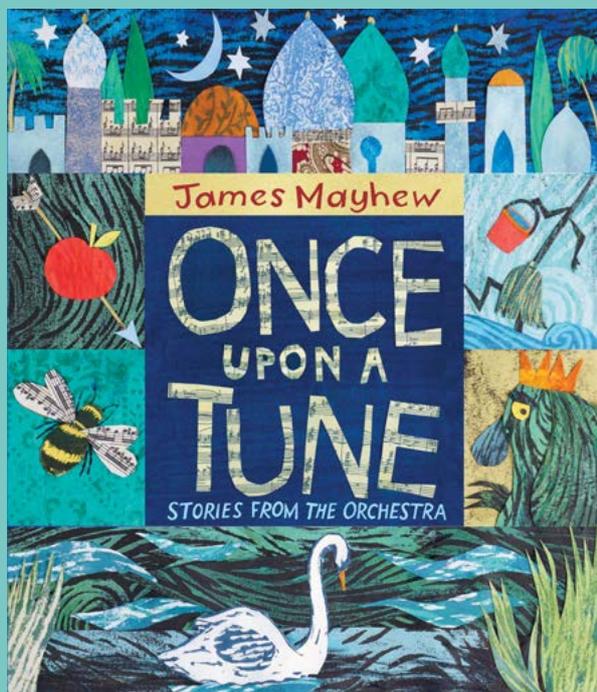


EXPLORER NOTES

ONCE UPON A TUNE Stories from the Orchestra



INTRODUCTION

Why Classical Music?

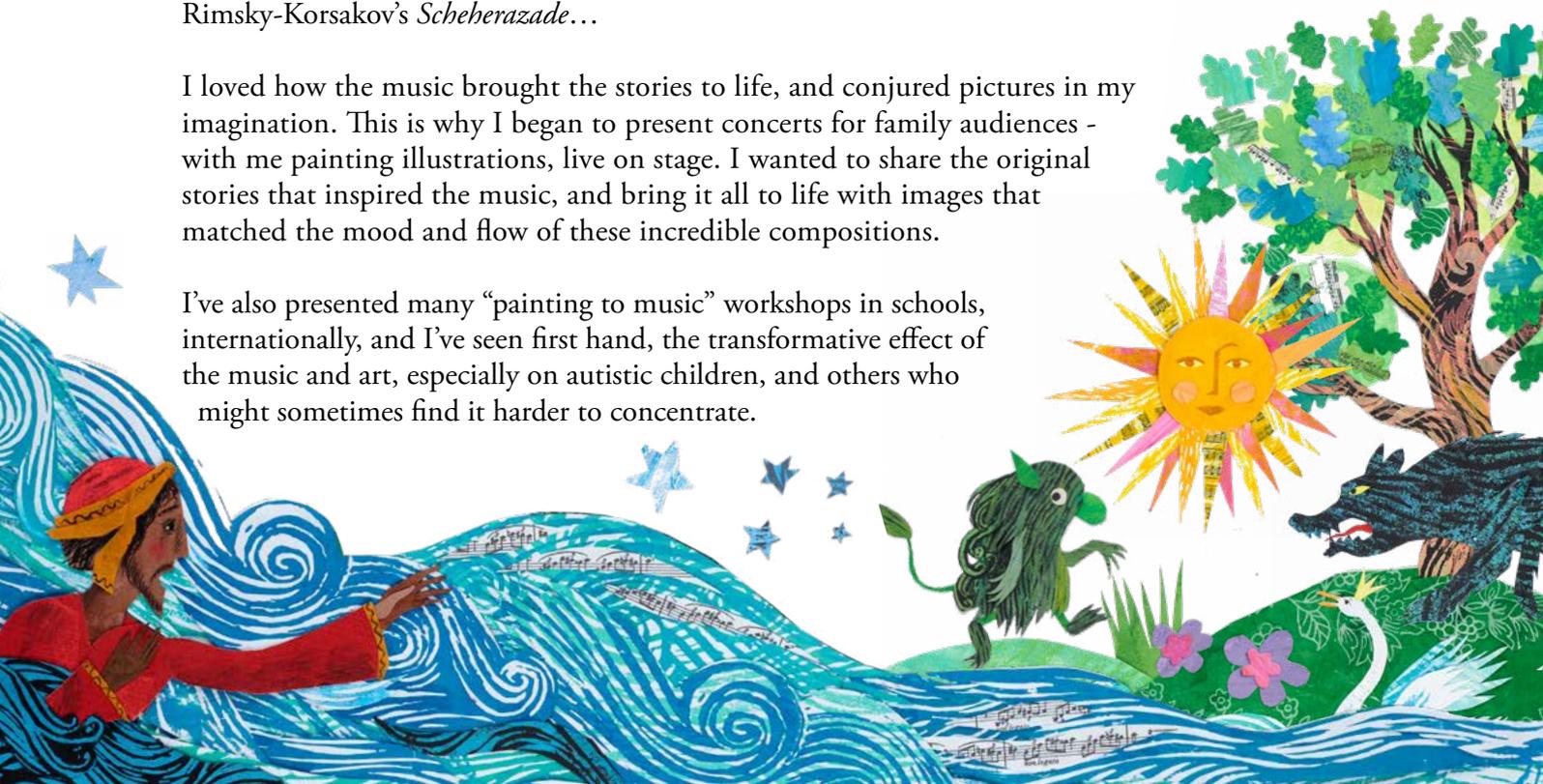
Have you ever listened to a piece of classical music and wondered what it's all about? We hear famous tunes on the radio, in movies and even in adverts, but did you know that lots of classical music is based on myths, legends and fairytales? It's so much more than just a nice tune. Music is a great way to tell a story, and I want to share those stories with you! This book is here to help you discover the excitement and magic in six great masterpieces, and open the door to a lifetime of enjoyment.

Tuneful tales and musical myths!

At school, a teacher played records to explain how music tells stories. Meanwhile, my parents had a few old LPs at home. They told stories, too... Grieg's *Peer Gynt*, Rossini's *William Tell*, Rimsky-Korsakov's *Scheherazade*...

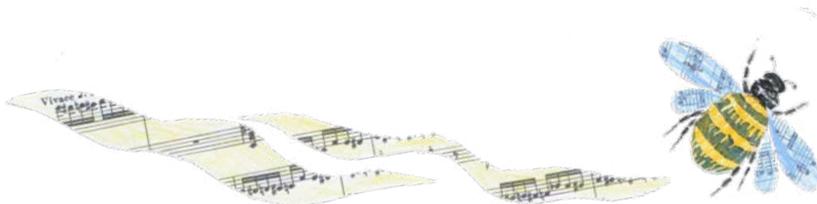
I loved how the music brought the stories to life, and conjured pictures in my imagination. This is why I began to present concerts for family audiences - with me painting illustrations, live on stage. I wanted to share the original stories that inspired the music, and bring it all to life with images that matched the mood and flow of these incredible compositions.

I've also presented many "painting to music" workshops in schools, internationally, and I've seen first hand, the transformative effect of the music and art, especially on autistic children, and others who might sometimes find it harder to concentrate.



Discover these masterpieces for yourself!

Now I've collected six favourite stories in one book, to help **YOU** find a way into this music. I'm sure you are going to fall in love with it, just like I did! The music has been very carefully chosen to be accessible.



I have created a **FREE Spotify list of my recommended recordings here:**

<https://open.spotify.com/playlist/6ZDrBMWZBYKbOK8Qdufn32?si=7ca27b5cfed94925&nd=1>

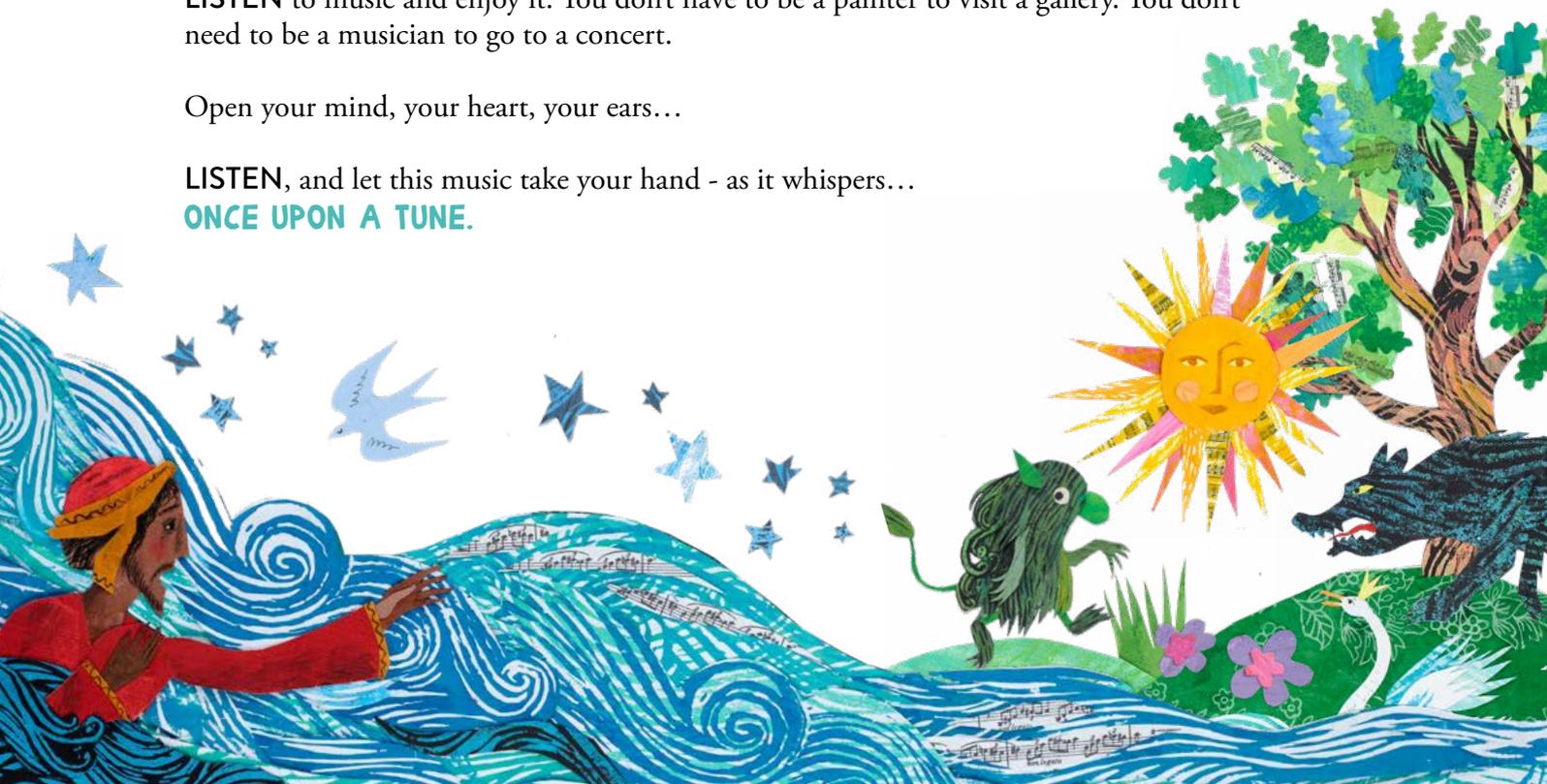
These notes are intended to enhance the usefulness and enjoyment of this book. Written primarily with teachers and helpers in mind, they also have much to offer to parents or anyone reading with or to children. Most of the stories in this book are ideal for KS2 and older, however some stories are suitable for KS1 and these are clearly identified. You don't have to use all the notes, you can pick and choose whatever feels right for you.

Beginning with an introduction to an orchestra, there then follows fabulous **ART** activities that you can apply to all the stories in the book, plus guidance on art materials. The notes continue with a **LISTENING** guide for each story, and exciting cross-curricular **ACTIVITIES** to explore.

Remember, music education isn't *just* about **PLAYING** an instrument. It is also about learning to **LISTEN** to music and enjoy it. You don't have to be a painter to visit a gallery. You don't need to be a musician to go to a concert.

Open your mind, your heart, your ears...

LISTEN, and let this music take your hand - as it whispers...
ONCE UPON A TUNE.



WHAT IS AN ORCHESTRA?

An orchestra is a group of people, playing many different musical instruments all together to create music. A **CONDUCTOR** stands in front, and guides them, helping them keep in time.

A full symphony orchestra may have as many as 100 players - that's a **BIG** sound! Chamber orchestras are smaller, around 25-30 players, but work in exactly the same way.

The idea of an orchestras is very old - at least 300 years. With time orchestras have become bigger and bigger. Although we think of them playing "old" or "classical" music, an orchestra will also play music for movies, TV and even as a backing for your favourite pop stars. Orchestras can play anything, and make amazing sounds.



THERE ARE FOUR "FAMILIES" OR GROUPS OF INSTRUMENTS:

BRASS

French Horn, Trombone, Trumpet and Tuba

WOODWIND

Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon & Contrabassoon, Cor Anglais

PERCUSSION

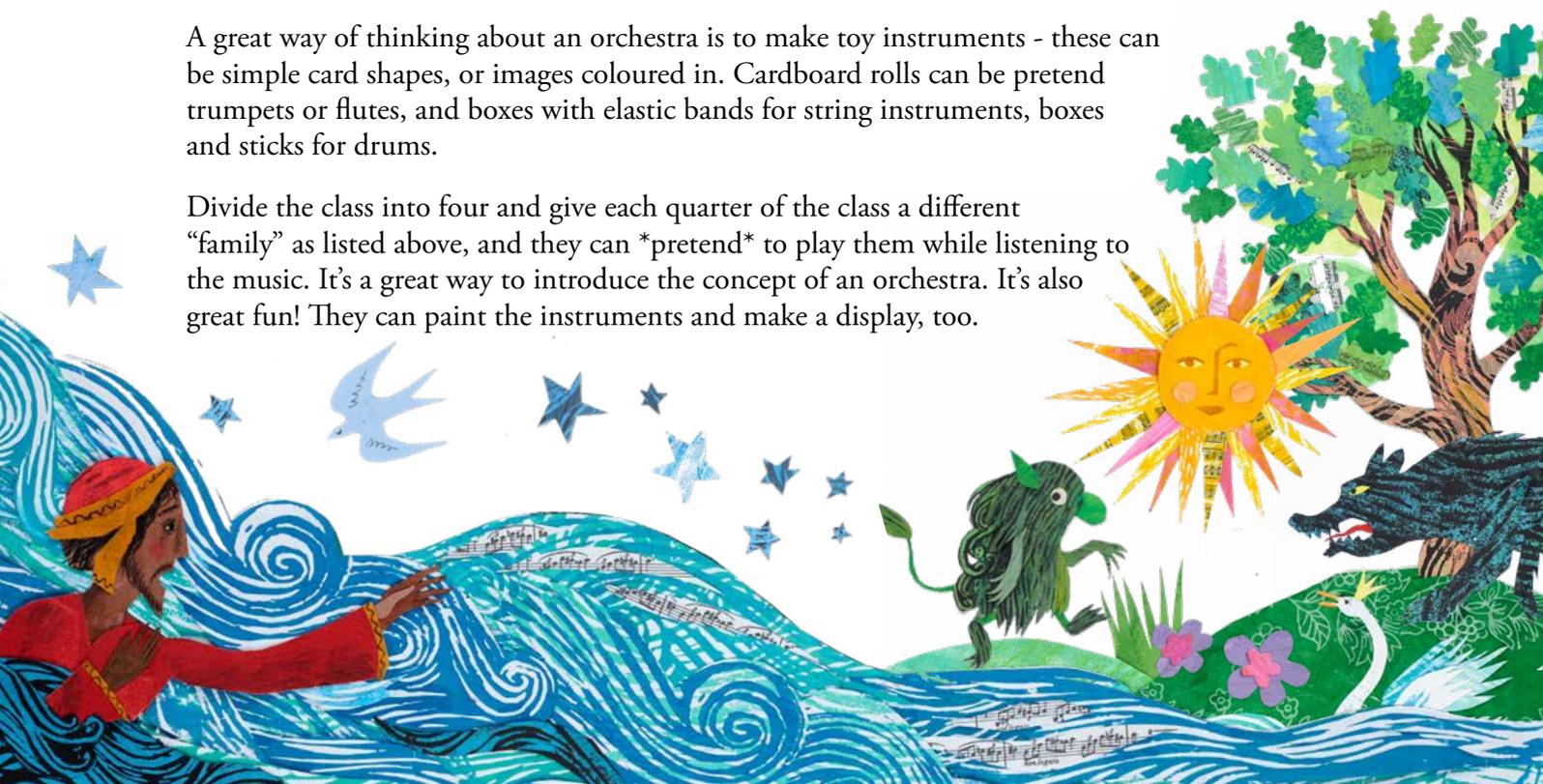
Drums, Cymbals, Bells, Glockenspiel, Triangle, Xylophone, Castanets, Tambourine

STRINGS

Violin, Viola, Cello, Double Bass, Harp, Piano

A great way of thinking about an orchestra is to make toy instruments - these can be simple card shapes, or images coloured in. Cardboard rolls can be pretend trumpets or flutes, and boxes with elastic bands for string instruments, boxes and sticks for drums.

Divide the class into four and give each quarter of the class a different "family" as listed above, and they can *pretend* to play them while listening to the music. It's a great way to introduce the concept of an orchestra. It's also great fun! They can paint the instruments and make a display, too.



ART ACTIVITIES - FOR ALL STORIES

PAINTING TO MUSIC

This is a fantastic activity that really gets the children focussed and absorbed in their task. They will discover a story, create art, and get to know a piece of great music.

WHAT YOU NEED

MUSIC

- ★ You can access the music via the Spotify link in the introduction to these notes.
- ★ You will need a **GOOD QUALITY** sound system. A lot of classical music is quite subtle. If the sound is too quiet or poor quality, the project is already compromised. The children need to be able to hear the music! Think about noise pollution. Are you disturbing another class? Or are they disturbing you? Try to find a room or a time when you can really allow the children to become absorbed in the music.

THE MATERIALS

- ★ Time is of the essence, so easy and swift materials are best. Make sure they are ready to go, **BEFORE** the lesson. Cover tables for protection if necessary.
- ★ **NO PENCILS, RULERS or RUBBERS!**
- ★ It can be effective to try using unexpected materials, like opaque paint or oil pastel on black paper.
- ★ I recommend the following:

EASY LEVEL:

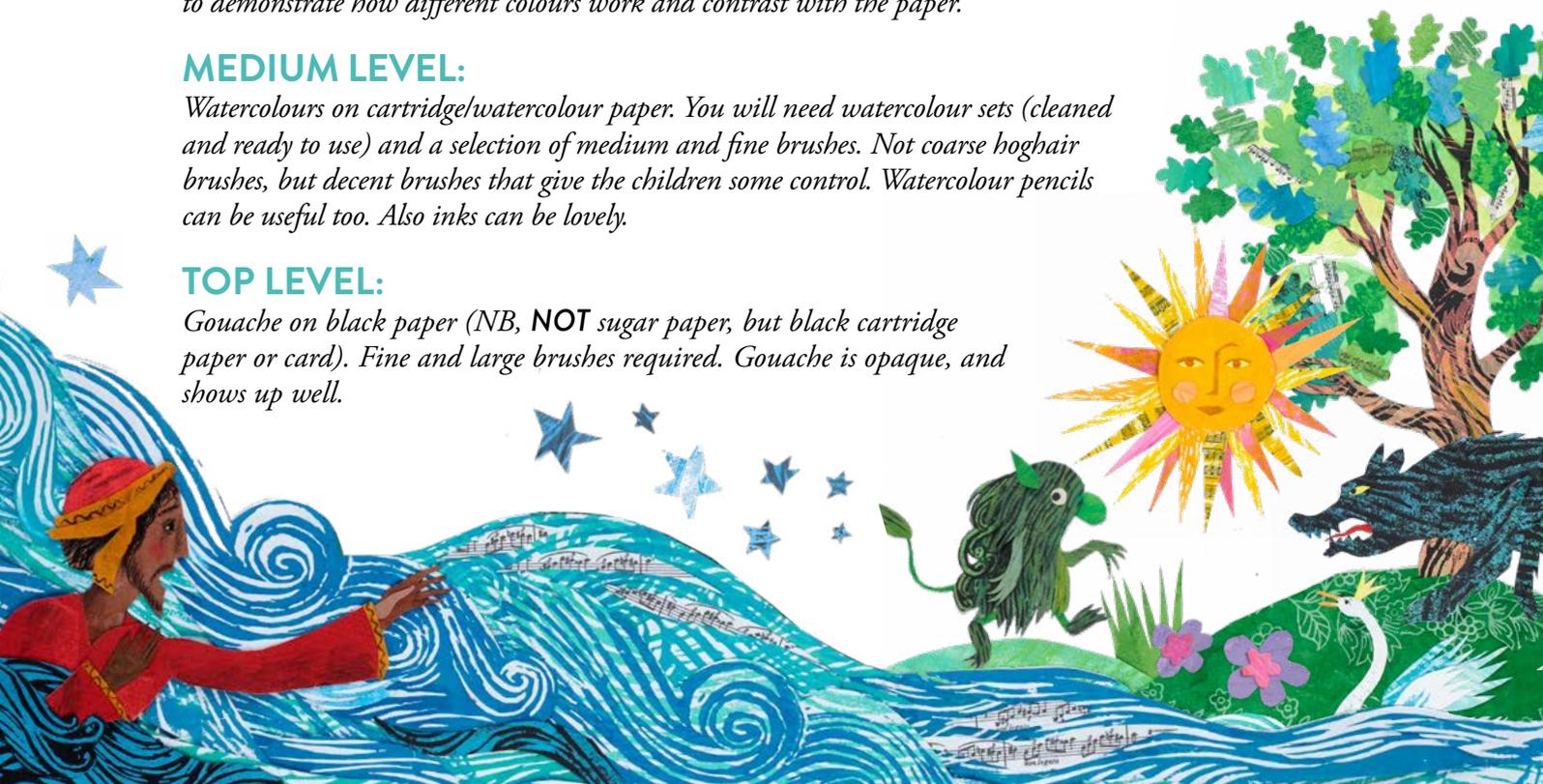
Oil Pastels (NOT chalk pastels - too messy). These can be used on sugar paper or cartridge paper, black or white or coloured. If working on black, explain how bright colours show up best. Maybe practise on a sheet to demonstrate how different colours work and contrast with the paper.

MEDIUM LEVEL:

Watercolours on cartridge/watercolour paper. You will need watercolour sets (cleaned and ready to use) and a selection of medium and fine brushes. Not coarse hoghair brushes, but decent brushes that give the children some control. Watercolour pencils can be useful too. Also inks can be lovely.

TOP LEVEL:

Gouache on black paper (NB, NOT sugar paper, but black cartridge paper or card). Fine and large brushes required. Gouache is opaque, and shows up well.



Here is a YouTube link of a short extract from *Scheherazade*, for inspiration:

<https://www.youtube.com/watch?v=ekT9J8FbHVw>

Thanks to Siu Chui Li and Alex Redington for their beautiful playing.

HELPFUL TIP:

If funding art materials is a problem in your school, there are other things you can do.

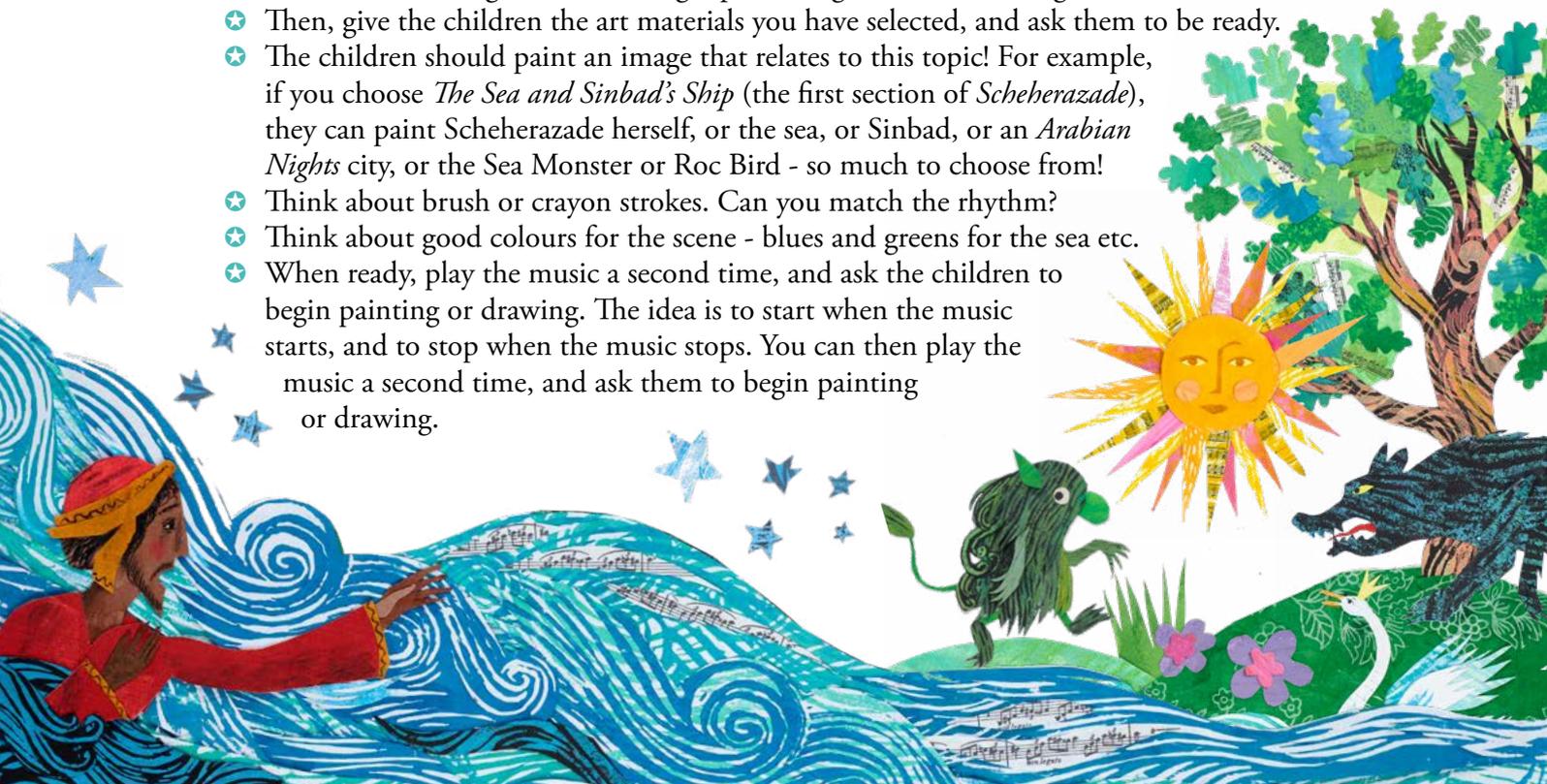
Matt emulsion match pots or sample pots are great, affordable paint. Sometimes hardware stores will give out-of-date paints away. You can also ask parents to donate unwanted samplers (which makes this environmentally friendly too).

TOP TIP:

- ★ You can use paper party plates as palettes to save on washing up!
- ★ You can paint on almost any surface with these paints. They are thick, and you'll need palettes and water of course. If you can't source paper, use card from cereal boxes or envelopes.
- ★ Printing factories often give away spare paper.
- ★ The paints can stain so children will need protection for their clothes.
- ★ Check no children are allergic to paints before beginning.

HOW IT WORKS

- ★ Read the chosen story from **ONCE UPON A TUNE**.
- ★ Share the illustrations on a screen.
- ★ Find the music on the Spotify list. Play the music through.
- ★ Talk about the music. What instruments could they hear? Did they recognise the music? What did it make them feel? Could they imagine the story? If you feel confident, the teacher or parent can demonstrate for a few minutes.
- ★ I recommend using one of the longer pieces to give children enough time.
- ★ Then, give the children the art materials you have selected, and ask them to be ready.
- ★ The children should paint an image that relates to this topic! For example, if you choose *The Sea and Sinbad's Ship* (the first section of *Scheherazade*), they can paint Scheherazade herself, or the sea, or Sinbad, or an *Arabian Nights* city, or the Sea Monster or Roc Bird - so much to choose from!
- ★ Think about brush or crayon strokes. Can you match the rhythm?
- ★ Think about good colours for the scene - blues and greens for the sea etc.
- ★ When ready, play the music a second time, and ask the children to begin painting or drawing. The idea is to start when the music starts, and to stop when the music stops. You can then play the music a second time, and ask them to begin painting or drawing.



REMEMBER

The children should paint an image that relates to this topic!

They should be quiet. They should just concentrate on their work for the duration. Any chatting disturbs their neighbours. They may choose a character, an object, or a scene.

They may choose to be abstract and capture a “feeling”. These are all valid approaches.

It might be useful to look carefully at illustrations for the story, from **ONCE UPON A TUNE**, before beginning, so the children know a bit more about the typical architecture and costumes.

It is important for the children to consider **COLOUR** and to encourage them to follow the flow of the music. If it's gentle and calm, they should mirror that mood in their mark making. If more dramatic, they may paint or draw correspondingly. Music is sometimes described as “colourful” or “chromatic”, and all the music chosen for this project is full of interesting sounds and effects which suggest images, colours and stories.

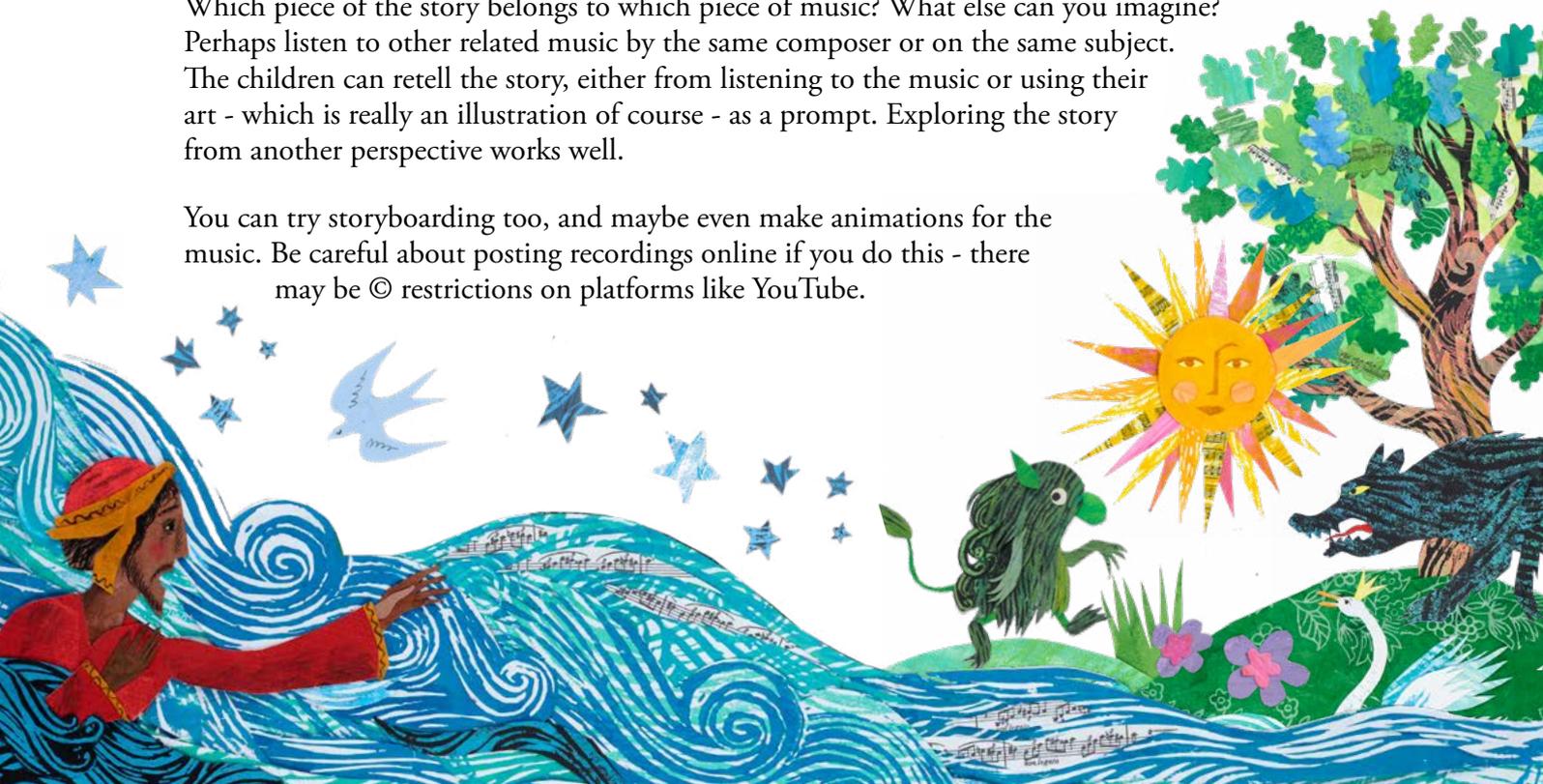
Very often, there will be children who have not finished at the end. This can be seen as an advantage, as they will be keen to hear the music once more (a third hearing), which helps them remember it. If the music is short enough (around 10 minutes for example), there should be time, even with introducing the story, to play it three times.

OUTCOME

They will have heard a piece of music two or three times, in a clear and appropriate context. The music will have meaning and significance now. They will have created art of which they can be proud, an image in which they have invested their creativity and time. This offers a direct memory of both story (literacy) and music.

You can follow up another lesson with a reminder of the music and see who can retell the story. Which piece of the story belongs to which piece of music? What else can you imagine? Perhaps listen to other related music by the same composer or on the same subject. The children can retell the story, either from listening to the music or using their art - which is really an illustration of course - as a prompt. Exploring the story from another perspective works well.

You can try storyboarding too, and maybe even make animations for the music. Be careful about posting recordings online if you do this - there may be © restrictions on platforms like YouTube.



COLLABORATIVE ART

If you have space, it can be great fun to create a collaborative piece, using oil pastels and a roll of lining paper (plain wall-paper) - which is very cheap and affordable from hardware stores. The same ideas apply, but it's a good idea to plan the space a little bit, and to use a longer piece of music. *The Sea and Sinbad's Ship* or *The Sorcerer's Apprentice* are good choices, as you can clearly hear the waves of water depicted, and encourage all the children to join in with blue and great mark-making. The teacher can allocate tasks - children to work on a castle (*The Sorcerer's Apprentice*) or ship or sea monster (*Sinbad*). The purpose is really to have fun and enjoy the experience, but you often end up with some very interesting art too!

ABOUT THE ILLUSTRATIONS IN THE BOOK

The illustrations in the book were created with collage. You can have lots of fun trying this technique, but it perhaps takes too long to do it to music! Once you've heard the story, you can try making your own collaged art.

If you look carefully at the illustrations, you'll see little bits of *music paper* included! These are the original scores of the music in the stories! Can you find any interesting paper to recycle and collage with?

You can use recycled paper, and paint on it, or rub it with crayons to get interesting textures. It's good fun to make interesting papers and then cut and stick them.

I used lots of print-making. You could try making some prints, too, perhaps using potato printing, or (for older children) foam or lino printing.



OTHER CROSS CURRICULAR ACTIVITIES FOR EACH STORY



THE SORCERER'S APPRENTICE

by Paul Dukas

(KS1/KS2)

Imagine working for a sorcerer, and learning magic! Who wouldn't want to try out a few spells, especially if they could help you finish your chores. This is what the apprentice decides he can't resist doing. He's like most children I've met - unable to resist temptation!

This symphonic poem, written in 1897, is the main reason Paul Dukas is remembered today, which is a shame as he wrote a lot of other interesting music, including a magical opera of the fairytale *Bluebeard*.

In 1930, Walt Disney used *The Sorcerer's Apprentice* in his film *Fantasia*, in which Mickey Mouse takes the part of the apprentice. It was a great success and allowed millions to hear the clever and colourful music by Dukas. The original story comes from Germany, and was written in 1797 by Johann von Goethe, who in turn got the idea from even older legends in ancient Greek myths.

The music brilliantly captures every part of the story - you can almost see the events of the tale unfolding before your eyes.

This is a great story for Hallowe'en, and lots of the activities are spooky and fun!



WHAT TO LISTEN FOR

This piece really tells a story! After reading the story together, listen to the music and see if you can tell the story through what you hear.

The opening of the piece sounds very mysterious and spooky. You can easily imagine the castle, with dusty shelves, jars and potions, covered in cobwebs!

- ★ Can you guess the moment when the apprentice casts the spell?
- ★ Listen out for a funny, dancing tune - the sound of broomsticks coming to life.
- ★ Can you hear music describing the flood?
- ★ Listen out for the moment when the apprentice chops the broom in half for an axe
- ★ Now the music describes the flood getting deeper and deeper
- ★ Right at the end, the Sorcerer appears! Do you think he's angry?

The teacher/parent can pause the music at particular points and ask the children what they think is going on in the music.

MUSIC

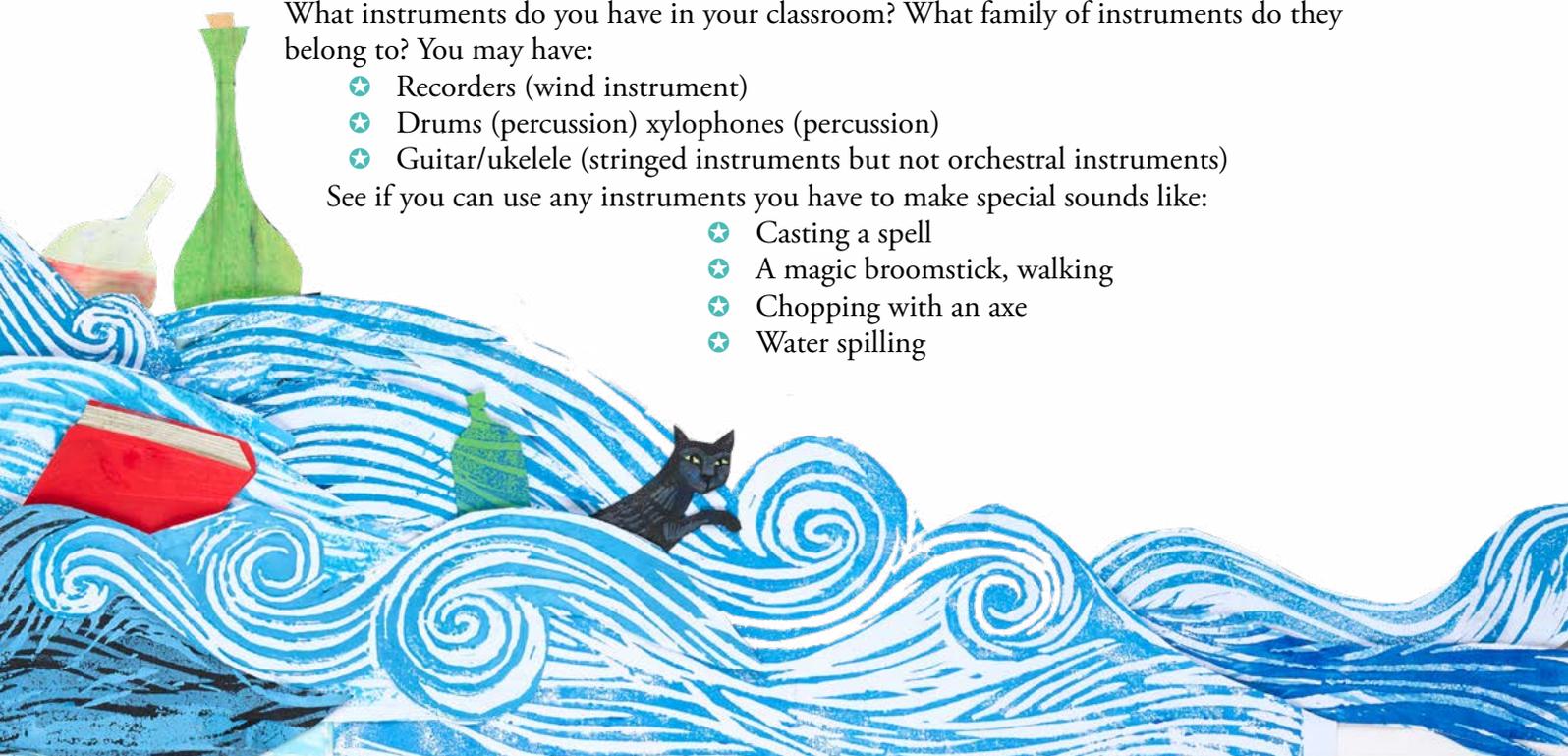
- ★ The opening is played by just the violins in the string section of the orchestra. Notice that there are no low sounds in the introduction. This gives a really mystical feel to the music - you can tell something magical is going to happen. Everything is very still...
- ★ The trumpets in the brass section make a rasping and scary sound, letting you know that something is going to happen... a spell is cast!
- ★ The bass drum in the percussion and bassoon in the woodwind section play the funny dance tune for the broomsticks
- ★ Notice the percussion, making bright sparkling sounds, like water droplets... or magic in the air!
- ★ The music reaches a climax and seems to be suspended; the strings are playing a fast tremolo and the brass are playing their rasping tune, then we hear a loud crash from the cymbals in the percussion section before there is a big silence and the music becomes much quieter...

What instruments do you have in your classroom? What family of instruments do they belong to? You may have:

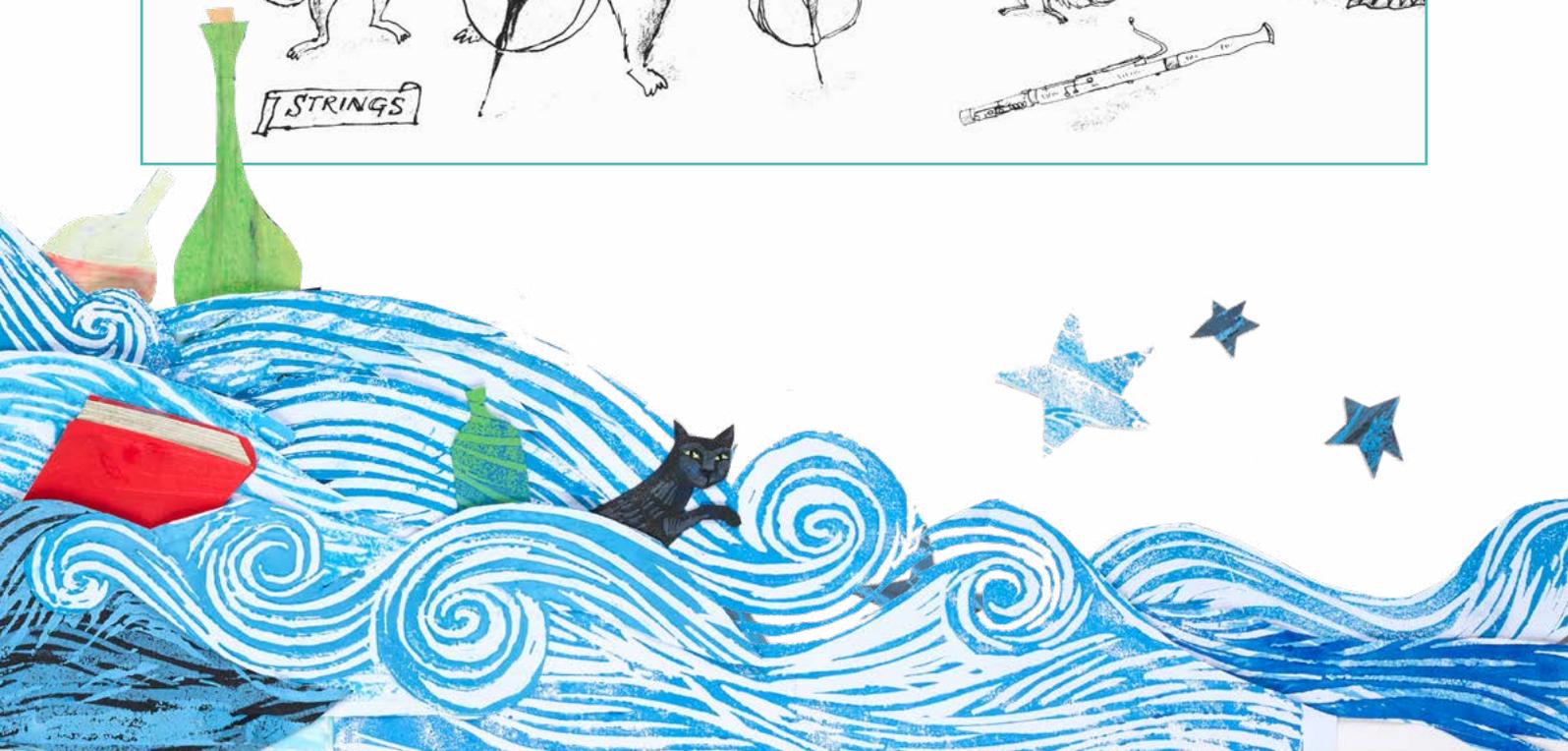
- ★ Recorders (wind instrument)
- ★ Drums (percussion) xylophones (percussion)
- ★ Guitar/ukelele (stringed instruments but not orchestral instruments)

See if you can use any instruments you have to make special sounds like:

- ★ Casting a spell
- ★ A magic broomstick, walking
- ★ Chopping with an axe
- ★ Water spilling



Using this picture of an orchestra, listen to *The Sorcerer's Apprentice* and colour in the instruments you think you can hear as the music changes



SCIENCE

Magic potions

This is a fun activity!
you will need:

Baking Soda
Food colouring
Glitter
Washing up liquid
Vinegar
Glass jar
Small plastic containers
Tray

Instructions:

1. Fill a jar halfway with vinegar, then add a few drops of one colour of food colouring and some glitter. Squeeze in some washing up liquid, stir, and place the jar on a tray.
2. Add a generous teaspoon of baking soda, stir again, and watch the foaming begin! The soap makes it foam rather than fizz.
3. To keep the reaction going continue adding baking soda and vinegar when the foam starts to slow. To make it change colours, add a tablespoon of vinegar mixed with a different colour (making sure to pour the coloured vinegar into the centre of the foam).
4. Good colour combinations: Yellow and Blue will make **GREEN**; Yellow and Red will make **ORANGE**; Red and Blue will make **PURPLE**

LITERACY

Write your own spells!

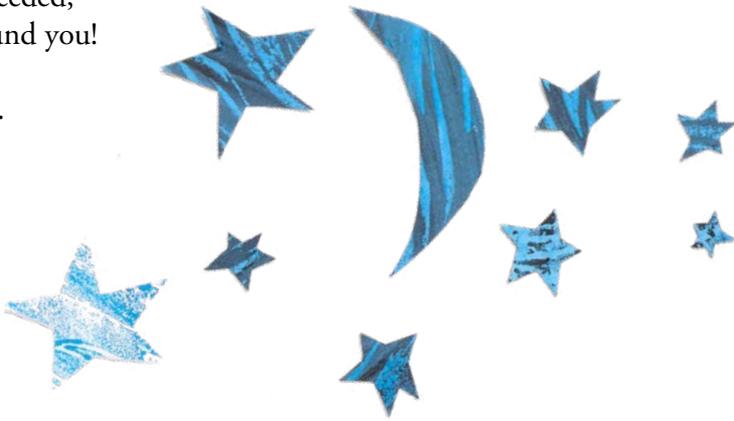
This was the spell in the story:
“Fetch me water from the river,
Little broom of wood and stick,
Pour it in the castle cauldron,
Broom be living, broom be quick!”

- ★ What is an **APPRENTICE**?
- ★ What jobs do you hate having to do?
- ★ What would you get to help you, if you could do magic?
- ★ Can you make a rhyming spell to bring something to life?
- ★ Where do you think the sorcerer went for the day?



The original poem, by Goethe, is a “story-poem”. For KS2 children, take a look at this extract from the original poem, notice the watery language (“gushing”; “flowing”) and see if you can write your own watery poems based on this story.

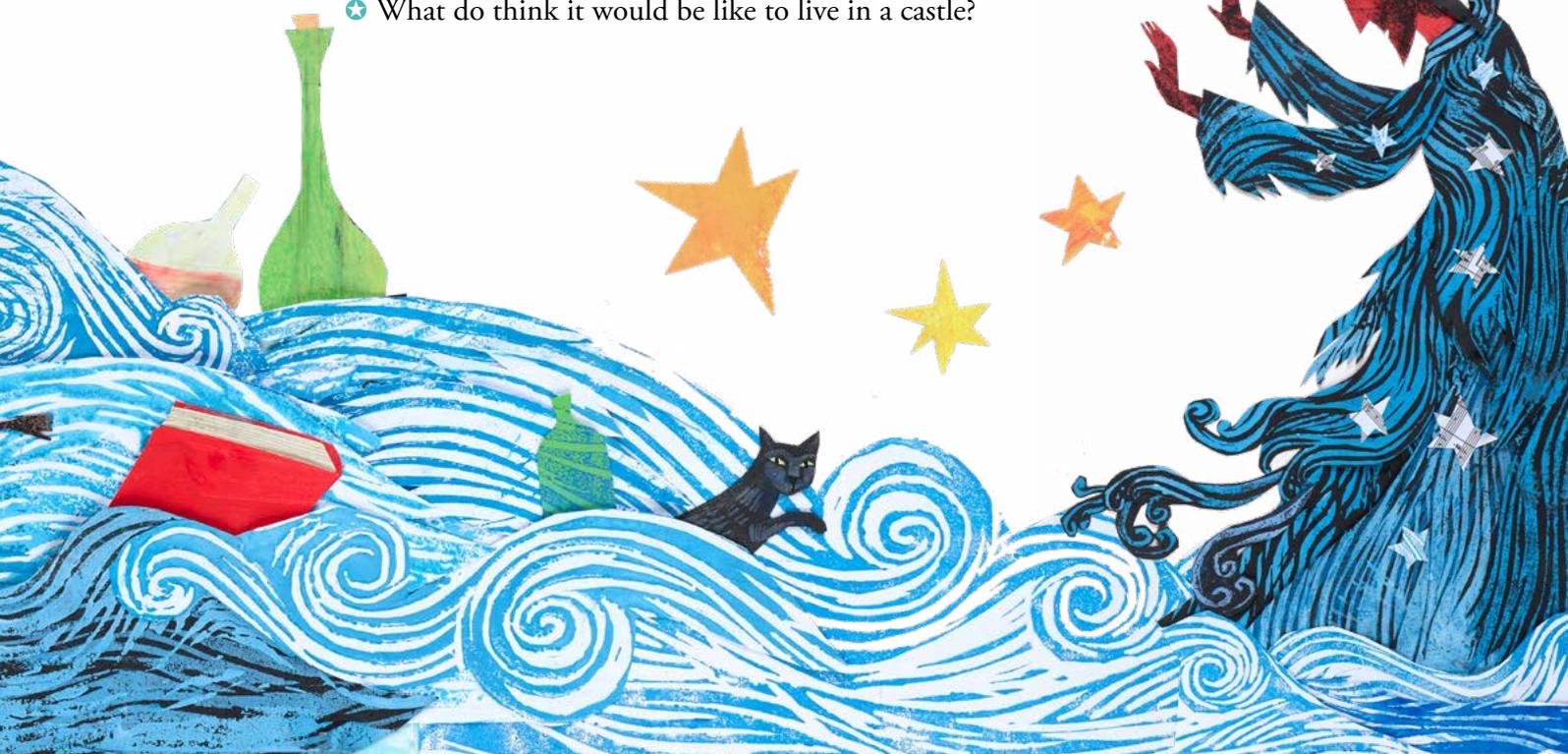
“Come, old broomstick, you are needed,
Take these rags and wrap them round you!
Long my orders you have heeded,
By my wishes now I’ve bound you.
Have two legs and stand,
And a head for you.
Run, and in your hand
Hold a bucket too.
Flow, flow onward
Stretches many,
Spare not any
Water rushing,
Ever streaming fully downward
Toward the pool in current gushing.”
(Translated by Edwin Zeydel, 1955)



GEOGRAPHY & HISTORY

The music is from France but the original story is from Germany. In olden days, people really believed sorcerers could do magic. They even thought some of them, called Alchemists, could make gold.

- ★ Can you find both countries on a map? Are they near each other?
- ★ What food do you think the Apprentice would eat in Germany?
- ★ Do you know any German words? Can you learn to say “hello” and “goodbye” in German?
- ★ How long ago do you think the story takes place? Are there any clues in the pictures or the story?
- ★ What do think it would be like to live in a castle?



DRAMA

Create a performance to the music, using children to represent water, brooms etc. This could be a wonderful end of term assembly!

I SPY

Looking at the illustrations

- ★ Can you see the big castle? Where is the Apprentice? Where is the Sorcerer? Where is the river? Notice the hot sun. These are all important things to remember at the start of the story.
- ★ How can you tell the brooms are made of wood?
- ★ What animal lives in the castle with the Sorcerer and the Apprentice? Do you think he likes water?

FURTHER LISTENING:

If you enjoyed this music, try these French classics:

- ★ *LA PERI* Ballet Suite - (Dukas)
- ★ *DANSE MACABRE* - (Saint-Saëns)
- ★ *MOTHER GOOSE* -Suite - (Ravel)



THE SWAN OF TUONELA from *The Lemminkainen Legends* by Jean Sibelius



(KS2 +)

In the *Kalevala*, Tuonela is the legendary land of the dead, rather like the Greek Underworld, Hades. In 1895 the Finnish composer Jean Sibelius decided to use some of these tales in his music. In particular, he wrote four “Symphonic poems” called *The Lemminkainen Legends*, the second of which is the beautiful and haunting *The Swan of Tuonela*. The music is immediately mysterious, icy and just a little bit sad. Sibelius uses the string instruments to create a cold and dark world, while the beautiful swan is portrayed by a woodwind instrument called a *cor anglais*.

Sibelius wrote many other works based on these legends. Few other composers could suggest the strength and danger of our natural world, with seas and storms, rocks and trees, quite like Sibelius.



WHAT TO LISTEN FOR

The music starts slowly and quietly. The low strings (cello) then the higher strings (violin) create an icy sound.

Can you hear the cor anglais (English horn)? It sounds sad, and lonely. The cor anglais is a double reed instrument like the oboe but its range is lower in pitch so it gives a deeper and richer sound.

- ✦ Which instrument represents the swan? The cor anglais, or the strings?

The swan comes closer and half way through we hear some brass, and a harp - perhaps the sun breaking through the cloudy skies. Then the swan swims further away again and the music fades to silence. It's dreamy, spooky music...

This music doesn't describe all of the story. You can try some of the other pieces from the *Lemminkäinen legends* if you want to hear other parts of the story described. The last one, *Lemmenkainen's Return* is especially exciting music!

MUSIC

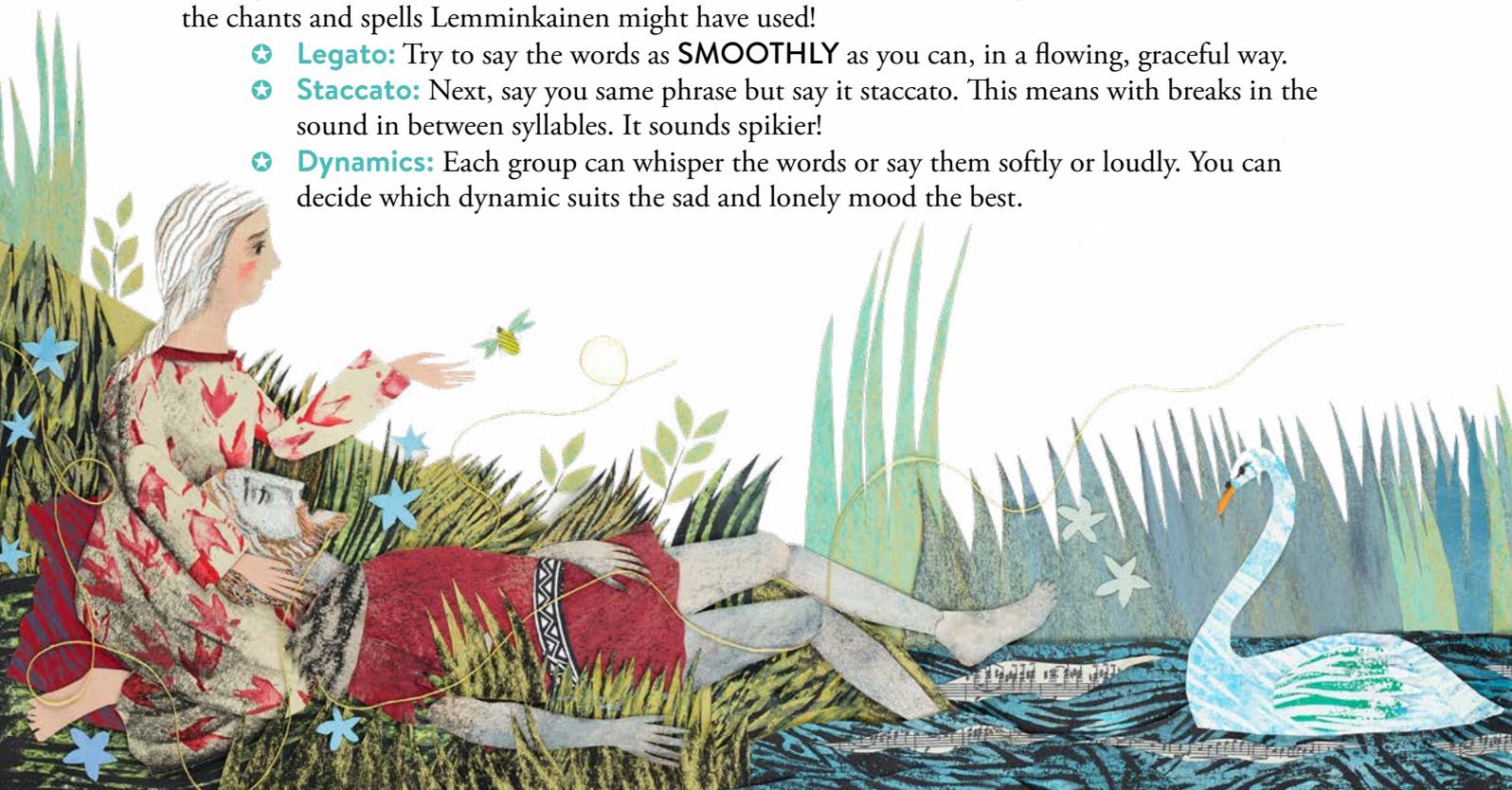
Phrasing and articulation game

Phrasing in music is just like phrasing when you speak. The way you speak varies depending on what you are saying so that others can understand your mood or feelings better. We do the same with singing or playing an instrument. It is very important how you sing or play so that the expression of the music is conveyed. We can use a descriptive phrase from the book, or you can also think up your own. For example, say these words with a rhythm (like you are chanting them).

'Swan of Tuonela' say it: 'Swan. of. Tu-o-ne-la'

In groups of 4-6 choose a phrase that you will say together rhythmically and take it in turns with other groups to say your phrase. You can make an atmospheric chanting piece this way - a bit like the chants and spells Lemminkäinen might have used!

- ✦ **Legato:** Try to say the words as **SMOOTHLY** as you can, in a flowing, graceful way.
- ✦ **Staccato:** Next, say you same phrase but say it staccato. This means with breaks in the sound in between syllables. It sounds spikier!
- ✦ **Dynamics:** Each group can whisper the words or say them softly or loudly. You can decide which dynamic suits the sad and lonely mood the best.



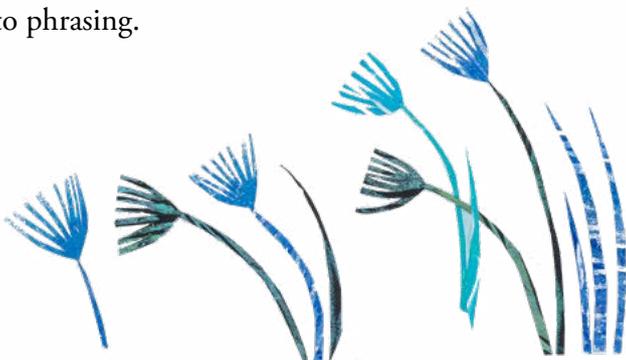
What effect does it have when you chant it legato or staccato? Which one suits the swan the best and why? If one of them doesn't suit a swan what creature would it suit and why? You can think up words for your staccato creature - maybe the elk in the story - and find out if it works... The kind of phrasing you use will make all the difference to the mood of your words. Now you have played your chanting game listen to the music one more time and really listen out for the expression of the music through the smooth legato phrasing.

★ Glossary

legato - smooth

staccato - detached

dynamics - from loud sounds to quiet sounds in a piece of music



SCIENCE

Frozen magic

It's very cold in Tuonela, so it's exciting to play with ice to remind us what it feels like to be very cold.

Freeze some water in an ice cube tray, with food colouring added

- ★ Get some water out of a tap into a bowl and put some ice cubes in.
Why do you think they float?
- ★ How long do they take to melt?
- ★ What happens to the colour in the ice cubes as they melt?



LITERACY

In the story, there are different gods and animals. Some help Lemminkainen and his mother when they sing to them.

- ★ If you needed help, could you write a chant or a poem to ask gods or animals for help?
- ★ In the story there are gods of the sky and the forest. Can you invent a god of something in the natural world? What would be their name, and their special power?
- ★ What sort of character is Lemminkainen?. Was he good or bad? Do you think he deserved to have a difficult time? Do you think he deserved to be saved?
- ★ If you had written the story, can you think of a different ending for Lemminkainen?
- ★ The *Kalevala* is written in verse. Can you tell a story that way?
Here's an extract for inspiration.

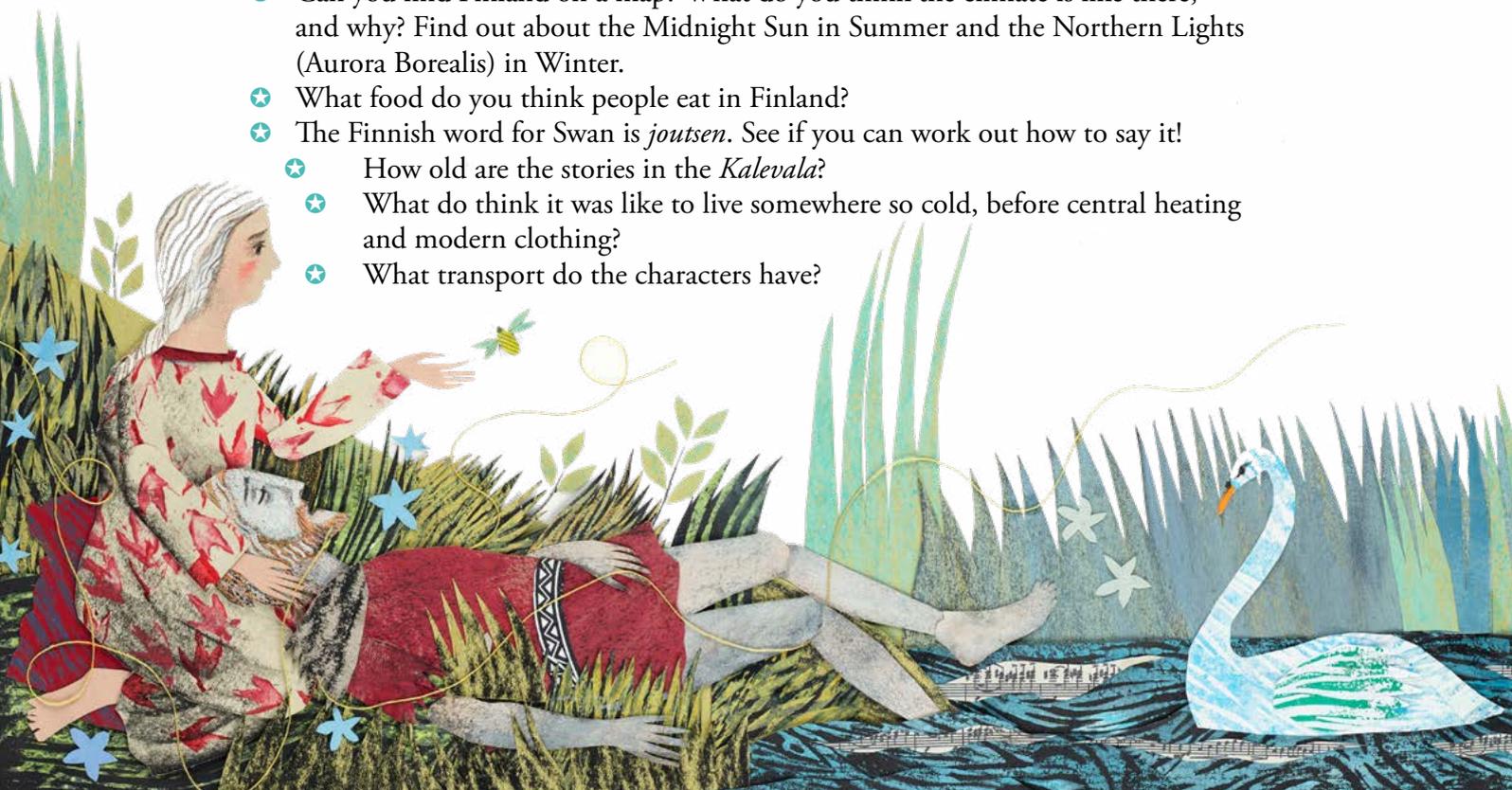
“I will only give my daughter,
Give to thee my fairest virgin,
Bride of thine to be forever,
When for me the swan thou killest
In the river of Tuoni,
Swimming in the black death-river,
In the sacred stream and whirlpool;
Thou canst try one cross-bow only,
But one arrow from thy quiver.”



GEOGRAPHY & HISTORY

The music and story is from Finland, a land of many islands and lakes.

- ★ Can you find Finland on a map? What do you think the climate is like there, and why? Find out about the Midnight Sun in Summer and the Northern Lights (Aurora Borealis) in Winter.
- ★ What food do you think people eat in Finland?
- ★ The Finnish word for Swan is *joutsen*. See if you can work out how to say it!
- ★ How old are the stories in the *Kalevala*?
- ★ What do think it was like to live somewhere so cold, before central heating and modern clothing?
- ★ What transport do the characters have?





DRAMA

Create a performance to the music, using children to represent water, trees, the elk, horse, snake, swan etc. This could be a wonderful end of term assembly!

I SPY

Looking at the illustrations

- ★ Why is the elk green and the horse red and yellow?
- ★ What is the difference between a cross-bow and a bow-and-arrow?
- ★ Why do the trees in Tuonela have no leaves?

FURTHER LISTENING

If you enjoyed this music, try these works by Sibelius:

- ★ *LEMMINKAINEN'S RETURN* from *LEMMINKAINEN LEGENDS*
- ★ *FINLANDIA*
- ★ *KARELIA - Suite*



THE FLIGHT OF THE BUMBLEBEE

from *The Tale of Tsar Saltan* by Nikolai Rimsky-Korsakov

(KS1 / KS2)

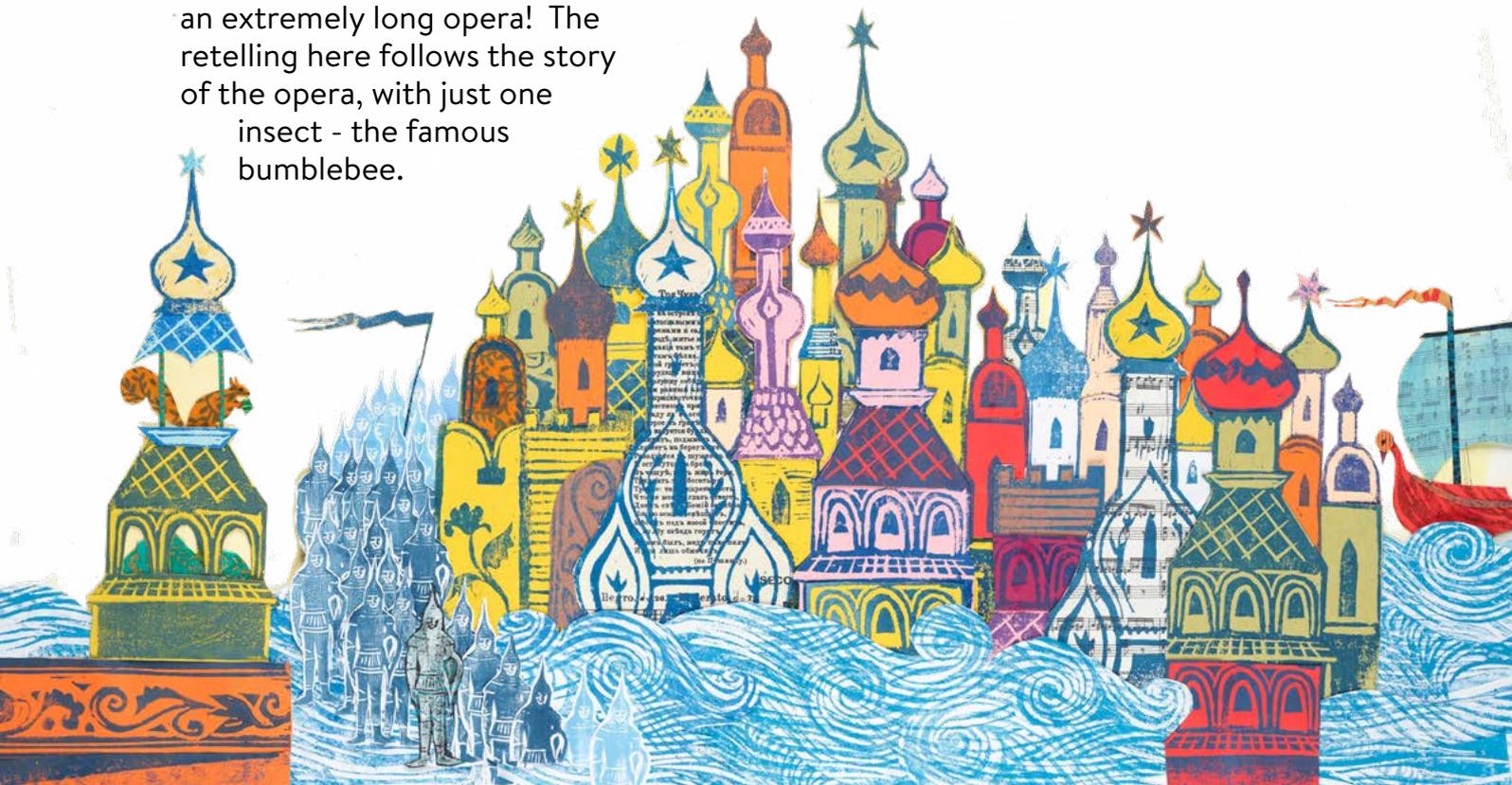


I decided to call my retelling of this story *The Flight of the Bumblebee* as it's such a fun title, but the correct title for this story is really *The Tale of Tsar Saltan, his son the heroic Prince Guidon, and the beautiful Swan Princess*.

The Russian writer Alexander Pushkin remembered his nurse telling him the tale as a child, and when he grew up he wrote it as a story-poem.

This inspired the Russian composer Nikolai Rimsky-Korsakov to write his opera. Today it is rarely performed. The difficulties of showing the story on stage (imagine making a great city rise from the sea, showing an enchanted Swan Princess and a squirrel cracking open golden nuts...) led to pieces that were just for the orchestra being performed separately. These were written to allow the scenery on stage to be changed, but they became very popular in their own right. They are often called the *Tsar Saltan suite*. There were three pieces: *The Tsar's Departure*, *The Tsarina and the Prince at Sea in a Barrel* and *The Three Wonders*. But it is a fourth piece for orchestra *The Flight of the Bumblebee*, which has become the best loved extract. It may not be the greatest, but it is certainly the most famous piece Rimsky-Korsakov ever wrote - a fast and furious piece that perfectly captures the buzzing of a bee, and which requires great virtuosity from the orchestra.

In the original poem, the prince is transformed three times into different insects. But the opera shortens the story a little, otherwise it would have been an extremely long opera! The retelling here follows the story of the opera, with just one insect - the famous bumblebee.



WHAT TO LISTEN FOR

The music for *The Flight of the Bumblebee* doesn't stop once! It's so fast! Do you think it's easy to play?

This is the moment in the story when the prince is turned into a bee by the Swan Princess. What do think it would be like to be turned into a bee?

Can you hear any particular instruments? See if you can tell which parts are played by the **STRINGS** and which parts are played by the **FLUTE**.



MUSIC ACTIVITIES

KS 1: Listening game:

When we see bees they always look so busy, moving left and right up and down, searching all the time for nectar in the flowers to bring back to the hive. Imagine you are a bee. Put some paper flowers (made by the children) around the room and move like a bee from flower to flower whilst listening to the music. How does it make you move?

Create a dance to music - a swarm of bumblebees. Maybe even with yellow and black costumes and wings! Do you move slowly, or fast? In straight lines or zig zags?

Now try a different piece of music eg *The Swan of Tuonela* (Sibelius). Pretend you are a swan.

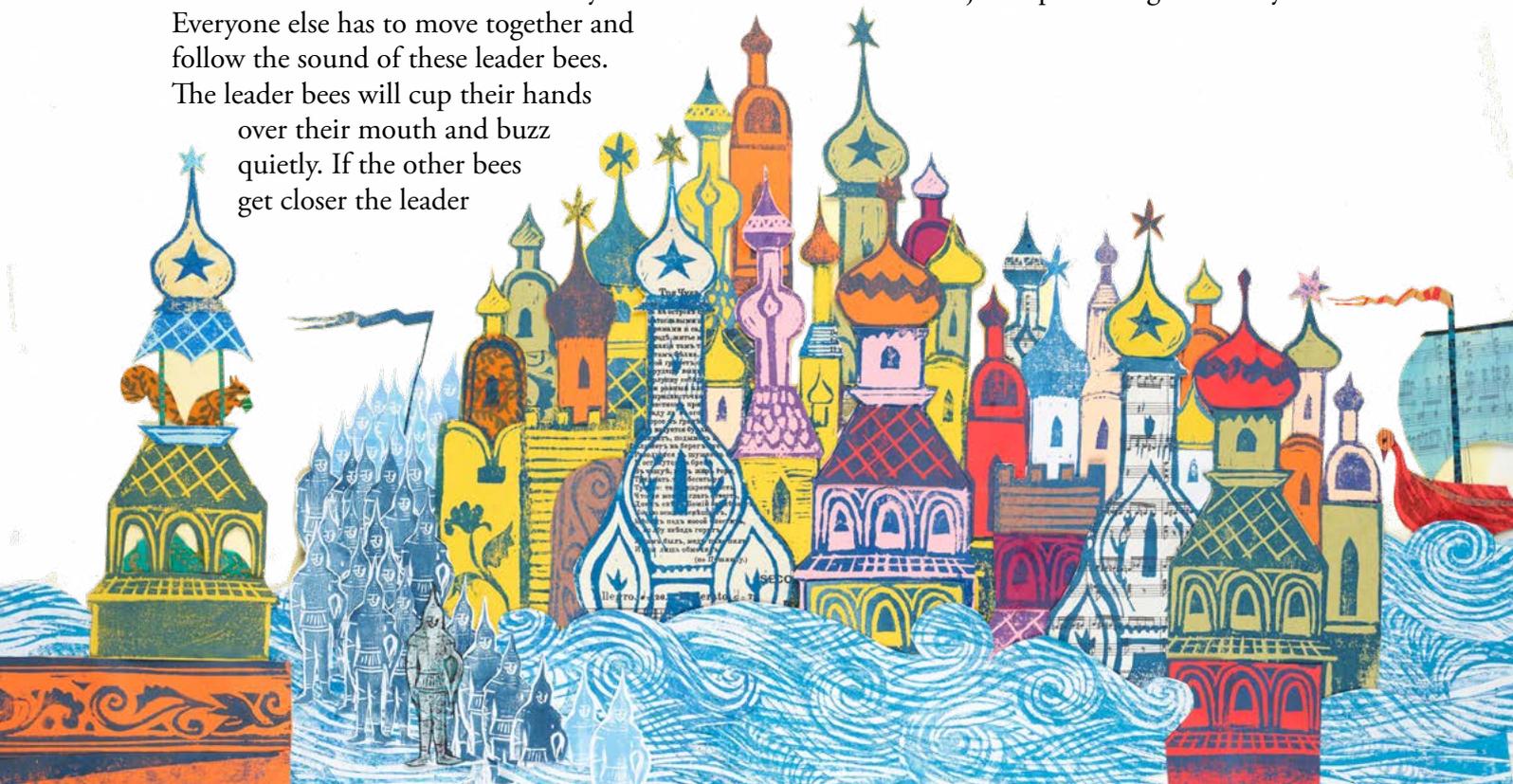
What did you do this time? How is the music making you feel? Compare the tempos of the two pieces and the moods that they create with different speeds.

KS2 Listening game:

Pretend to be bees that are talking to each other. A game of "hot and cold": one group of children are bees that decide where the honey is in the room and hide the object representing the honey.

Everyone else has to move together and follow the sound of these leader bees.

The leader bees will cup their hands over their mouth and buzz quietly. If the other bees get closer the leader



bees will change the pitch of their buzzing and buzz a bit higher and a bit louder. As they get closer the leader bees will “crescendo” and rise in pitch. If they move away they will decrescendo and lower their pitch. When they are really close the leader bees can take their hands from their mouth and buzz freely until the honey is found.

NB division of a large class could be done where one half plays the game first whilst the others watch and listen, and then the second half plays.

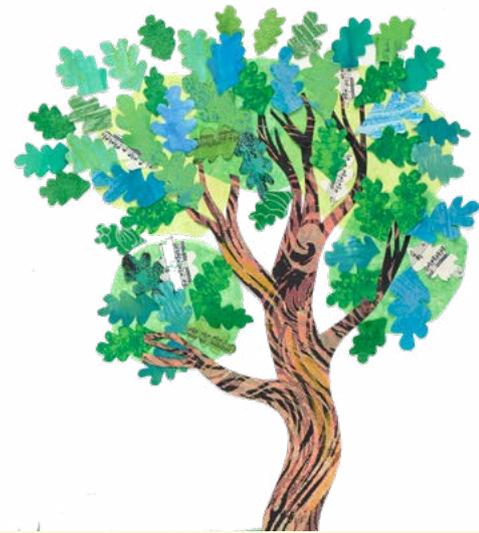
Musical terms:

- ★ **PITCH** - position of one sound in a range of sounds
- ★ **CRESCENDO** - getting louder
- ★ **DECREScendo** - getting quieter
- ★ **TEMPO** - the speed of the music

Further activity

What other insects make noises?

- ★ Crickets
- ★ Katydid
- ★ Listen to these insect sounds. Can you imitate their noises?



SCIENCE

There are many kinds of bees!

- ★ See if you can find the names of different kinds of bee
- ★ Do bumblebees make honey?
- ★ Do bumblebees sting, and if so, why?
- ★ Bees are becoming rarer. What can you plant to help bees survive?
- ★ Can you create a “bee garden” at home or at school?
- ★ Maybe have some honey on toast for breakfast!



LITERACY

KS 1

The story of *The Flight of the Bumblebee* (*The Tale of Tsar Saltan*) is by Alexander Pushkin and is a long verse-story. Here's an extract:

“He, though, hastened to the shore
Where he met the swan once more;
Told her that his heart was burning,
For his sire, his soul was yearning...
So she drenched him, head to toe.
In a trice, he shrank, and lo!
Ere b'fore he could ev'n see,
He had turned into a bee!”

- ★ How many words can you think of to rhyme with **BEE**!

What words can you use to describe:

- ★ A bee
- ★ A magic swan-princess
- ★ A castle in the sea
- ★ If you could be turned into something by magic, what would you choose, and why?



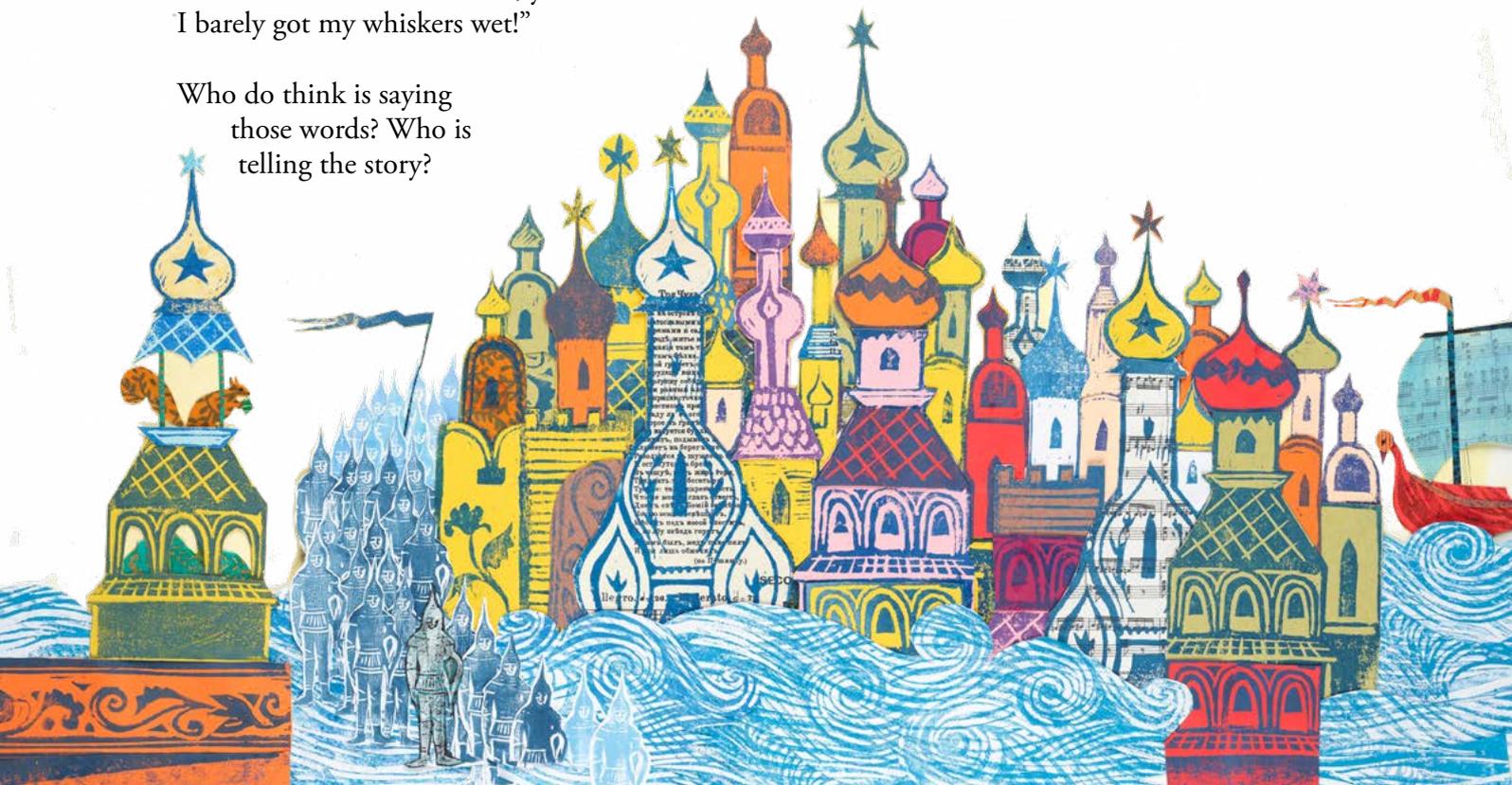
KS 2

Can you tell a story in verse like Pushkin? Try taking a story you already know, like a fairy tale or myth, and seeing if you can tell part of it in verse.

The original *Tsar Saltan* poem ends:

“I was there and drank mead, yet...
I barely got my whiskers wet!”

Who do think is saying those words? Who is telling the story?



GEOGRAPHY & HISTORY

The music and story is from Russia

- ★ Can you find Russia on a map? Is it a small country, or a big country?
- ★ What clothes do people wear in Russia?
- ★ What is the capital city? What is their flag like?
- ★ What food do you think people eat in Russia?
- ★ Do you know any Russian words? In Russia they have a different alphabet called **CYRILLIC**. The Russian word for **BEE** is ПЧЕЛА (pronounced “pchela”). See if you can say it!
- ★ What is a Russian King, Queen and Princess called?

I SPY

Looking at the illustrations

- ★ How many towers can you see in Lollipop city?
- ★ How can you tell the swan might really be a princess?
- ★ What is the weather like at the start of the story? What season is it? How can you tell?

FURTHER LISTENING:

If you enjoyed this music, try these works by Rimsky-Korsakov:

- ★ *THE TSAR SALTAN* - Suite
- ★ *SNOW MAIDEN* - Suite
- ★ *SADKO* - A Musical Picture, op.5



PEER GYNT by Edvard Grieg (1843-1907)

(KS1 / KS2)



The land of Norway is famous for its trolls, those funny goblin-like creatures who lurk in the caves and the dark forests. This story is properly called *Peer Gynt* after the hero of the tale, but I have just retold the early part of Peer Gynt's adventures, where he meets the Mountain King and the trolls, as the whole story is very long.

The story was written as a play by the Norwegian writer Henrik Ibsen. In those days, country folk still believed stories about trolls. Among their folk and fairy tales were several stories about a legendary hero called *Per Gynt*. He was a larger than life huntsman whose unlikely adventures inspired this story.

Today the music by Grieg is performed far more often than the play, and is hugely popular with orchestras and audiences. There is lots of music for the story, and it is full of beautiful tunes and musical pictures. The most vivid is the thrilling *In the Hall of the Mountain King* which describes, with increasing ferocity, the terrible dance of hideous trolls before a startled Peer Gynt.

The original play is quite strange, and long, and tells the story of Peer Gynt's whole life. After escaping from the trolls, he travels the world in search of adventure, and it takes him many years to realise that true happiness lies back home. He returns, now an old man, to find Solvieg has been patiently waiting...

For this book, I chose to retell just the scene with the trolls.



WHAT TO LISTEN FOR

The music starts very quiet, and slow. But listen! It sounds like little footsteps in the distance! They are trolls getting closer. Imagining their eyes, glowing in the dark...

- ★ What instruments are making the sounds? Do they change?
- ★ Listen to how the music repeats the same tune over and over, and gets louder and faster.
- ★ Is it scary?
- ★ What instruments make the loud crashes at the end, do you think?

MUSIC

This piece uses the same **theme** (the melody) all the way through with different instruments taking the tune at different points in the piece. The piece of music gets faster (accelerando) and louder (crescendo) all the way through!

- ★ **ACCELERANDO** - getting faster
- ★ **CRESCENDO** - getting louder

Listen to the music and imagine being in the forest and tip toeing your way into the hall of the Mountain King, and meeting the Troll King! Imagine the Trolls taunting and chasing you and escaping from the Mountain. You can draw a picture of what you think the Hall looks like and what the Troll King looks like while you listen to the music.

Head Shoulders Knees and Toes actions for hall of the Mountain King

The actions for Heads Shoulders Knees and Toes can be done in time to this piece! Each action is done in time to the music with one action for each beat. Try it out and see, you will find you can do the whole thing to one round of the theme!

Divide the class into 3 groups. Group one starts and then group 2, followed by group three. When the music is at it's loudest everyone can do it at the same time. It will get faster and faster so you have to stay alert!. At the end there are some very short phrases, you can clap on the first beat of each short phrase, and pull your best troll face on the second beat. at the very end there is a drum roll and you can do rolypoly arms (start low and get higher if you like) ending with arms stretched out, you can even shout at the end if you feel like being extra noisy!

Trolls

Have you maybe heard this piece before? If you have seen the film *Trolls* you will have heard a version of this tune! Sometimes modern day composers take a classical tune and rearrange it. The arrangement for the *Trolls* version is called *Hair Up*.



What differences can you hear? Does the Trolls version get faster, or louder? are there extra instruments? Which version do you think you like best?

Other pop songs influenced by/using classical music - listening guide

Lady Gaga - *Alejandro* / Monti - *Czardas*

Maroon 5 - *Memories* / Pachelbel - *Canon in D*

Clean Bandit - *Mozart's House* / Mozart - *String Quartet no. 21*

Little Mix - *Little Me* / Pavane - Gabriel Faure

Robbie Williams - *Party like a Russian* / Prokofiev - *Dance of the Knights*



SCIENCE & GEOGRAPHY

- ★ Could you make a cave for some trolls? Perhaps with stones and moss? I think they'd like that.
- ★ In Norway lots of pine trees are grown. What is the difference between a pine tree and a deciduous tree?
- ★ What is the geography like in Norway? Why are there tall mountains and deep lakes called fjords? How were they formed? What is a glacier?
- ★ Where is Norway on a map? What countries are nearby? Is it hot or cold?
- ★ Can you find out what people eat in Norway?
- ★ Can you learn any Norwegian words? Can you say "Help" or "Save me!" in Norwegian? It would be useful to know, in case you meet a troll one day!

LITERACY

The story of *Peer Gynt* is a play, but it is based on old folk tales by two writers, Peter Christen Asbjørnsen and Jørgen Moe.

See if you can find fairy tales by them. The most famous is called *East of the Sun and West of the Moon*.

- ★ Can you create a troll character?
- ★ Maybe draw a troll, give it a name, describe it!
- ★ Is it hairy? Has it got a furry tail?
- ★ A big nose?
- ★ Is it funny or scary?
- ★ Can you make up a poem about your troll?





I SPY

Looking at the illustrations

- ★ Why do you think the trolls are mostly green?
- ★ Page 49. Can you see something that might be poisonous at the entrance to the cave?
- ★ Page 50. What can you see peeping out of the girl with green hair's dress?
- ★ Look carefully at Per's clothes. Do you think he is rich or poor? Why did he want the Mountain King's treasure do you think?

DRAMA

KS1

Create a dance to the music - a cave full of trolls dancing faster and faster - perhaps in the dark!
Stamp your feet and roar!

KS2

Find the original play by Ibsen and try reading or acting out the scene with the trolls.

FURTHER LISTENING:

If you enjoyed this music, try these works by Grieg:

- ★ *PEER GYNT* - Suites 1 and 2
- ★ *WEDDING DAY AT TROLDHAUGEN* - Op.65 No.6
- ★ *PIANO CONCERTO*



SCHEHERAZADE

by Rimsky-Korsakov

(KS2+)

The immortal heroine of *The Arabian Nights* (sometimes called *The Thousand and One Nights*), who saved her life with a series of irresistible stories, was an ideal subject for this most colourful of composers. Rimsky-Korsakov loved to tell stories in music, and often adapted folktales and legends, for which he continually invented new and highly original ways of representing things with musical instruments.

Nikolai Rimsky-Korsakov was born in Russia. As a boy, he was a gifted musician. But all he wanted was to go to sea, like his brother who was in the Russian navy. So, at 17, Nikolai became a Naval Cadet. He sailed all over the world and fell in love with the sea. But he loved music as well. In fact, he wrote his first music - a symphony - while on the ship.

Having heard and noted down genuine Oriental melodies, and with the sounds of the sea forever in his memory, the tales of Scheherazade and Sinbad inspired some of his most spectacular music.

This is a long piece of music in four sections - about 45 minutes in total. I chose to describe the complete work as I wanted to focus on Scheherazade herself, not just one or two of the stories she tells. She is such an inspiring, powerful woman, she deserves nothing less! So rather than use a small extract (as I have with other works) I wanted to present the complete work.

For the purposes of working in the classroom with children it would be easy to use just one of the four movements if you wanted. Or perhaps examine one new movement each week, for a month, or even half-term!



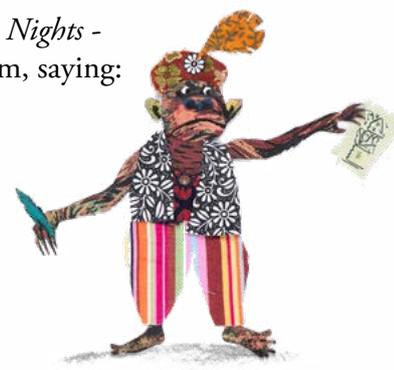
WHAT TO LISTEN FOR

At the beginning there are fierce brass instruments braying. They are the voice of the angry Sultan Shahriar, who has been betrayed by his wife.

This is followed by a solo violin (and harp), which we hear repeatedly throughout the suite, representing the voice of the beautiful and clever Scheherazade, telling her wondrous stories.

Rimsky-Korsakov named the four sections after certain stories in *The Arabian Nights* - although he did not want to be very specific about the stories that inspired him, saying:

“I meant these hints to direct only slightly the listener upon the path which my own imagination had travelled and leave the details to the will and mood of each person”.



However, the titles still give us a clue to his inspiration:

1. *The Sea and Sinbad's ship*

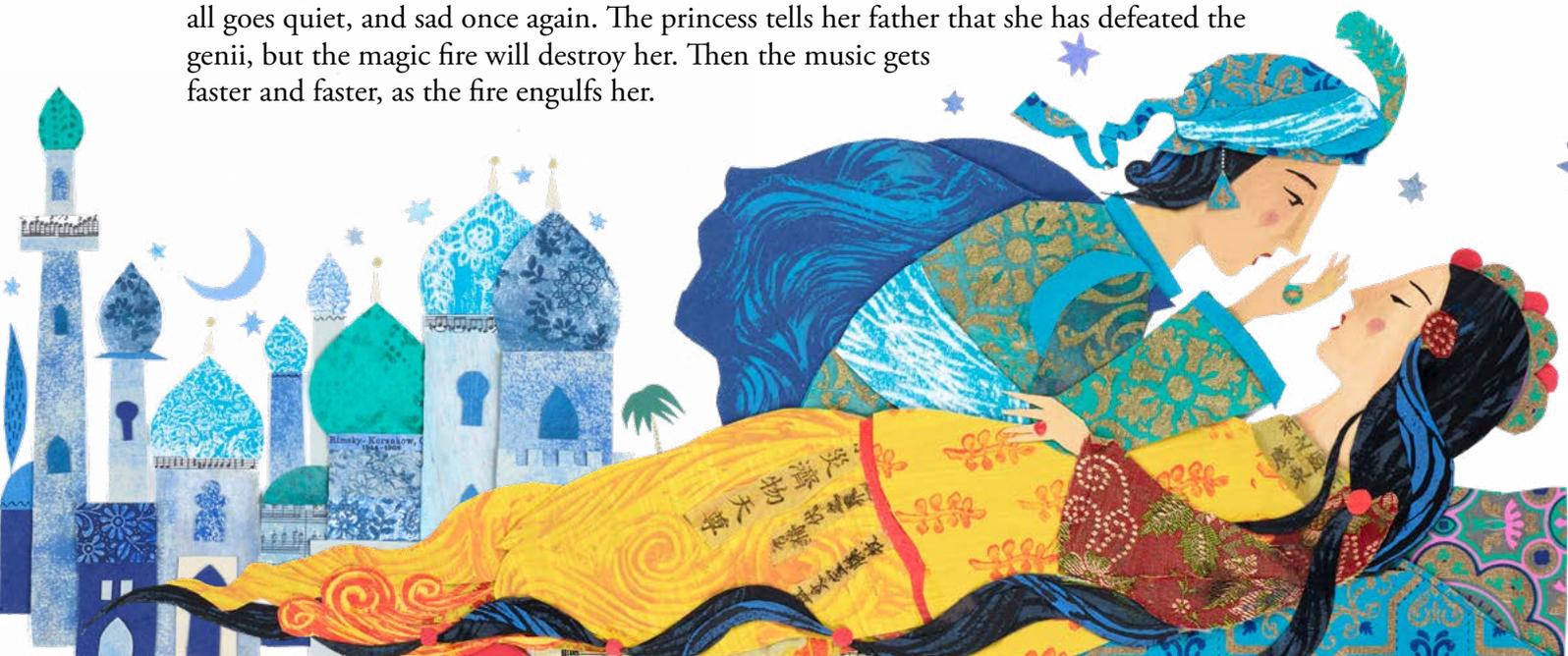
Of Sinbad's seven voyages, I have retold the first two adventures found in *The Arabian Nights*. After the introduction, representing the Sultan and Scheherazade, we hear music rising and falling, like the waves on the sea. The ship rocks from side to side and the waves are gentle. String instruments describe the rolling waves, but the brass tells us the waves suddenly get bigger. The woodwind describes the sea breezes. Soon the music gets louder and more exciting - perhaps the sea monster! Or the Roc bird.

The music ends gently, as Scheherazade finishes her story...

2. *The Tale of the Kalandar Prince*

Of the Three “Kalandar” Princes (sons of kings disguised as beggars), the extraordinary story of *the second Kalandar Prince* fits the music best. Scheherazade's violin theme leads to a sad “Eastern” tune, played on woodwind and harp - representing the young prince who has been turned into an ape. This is what's called an “arabesque”.

Later the music sounds more adventurous, as trumpets sound like a fanfare, perhaps to suggest the royal palace where the ape ends up. The music becomes more exciting, as the princess battles with the genii, and they transform themselves, shape-shifting into different beasts. Suddenly all goes quiet, and sad once again. The princess tells her father that she has defeated the genii, but the magic fire will destroy her. Then the music gets faster and faster, as the fire engulfs her.





3) *The Young Prince and Young Princess*

The Arabian Nights features many tales of princesses and princes. I chose the tale of *Prince Camaralzeman and Badoura*, as there are two gentle, Romantic themes here, which sound almost identical - just like the prince and princess in the story. Listen for the faster, happy music - a wedding procession. Listen for the percussion - the triangle and drum give rhythm to the music and sound very “Eastern”. This music is also Arabic in style. In the middle of the music we hear Scheherazade’s violin again, reminding us she is telling her stories...

4) *Festival at Baghdad; The Sea and Shipwreck on the Magnetic Rock Surmounted by the Bronze Warrior*

The shipwreck in the finale comes from *The Tale of the Third Kalendar Prince*, whose ship is destroyed upon the famous magnetic rock that Rimsky-Korsakov mentions.

We hear the Sultan’s music - he is impatient for a story, and Scheherazade sounds worried. But soon all becomes exciting and colourful. Characters rush about getting things ready for a festival; from the markets to the bazaars, folk are carrying food and drink. Colourful carpets are laid down, elegant canopies strung up, and people dance and celebrate in the streets into the night, under beautiful lanterns.

Scheherazade remembers all her amazing stories - and tells one more. The music changes to describe a terrible storm. Huge waves crash and lightning flashes as Prince Ahmed is shipwrecked on the magnetic rock. At last all of Scheherazade’s stories are told.

The Sultan kneels, and honours her bravery. His theme is now gentle, kind and loving, He is humbled by her brilliance. Her violin soars higher and higher - her stories, told over a thousand and one nights - have saved her.



MUSIC

KS1

1. *The Sea and Sinbad's Ship*

- ★ Talk about how Scheherazade feels in the music. Is she happy or sad?
- ★ How can you tell when the sea is calm, and when the waves get bigger?

2. *The Tale of the Kalendar Prince*

- ★ Rimsky-Korsakov uses lots of instruments here. Can you recognise any of them? Listen out for the **HARP**, the **TRUMPET** and **CYMBALS**.
- ★ What do you think is happening at the end of this section?

3. *The Young Prince and Young Princess*

- ★ About a third of the way through, the music changes and become faster. Can you dance in time to the music?
- ★ In *The Arabian Nights* stories people are always good at dancing. Watch out for when the music gets faster!
- ★ Find the fast piece in the music. Can you follow the rhythm with a percussion instrument? Maybe a drum or tambourine?

4. *The Shipwreck*

- ★ This comes towards the end of the final movement.
- ★ Can you recognise the “sea” theme from the first movement (*The Sea and Sinbad's Ship*)? How can you tell the sea is very stormy?
- ★ How does the Sultan sound at the end of the music? Has he changed

KS2 (year 4)

Scheherazade is a piece of music describing events in a story. The music has an Arabic feel in places because the story is from *The Arabian Nights*!

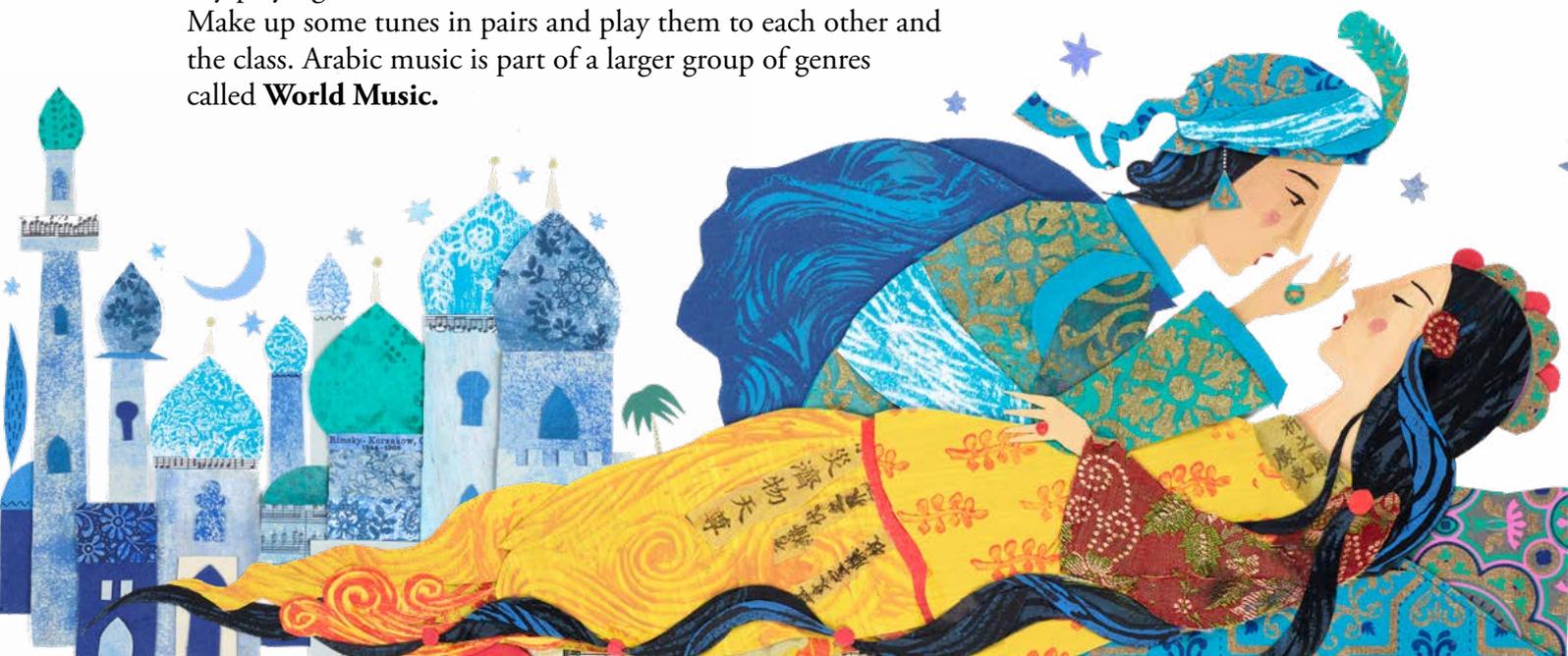
So what makes music sound Arabic?

Well, there are certain notes which, when played one after another in a sequence, create a scale. If we play the end of a harmonic minor scale (for example in D minor - A - B flat - C sharp - D - E) we get an exotic sound that we often associate with music from the Middle East. You can use a glockenspiel to find the notes, or if you play a recorder, you might be able to find the notes there. If the school has a piano or keyboard, that can be useful too.

Try playing these notes in all sorts of different orders and see what kind of effects you can get.

Try playing the tunes faster or slower, see what effect it has on the mood of the music.

Make up some tunes in pairs and play them to each other and the class. Arabic music is part of a larger group of genres called **World Music**.



The following KS2 content is for years 5-6

The dance music in *The Young Prince and Young Princess* is in $3/4$ time. This means there are three beats in a bar. Try clapping in time with, lets say, the ticking of a clock. Now you have managed to do this, say 1, 2, 3 over and over again in time with the clock. Now say 1 extra loud every time it comes around. You are now counting in $3/4$ time! $3/4$ time is often used as a good pulse for a dance, like a Waltz.

Now try to count up to four instead, always emphasising the 1. Now you are in $4/4$ time! $4/4$ is a time signature often used for a March. Try marching around the room saying Left, Right, Left, Right like a soldier.

In pairs try to make up a short rhythm that will fit into $4/4$ time. This can be done by clapping or playing on a wood block or other percussion instrument, or even just on a table.

Can you fit an Arabian scale notes to this rhythm? (see activity for Year 4)

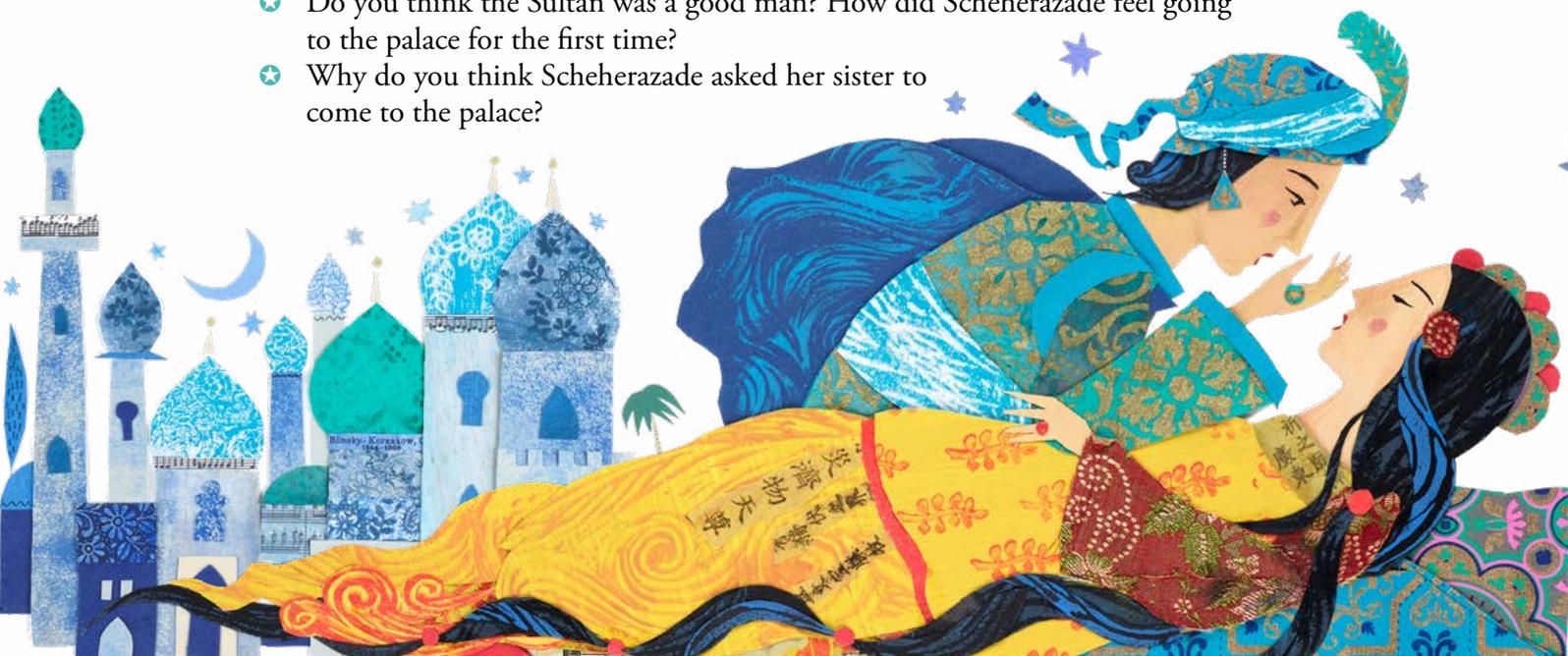
Try remembering your little tune with rhythm and playing it over and over again. You can vary how you do this by playing it fast or slow, or with short notes (staccato) or smooth notes (legato). You can also try playing them very **LOUD** or really softly. What was the effect of these different ways of playing? Which one did you like best?

Perhaps divide the room into 3 groups. The first group plays their tunes one after the other loudly with short sounding notes, the second group plays their tunes one after the other quite with longer sounding notes and the third group plays their tunes one after the other starting quietly and then ending the piece loudly.

LITERACY

Find or download a copy of *The Arabian Nights* for children. There are many famous stories like *Aladdin*, *Sinbad*, *Ali Baba* or *The Ebony Horse*. They are great stories! Do any of them sound like the music? See if you can find complete tales about Sinbad or the Kalendar princes.

- ★ Listening to the music, write a poem about Scheherazade telling stories
- ★ Once you've heard a story from *The Arabian Nights* (as suggested above), can you think about what would happen next? Do you think everyone lives happily ever after?
- ★ If **YOU** were Scheherazade, what story would **YOU** tell to save your life? Could you tell stories for a thousand and one nights? How many years and months, is a Thousand and One Nights?
- ★ Do you think the Sultan was a good man? How did Scheherazade feel going to the palace for the first time?
- ★ Why do you think Scheherazade asked her sister to come to the palace?



FILMS

Some stories from *The Arabian Nights* have been adapted as movies, animations and musicals. Aladdin and Sinbad are sometimes popular pantomimes. Perhaps you can find a movie or a song about one of the characters from *The Arabian Nights*. Here are some of our favourites!

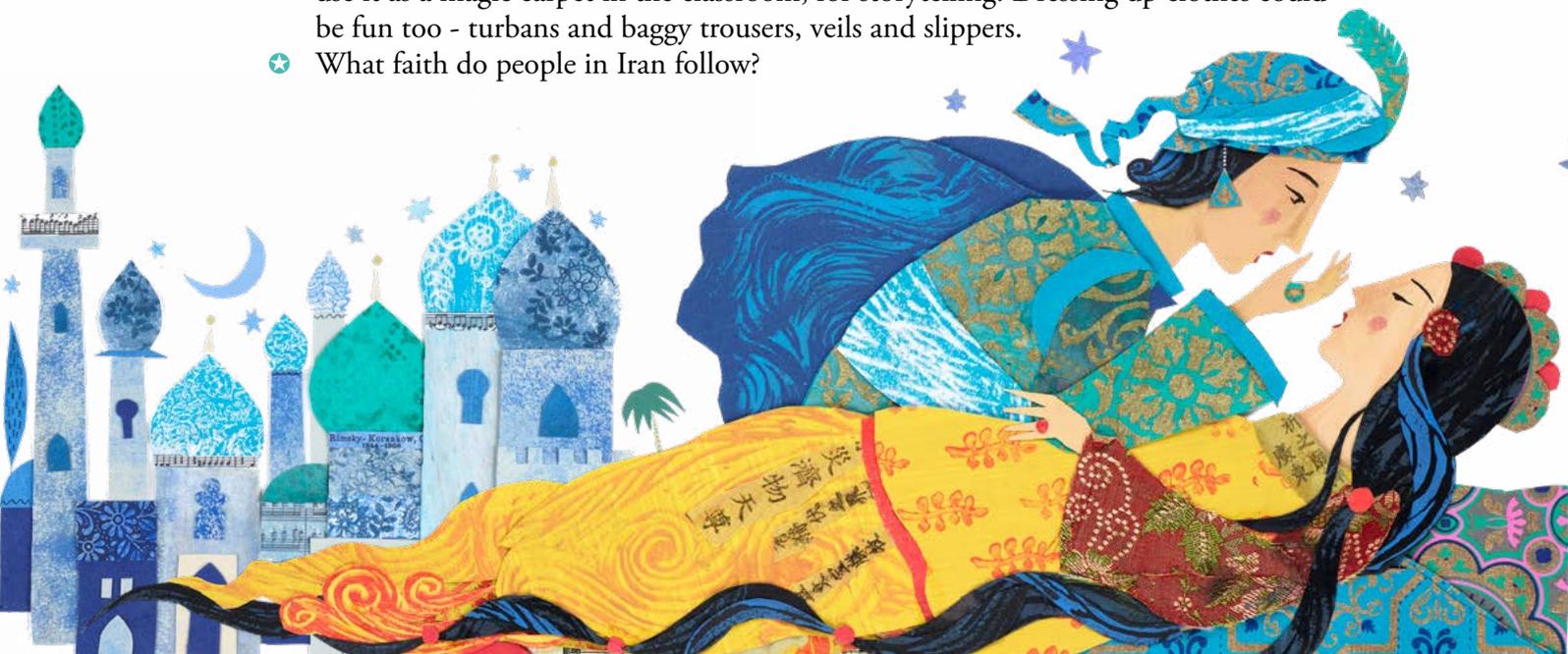
- ★ **SINBAD AND THE EYE OF THE TIGER (1977)**
- ★ **THE GOLDEN VOYAGE OF SINBAD (1973)**
- ★ **ALADDIN (2019) - Live action**
- ★ **ALADDIN (1992) Animation**



GEOGRAPHY & HISTORY

Rimsky-Korsakov was a Russian composer. But the stories in *The Arabian Nights* are from the “Middle East” (Persia, which is now called Iran and Iraq), India and China. Life in ancient Persia and the Middle East was very different to now. People travelled over deserts on camels and often lived in tents, for it’s a very hot country. Instead of shops, there were markets called bazaars.

- ★ Find Russia and Persia (Iran) on a map
- ★ What country is Baghdad in? Can you find it on a map?
- ★ Can you find a picture of a famous building in Russia and Persia (Iran) or Iraq. Are they similar? are they different?
- ★ What do people in Russia eat? What do people in Iran/Iraq eat? Is it the same?
- ★ What language do people speak in Russia? and in Iran? How do you say “hello” in these languages?
- ★ The stories in *The Arabian Nights* are very old. In ancient Persia, poetry was the most popular form of writing. What other stories might be as old as Scheherazade’s stories do you think?
- ★ Books were not printed in the days of Scheherazade, she had to tell her stories. Can YOU tell stories like a storyteller? Maybe take it in turns to pretend to be a storyteller, thousands of years ago.
- ★ In some *Arabian Nights* stories, there are magic carpets. Perhaps you can find a rug and use it as a magic carpet in the classroom, for storytelling. Dressing up clothes could be fun too - turbans and baggy trousers, veils and slippers.
- ★ What faith do people in Iran follow?



DRAMA



Many stories from *The Arabian Nights* could make a wonderful play, there are lots of characters. You could use Rimsky-Korsakov's music to make it extra special.



I SPY

Looking at the illustrations

- ★ On page 69, which do you think is the genie, and which is the peri?
- ★ Which direction do you think the wind is blowing in the storm on pages 70-71
- ★ On page 74, do you think it's day or night-time?

FURTHER LISTENING

If you enjoyed this music, try these works by Rimsky-Korsakov

- ★ *ANTAR* - Symphony No. 2 - Op. 9
- ★ *THE GOLDEN COCKEREL* - Suite
- ★ *MAYNIGHT* - Overture





WILLIAM TELL

by **Gioacchino Rossini**
(KS2+)



Gioacchino Rossini was an Italian composer who wrote mainly operas. Together with other Italian composers, Rossini helped create a golden age of opera in Italy, known as the age of “bel canto” or “beautiful singing”. Also known for inventing pasta recipes, Rossini was a clever and humorous man, and was famous all over Europe.

Later in his life he moved to Paris in France, and there he composed his last few works, before retiring. *William Tell* (*Guillaume Tell*), his final opera, was first performed there in 1829.

The music in the overtures captures the pride and patriotism of the story perfectly, as we celebrate William Tell’s victory over the evil Gessler. This is a moving story about having pride in one’s country, and believing in what is right. It is a story of hope and optimism and adventure!

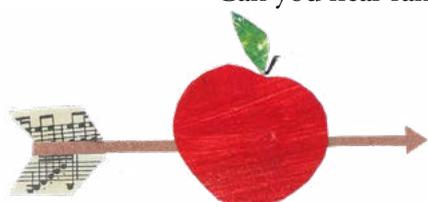
The whole of *William Tell* is a long opera, and is rarely performed today. But the overture is another matter – it has been performed and recorded thousands of times and is loved the world over. It has been used for many TV series, most famously for *The Lone Ranger*. But the original story is even more exciting and heroic!



WHAT TO LISTEN FOR

The overture is in four distinct sections - a sombre prelude, a storm, a pastoral describing the beautiful countryside, and lastly the famous “galop”.

- ★ What instruments are being played at the the start? does it sound happy or sad?
- ★ When the music changes, what can you hear? What describes the storm coming? Can you hear rain drops, and thunder?
- ★ After the storm, listen carefully for bird song.
- ★ Last of all, we hear brass trumpets calling William Tell to action Why do you think this music at the end is called a “galop”?



MUSIC

Co-ordination, group work, listening and dynamics

In groups:

- ★ One group is the quiet group
- ★ One group is the loud group
- ★ One group is the crescendo group
- ★ One group is the decrescendo group

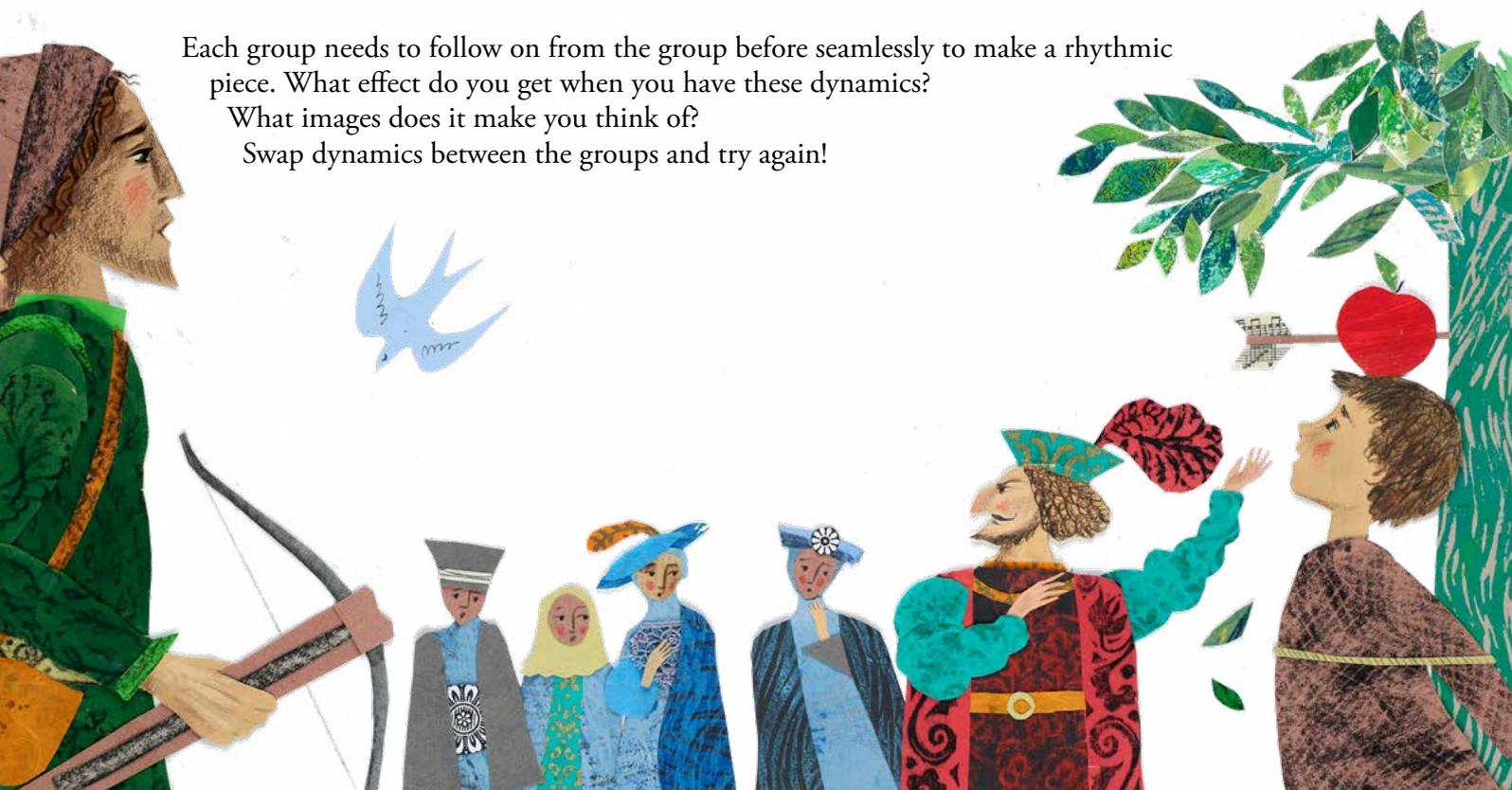
Take the rhythm of William Tell’s most famous theme (see the music written below!) and drum on the table with your hands.

- ★ quiet group begin
- ★ crescendo (start quietly and get louder)
- ★ loud group
- ★ decrescendo (start loudly and get quieter)
- ★ quiet (maybe try getting quieter at the end, almost disappearing...)

Each group needs to follow on from the group before seamlessly to make a rhythmic piece. What effect do you get when you have these dynamics?

What images does it make you think of?

Swap dynamics between the groups and try again!



Pitch

Try playing the tune with boom whackers if you have them!
Sheet music below:



William Tell Overture

$\text{♩} = 200$ Giacchino Rossini

5

7



SCIENCE, GEOGRAPHY & HISTORY

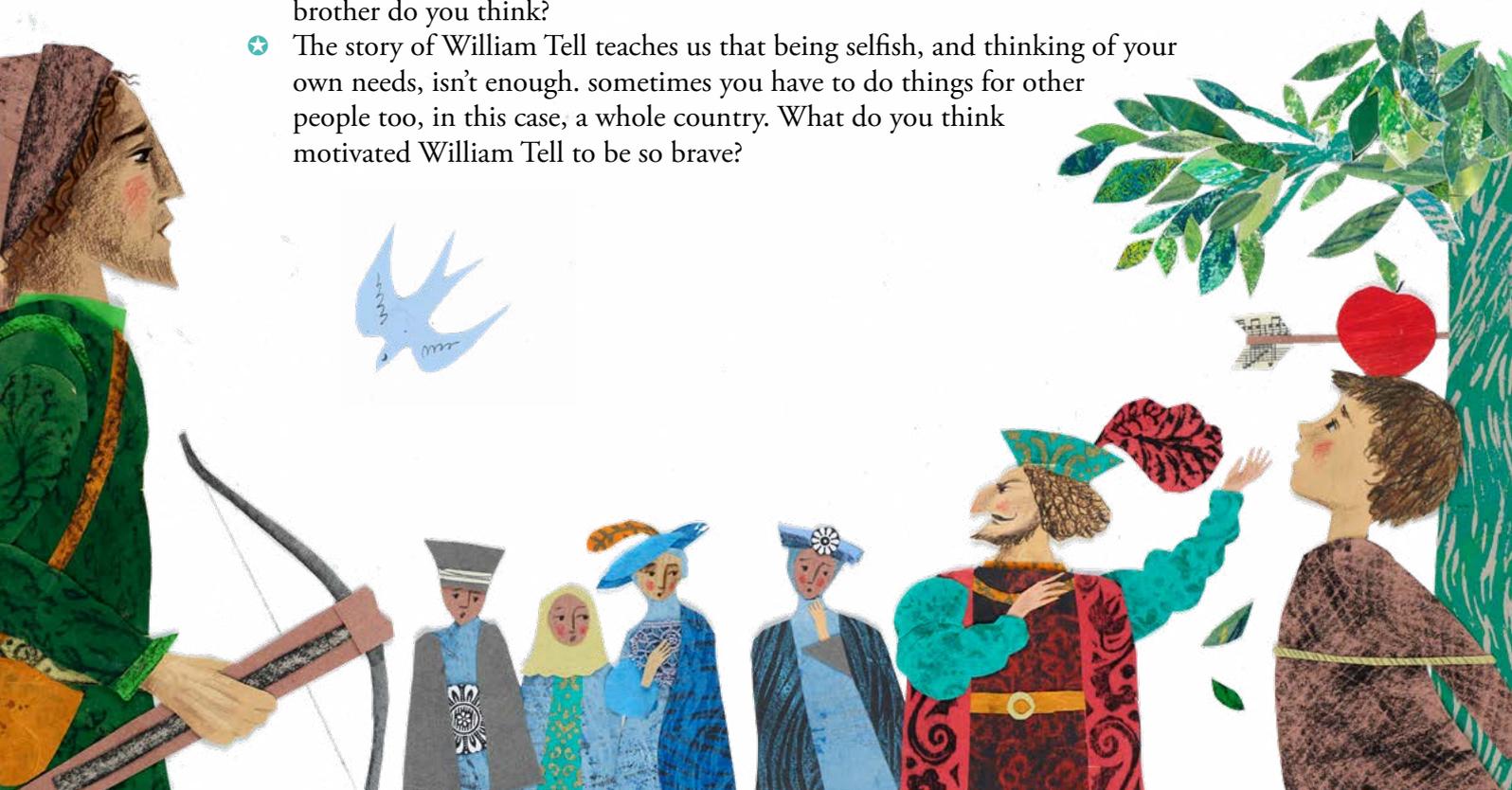
The music is by an Italian composer, but the story is from Switzerland.

- ★ Find the two countries on a map. Are they near each other?
- ★ What creates storms? Find out about the weather and why storms happen.
- ★ Switzerland has high mountains and deep lakes. Are storms more likely there do you think?
- ★ What language do people speak in Switzerland? Do they speak more than one language?
- ★ What is the capital city of Switzerland? What is their flag like?
- ★ How close is Austria? Was it easy for the army to invade Switzerland?
- ★ What is the famous mountain range in Switzerland called?
- ★ What sport do people enjoy there in the Winter?
- ★ See if you can find a picture of Altdorf in Switzerland - where there is a fine statue of William Tell!

LITERACY

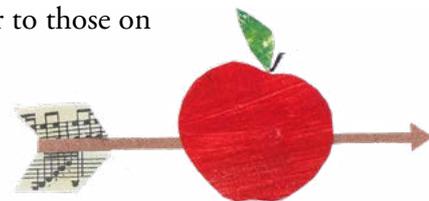
The story is by a playwright, Schiller, but based on a famous legend. We don't know if William Tell was real or not, but many think he might have been. He is a lot like the English Robin Hood. Perhaps you can find books or films about Robin Hood and compare him to the William Tell character.

- ★ What do you think Jemmy felt like, waiting for his father to shoot the apple? Can you write a poem to describe his feelings? Do you think he trusted his father?
- ★ How would you describe Gessler and William Tell? Are they similar, or very different?
- ★ It must have been hard for Mathilde to "change sides". What made her turn against her brother do you think?
- ★ The story of William Tell teaches us that being selfish, and thinking of your own needs, isn't enough. sometimes you have to do things for other people too, in this case, a whole country. What do you think motivated William Tell to be so brave?



I SPY**Looking at the illustrations**

- ★ On page 76, what can you see to explain why Tell and his wife are sad?
- ★ What do you think the large black birds symbolise?
- ★ On pages 80/81, what do you notice about the colours people are wearing? Do you think the colours are significant?
- ★ On page 87, why are the birds in this illustration a different colour to those on page 76?

**FURTHER LISTENING:**

If you enjoyed this music, try these works by Rossini

- ★ *LA CENERENTOLA (Cinderella)* - Overture
- ★ *THE THIEVING MAGPIE* - Overture
- ★ *THE BARBER OF SEVILLE* - Overture





CODA...

I hope you've found these notes useful and exciting. Otter-Barry Books and I look forward to seeing the work you create with your children.

Keep in touch with us on Twitter and Instagram:

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Siu Chui Li is a graduate of the Guildhall School of Music and Drama and the Royal College of Music. She is in demand as a recitalist and collaborative pianist and has given chamber concerts throughout the British Isles, Europe and South East Asia. She has performed in major festivals in the UK, including Chichester Festival, West Cork Festival, the Isle of Man Festival, London (Wigmore Hall, the Royal Festival Hall and Purcell Room, the Royal Opera House, and De Montford Hall), and across the Channel in the Festival du Menton in France.

