures should match the sound made by the voice (swooping vocal gestures fit with swooping hand gestures etc.). After showing a range of sounds and shapes, offer to share the magic finger with the group.



Explain that you can charge it up enough to make it round the circle, but that the magic ink will dry up if anyone thinks for too long about what they're going to do. Everyone in the circle has a go, no matter how short or quiet their sound is and the sound and magic is passed on when one finger touches the next.



In this exercise, you and the class are going to create a music machine.

First, divide the class into small groups (around about 6 children per group is ideal in order to make sure that people feel that they can contribute ideas). Ask each group to create a connected machine where each child has a specific job (turning, lifting, twisting, carrying, rolling etc). This action should repeat on a loop and should connect with what other parts of the machine are doing.

Next, ask each group to add a sound to go with their action. This should be vocalized and should not be a word. Get the group to rehearse their sound and movement. Ask the groups to perform their machines to each other.

Arrange the groups around the room in such a way that you can see all of the groups and play around with starting and stopping the different machines to create one larger machine. Ask if any children want to direct instead (and take their part in their machine).

As an extension, ask each group to put their sounds/rhythms onto an instrument so everyone is doing exactly the same task as before but this time the sound is instrumental and not vocal. Can the groups create a fixed pattern for their sounds (the production line of their factory)? Can they play the pattern without doing the actions?

Now you can piece together an instrument-only version of the piece with the whole group.



**COPYCAT
RHYTHMS**

Establish the rule that when you clap a short 4 beat phrase, the group claps the same rhythm back. You can use a range of different body percussion sounds and also ask for volunteers from the group to take a turn leading.

This is a variation of Copycat Rhythms. The only rule is that you're not allowed to copy the rhythmic pattern the leader plays you!



**JEZ WILES'
RENEGADE
RHYTHM
GAME**



**MACHINE
MUSIC**

Once you've warmed up with these exercises, try building up rhythmic patterns by adding people one at a time, working round the circle until everyone is improvising their own rhythmic pattern. You can play about with counting down from 4 to 1 and stopping everyone and then counting back up from 1 to 4 to start everyone going again.

THE WORLD AROUND US
SONGS

CHILD OF MY TIME

by James Redwood

A new dawn is as old as the mountains
the new moon is as old as the sea
every drop of rain, every grain of sand
has been here since the world started turning.

And the fire in my heart keeps burning
and the stars in the sky align.
I will walk down the path before me
I am a child of my time.

ROUND AND ROUND

by James Redwood

Round and round the Earth is turning,
turning always round 'til morning
and from morning round 'til night.

THE WORLD AROUND US
LEAD SHEETS

RUNNING ORDER

OAE play Biber - Mars

OAE play Biber - Tavern

OAE play Biber - Presto II

a) CHILD OF MY TIME 1

OAE play Brandenburg Slow Movement

b) Round and Round

c) Industrial Revolution

d) CHILD OF MY TIME 2

Narrator sings Che si puo fare

OAE play Brandenburg 3rd movement

e) CHILD OF MY TIME 3

OAE play Brandenburg Trio

OAE play Biber Sonata

The World Around Us

School Piano Score

Hazel Gould

a) Child of my Time 1 (A440)

James Redwood

Weighty (♩=96) **4**

Mel. **C#m** **F#m** **A** **B(sus4)**

The new **DAWN** is as old as the **MOUN-TAINS**

7 **C#** **A(add9)** **Eb** **Gb(add9)**

Mel. the new **MOON** is as old as the **SEA**

9 **Fm** **E** **G#m**

Mel. ev - ery drop of **RAIN**, ev - ery grain of sand has been

11 **Gmaj7** **E(sus4)**

Mel. here since the world start - ed **TURN - ING**

Chorus

14 **G#m** **D#m** **E** **B**

Mel. And the **FIRE** in my heart keeps burn - ing

16 **G#m** **D#m** **E** **B**

Mel. and the **STARS** in the sky a - lign.

18 **G#m** **D#m** **E** **B**

Mel. I will walk down the **PATH** be - fore me

20 **Gmaj7** **E(add9)**

Mel. I am a child of my time

17

b) Round and Round (A440)

23 **Slow and Powerful** (♩=56)
3

Mel. "World" starting at bottom

Round and round the Earth_ is turn - ing,

27 "World" starting at top - into "Morning" "Night"

turn - ing al - ways round till mor - ning and from mor - ning round till night.

29 4

3

33

3 Round and round the Earth is turn - ing, turn - ing al - ways

2 Round and round the Earth is turn - ing, turn - ing al - ways

1 Round and round the Earth is turn - ing, turn - ing al - ways round till mor - ning

35 4

3 round till mor - ning and from mor - ning round till night.

2 round till mor - ning and from mor - ning round till night.

1 and from mor - ning round till night.

Voices Only

41

3
2
1

Round and round the Earth is turn - ing, turn - ing al - ways round till mor - ning

Round and round the Earth is turn - ing,

43

3
2
1

Round and round the Earth is turn - ing, turn - ing al - ways round till mor - ning

turn - ing al - ways round till mor - ning and from mor - ning round till night.

and from mor - ning round till night. Round and round the Earth is turn - ing,

45

3
2
1

and from mor - ning round till night. Round and round the Earth is turn - ing,

Round and round the Earth is turn - ing, turn - ing al - ways round till mor - ning

turn - ing al - ways round till mor - ning and from mor - ning round till night.

47

3
2
1

turn - ing al - ways round till mor - ning and from mor - ning round till night.

and from mor - ning round till night.

c) Industrial Revolution (A440)

James Redwood

Add Lib. Machine Music (♩=108)

Plan any rhythm you like as if your knees were drums to build a musical machine - CUE = Rotating hand-cogs

4

Introduction

5 Watch for STOP sign and get ready for Section 1

6

Section 1

11 Chest Clap

f In - dus - tri - al In - dus - tri - al Re - vo - lu - tion In - dus - tri - al In - dus - tri - al Re - vo - lu - tion

15 Knees Chest

In - dus - tri - al In - dus - tri - al Re - vo - lu - tion Can you feel it? In - dus - tri -

18 1. Clap **2** | 2. Clap **2**

al *ff* Re - vo - lu - tion al *ff* Re - vo - lu - tion

Section 2

8

Section 3

mp Stamp stamp knee knee chest chest clap Stamp stamp knee knee chest chest clap

34 Steam train arms

Stamp stamp knee knee chest chest clap Shh shh shh shh

36 *mf* Shh shh shh shh

Voices Only

d) Child of my Time 2 (A440)

Dreamy (♩=96) OAE Soloist Only

49 *E^{maj9}*

Mel. **4**

The new dawn is as old as the moun-tains,___

58 *A# D#m/F# B#m B D#m*

Mel.

old as the sea___ ev-ery drop of rain, ev-ery grain of sand has been

64 *A^{maj7} F#(sus4)*

Mel.

here since the world start - ed turn - ing___

67 **Instrumental**

3 **6**

73 **Chorus (Children's Choir Joins)**

G#m D#m E B

Mel.

And the **FIRE** in my heart___ keeps burn - ing

75 *G#m D#m E B*

Star

Mel.

and the **STARS** in the sky___ a - lign.

77 *G#m D#m E B*

Mel.

I will walk down the **PATH**___ be - fore me

79 *G^{maj7} E(add9)*

Chest

Mel.

I am a child of my time___

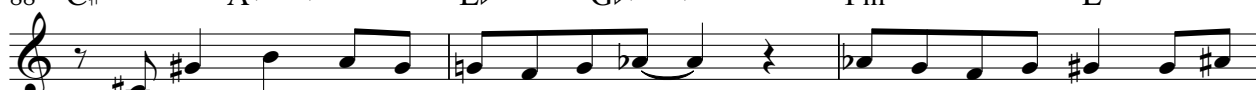
Voices Only

e) Child of my Time 3 (A440)

82 **Slow Funk Groove** (♩=92) **4** C#m F#m A B(sus4)

Mel.  The new **DAWN** is as old as the **MOUN-TAINS**


88 C# A(add9) Eb Gb(add9) Fm E

Mel.  the new **MOON** is as old as the **SEA** ev - ery drop of **RAIN**, ev - ery


91 G#m Gmaj7 E(sus4)

Mel.  grain of sand has been here since the world start-ed **TURN-ING**

Chorus
95 G#m D#m E B

Mel.  And the **FIRE** in my heart keeps burn - ing

97 G#m D#m E B
Star

Mel.  and the **STARS** in the sky a - lign.

99 G#m D#m E B

Mel.  I will walk down the **PATH** be - fore me

101 Gmaj7 E(add9)
Chest

Mel.  I am a child of my time

104 **Instrumental**
3 **2** **7**



Voices Only

Chorus

Mel. 113 **G#m** **D#m** **E** **B**

And the **FIRE** in my heart keeps burn - ing

Mel. 115 **G#m** **D#m** **E** **B**

Star

and the **STARS** in the sky a - lign.

Harm. 117

I will walk down the path be-fore me

Mel. **G#m** **D#m** **E** **B** **Gmaj7**

Chest

I will walk down the **PATH** be-fore me I am a child of my time

Harm. 120 **Show both palms to the sky**

I am a child of my time

Mel. **E(add9)** **Gmaj7** **E(add9)**

Chest ***Chest***

I am a child of my time

Harm. 123 **Both hands reach to sky, arms open wide**

I am a child of my time

Mel. **Gmaj7** **E(add9)** **Both hands reach to sky, arms open wide**

I am a child of my time a child of my time

THE WORLD AROUND US
PIANO SCORES

RUNNING ORDER

OAE play Biber - Mars

OAE play Biber - Tavern

OAE play Biber - Presto II

a) CHILD OF MY TIME 1

OAE play Brandenburg Slow Movement

b) Round and Round

c) Industrial Revolution

d) CHILD OF MY TIME 2

Narrator sings Che si puo fare

OAE play Brandenburg 3rd movement

e) CHILD OF MY TIME 3

OAE play Brandenburg Trio

OAE play Biber Sonata

The World Around Us

School Piano Score

Hazel Gould

a) Child of my Time 1 (A440)

James Redwood

Weighty (♩=96)

Melody C#m F#m

Cue The new **DAWN** is as

Piano *mf*

Mel. A B(sus4) C# A(add9) Eb Gb(add9)

old as the **MOUN-TAINS** the new **MOON** is as old as the **SEA**

Pno.

Mel. Fm E G#m

ev - ery drop of **RAIN**, ev - ery grain of sand has been

Sop. Solo

Ev - ery grain of sand

Pno.

11 Gmaj7 E(sus4)

Mel. here since the world start-ed **TURN - ING**

Sop. Solo since the world was turn - ing and the fire.

Pno.



Chorus

14 G#m D#m E B

Mel. And the **FIRE** in my heart keeps burn - ing

Sop. Solo the fire in my heart keeps burn - ing

Pno.



16 G#m D#m E B

Mel. and the **STARS** in the sky a - lign.

Sop. Solo and the stars in the sky a - lign.

Pno.

18 G#m D#m E B

Mel.

I will walk down the **PATH** be - fore me

Sop. Solo

I will walk down the path be - fore me

Pno.

20 Gmaj7 E(add9)

Mel.

I am a child of my time__

Sop. Solo

I am__ of my time__

Pno.

b) Round and Round (A440)

23 **Slow and Powerful** (♩=56)

Pno. *mf*

26

Mel. "World" starting at bottom "World" starting at top - into "Morning"

Round and round the Earth is turn - ing, turn - ing al - ways round till mor - ning

Pno.

28 "Night"

Mel. and from mor - ning round till night.

Pno.

30 Spoken in concert:
And then, we humans, began to show our faces, to use our hands, to straighten our backs.

Pno.

33

3
2
1

Round and round the Earth. is turn - ing, turn - ing al - ways
Round and round the Earth. is turn - ing, turn - ing al - ways
Round and round the Earth. is turn - ing, turn - ing al - ways round till mor - ning

Sop. Solo
Round and round the Earth. is turn - ing

Pno.

35

3
2
1

round till mor - ning and from mor - ning round till night.
round till mor - ning and from mor - ning round till night.
and from mor - ning round till night.

Sop. Solo
round round till night

Pno.

37

Pno.

Spoken in concert:
We started to lift our voices and make our presence felt!

31

41

3

2

1

Sop. Solo

Pno.

Round and round the Earth_ is turn - ing,

Round and round the Earth_ is turn - ing, turn - ing al - ways round till mor - ning



43

3

2

1

Sop. Solo

Pno.

Round and round the Earth_ is turn - ing, turn - ing al - ways round till mor - ning

turn - ing al - ways round till mor - ning and from mor - ning round till night.

and from mor - ning round till night. Round and round the Earth_ is turn - ing,

The Earth is

32

45

3
and from mor - ning round till night. Round and round the Earth is turn - ing,

2
Round and round the Earth is turn - ing, turn - ing al - ways round till mor - ning

1
turn - ing al - ways round till mor - ning and from mor - ning round till night.

Sop. Solo
tur - ning — it is turn - ing from morn - ing till night —

Pno.



47

3
turn - ing al - ways round till mor - ning and from mor - ning round till night.

2
and from mor - ning round till night.

1

Sop. Solo
— till night, from morn - ing un - til night —

Pno.

c) Industrial Revolution (A440)

James Redwood

Add Lib. Machine Music (♩=108)

Play any rhythm you like on an A to build a musical machine

Make clicking sounds with your valves - play any rhythm you like to build a musical machine

Play any rhythm you like on an open A string to build a musical machine

Plan any rhythm you like as if your knees were drums to build a musical machine

D. Rec.

Tpt.

Vln.

B.Perc.

Pno.

5 Introduction

Get Ready for Section 1

Get Ready for Section 1

Get Ready for Section 1

Get Ready for Section 1

D. Rec.

Tpt.

Vln.

B.Perc.

Pno.

mf ominous

V.S.

11 Section 1

D. Rec. *f* Re-vo-lu-tion Re-vo-lu-tion

Tpt. *f* Re-vo-lu-tion Re-vo-lu-tion

Vln. *f* In-dus-tri-al In - dus-tri-al In-dus-tri-al In - dus-tri-al

B.Perc. *f* In-dus-tri-al In - dus-tri-al Re-vo-lu-tion In-dus-tri-al In - dus-tri-al Re-vo-lu-tion

Pno. *f*

Crotchets short as quavers

Chest Clap

15 D. Rec. Re-vo-lu-tion In-dus-tri-al Re-vo-lu-tion *ff*

Tpt. Re-vo-lu-tion In-dus-tri-al Re-vo-lu-tion *ff*

Vln. In-dus-tri-al In - dus-tri-al Can you feel it? Re-vo-lu-tion *ff*

B.Perc. In-dus-tri-al In - dus-tri-al Re-vo-lu-tion Can you feel it? In-dus-tri-al Re-vo-lu-tion *ff*

Pno. *fp*

Knees Chest Clap

19

D. Rec. *al ff* Re-vo-lu-tion

Tpt. *al ff* Re-vo-lu-tion

Vln. *ff* Re-vo-lu-tion

B.Perc. *Clap* *al ff* Re-vo-lu-tion

Pno. *fp*

24 **Section 2**

D. Rec.

Tpt. *mf warm* Re - vo - lu - tion re - vo - lu - tion - a - ry sounds

Vln. *mf warm* Re - vo - lu - tion re - vo - lu - tion - a - ry

B.Perc.

Pno. *mf warm*

28

D. Rec. *mf warm* Re - vo - lu - tion re - vo - lu - tion - a - ry sounds *f*

Tpt. *f* Hear... the re - vo - lu - ion!

Vln. sounds *f* Hear... the re - vo - lu - ion!

B.Perc.

Pno. *f*

32 **Section 3**

B.Perc. *mp* Stamp stamp knee knee chest chest clap Stamp stamp knee knee chest chest clap

Pno. *f* gruff and punchy

34

Vln. Stamp stamp knee knee chest chest clap *mf*

B.Perc. Steam train arms Stamp stamp knee knee chest chest clap Shh shh shh shh *mf*

Pno.

37

D. Rec.

Tpt.

Vln.

B.Perc.

Pno.

Stamp stamp knee knee chest chest clap Stamp stamp knee knee chest chest clap Shh shh shh shh

Shh shh shh shh

40

D. Rec.

Tpt.

Vln.

B.Perc.

Pno.

Stamp stamp knee knee chest chest clap Stamp stamp knee knee chest chest clap

Stamp stamp knee knee chest chest clap Stamp stamp knee knee chest chest clap

Stamp stamp knee knee chest chest clap Stamp stamp knee knee chest chest clap

Stamp stamp knee knee chest chest clap Stamp stamp knee knee chest chest clap

42

D. Rec. Stamp stamp knee knee chest chest clap Shh shh shh shh *ff*

Tpt. Stamp stamp knee knee chest chest clap Shh shh shh shh *ff*

Vln. Shh shh shh shh *ff*

B.Perc. Shh shh shh shh *ff*

Pno.

45

D. Rec. Shh shh shh shh

Tpt. Shh shh shh shh

Vln. Shh shh shh shh

B.Perc. Shh shh shh shh

Pno.

50 Section 2

D. Rec. *mf warm* Re - vo - lu - tion

Tpt. *mf warm* Re - vo - lu - tion re - vo - lu - tion - a - ry sounds

Vln. *mf warm* Re - vo - lu - tion re - vo - lu - tion - a - ry sounds

B.Perc.

Pno. *mf warm*

D. Rec. re - vo - lu - tion - a - ry sounds *f*

Tpt. *f* Hear the re - vo - lu - ion!

Vln. *f* Hear the re - vo - lu - ion!

B.Perc.

Pno. *f*

Pno. *fp*

Add Lib. Machine Music

Vamp/Loop

62

D. Rec. Play any rhythm you like on an A to build a musical machine - CUE = Rotating hand-cogs

Tpt. Make clicking sounds with your valves - play any rhythm you like to build a musical machine - CUE = Rotating hand-cogs

Vln. Play any rhythm you like on an open A string to build a musical machine - CUE = Rotating hand-cogs

B.Perc. Plan any rhythm you like as if your knees were drums to build a musical machine - CUE = Rotating hand-cogs

Pno.

Introduction

66

D. Rec. Watch for STOP sign and get ready for Section 1

Tpt. Watch for STOP sign and get ready for Section 1

Vln. Watch for STOP sign and get ready for Section 1

B.Perc. Watch for STOP sign and get ready for Section 1

Pno.

mf *ominous*

69

Pno.

cresc.

72 Section 1

D. Rec. *f* Re-vo-lu-tion Re-vo-lu-tion

Tpt. *f* Re-vo-lu-tion Re-vo-lu-tion

Vln. *f* In-dus-tri-al In - dus-tri - al In - dus-tri - al In - dus-tri - al

B.Perc. *f* In-dus-tri-al In - dus-tri - al Re-vo-lu-tion In-dus-tri-al In - dus-tri - al Re-vo-lu-tion

Pno. *f*

Crotchets short as quavers

Chest

Clap

D. Rec. Re - vo - lu - tion In - dus - tri -

Tpt. Re - vo - lu - tion In - dus - tri -

Vln. In - dus - tri - al In - dus - tri - al Can you feel it?

B.Perc. In - dus - tri - al In - dus - tri - al Re - vo - lu - tion Can you feel it? In - dus - tri -

Pno.

Knees

Chest

79

1. 2.

D. Rec. al Re-vo-lu-tion *ff* al Re-vo-lu-tion *fff*

Tpt. al Re-vo-lu-tion *ff* al Re-vo-lu-tion *fff*

Vln. Re-vo-lu-tion *ff* Re-vo-lu-tion *fff*

B.Perc. Clap al Re-vo-lu-tion *ff* al Re-vo-lu-tion *fff*

Pno. *fp* *ff*

d) Child of my Time 2 (A440)

49 Dreamy (♩=96)

Sop. Solo

Pno.

OAE Soloist Only

53 E_maj⁹

Sop. Solo

The new dawn is as old as the moun - tains, _____

Pno.

56

Sop. Solo

the new moon is as old as the sea _____

B \flat E \flat m/G \flat

Pno.

60

Sop. Solo

ev - ery drop of rain, ev - ery grain of sand has been

C m B D \sharp m

Pno.

64 A^{maj7} F^{♯(sus4)}

Sop. Solo

here since the world start-ed turn - ing

Pno.



67 D B G

Pno.



70 A B

Pno.



Chorus (Children's Choir Joins)

73 G^{♯m} D^{♯m} E B G^{♯m} D^{♯m} E

Mel. **Star**

And the **FIRE** in my heart___ keeps burn - ing and the **STARS** in the sky_

Sop. Solo

and the fire in my heart___ keeps burn - ing and the stars in the sky_

Pno. *mf*

76 B G#m D#m E B

Mel.

 a - lign. I will walk down the **PATH** be - fore me

Sop. Solo

 a - lign. I will walk down the path be - fore me

Pno.

79 Gmaj7 E(add9)

Mel.

 I am a child of my time

Sop. Solo

 I am of my time

Pno.

e) Child of my Time 3 (A440)

Slow Funk Groove (♩=92)

82 C#m F#m A B(sus2) C#m F#m A B(sus2)

Pno.

86 C#m F#m A B(sus4)

Mel.

The new **DAWN** is as old as the **MOUN - TAINS**

Pno.

88 C# A(add9) Eb Gb(add9)

Mel.

the new **MOON** is as old as the **SEA**

Pno.

90 Fm E G#m

Mel.

ev - ery drop of **RAIN**, ev - ery grain of sand has been

Sop. Solo

Ev - ery grain of sand

Pno.

92 Gmaj7 E(sus4)

Mel. here since the world start-ed **TURN** - **ING**

Sop. Solo since the world Turn - ing and the fire

Pno.

Chorus

95 G#m D#m E B

Mel. And the **FIRE** in my heart keeps burn - ing

Sop. Solo the fire in my heart keeps burn - ing

Pno.

97 G#m D#m E B

Star

Mel. and the **STARS** in the sky a - lign.

Sop. Solo and the stars in the sky a - lign.

Pno.

99 G#m D#m E B

Mel.

Sop. Solo

Pno.

101 Gmaj7 E(add9)

Mel.

Sop. Solo

Pno.

Instrumental

104 C#m F#m A B(sus4) C# A(add9)

Pno.

107 Eb Gb(add9) Fm E G#m

Pno.

110 Gmaj7 E(sus4)

Pno.



Chorus

113 G#m D#m E B

Mel. And the **FIRE** in my heart keeps burn - ing

Sop. Solo and the fire in my heart keeps burn - ing

Pno.



115 G#m D#m E B

Mel. and the **STARS** in the sky a - lign.


Sop. Solo and the stars in the sky a - lign.

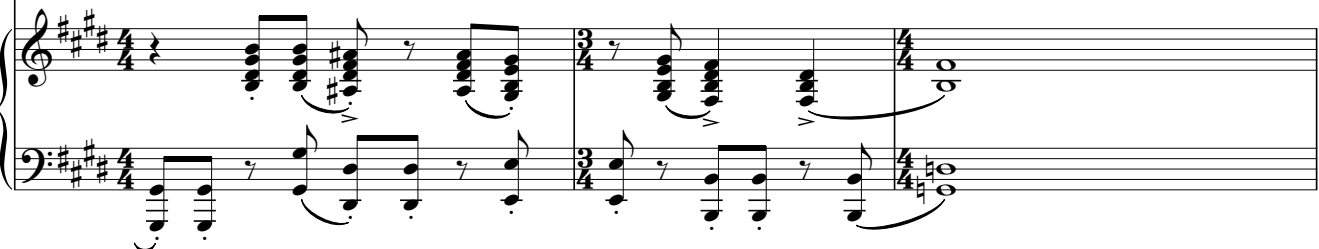
Pno.

117

Harm. 

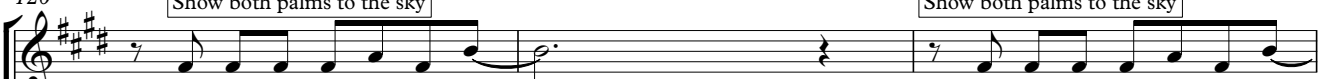
Mel. 

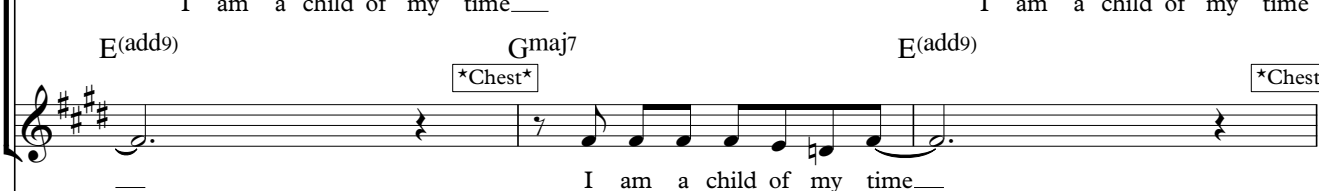
Sop. Solo 

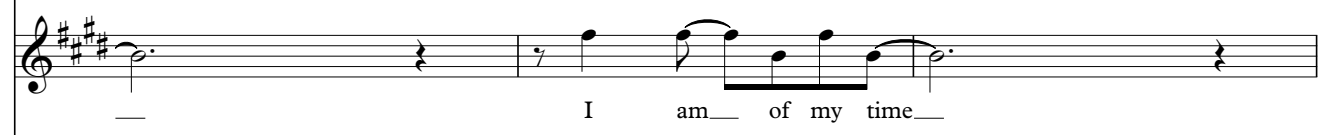
Pno. 

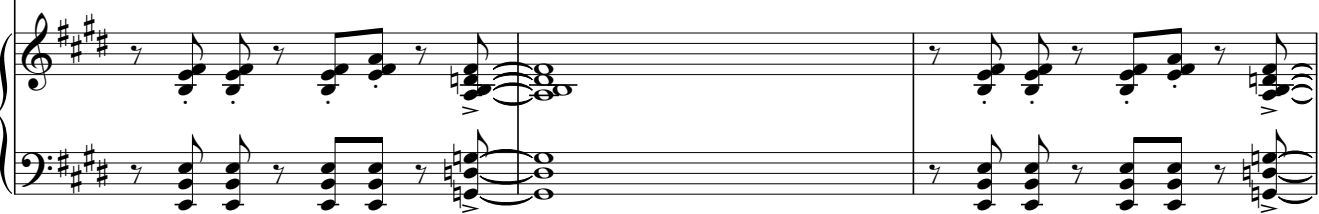


120

Harm. 

Mel. 

Sop. Solo 

Pno. 

123

Harm. Both hands reach to sky, arms open wide

Mel. Both hands reach to sky, arms open wide

Sop. Solo

Pno.

*G*maj7 *E*(add9)

I am a child of my time_ I am a child of my time_

I am_ of my time_ a child of my time_



125

Harm.

Mel.

Sop. Solo

Pno.

52

EXTRA RESOURCES
FROM THE OAE

EXPLORING BACH

BRANDENBURG 1

by Cecelia Bruggemeyer



JOHANN SEBASTIAN BACH 1685-1750)

JS Bach is seen today as one of the greatest composers ever and the 'father' of baroque music. He is one of the most popular, enduring and respected baroque composers, along with Vivaldi and Handel. Just a quick look at his Wikipedia page will give a sense of the huge amount of music he composed for orchestra, for keyboard, and for choirs.

However, this wasn't always the case. During his lifetime he was rated as an excellent organist rather than as a good composer.

Johann Sebastian came from a great musical 'dynasty' that gave birth to 50 musicians over 200 years, which is why the initials J.S. are significant - so we know which member of the Bach family is being talked about! J.S. is the most well-known Bach these days but we still play music by his sons, Carl Philipp Emanuel, Wilhelm Friedemann and Johann Christian too.

Famous pieces by J.S. Bach include:

- Air on a G string from the Orchestral Suite no 3
- Concerto for Two Violins
- Toccata in D minor (organ)
- Badinerie from the 'Flute' suite, Orchestral Suite no 2

THE BRANDENBURG CONCERTOS

This is a group of six concertos written by J.S. Bach. We call them the 'Brandenburg' concertos because they were commissioned by the Margrave Christian Ludwig of Brandenburg. Bach actually wrote them with his own musicians in mind rather than the Margrave's orchestra which meant he knew the musicians he was writing for extremely well, and could show off their talents - and his own. Brandenburg Concerto no 2 includes one of the most difficult trumpet parts ever written, Concerto no 4 calls for some extremely fast and virtuosic playing from the solo violin and Concerto no 5 has a mesmerising long harpsichord cadenza that Bach himself would have played.

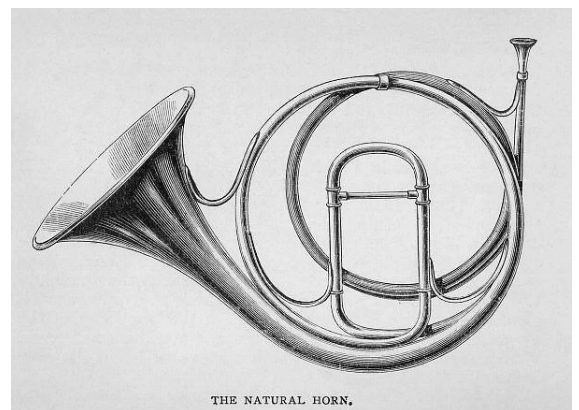
LISTENING TO BRANDENBURG CONCERTO NO 1

Today we are familiar with a concerto having one solo instrument and being accompanied by an orchestra. In this concerto, there are several solo instruments to listen out for: horns, oboe and violin. A concerto is also a vehicle for showing off how virtuosic a player is, and for exploring the full range and extremes of an instrument. Concertos often have three movements. Brandenburg 1, unusually, has four. Here are some things to listen out for:

MOVEMENT 1

Horns were used on the hunting field as the best way to send messages over long distances, to tell everyone which way to go.

The players would have been riding on horseback with horn in one hand and the reins in the other.



- Listen out for the pulsing rhythms of this movement, and the dialogue between the string family (violin, viola, cello, double-bass) and the woodwind family (oboe and bassoon).
- Hear how sometime the horns take their turn in the dialogue as if joining in the indoor conversation, and sometimes they blast hunting type calls over the top of everyone else in their 'outdoor' voices.

MOVEMENT 2

Listen out for the slow pulsing instruments under a smooth legato long solo line.

What effect does this have?

How does it make you feel as you listen?

How is it different to the first movement?

Notice how the smooth, long melody line is first played by the solo oboe, then passed to the solo violin and then on to the bass instruments.

Follow the line as the movement progresses. Who has the line? Notice when the solo instruments wait to take turns, and when they weave in and out of each other.

MOVEMENT 3

- Feel the swinging pulse of this movement. How does it make you want to move?
- Listen out for the solo violin which shows off more in this movement than any other.

Bach has written for 'piccolo' violin, 'piccolo' meaning 'small'. Smaller instruments play at a higher pitch. In this case the piccolo violin sounds a third higher. It's higher, brighter sound helps it carry over the big sound of the horns and still be heard well.

MOVEMENT 4

This last movement is actually a sequence of seven sections. In it you can clearly hear the different instrument families of the orchestra and enjoy their individual sound.

The movement starts with a Menuet played 'tutti'. '(Tutti' is another Italian word, this time meaning altogether). Enjoy the poised stately feel of this court dance. Imagine aristocrats dancing and notice the hunting horn calls added on top. You'll hear this Menuet 4 times in all, with different musical 'episodes' separating them.

The first episode is a Trio - the Italian word meaning 'three'. The three instruments in this Trio are 2 oboes and bassoon, in other words our woodwind family. They carry on with the gentle courtly dance feel.

FINDING YOUR SOLO VOICE

1 || Concerto, concerto, a chance to show off-oh. Everyone Everyone strut your stuff, 1 - 2 - 3 - 4 - Concerto, concerto, a chance to show off' etc.

After a few turns move on to selecting groups to play in the solo e.g. boys only, girls only, or those wearing blue socks, or those with pets. How imaginative can you be in how you select the groups?

2 || For example:
'Concerto, concerto, a chance to show off-oh. Those with a pet strut your stuff, 1 - 2 - 3 - 4.'

3 || When you feel your children are comfortable enough at filling the 1234 gap and are ready to have a solo turn you can start inserting specific names in place of 'X'
For example:
'Concerto, concerto, a chance to show off-oh. [James] [James] strut your stuff, 1 - 2 - 3 - 4.'

4 || As you develop, you can give soloists longer for their solos - e.g. count to 8 or 16 instead of 4.
You can experiment with adding body percussion or instruments to the chorus so that you have a 'tutti' effect in contrast to your solos.

5 || Lastly decide with your class what words you are going use for the very final time to bring your piece to a close.

EXPLORING BIBER

BATTALIA by Henrietta Wayne

As part of our Musical Landscapes programme, the OAE will be performing movements from La Battalia by Biber (1644-1704). Biber was an outstanding virtuoso violinist and one of Bohemia's finest and most original composers. We will be playing his music as the representation of both the beginnings of earth and its possible destruction in our concerts. Here are two sets of activities based on two of the movements from La Battalia, to try in your classroom.

MARS, MOVEMENT 4

Mars, the god of war is represented by Biber as a wild violin solo accompanied by a solo double bass with paper threaded between the strings, to give a snare drum like rattle to the sound.

Sitting in a circle, pass a four-beat clapping or body percussion rhythm to the person sitting next to you. They pass it on and keep the rhythm going between themselves until another rhythm is passed to them, at which point they switch. You can keep the rhythms changing and get more complex as you go. Enjoy the sound of the different rhythms layering on top of each other. Try different dynamics (loud and soft). Invite different children to start a rhythm when they understand how the game works.

Put your rhythms onto classroom percussion instruments. A nice way to do this is to have instruments in the middle of your circle and when clapping rhythms are established, invite children one at a time to choose an instrument

and join back in the circle. Use this process to explore timbre and dynamics.

Biber alters the sound of the double bass using threaded paper. How could you alter the sound of the instruments you are using? Which instruments go best together? What makes the scariest sound?

Use a recording of Mars or find another piece of music that you could use to accompany with your rhythmic patterns. Could you make up a processional piece and move around the room to the music?

THE BATTLE, MOVEMENT 7

This activity is ideal for whole class instrumental groups but could also be done purely rhythmically on classroom percussion. Divide your forces into two groups. You need an 'A' team (playing an a) and a 'D' team (playing a d) or if using classroom percussion, choose two teams to play with different timbres, say metal and wood.

Each team need three elements:

- Infantry who play

1. 2. 3. 4. (crotchets)

- Cavalry who play

tickaticka tickaticka tickaticka tickaticka (semi-quavers)

- Canon fire who play

sh. sh. Taa- a. (rest, rest, minim (slap pizz for strings))

Practice each part in teams and then layer the elements together. The piece works as call and response, a bar of Team A answered by a bar of Team D. To fit with a recording of Biber's battle (which you can find on spotify), alternate Team A and D eight times and then double the speed of the canon fire to play on Beats 1 and 3 of each bar. Play this pattern eight times. Make the piece your own and experiment with space and dynamics.

All the audio and video learning tracks as well as PDFs of the scores included in this pack can be found here: <https://oae.co.uk/ks2-the-world-around-us-resources/>

AUDIO TRACKS

CHILD OF MY TIME

ROUND AND ROUND

INDUSTRIAL REVOLUTION

BODY PERCUSSION AND ACTION VIDEOS

CHILD OF MY TIME

ROUND AND ROUND

INDUSTRIAL REVOLUTION