

CLOSE UP: WIND QUINTETS

MUSIC FOR CURIOUS YOUNG MINDS



RESOURCE PACK 2025

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All videos and audio referenced in this pack can be found at www.musicintheround.co.uk where there are resources for all ages which can be accessed for free.

Exercises and examples, online films and audio, and downloadable classroom resources related to each activity will be linked directly with their own QR codes and tinyurl links. Orange boxes link to Music in the Round resources; yellow boxes link to partner organisations and other places online for you to explore.

INTRODUCTIONS AND BACKGROUND

We are really pleased that you are part of *Close Up: Music for Curious Young Minds*.

Music in the Round developed this series of concerts, initially for families as an extension to our popular storybook concerts which have regularly taken place at the Crucible in Sheffield and at venues around the UK and have engaged thousands of children aged 3-7 and their grown-ups. Building on these experiences of story-led musical participation, Close Up concerts offer an experience of 'real' chamber music with carefully selected repertoire which aims to offer a rigorous musical experience delivered in a friendly, participatory and accessible manner which introduces key features of music and can form a springboard to further listening, playing, singing and composing.

Further resources to support musical exploration can be found at www.musicintheround.co.uk.

A special thanks to Caroline Hallam, John Webb, and Ellen Sargen whose resources for children's music form the basis of this pack.

ENSEMBLE 360

Ensemble 360 has gained an enviable reputation across the UK for the quality and integrity of their performances. Formed in 2005, eleven musicians of international standing came together to take up residency in South Yorkshire with Music in the Round, establishing a versatile group comprising five string players, five wind players and a pianist. Their home performance space is the Tanya Moiseiwitsch Playhouse in Sheffield's Crucible Theatre, an intimate space in which the audience is seated "in the round" and never more than twenty feet away from the stage. It is from this wonderful performance space that both Ensemble 360 and Music in the Round take their names. They play a key role in Sheffield Chamber Music Festival each year, as well as regularly performing as part our autumn and spring seasons in Sheffield, South Yorkshire and around the country. Outside Ensemble 360, the musicians all have highly successful individual careers including as Principal players in a number of Europe's top orchestras such as the Philharmonia, Royal Scottish National Orchestra, Royal Northern Sinfonia, London Mozart Players, Camerata Bern and Manchester Camerata.

MUSIC IN THE ROUND

Music in the Round is the leading national producer of chamber music, with a year-round programme of hundreds of events for people of all ages. Since 1984 we have been bringing people and music closer together through our friendly and informative style of 'in the round' performances. We present concerts and the Sheffield Chamber Music Festival each year at our home venue, the Crucible Playhouse, as well as activity across the city and in partnership with venues around the country. Music in the Round events are characterised by passion, excellence and proximity. We connect people to music by presenting concerts in intimate venues, with amazing artists playing spine-tingling music with their heart and soul, often accompanied by lively spoken introductions. We also present world-class guest musicians and outstanding young artists at concerts, alongside free or low-cost participatory events led by high-quality workshop leaders and educators. Each year we reach around 25,000 people, from Goole to Portsmouth via Barnsley and Milton Keynes.

SINGING TOGETHER

Members of Ensemble 360 are really looking forward to seeing you all for their performance of *Close Up: Music for Curious Young Minds*. During the concert you will join in by singing, clapping and composing together to reflect back the features of music identified during the concert and create a new collaborative piece by building up the elements of music.

Here are some simple ways of warming up your class for group singing.

WARMING UP

Children sing better when they are relaxed and enjoying themselves, so an effective and fun warm up that will help improve the quality of their singing is really important. Warming up can prevent injury, improve technique, eliminate tension and make our brains more alert. A good warm up should be snappy and fun, and address the following things:

WAKING UP AND BALANCING THE BODY – Some gentle movements and stretches help to eliminate tension and to help singers think about their alignment – natural position with weight balanced between toes and heels, and relaxed, loose knees.

AIRFLOW – Breathing should feel natural and unforced. Getting your singers to use voiced and unvoiced sounds helps to activate the right muscles in the abdomen e.g. ‘ssshhh’, ‘ffffff’, or ‘sssss’ sounds for unvoiced and ‘vvv’, ‘zzzz’ or ‘jhhhhh’ for voiced sounds.

RANGE AND REGISTER – Try making lots of silly sounds using ‘my go, your go’. Explore whoops and sirens using high and low pitches. Animal sounds and the sounds of fireworks are great for this.

ARTICULATION – Try exercises isolating the tongue such as cleaning your teeth with your tongue, writing your name in the air with your tongue or touching your nose, chin and cheeks with your tongue. Try out or invent some tongue twisters.

FOCUS AND ENERGY – This is important to get your singers listening and responding to you. Games or activities that include starting and stopping at the same time, or following verbal cues and gestures are great. Songs that build in complexity such as the ‘Penguin Song’ or ‘Hi My Name Is Jo’ always go down well.

TEACHING TIPS: Starting and stopping together

When introducing singing together, see if you can use ‘off we go’ at the right speed on beats 1 and 2 to get your singers starting in the right place. You can use your speaking voice, but it is even better if you can sing it on their starting pitch.

HAVE YOU BROUGHT YOUR SINGING VOICE?

Use this simple call and response song to get your singers exploring different volumes, characters and expressions.

You could use:

- Whispering voice
- Speaking voice
- Quiet Voice
- Thinking Voice (inside their heads)
- Louder Voice (never use shouting!)
- Monster
- Boring
- Excited


Online Film



tinyurl.com/mtjj4ahu

Get some suggestions from your class for additional volumes, characters and expressions, they will always give you some great examples! This exercise is great for any of your young singers that are finding it difficult to get the difference between their singing voice and their speaking voice.


Voices Foundation



Have you brought your sing - ing voice? Yes we have. Yes we have.

BOUNCE HIGH, BOUNCE LOW

The class forms a circle, with one child in the centre holding a medium-sized ball. This person bounces the ball each time the word 'bounce' is sung. Child 1 selects the next child by singing their name at the end. The ball is immediately thrown to the new person who goes with the ball to the centre and the game is repeated. The aim is that the solo singer matches the pitch of the rest of the class.

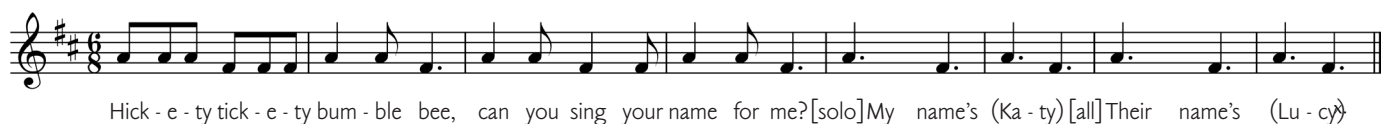


soh
Bounce high, bounce low, Throw the ball to one you know. (Ja- mie) Throw Catch

HICKERTY, PICKERTY, BUMBLE-BEE

This song is very useful for helping children make an individual response. Initially you may need to encourage less confident singers but they will gain confidence when the class responds with their name. It is often helpful to use a token (a ball, a toy) to pass round the circle during the song and

the child who is holding it at 'me' is the child who sings their name.



Hick - e - ty tick - e - ty bum - ble bee, can you sing your name for me? [solo] My name's (Ka - ty) [all] Their name's (Lu - cy)

BOOM CHICKA-BOOM

This is a fun activity that can be used to work on articulation and exploring different vocal qualities and characters.

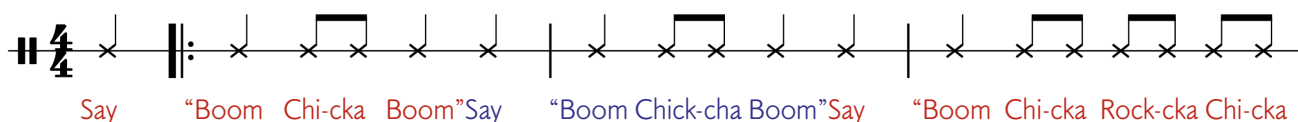
The leader rhythmically says each red section and the group copies back the words in blue. Make sure to use clear hand gestures for when it is the leader's turn (point to self) or the class's turn (gesture to class)

Online Film



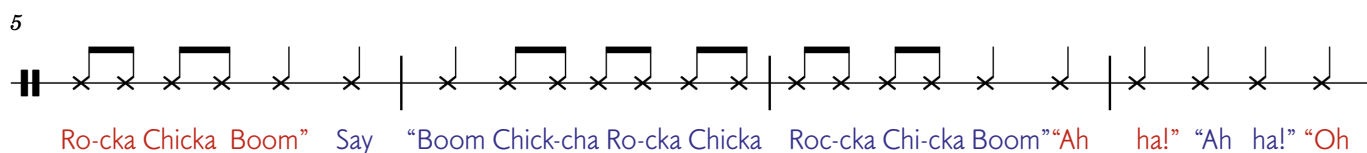
tinyurl.com/55ewfbuy

Trad. adapted from a version collected by Ken Lee, 1982



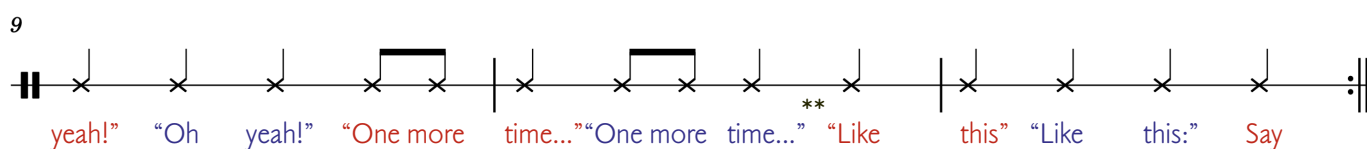
Say "Boom Chi-cka Boom" Say "Boom Chick-cha Boom" Say "Boom Chi-cka Rock-cka Chi-cka"

5



Ro-cka Chicka Boom" Say "Boom Chick-cha Ro-cka Chicka Roc-cka Chi-cka Boom" "Ah ha!" "Ah ha!" "Oh"

9

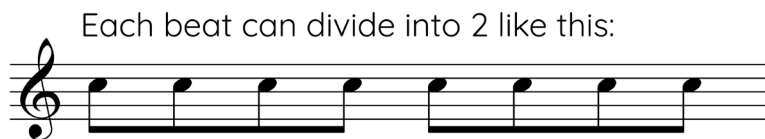


yeah!" "Oh yeah!" "One more time..." "One more time..." "Like this" "Like this:" Say

** At this point, there is a new instruction to change the pitch, speed or quality for the next verse. It should be spoken rhythmically, and should match the style e.g. version two 'slower' (speak slowly); version three 'higher' (high, squeaky voice) etc. Children can make up others.

EXTENSION ACTIVITY: Feeling the pulse

We feel this version of the song with four simple beats in the bar, as it is written in the notation above.



Encourage your singers to feel this beat by tapping it on different parts of their body in groups of 8 or groups of 4. They have to watch you for when you change the action. This will help your singers stay in time with the music and avoid rushing.

You	Head x 4		Knees x 4		Shoul- ders x 4		Toes x 4		Noses x 4	
Class		Head x 4		Knees x 4		Shoul- ders x 4		Toes x 4		Noses x 4

TOP TIPS FOR LEADING GROUP SINGING WITH KEY STAGE 2

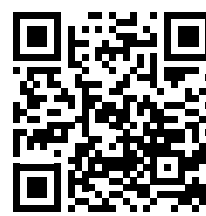
- Always warm up – this improves focus and energy.
- Quieter singing improves accuracy, sound quality and confidence.
- Consider alignment - standing or sitting on chairs is ideal. Avoid children sat on the carpet looking up at you or a screen.
- Use children to model and lead when appropriate.
- Effectively use ‘off we go’ on pitch and at the right tempo.
- Be clear about the objective of the session - set clear goals.
- Be ambitious with what your singers can achieve.

EXPLORE FURTHER

The Voices Foundation is a national music charity working to help schools, academies, Music Education Hubs and other partners from across the UK to establish effective music education. They have lots of great resources to help support teaching singing and musicianship in your school. The things you may find really useful are:

- ◇ VIRTUAL SINGING ASSEMBLIES These demonstrate warm up activities and easy songs to teach to your classes. Some of them have accompanying Beyond the Sings Teaching Resources, which give some great hints and tips about how to structure and deliver a great music lesson.
- ◇ Working with the ISM Trust, the Voices Foundation have created THE PRIMARY SINGING TOOLKIT. This free digital resource will help you discover inspirational and practical singing strategies to enhance your music curriculum and feel empowered to share the joy of singing with your students.
- ◇ They also offer award winning CPD opportunities and SCHOOLS’ PROGRAMMES.

Highlights



linktr.ee/mitr_learning_eyks1

EXPLORE FURTHER

The Royal Opera House has a selection of FREE resources, created with teachers, providing songs for KS1 and KS2 that they offer in their Create & Sing programme. There are classroom-based and digital activities, with strong curriculum links, to give better understanding of dramatic singing for pupils, unlocking their imagination and creativity.

Create & Sing programmes include:

- ◇ Create & Sing CARMEN, Create & Sing HANSEL & GRETEL, Create & Sing THE MAGIC FLUTE

Highlights



tinyurl.com/3uscm2u8

LISTENING TOGETHER

THE CLOSE UP REPERTOIRE

The concert you are coming to features music for Wind Quintet. There are versions of Close Up for Wind Quintet, String Quartet, Large mixed Ensemble and Clarinet Quintet.

The music that you will hear in the Wind Quintet concert is:

BRITTEN	I. Prologue from Serenade for Tenor, Horn and Strings (1'30)
HAYDN arr. Parry	IV. Rondo-Allegretto from Divertimento No.1 (2')
ONSLOW	IV. Finale (extract) from Wind Quintet (3'30)
ARNOLD	I. Allegro con brio from 'Three Shanties' (2'30)
LIGETI	III. Allegro grazioso from '6 Bagatelles' (2'30)
DEBUSSY	'Syrinx' (3')
BACEWICZ	I. Allegro from Quintet for Wind Instruments (3')
STRAVINSKY	II. from 'Three Pieces for Solo Clarinet' (1')
HOLST	IV. Air and Variations from Wind Quintet (4')
DANZI	IV. Allegretto from Wind Quintet No.2 (3')
MEREDITH	'Moth' from 'Tripotage Miniatures' (2'30)
COLEMAN	Umoja (2'45)

If you want to introduce the children to the pieces in advance of the concert, our daily activity suggestions will help you introduce an piece every day of the week.

Activity

Each day, as a class, listen to your chosen piece.

Ask, what does the music sound like? Is it:

- Happy/ sad?
- Fast/ slow?
- Loud/ Quiet
- If the music described an animal, what animal would it be?
- Encourage the children to describe the piece in their own words.
- What does the music sound like?
- Does it sound happy, sad, or some other emotion?

Audio



tinyurl.com/4zp73er6

- h. How does the music make you feel?
- i. If this music was playing in a film, what would be happening in it?
- j. Do you like it?

As a class, decide on an **action** that you can all do, which reminds you of the piece. For example, for this piece, you could move around in a jumpy or lively way. Encourage your children to be playful with this, matching the speed of the music.

EXPLORE FURTHER

Nathan Holder is an award-winning author, international speaker, musician and education consultant. With over a decade of experience, Nate has been advocating for inclusive and diverse music education globally through speaking engagements, writing, and consultancy. As an author, Nate has written seven books, including 'I Wish I Didn't Quit: Music Lessons' (2018), 'Where Are All The Black Female Composers' (2020), and the award-winning 'Listen and Celebrate' (2022). His work aims to inspire and empower learners and educators to embrace inclusive and diverse music education. Your classes will love The Why Book series.

Highlights



tinyurl.com/yrex7uza

EXPLORE FURTHER

The Aurora Orchestras has created a platform that empowers primary school teachers to deliver high impact, engaging, fully customisable and fun music lessons. They have developed specialist programmes for EYFS, KS1 and SEND settings. Created in partnership with Southbank Centre, the 10-week units of work forms part of Aurora Orchestra's digital learning platform, Aurora Classroom, introducing pupils to the elements of music and providing opportunities to play instruments, sing and compose their own music.

Highlights



CREATING TOGETHER

LET'S MAKE AN ENSEMBLE

When you join Ensemble 360 for the schools concert you'll be listening to 5-piece small ensemble of wind and brass instruments. The wider ensemble, like an orchestra, is organised into sections, for instance:

- Instruments you blow (like the wind and brass instruments)
- Instruments you scrape (like string instruments)
- Instruments you hit (like the percussion)

Even in a small ensemble (like Ensemble 360) the instruments can still be divided into sections:

- High range – Violins, Flute, Oboe
- Middle range – Viola, Clarinet
- Low range – Cello, Horn
- Very low range – Double bass, Bassoon

And very often (though not always) an orchestra is led by a conductor, who stands at the front and with their hands and bodies shows the orchestra how to play.

In this activity, we're going to make a class orchestra and individuals can take it in turns to become the conductor!

You can watch an orchestra play (linked right). There are lots of close-ups of musicians playing so see if you can identify any of their instruments using the Instrument flashcards or at the link above.

The piece is the full version of *Till Eulenspiegel's Merry Pranks*. The music changes character very often to describe Till's tricks and pranks, so as everyone listens think of what the music might be describing – there's no right or wrong! Watch out for the spectacular percussion instrument at 3 minutes!

Preparation

Find your classroom percussion instruments and make sure there are enough for one each in the group. Make sure that you have enough sticks/beaters for all those instruments that need them. Make sure that sticks/beaters are appropriate to the instrument:

- Triangles need a metal beater;
- Metallophones can sound very loud if you use a hard stick, try them out with a softer stick if you need to;

Online Film



tinyurl.com/ypp5jbef

- Some drums shouldn't be struck with a stick as they can break the skin – think carefully about whether they should only be played with hands.

Part 1: Organising the instruments

Watch the orchestra film once more, highlighting the way the instruments are organised: which ones are blown, which are scraped, which are hit, etc. Notice how instruments are grouped together, and make sure everyone also notices the conductor.

Bring out the instruments but don't give them out yet!

Together with class members pick a few of them out and collectively decide what they're made of and how they're played. These are the ways you will organise your own class orchestra groups.

Give out the instruments, and go around hearing everyone play their instrument. How shall we organise the instruments? Decide together. Two possibilities are how the sound is made and what the instrument is made of:

How you make the sound	Instrument made of
Instruments you scrape	Wood
Instruments you shake	Metal
Instruments you tap	Has a skin

Sometimes it can be hard to make a definite decision: tambourines sometimes have a skin but they also have metal jingles. They also can be tapped or shaken! There's not really a right or wrong answer – the important thing is to divide the instruments up so that the class has sections of instruments, just like an orchestra, and that everyone has been part of the discussion about how to organise them.

Decide what the groups are, and ask the class to move into those groups, so pupils playing same type of instrument are sitting together. 3 or 4 groups will be plenty.

Part 2: The conductor

Every big orchestra needs a conductor! Start by modelling this yourself and once everyone has got the idea, students can take it in turns being the conductor and directing the orchestra.

Begin by using an action for start and stop (there's no right or wrong for these, so feel free to make up your own – though here are some suggestions):

Start	Hold arms in the air and wiggle fingers
Stop	Palms up to everyone
Quiet	Palms of both hands close together
Loud	Arms wide apart

These four actions will probably be enough for lots of class members to take turns conducting. Having got this far, you could decide to end the activity here, perhaps returning to it another day.

Part 3: Other Sounds

Can you and your conductors develop different actions to create different sounds?> How would the conductor show:

- That one group should play, but no one else?
- A sudden, single loud bang?
- Very quiet and slow tiptoeing?
- Music for someone running fast?
- Perhaps you can think of other ways of playing too.

Try these different ways of conducting and playing out with the class orchestra. Make sure different individuals get a turn at conducting.

Descriptive Music

When you come and hear the concert, you'll hear music that tells stories as well as more abstract music. You can experiment with encouraging children to direct their ensemble in a way which helps tell a story, perhaps one you are familiar with as a class. Encourage your conductors to vary:

- Pitch – low to high
- Volume – quiet to loud
- Speed – slow to fast
- Number of instruments – solo to everybody

This activity builds on the conducting activities earlier in the pack.

A conductor points to an individual to start and then to others to join in.

- Once an individual is playing, they don't stop until the end.
- When they enter, an individual is always playing slowly and quietly, and if they're on a pitched instrument, they play at the bottom of it (i.e. on the large notes if it's a chime bar, glockenspiel or xylophone).

The conductor gradually shows the music growing as more and more class members join in. They can:

- Show faster playing by moving their fingers from still to wiggling;
- Show louder by using bigger arm movements;
- Show higher by moving their hands higher up.

Conductors will be quite busy doing this and may have to work out the best way of moving!

- Once everyone is playing loudly (perhaps for the conclusion of the story) the conductor needs to show a very clear stop sign so everyone finishes together. The conductor might like to decide this signal for themselves, but they'll need to show everyone what it is before they begin.

A GAME OF MUSICAL CONSEQUENCES

Consequences is a game that relies on several participants contributing to a picture of story (linked right).

If there are two classes in your school coming to the concert, why don't they both take part in a game of musical storytelling consequences?

Aim of the game: for each class to create part of a story, record it and send it to the other class, who adds the next bit of the story and then sends it back to the first class. The story can be as short or as long as you want.

Each part of the story must end with a sound. The other class will decide what the sound is, and will carry on the story using that idea.

You will need:

- A device to record audio from your class (this can be a phone or tablet)
- Speakers to play recordings out loud to your class
- A computer and free audio software such as Audacity.
- Instruments or anything you want to make sounds on

Step 1

1. The first class decides on the start of the story, but they have to use music as well as words. For instance:

“Once upon a time there was a giant called Bill. Bill really liked stomping [sound of stompy footsteps on drums]. Unfortunately, he was interrupted by [A different sort of sound, eg chime bars]”

2. Record this section and send it to the other class.
3. The first class may have ideas about what the new sound represents, but they're not allowed to tell the second class, who will have their own ideas!

Step 2

1. The second class listens to the recording.
2. They decide what the last sound is, and create the next part of the story. Remembering to finish with a sound, for instance:

“A fairy! The fairy didn't like giants and using its magic created a [use percussion and voices to create swirling sound]”

tinyurl.com/2dxhz9m9

3. Record this and send back to the first class

Step 3

1. The first class listens to the recording, decides what final the sound is and makes the next part of

the story, for instance:

“A whirlpool!!!! Poor Bill was sucked down into the whirlpool. He was really scared and thought he would drown, but then [Voices scream]”

Step 4 onwards

Continue as above.

Final Step

1. Carry on in the same way. It's possible the story could go on for ever, so a teacher might have to prompt an ending at some point – perhaps the last recording could be:

“And our story finished when Bill [everyone plays very quiet footsteps getting quieter and quieter”
The other class then provides the interpretation of the final sound.

2. You can pull the recordings together into a single recording using free audio software such as Audacity. The story opening outlined above would sound like this:

- Once upon a time there was a giant called Bill. Bill really liked stomping [sound of stompy footsteps on drums]. Unfortunately, he was interrupted by [sound of chime bars].
- A fairy! The fairy didn't like giants and using its magic created a [swirling sounds]
- A whirlpool!!!! Poor Bill was sucked down into the whirlpool. He was really scared and thought he would drown, but then [screaming voices].

CONTACT US

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STORYBOOK CONCERTS

Based on colourful children's book by authors including Giles Andrae, Jamie Rix and Lynne Chapman, Sara Ogilvie and Pip Jones these concerts feature original music by our Children's Composer-in-Residence, Paul Rissmann, written for strings, woodwind, piano and horn. Performed by Ensemble 360 and narrator, these concerts are a great introduction to live music with story-telling, projections of illustrations from the book and plenty of opportunities to join in with songs and actions! In 2025 we will premiere a brand-new storybook concert based on *The Storm Whale* by Benji Davies.

WECOMPOSE

WeCompose is our latest composition project for Key Stage 3 & Key Stage 4 students in Sheffield, Barnsley, Doncaster, Rotherham, Portsmouth, Milton Keynes and Barking and Dagenham, and across the north of England. The project includes a broad introduction to chamber music matched to the interests of year 9 to 11 pupils. We are partnering students with composers, who will help them to create their own group and individual compositions. We're also offering training to the composers to enable them to effectively lead classroom sessions and to support teachers, growing everyone's confidence in group composition. Read more here to discover a full list of our funders, and check out the resources above for more information. To find out more, please email wecompose@musicintheround.co.uk

IN SCHOOL TRAINING AND CONSULTANCY

Our small, dedicated team of primary specialist music practitioners will support you to embed singing and music-making in classroom.

- Beginning with a one-to-one online consultation following the INSET training, a music-specialist will help you identify the specific needs of your group and adapt and tailor the exercises and approaches laid out in this pack to your context and to plan a session to be co-delivered with you;
- In your school or nursery, our practitioner will attend and co-deliver the session with you, using the opportunity to develop your skills as a music leader in your classroom. The focus could be classroom singing, performing together, exploring sounds and composing as a class, or some other aspect of music-making, as identified by you.
- In a follow-up session, online or in person, our practitioner will help you evaluate your work and suggest further resources to support the development of your children and your practice.

If you want to explore this approach, please email lp@musicintheround.co.uk for more information and to register interest for future concert projects.

CLOSE UP: MUSIC FOR CURIOUS YOUNG MINDS is a series of lively schools and family concerts, presented by engaging amateurs and educators and featuring musicians from the brilliant Ensemble 360.

This pack supports teachers bringing students to see the Wind Quintet version, where they will hear pieces performed by flute, clarinet, oboe, bassoon and horn. Together they breathe life into the wondrous world of chamber music. They'll play well-known classical favourites from Britten and Debussy to Haydn and Holst, alongside more recent works such as Anna Meredith's playful portrait of a moth and Valerie Coleman's celebratory Kwanzaa dance. Perfect for 7-11 year olds, this is a lively and interactive concert.

With activities to sing, listen and create as a class, this pack is full of ways to prepare your students to get the most from the concert and also ways to continue exploring together in the weeks following their 'Close Up' experience.