
Philharmonia

Orchestra
Unwrapped

2022/23





Orchestra Unwrapped © Belinda Lawley

Welcome

Orchestra Unwrapped; the Orchestra, the Composers and the music!

Written and created by Lucy Drever, with links to other areas of the curriculum written by Adam Grady & Teddy Prout

Welcome to this year's *Orchestra Unwrapped* resources with The Philharmonia! This concert has been specifically designed for you and your young people, and these resources will guide you through music that you are going to hear, and make, at the concert.

The theme of this year's *Orchestra Unwrapped* is Speak Up!; we will explore how composers have used their music to comment on, and change the world around them. We'll also be singing a brand new song, *Something to Say (So Many Ways To Be Heard)*, written by composer and songwriter, Emily Barden.

These resources will give you some more information about:

- The Philharmonia Orchestra
- The Composers who wrote the music, and things to listen out for in their pieces
- Links to other areas of the curriculum
- The song we'll be singing
- Two activities linked to the composers you'll hear in the concert.

Don't feel like you have to do everything in the resources - you could just focus on learning the song, finding out about the composers, or linking the music to other areas in the curriculum - it is whatever works best for you and your setting.

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A message from the Philharmonia's President & Second Horn

Dear teachers,

With the new academic year well under way, we're really looking forward to welcoming you and your students to *Orchestra Unwrapped 2022/23*.

Thank you to both teachers and students for sharing your feedback with us from last season – we loved hearing about your favourite orchestral music! Listen out for some familiar pieces, as we've included some of the suggestions from schools this year.

Featured in *Orchestra Unwrapped 2022/23* is Grieg's *In the Hall of the Mountain King*, as chosen by students, *Night Ferry* by Anna Clyne, our featured composer, and Amy Beach's *Gaelic Symphony*, the first symphony composed and published by a female American composer. We also encourage students to sing along to a current Disney smash-hit that they will hear as part of the programme...

As *Orchestra Unwrapped* reaches an incredible 11th year in Leicester, 4th year in London, and 5th year in Bedford, we could not have made it without all your incredible support.

I personally want to pass on a heartfelt thank you from all of us at the Philharmonia for your time and dedication, which means so much to the students.

Whether this is your first-time attending *Orchestra Unwrapped*, or you've been year after year, we hope that you and your students thoroughly enjoy the experience.



© Luca Migliore

Kira Doherty
President and Second Horn

Philharmonia Orchestra



Philharmonia Orchestra © Mark Allen

The Philharmonia is a team of 80 musicians of 16 different nationalities. Santtu-Matias Rouvali is the Principal Conductor.

It is a Resident Orchestra at the Southbank Centre in the heart of London, and also has residencies in Bedford, Canterbury, Leicester, Basingstoke, at Garsington Opera and at the Three Choirs Festival.

The Philharmonia tours all over Europe, and to the USA, Japan and China, and its online performances are enjoyed by listeners from Fiji, Sudan and Indonesia to high above the Arctic Circle in Norway.

The Orchestra makes recordings, plays for movie and video soundtracks, and creates groundbreaking Virtual Reality experiences. Its Learning & Engagement projects, films and pioneering use of technology enable more people to experience world-class music-making. It is committed to nurturing the next generation of orchestral musicians and composers.

The Philharmonia was founded in 1945. A registered charity, it is thankful to its family of supporters, and proud to be funded by Arts Council England.

During the COVID-19 lockdown, the Orchestra worked with partner venues and organisations to maintain a relationship with audiences around the country, and in particular with groups of vulnerable young people and adults who experienced the Orchestra through its outreach programmes. During lockdown the Orchestra's streamed concerts reached over 10,000 new people and are still available online, including one of Beethoven's most recognisable pieces...

Watch and listen to the piece here. ►

What instruments are in the Orchestra?

The orchestra is made up of four families of instruments: the String family, the Woodwind family, the Brass family and the Percussion family.

Strings

These instruments each have four strings and are played with a bow. You can also play them by plucking the strings with your fingers - this is called pizzicato. When the strings play with their bow, this is called arco. The string family includes the Violin, Viola, Cello and Double Bass.



Violin © Shutterstock

Woodwind

The woodwind instruments are showcased as soloist instruments that often have the melody (or tune). As a group they are also used to add colour to the piece of music- to make it more interesting. The woodwind family includes the Piccolo, the Flute, the Oboe, the Cor Anglais, the Clarinet, the Bass Clarinet, the Bassoon and the Contrabassoon.



Clarinet © Shutterstock

Brass

The Brass family is made up of the Trumpet, French Horn, Trombone and Tuba. Often in music the brass family (all of which are made of...brass!) add the power and the drama to the big moments.



Trumpet © Shutterstock

Percussion

The Percussion family add the rhythm, the underlying pulse and lots of volume to the big moments. Their sound is made by hitting two things together e.g., metal beater on the triangle or the mallet on the skin of a drum.



Percussion instruments © Shutterstock

Other instruments

Sometimes in an orchestra you might see a saxophone, harp and piano too!

For more information about individual instruments, visit the Philharmonia's website [here](#). ►



Lucy Drever © Emma Sarah McBride

Lucy Drever

Lucy Drever is a presenter, workshop leader and narrator. She regularly presents and leads workshops with some of the leading orchestras, arts venues and music charities in the UK including the Philharmonia Orchestra, Wigmore Hall and the BBC Scottish Symphony Orchestra of which she is Associate Artist. She has recently narrated concerts for Lambert Jackson at the London Palladium and is the Head of Creative Learning at the Benedetti Foundation as well as currently being an Ambassador for Britten Pears Arts.

Lucy works in a variety of settings including arts venues, schools, Early Years spaces, hospitals, conservatoires and prisons. As well as education consultancy she works across various industries, helping people with their presenting and public speaking skills.

The Composers and the Music

During *Orchestra Unwrapped* you'll hear seven pieces of music that have all been written by composers who used their music to speak up about politics, their lives and the world around them. We'll listen to music that was written in the 1700s, right through to music that has been composed recently. And although you'll hear lots of contrasting sounding pieces, all the composers have used their music, and

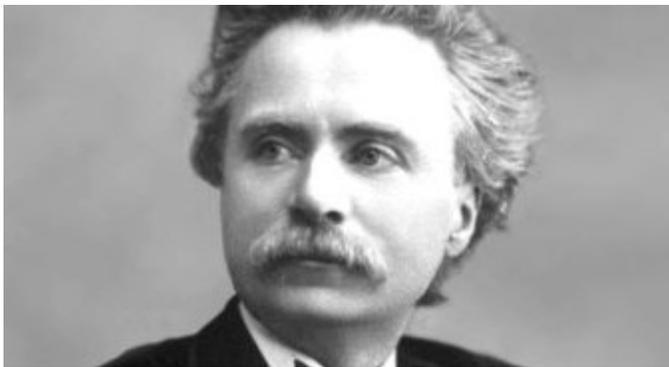
the wonderful musicians that make up the orchestra, to tell stories and raise awareness about issues they feel passionate about.

Links to the *Orchestra Unwrapped* repertoire can be found below. In the concert you will hear excerpts of some of these pieces, timestamps for the excerpts can be found below.



Orchestra Unwrapped © Belinda Lawley

The Composers



Edvard Grieg © Public domain

Edvard Grieg

(1843 –1907)

In the Hall of the Mountain King by Edvard Grieg, written in 1875

Listen to the piece here. ►

Edvard Grieg was a Norwegian composer who lived in the 1800s and his music is still regularly played all over the world. Even though he primarily composed classical music, he loved weaving in other genres too, specifically, Norwegian Folk music. Through his compositions, he used his voice to not only introduce Norwegian music to world-reaching audiences, but to help create a national identity too.

This piece of music is one of the most recognisable pieces of western classical music; it has featured in adverts (most notably for Alton Towers) and lots of films! It tells the story of Peer Gynt who falls in love with someone, but is not allowed to marry them, so in distress, runs away to the mountains. It is here that the piece starts with Peer tiptoeing, trying to hide from trolls that he has come across. And towards the end, as the piece gets louder, he even runs into the troll king!

Things to listen out for:

- Some of the string family at the beginning are not playing with their bows, they are plucking the strings with their fingers! This is called pizzicato and is mimicking the tiptoeing of the character, Peer (0:55)
- The tempo, the speed of the piece, gets faster and faster as the piece goes on... this is to reflect Peer's running as it gets faster and more frantic! (Compare 0:00 to 1:41)

Linking to other areas in the curriculum:

English: *In the Hall of the Mountain King* tells part of the story of Peer Gynt. Listen to the music with your class and introduce the story, invite students to write what they think is happening during the piece.

Maths: Greig creates a sense of urgency in the piece by repeating the main theme using crotchets, quavers, and semi-quavers. Use this as an opportunity to link fractions with music, 1 crotchet = 2 quavers, 4 semi-quaver = 2 quavers = 1 crotchet. Additionally use this as an opportunity to explore the use of words such as semi and demi.



Anna Clyne

Night Ferry by Anna Clyne, performed for the first time in 2012

Listen to the piece here. ▶

Anna Clyne is a composer from London who now lives in America. She is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists. She is currently Featured Composer at the Philharmonia Orchestra, which means for the next year, she'll be working closely with the Philharmonia and will be writing a new piece for the Orchestra.

During the concert, we'll be listening to an excerpt from her piece *Night Ferry*. This music is all about a stormy ocean, but Clyne didn't start by first writing some music - she actually picked up a paint brush! She created a graphic score by sticking seven sheets of paper to the wall, and mapped out the sound journey of her piece by using various shapes and colours, and also using words from a poem by the poet Samuel Taylor Coleridge (who we'll also be hearing in the concert), called *The Rime of the Ancient Mariner*.

Although *Night Ferry* is about a stormy voyage at sea, the original inspiration for the piece came from a composer Franz Schubert. Schubert was born in 1797 and lived with a mental health condition called Cyclothymia, which saw him have extreme mood changes.

Anna Clyne used her voice, and this piece, to explore the extreme emotions and says of her music, "*In essence, Night Ferry is a sonic portrait of voyages; voyages within nature and of physical, mental and emotional states.*"

Things to listen out for:

- The clarinets that sound like a foghorn in the distance... (from 0:41)
- The chugging sound from the string family mimicking the relentlessness of the sea (from 1:50)
- The crash of the bass drum which represents a crash of thunder (from 3:13)

Linking to other areas in the curriculum:

PSHE: Music is an excellent way to explore emotions. What emotions do you think the composer was trying to represent? As the listener, how does this piece of music make you feel?

Art: As mentioned, Anna Clyne first mapped out the ideas of this piece with a graphic score. Apply this idea to other pieces by Clyne, or pieces in the *Orchestra Unwrapped* repertoire.

Maths: Clyne uses various shapes in her graphic scores. Discuss with your class the properties of various shapes you can see in the graphic score and why she chooses certain shapes for certain moments in the music.



Joseph Bologne, Chevalier de Saint-Georges

(1745 –1799)

Allegro (the first movement) of Symphony No. 1 by Joseph Bologne, Chevalier de Saint-Georges, premiered in 1779.

Listen to the piece here. ►

Joseph Bologne, Chevalier de Saint-Georges lived in Paris in the 1700s. He was a violinist, composer, conductor and champion fencer! Not much is known about how Saint-Georges became a musician, but he was noticed in Paris when he was leading one of the orchestras. It is thought that he is one of the first western classical composers of African ancestry. He composed lots of music for orchestras, smaller ensembles and opera.

Allegro, which means play at a lively speed, is the first movement from his first Symphony. A movement is just like a chapter in a book and normally a symphony will have three or four movements.

Not much is known about the inspiration behind this symphony, but some think it's a celebration of all of Saint-Georges's great passions; playing the violin, fencing, horse riding and fashion!

Things to listen out for:

- The fast and intricate violin parts really reflect the composer's level of skill as a violinist
- The delicate beginning, and punctuated music, almost reflects the accuracy of a violinist and champion fencer!
- All the instruments are playing in a relatively high pitch which adds to the elegance and lightness of the piece

Linking to other areas in the curriculum:

History: Joseph Bologne, Chevalier de Saint-Georges was a pioneer; he broke boundaries, excelled at many things, and was popular in the process. Who else are you learning about in school who was a pioneer either in music, or something else? What made them a pioneer?

History: Chevalier translates to Knight. Discuss the various interests of Bologne, aside from music. Discuss Bologne's other interests and why they may be appropriate for a Knight.

Foreign Languages: Joseph Bologne knew many composers such as Salieri (Italian) and Mozart (Austrian). Which languages did they speak? What are some basic music words they might have used? (Slow, Fast, Quiet)



Amy Beach

(1867 –1944)

Gaelic Symphony (second movement)
by Amy Beach, written in 1896

Listen to the piece here. ►

In 1896, Amy Beach became the first American woman to have a symphony - a work written for orchestras - published. Although there were other women writing music around this time, it was difficult to get published and be taken seriously as a composer and musician. Amy Beach was 30 years old when her symphony premiered to much critical acclaim!

For this piece, she drew lots of inspiration from old English, Irish and Scottish folk tunes, effortlessly weaving them into the music... hence the name *Gaelic Symphony*.

Beach was also a renowned pianist and singer and made a name for herself as a performer before she decided to study composition. As her career progressed, she spent lots of time mentoring and teaching younger musicians and was even the first president for the Society of American Women Composers.

Things to listen out for:

- The oboe playing the main theme (the main idea of the piece) at the beginning (0:25-1:08)
- This theme is then taken on by other instruments and we hear lots of variations of it throughout the piece (variation 1: 2:15, variation 2: 3:19)

Linking to other areas in the curriculum:

English: As you listen to this piece, where does your imagination go? Write a paragraph about the story that you think this music is telling.

Geography: The main theme of this piece is inspired by folk tunes, use this as a chance to discuss the geography and make-up of the British Isles. Look at specific folk tunes from these countries, what are the similarities and differences?

History: What other women in history were 'the first' in their field?



Bedřich Smetana © Public domain

Bedřich Smetana

(1824 –1884)

Vltava (The Moldau) by Bedřich Smetana, premiered in 1875

Listen to the piece here. ►

Bedřich Smetana was a Czech composer who was born in 1824. He was regarded as the father of Czech music in his homeland, and was seen to pioneer the development of a musical style that became closely linked with the Czech people's hopes for both cultural and political change.

One of his most famous compositions was *Má vlast* which translates into English as *My Homeland*. This is a collection of six pieces that the composer wanted to write to celebrate different aspects of Bohemia (the largest historical region in the Czech Republic) such as the countryside, history and folklore.

In *Orchestra Unwrapped* we're going to listen to *Vltava*, also known as *The Moldau*. It features the melody of a popular Czech folk song and is inspired by the beautiful rivers in the Czech Republic.

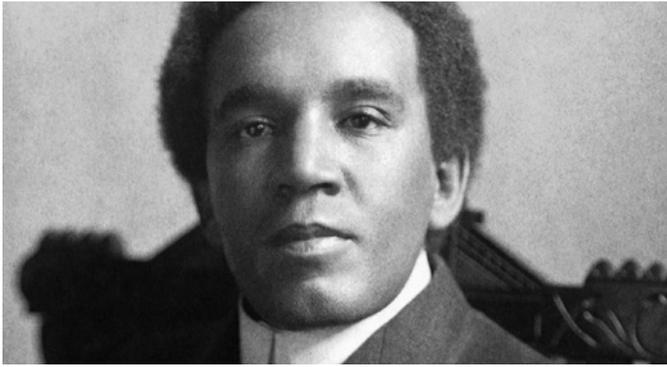
Things to listen out for:

- The flute tune at the start represents the source of the Vltava, and how it starts as a tiny stream, rather than the full flow of a river (from beginning to 1:00)
- The joyous and celebratory feeling at the end (11:09 to the end) can you hear the crash of the cymbals? (at 11:43)

Linking to other areas in the curriculum:

History: Smetana wrote this at a time of great political change in the country where he lived. What historical event are you currently learning about? What music was around at this time? What were people listening to and what role do you think the music played?

Geography: The Vltava is a famous river in the Czech Republic. Which other famous rivers around the world do your class know? Where are they? Would the music composed in these countries sound the same?



Samuel Coleridge-Taylor

(1824 –1884)

Symphonic Variations on an African Air by Samuel Coleridge-Taylor, premiered in 1906

Listen to the piece here. ►

Samuel Coleridge-Taylor was a British composer and conductor. Brought up in London, he started studying violin at the Royal College of Music at 15 years old, but he quickly gave up his instrument lessons, and spent all his time composing music instead. His tutors encouraged him, and he quickly became well known for his talent and musical storytelling. During his lifetime he was very politically active, and he was brilliantly relentless in fighting against racism and used his music to promote equality for all.

He was greatly inspired by African-American music, and his *Symphonic Variations on an African Air* is based on the Spiritual song, *I'm Troubled In My Mind*. Spirituals were songs sung by people who were enslaved by white people; they were songs of comfort, community and overcoming pain. Samuel Coleridge-Taylor used his voice, and his music, to amplify equal rights for all, and to celebrate this amazing music, and the amazing people who sang it.

Things to listen out for:

- The strings playing the main melody, and the brass playing it straight after! (07:48-08:12)
- The call and response of the orchestra - it feels like all the instruments are having a conversation with each other. Some instruments are asking the questions, and others are answering (08:12-08:25)
- The flourishes of the flutes and piccolos! (at 09:36)

Further linking to music:

In this piece you can hear the four families of the orchestra, the brass family, the percussion family, the string family and the woodwind family. As you listen to this excerpt, what do you think the role is of each family?

Linking to other areas in the curriculum:

History: Samuel Coleridge-Taylor was born and raised London, not far from the Philharmonia's home at the Southbank Centre. Use this as an opportunity to discuss local historic figures in your area.

Science: A selection of different instruments play the main theme. Explain how these sounds differ, and the different sounds things make depending on the material.

Music: The piece is a fusion of classical and traditional African-American music. What other musical fusions can you think of? What musical fusions can you invent with your class?



Lin-Manuel Miranda © Public domain

Lin-Manuel Miranda

We Don't Talk About Bruno by
Lin-Manuel Miranda

Listen to the piece here. ►

Lin-Manuel Miranda is a multi-award-winning composer and performer - he uses his voice to write music inspired by underrepresented stories and to celebrate underrepresented communities. His work includes creating, producing and starring in the musicals *In the Heights* and *Hamilton*, and he recently starred in *Mary Poppins Returns* alongside Emily Blunt.

Encanto is an Oscar-winning Disney film all about The Madrigals, a multigenerational Colombian family, who have all received magical gifts that help them serve the people in their community. However the central character, Mirabel, has been born without magical powers... but it's up to her when her family begins to lose their powers to save them! In *Orchestra Unwrapped*, we'll be listening to *We Don't Talk About Bruno*!

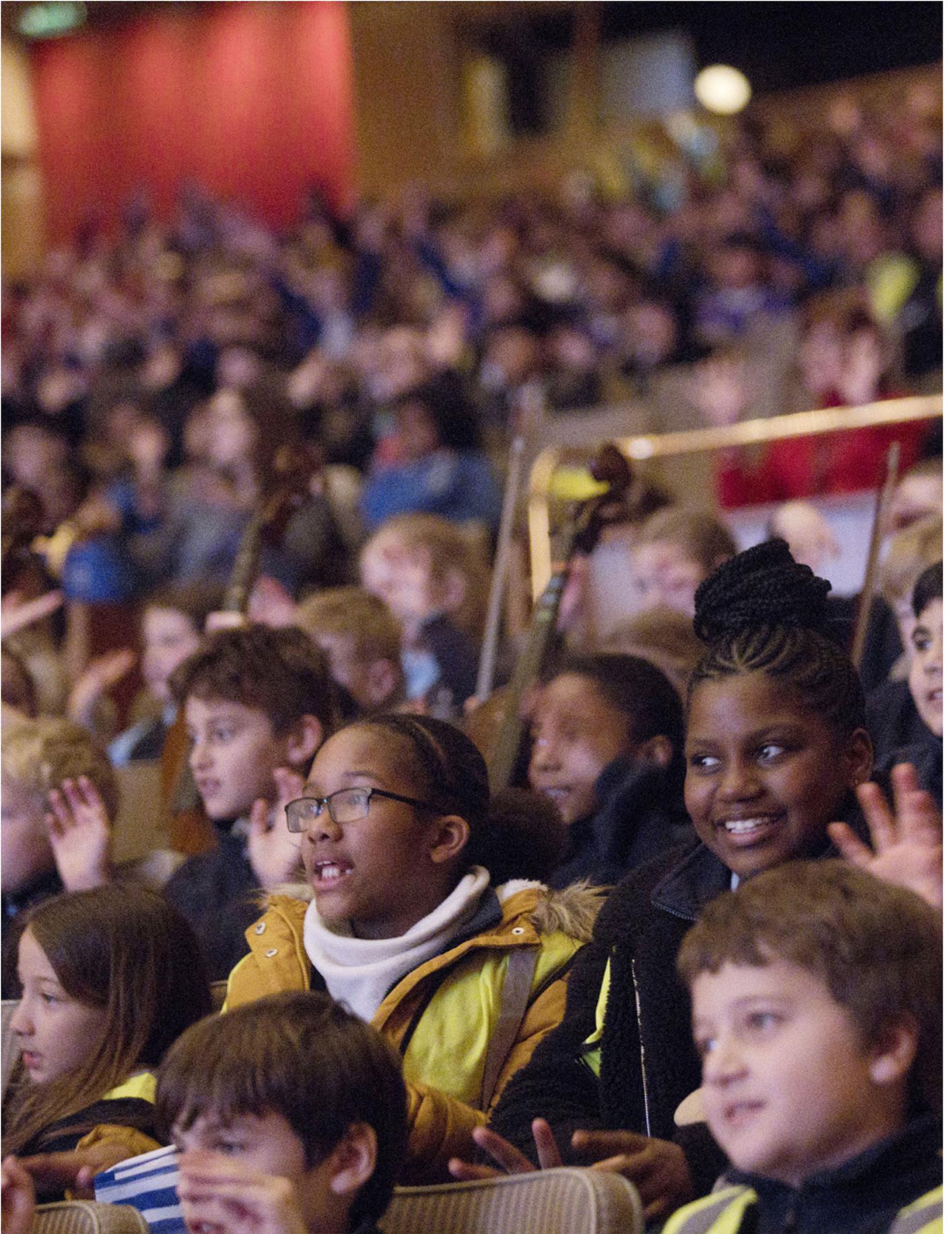
Things to listen out for:

- The salsa rhythm that drives the music forward
- This song is a celebration of Latin-American music in the 21st Century; the layered patterns mixed with the simple melody mean it's a bit of an ear-worm (it gets stuck in your brain!)

Linking to other areas in the curriculum:

Computing: Create your own short animation, and remember that you need to have music for it too! How can you bring the animation alive with the music and sounds you pick?

Science: Colombia, where *Encanto* is based, is a mega-diverse ecological country. Investigate the life of plants, and varied animals which inhabit the country.



Art Project

If you have attended *Orchestra Unwrapped* in the past, you will know that we invite schools to send us their artwork inspired by a piece of repertoire or theme, which is displayed during the concert as the Orchestra plays. This year is no exception! We'd love to see a selection of artwork from your school created as a pre-concert activity with your class.

This year's art project is linked to *Night Ferry* by Anna Clyne.

The theme of the concert is all about using our voices to speak up! In the concert we'll be exploring how composers have used their voices to write music inspired by the world around them, and about causes they feel most drawn to. We're asking students to create artwork that explores causes, and subjects that they would like to speak up about. Maybe it's about something that you feel passionately about? Maybe it's something that you'd like to see change? Or maybe it's something that you'd like everyone to know! And just like Anna Clyne, students' artwork could feature shapes, lots of colour, words or poems! Students are welcome to title their artwork if they would like to.

Tech specs: please encourage your artists to make their pictures in landscape orientation (i.e., long side top and bottom) and be as colourful as possible.

Please send your pictures in JPEG or pdf format in the highest quality possible to orchestra.unwrapped@philharmonia.co.uk. If you are having issues sending artwork via email due to file size, please feel free to use either Dropbox or WeTransfer.



Night Ferry Mural © Todd Rosenberg

Please note that we will not accept any photographs.

You can also post hard copies of your artwork to the following address:

**Learning & Engagement Department,
Philharmonia Orchestra, 6 Chancel Street,
London, SE1 0UX.**

If you are sending artwork by post, please include a note if you would like the pictures sent back to the school – we are happy to do this.

Due to the amount of artwork we receive, it may not be possible to display all your students' pictures.

Audience Participation Song

Participation Song for Orchestra Unwrapped 2022/23

For this year's *Orchestra Unwrapped* we're really excited to have commissioned a new song by the composer and songwriter, Emily Barden. Emily is an experienced choral leader, songwriter and arranger, predominantly working with young voices and adult community choirs. Her song, *Something to Say (So Many Ways To Be Heard)* has been orchestrated by Adrián Varela, who has played Violin in the Philharmonia Orchestra for 20 years.

Although not obligatory, we'd love you to have a listen, and a sing, of this brilliant new song before the concert.

Warm-Up

Before you sing, it's often a good idea to warm up. Simple exercises include:

- Call and response sounds. E.g the leader goes *ch ch ch* and the group does the exact same sounds in response, then the leader can pick another sound
- Breathing. Breathing altogether is a great way to warm-up; in for four, out for four, then out for six, then out for eight
- Sing a song you all know well - this could be something you sing in assembly, have sung for a school show, or know from a film

The next step

The next thing that is really useful to do is to listen to the song from start to finish. After you've listened to the song, ask your class if any words stuck out, how the song makes them feel, and if they know what bit the chorus was (and maybe could even sing it back).

Active Listening Activity

- Listen to the song here. Don't worry about reading the lyrics at the same time, just use it as a listening experience

Full track (Emily's Original) ►

Listen to the song a few more times and encourage your class to sing along!

Here are the lyrics, followed by a more detailed breakdown of the song, and the order that you could possibly learn it in.

Lyrics

Lyrics of *Something to Say*
(*So Many Ways to Be Heard*) by Emily Barden
Commissioned by the Philharmonia Orchestra 2022

Chorus

I have
You have
We have
Something to say

I have (Something)
You have (Something)
We have (Something)
Something to say

We all want to be heard
We all need to be seen
We all try to be understood
To express what we mean

Verse

I can paint a picture
Let the colours be my words
Blue and green
Sad, serene
There are so many ways to be heard

I can write a story
Create a whole new land
Play with possibilities
To help me understand
There are so many ways to be heard

Bridge

Look around you there has to be
Something you'd do differently.....

Chorus

I have (Something)
You have (Something)
We have (Something)
Something to say

We all want to be heard
We all need to be seen
We all try to be understood
To express what we mean

Verse

I can speak with music
I can choose the songs I sing
Happy, sad, joyful, mad
There are so many ways to be heard

Bridge

Look around you there has to be
Something you'd do differently.....

PERCUSSION BREAK WITH BASS RIFF
Improvised section for children to
add what it is they'd do differently/
change/shout about....

Bridge

Look around you there has to be
Something you'd do differently.....

Chorus

I have (Something)
You have (Something)
We have (Something)
Something to say

We all want to be heard
We all need to be seen
We all try to be understood
To express what we mean

A capella Chorus to end

Breaking down the song

The song is made up of a chorus, verses, a bridge and a percussion and bass breakdown section.

The Chorus of the Song

The chorus of the song has three simple parts to it, which three different groups can sing. It breaks down to this:

Group 1: **Blue**

Group 2: **Pink**

Group 3: **Green**

I have

You have

We have

Something to say

I have (Something)

You have (Something)

We have (Something)

Something to say

We all want to be heard

We all need to be seen

We all try to be understood

To express what we mean

And here is what it sounds like:

A capella track with one full chorus with three parts. ▶

And here is each group's part:

Group 1: **Track 1 (edited to one chorus)**

Group 2: **Track 2 (edited to one chorus)**

Group 3: **Track 3 (edited to one chorus)**

Go through each part with everyone in the class, and then divide into three groups and try singing all three parts at the same time - the more you do it, the easier it will be!

The Verses (and bridge)

Everyone can learn and sing the verses and bridge of the song. The bridge is the bit just before the chorus which literally 'bridges' the verse and chorus together!

Verse 1

I can paint a picture

Let the colours be my words

Blue and green

Sad, serene

There are so many ways to be heard

I can write a story

Create a whole new land

Play with possibilities

To help me understand

There are so many ways to be heard

Look around you there has to be

Something you'd do differently.....

Verse 2

I can speak with music

I can choose the songs I sing

Happy, sad, joyful, mad

There are so many ways to be heard

Look around you there has to be

Something you'd do differently.....

Percussion and bass breakdown

This bit is towards the end of the song and on the full track is at 03:20-04:00. In the concert we'll either be doing body percussion here, or creating some new spoken phrases about things that we want to speak up about. You can think about this before you come to the concert, and maybe even try out some suggestions from your class.

Piano and Vocal Score

Lastly, please see below a piano and vocal score. We know some teachers prefer using notated music to tracks - it's really whatever

way you find easiest to learn this song in your education setting!



SOMETHING TO SAY

for voices and piano

EMILY BARDEN arr. ADRIAN VARELA

♩ = 98

Voice 1

Voice 2

Voice 3

Piano

♩ = 98
[1st 4 bars can be played as loop if singers don't need more support]

5

CHORUS 1 & 2 (built by adding voices)

Voice 1

Voice 2

Voice 3

Piano

— you have — we have — some-thing to say — I have

Arrangement & score copyright ©2022 Adrian Varela

9

Voice 1
 you have we have some-thing to say I have

Voice 2
 Some - thing some - thing some - thing some-thing to say

Voice 3

Piano

13

Voice 1
 you have we have some-thing to say I have

Voice 2
 Some - thing some - thing some - thing some-thing to say

Voice 3

Piano

2nd time jump to

2nd time jump to

Voice 1
 you have we have some-thing to say I have

Voice 2
 Some - thing some - thing some - thing some-thing to say

Voice 3
 We all want to be heard We all need to be seen We all

Piano

Voice 1
 you have we have some-thing to say I have

Voice 2
 Some - thing some - thing some - thing some-thing to say

Voice 3
 try to be un - der - stood to ex - press what we mean

Piano



Voice 1
— you have — we have — some-thing to say — I have

Voice 2
Some - thing — some - thing — some - thing — some-thing to say —

Voice 3
We all want to be heard — We all need to be seen — We all

Piano

Voice 1
— you have — we have — some-thing to say —

Voice 2
Some - thing — some - thing — some - thing — some-thing to say —

Voice 3
try to be un - der - stood — to ex - press what we mean —

Piano

Piano

VERSE I & II

Voice 1

I can paint a pic-ture_ let the col - ours be my_words blue and_ green
I can speak with mu - sic I can choose the songs I__sing Hap - py__ sad,_

Piano

Detailed description: This system contains the first two staves of the music. The top staff is for Voice 1, and the bottom two staves are for the Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the voice staff.

2nd time
jump to

Voice 1

sad, ser - ene_ There are so ma-ny ways to be heard 2nd time I can write a sto - ry, cre-
joy - ful_ mad jump to

Piano

Detailed description: This system contains the second two staves of the music. It includes a '2nd time jump to' instruction with a repeat sign above the voice staff. The piano accompaniment continues with the same key signature and time signature.

Voice 1

ate a whole new land Play with po - ssi - bi - li - ties to help me un - der - stand There are

Piano

Detailed description: This system contains the final two staves of the music. The voice staff continues with the lyrics, and the piano accompaniment concludes the piece.

BRIDGE

Voice 1

so ma-ny ways to be heard Look a - round you, there has to__ be__

Piano

Voice 1

some - thing you'd_ do di - fferent - ly___ I have di - fferent - ly___

Piano

RHYTHM VAMP SECTION
Presenter leads improv, clapping, etc.

Piano

BRIDGE

Voice 1
 Look a - round you, there has to_ be_ some-thing you'd do di - fferent-ly_ *I have*

Piano

The Bridge section consists of four measures. Voice 1 is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

CHORUS 3

Voice 1
 you have_ we have_ some-thing to say_ I have

Voice 2
 Some - thing_ some - thing_ some - thing_ some-thing to say_

Voice 3

Piano

Chorus 3 consists of four measures. Voice 1 and Voice 2 are in treble clefs with a key signature of three sharps. Voice 1's melody is a half note G4, quarter notes A4, B4, and C5. Voice 2's melody is a half note G4, quarter notes A4, B4, and C5. Voice 3 is silent. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Voice 1
 you have we have some-thing to say I have

Voice 2
 Some - thing some - thing some - thing some-thing to say

Voice 3

Piano

Voice 1
 you have we have some-thing to say I have

Voice 2
 Some - thing some - thing some - thing some-thing to say

Voice 3
 We all want to be heard We all need to be seen We all

Piano

Voice 1
 you have___ we have___ some-thing to say___ I have

Voice 2
 Some - thing some - thing___ some - thing___ some-thing to say___

Voice 3
 try to be un - der - stood___ to ex - press what we mean___

Piano

Voice 1
 you have___ we have___ some-thing to say___ I have

Voice 2
 Some - thing___ some - thing___ some - thing___ some-thing to say___

Voice 3
 We all want to be heard___ We all need to be seen___ We all

Piano

Voice 1
— you have — we have — some-thing to say —

Voice 2
Some - thing some - thing — some - thing — some-thing to say —

Voice 3
try to be un - der - stood — to ex - press what we mean —

Piano

The musical score is written for three voices and piano. It features three vocal staves (Voice 1, Voice 2, and Voice 3) and a piano accompaniment section with two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: Voice 1: "— you have — we have — some-thing to say —"; Voice 2: "Some - thing some - thing — some - thing — some-thing to say —"; Voice 3: "try to be un - der - stood — to ex - press what we mean —". The piano part consists of four measures, each containing a whole rest in both the treble and bass clefs.

Extended Music Activities

More Music Activities

The following two activities are mini music projects which you can do with your class in 10 minutes, or if you have it, an hour! They are inspired by the composers that we'll listen to in *Orchestra Unwrapped*.

Activity One: Musical Cryptograms

Resources: pens, paper and pitched instruments (e.g., glockenspiels, xylophones, chime bars, or a piano app).

A musical cryptogram is a series of musical notes generated from text. Some composers liked to put their names (their musical signatures) in their pieces. And some wrote sequences that once deciphered spelled out their true love's name! The composer Edvard Grieg, who wrote *In the Hall of the Mountain King*, started off one of his most loved pieces, his Piano Sonata, with notes linked to the initials of his name.

Let's write our own musical cryptogram

1. Decide on your message! You could write your name, your class name, or something that you want to speak up about.
2. Using the code below, work out your musical cryptogram...

The Code

Here is our code! Please note, do change the code to best suit your class e.g., if there are children whose names include other letters, or letters with accents etc. The top line has

the Alphabet, and the bottom line is the notes that your musical cryptogram will consist of.

Here is Edvard Grieg's name as an example:

A	B	C	D	E	F	G
A	B	C	D	E	F	G
H	I	J	K	L	M	N
A	B	C	D	E	F	G
O	P	Q	R	S	T	U
A	B	C	D	E	F	G
V	W	X	Y	Z		
A	B	C	D	E		

E D V A R D G R I E G

(letters from the Alphabet)

E D A A D D G D B E G

(letters from the code)

3. Taking your new code, play this on the pitched musical instrument. You've just written your own musical melody! What does it sound like? Can you play it faster, slower, smoother or spikier? Should some of the notes last longer than the others?

There are lots of options to extend this activity:

- Choose another name or subject to write a new melody from
- Add a pulse to your melody
- Teach your code to the rest of the class
- Can you put any of the melodies together? e.g., working in pairs?
- Write your own code

Activity Two: Sound Detectives

All the composers that you listen to in *Orchestra Unwrapped* have been inspired by the sounds around them. This game is not only a fun thing to do as a class, but it'll encourage everyone to really listen to what's going on around them.

1. The first thing to do is collect the sounds - this can either be your class (split up into smaller groups) going round the school collecting sounds on the voice note app of an iPad,

or

finding sounds that they can make whilst everyone else's eyes are closed e.g., it might be recording a tap dripping, footsteps in the school hall, or a live demonstration of paper being scrunched up, or the sound of one of the instruments in the percussion box.

Encourage every group to find three sounds.

2. Once every group has found their sounds, each group takes it in turn to play or make the sounds and everyone has to guess what the sound is! The winning group is the one that guesses most of the sounds correctly.

To extend this activity, you can either encourage everyone to find more sounds, or just like the composers we'll listen to, you can encourage each group to think about how they would make the sounds (e.g., of a tap dripping, footsteps in the hall etc), on one of the instruments that you have to hand. It doesn't have to sound exactly like it, but what instrument sound could represent it? And how would they, as the musician, play it?



Biographies

Emily Barden



Emily Barden

Emily runs workshops and courses for singers/songwriters as well as composition and song-writing training sessions for teachers, choral leaders and people working with young voices.

Emily currently works with a variety of organisations, including Sing Up, Trinity College, Britten Pears Arts, West Sussex Music, Norfolk Music Hub and many other Music Education Hubs and establishments around the country.

Inspired by artists including Joni Mitchell, Carol King, James Taylor and Paul McCartney, Emily is a contemporary pop/folk/country singer songwriter with a classic sound.

She writes songs with stories, influenced by everyday life and encounters, as well as the landscape around her. She performs as a solo artist, playing guitar and piano, as well as working with slide guitarist Chris Eaton, and varying other band line ups. Emily regularly fronts her own original music project at gigs and festivals.

A love of harmony singing and a desire to bring contemporary, accessible choral singing to the masses has led Emily to establish several community choirs under the umbrella of West Sussex Sings. She is also one half of Umbria in Harmony, providing singing holidays in Italy and more recently, Northumbria where she grew up.

Adrián Varela



Adrián Varela © Marina Vidor

Adrián Varela's humanist, multi-role, cross-genre work with youth, adult and industry participants and audiences has earned him the labels of 'guru', 'wizard' and 'music's answer to Shakespeare's Puck'. At the heart of Adrián's music-making is an ethical pursuit of every young person's emancipation to equip the youth with the most robust tools, to enable them to stand on their own two feet as quickly as possible, and strengthen, or launch, their developmental journey as artists and citizens.

For over 10 years Adrián has combined his role of First Violin at the Philharmonia with that of conductor, composer, arranger, rock band leader, producer, multimedia artist, coach and pedagogue, to create unique, life-affirming musical experiences.

His original works and arrangements have been performed in the UK and abroad by a number of world-class orchestras including the Philharmonia, and have been broadcast by BBC Radio 3, BBC World Service, Tokyo FM, and Polish and Uruguayan National Radio.

He has pioneered the creation of multiple new formats for the enjoyment and discovery of music, and for the artistic and personal development of musicians, such as: 'Sit Inside the Orchestra' scheme with his One Tree Hill Sinfonia, 'Symphonic-scale chamber music' with the Polish National Youth Orchestra, 'The Symphony Orchestra as Society' with the De Montfort University orchestra, and 'Bach in Conversation'.

Adrian was born in Montevideo, Uruguay and grew up in Detroit, USA. A roots-level understanding of Tango, Classical and Rock places Adrian in an unique position to engage elements of these musical worlds according to each project's individual requirements. He hammered the Berlin Wall on New Year's Eve 1989, an event which laid the foundations of his humanist outlook, still pursued today.

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Resources created by Lucy Drever

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