

MUSIC @ MALLING

OUTSTANDING MUSIC IN HISTORIC VENUES



Teacher's Pack

'The Three Little Pigs'— Paul Patterson and
Roald Dahl

March-September 2019



KentMusic

Introduction about Music@Malling 2019

Music@Malling is an international festival of music featuring outstanding artists in historical venues in and around West Malling, Kent. The festival is held each September with a number of satellite events and projects held throughout the year. Music@Malling will run from 15th-29th September 2019 with 30 events.

Education is central to the festival programme and we have a series of projects to engage local Primary and Secondary schools.

Music@Malling is offering The Three Little Pigs as a project for primary schools. Music@Malling will be working with a select few secondaries this year also but using different material. This pack should be useful to Secondary schools still as it will inform what local Primary schools are doing with their music. Many of the children participating in September will be Year 6s who will be transitioning into local schools. Some of the activities which we will be sharing in the network meeting and in this pack may be easily adapted for lower KS3.

This 'Teacher's Pack' is designed to provide background information and activities which directly engage children with The Three Little Pigs. The ideas provided should act as ideas to use or modify as needed when working with the children in the run up to the workshops. They could also be used with the children in the Autumn term following the concerts to continue composing music. The activities and ideas in this pack are designed to encourage creativity and imagination. Please feel free to modify any aspect of this material to suit the needs of each class.

The Arts Society Malling are offering six prizes for the best artwork that explores the story and pictures will be displayed in West Malling Library and online.

To book Music@Malling to come and work with your school please contact:

Sami Mason smason@kent-music.com.



Primary Schools Offer

In 2019, these include:

1. The Three Little Pigs - a series of workshops and concerts based around Roald Dahl's ' Revolting Rhymes' led by Jason Rowland. The workshops will result in four concerts in St. Mary's Church, West Malling and The Discovery School, King's Hill. Here the children will perform their whole-class compositions based around the story of 'The Three Little Pigs'. These will be incorporated throughout the performance of Paul Patterson's 'The Three Little Pigs' narrated by Matthew Sharp. One class from each participating school will perform in the concerts. All the children attending the concerts will benefit from the activities in this pack (even if they are not performing) and the more context they have, the more they will enjoy the concert!

Workshops for schools

5th September 2019 - 16th September 2019

The music workshops are for whole class groups and will involve children singing, playing and composing music inspired by Roald Dahl - The Three Little Pigs, based on elements from Paul Patterson's music for the story. Each workshop will be led by Jason Rowland supported by a member of the internationally acclaimed ensemble, Chamber Domaine.

Each new piece will be orchestrated and woven into Paul Patterson's The Three Little Pigs which will be performed by Chamber Domaine and narrated by Matthew Sharp. There will be four whole-class groups performing in each concert and these will be an hour in duration.

Each whole class will be allocated elements of the story. These are:

- Introduction - setting the scene
- The Wolf
- The Pigs
- Little Red Riding Hood
- The Houses - Sticks, Straw, Brick
- The Wolf being shot
- Conclusion - summing up the story

Learning Outcomes of this project:

- Telling a story - using expressive language and developing music and movement ideas to express feelings/moods/characterisation.
- Exploring different sounds and finding ways of using sound descriptively.
- Learning about different musical instruments and finding ways to use their sounds and techniques descriptively.
- Improvisation
- Learning about musical parameters - pitch, rhythm, dynamics, tempo, timbre, texture and structure.
- Learning how to describe musical ideas with notation.
- To have access to outstanding musicians and perform alongside them.
- To hear and see live classical music, promoting engagement and understanding of the unique qualities of live performance.
- Using music as a liquid link between different subject areas to create a project that is cross disciplinary, fostering creativity and imagination as well as team work through performance and collaboration with professional arts practitioners.
- To bring different schools together and encourage parents and families to attend performances: the concerts are community events designed to bring people together.

Concerts

- 17th September 2019 11am and 2pm St.Mary's Church, West Malling, ME19 6NE
- 18th September 2019 10am and 2pm The Discovery School, King's Hill, ME19 4GJ

The concerts will be presented and narrated by Matthew Sharp and will include performances of Paul Patterson - The Three Little Pigs and performances by whole class groups of pieces inspired by the story.

The concerts are 1 hour and are open to the public. Family, carers and friends are warmly invited. Each school will be allocated a concert.

Tickets are £5 per person and can be purchased on the door, from www.musicatmallings.com and from Down Swan Street, 72 High Street, West Malling, ME19 6LU.

The concerts will be recorded and each school will get a video of their performance.

Please make sure that your school has the necessary permission for photographs and video.

**Please book workshops and concerts via Sami Mason smason@kent-music.com.
Enquiries: info@musicatmallings.com**

2. CPD -

11th June 2019 at 4.30pm-6pm (please arrive before 4.30pm)

The Malling School
Beech Road,
East Malling,
Kent,
ME19 6DH

This session will explore composition across primary and secondary. There will be a split where Jason Rowland will lead and explore ideas and techniques for incorporating composition into teaching and will be aimed at all teachers regardless of specialism. These will link to The Three Little Pigs and be practical in nature. Please feel free to share any ideas you have may have about teaching composition and using these when approaching this theme.

3. Art and Creative Writing-

Art and creative writing inspired by Roald Dahl's The Three Little Pigs and Little Red Riding Hood will be displayed in West Malling Library, in the concerts and online. The Arts Society Malling will judge a competition for the best pictures from Key Stage I and Key Stage II and there are six prizes. The Arts Society have donated £300 towards prizes which will be art equipment and materials for the winning entries.

The deadline for this is Friday 13th September.

Secondary Schools Offer

1. Go Compose! - 15 young musicians compose a piece in a day mentored by a professional composer and outstanding instrumentalists from Chamber Domaine. This is a brilliant opportunity for students to be mentored by a leading composer and develop pieces in their own style and genre, which are recorded and performed at the end of each session. We would particularly recommend this opportunity for GCSE and A Level Music students, as well as those not taking formal qualifications but who you feel would benefit most from these sessions. Instrumentalists and vocalists of all styles and genres are welcome.

Go Compose days are held in the tranquil setting of The St. Benedict's Centre, West Malling <https://stbenedictscentre.org>. The dates for this are 15th September 2019, 26th January 2020 and 22nd March 2020. Students are welcome to attend multiple sessions, although please be aware that there may be a limit of one or two sessions per student if there is a particularly large interest, so that each student applying has the opportunity to attend at least one day.

There will also be a CPD event as part of this project to support the teaching of composition in secondary schools (please see below for details). Go Compose is organised in conjunction with Sound and Music - the national hub for New Music.

2. Side-by-Side - an opportunity for young string players to work and perform with professional string players as part of Music@Malling on Sunday 22nd September 2019. We would recommend offering this opportunity to your string players with playing levels of Grade 5 and above, but again please do offer this to any of your string players who you feel would particularly benefit from taking part.

3. Mentoring - the opportunity to work with leading musicians including James Pearson - Artistic Director of Ronnie Scott's <http://www.jamespearsonmusic.com> (Friday 27th September 2019) and Craig Ogden - Guitar <http://www.craigogden.com> (Saturday 28th September 2019).

4. Concerts - all concerts are free to attend for under 21's and include contemporary, classical, jazz, world, film and folk music.

5. CPD - Kent Music will be working with Judith Robinson of Sound and Music, offering a CPD session to all teachers involved in the festival. This will take place at the Malling School on 11th June at 4.30pm. This will look at composition within the context of the festival, as well as providing guidance to secondary teachers to help them develop their composition teaching. This will largely be linked to the Go Compose events, but also give teachers the confidence to be able to support composition throughout their schools, particularly at GCSE and A Level, as well as looking at composition assessment at KS4 and how best to equip KS3 students in preparation for this. All teachers are invited to attend this CPD event, regardless of student numbers participating in any of the M@M events.

An Introduction to Revolting Rhymes

Roald Dahl is one of the most widely read and enjoyed authors of our time selling over 250 million books worldwide! Born in Llandaff, Wales in 1916, he had an extraordinary life producing classics such as *Charlie and The Chocolate Factory*, *Fantastic Mr.Fox*, *The Twits*, *Matilda*, *James and the Giant Peach*, *Danny The Champion of the World* and screen plays for *Chitty*, *Chitty Bang Bang* and the James Bond film *You Only Live Twice* as well as episodes of Alfred Hitchcock *Tales of the Unexpected*. He was also a fighter pilot in World War II and worked for MI6 as a spy.

Revolting Rhymes is a collection of six poems, published in 1982 and illustrated by Quentin Blake, that reinterpret well-known fairy tales. Each tale deviates from the original with hilarious and surprising results.

Cinderella - the plot stays the same as the original story until one of the ugly sisters switched the sole of her shoe with one that Cinderella leaves behind at the ball. When the Prince sees that the shoe fits one of the ugly sisters, he decides not to marry her and cuts off her head instead. After the Prince decapitates the second sister, Cinderella asks the Fairy Godmother to grant her a wish to be married to a decent man and she marries a simple jam-maker.

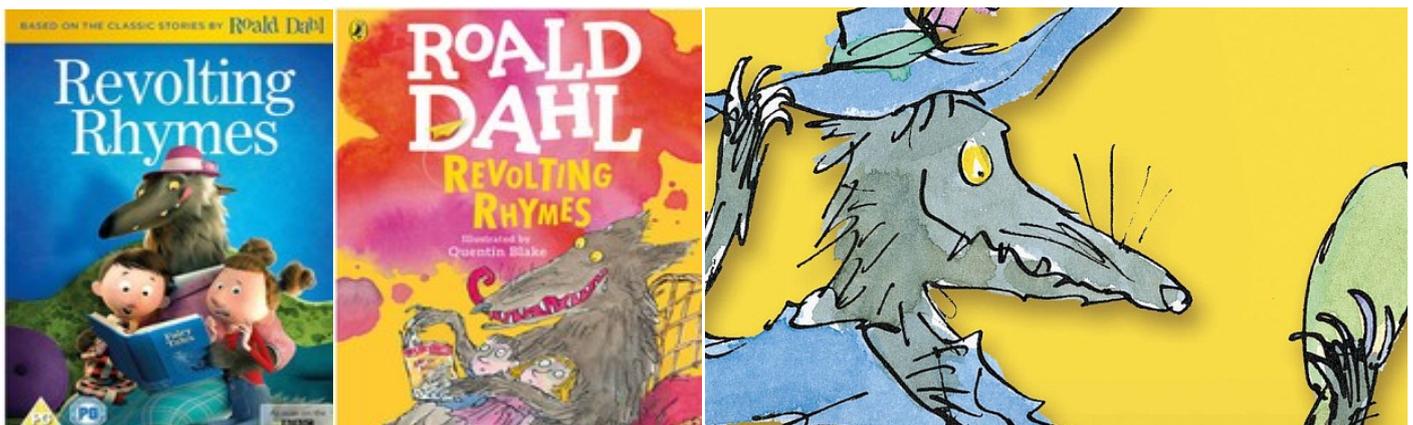
Jack and the Beanstalk - Jack never washes and when he ascends the beanstalk to steal the giant's golden leaves, the giant smells him and Jack runs away without the treasure! When his mother goes to steal the gold she is eaten by the giant. Jack then takes a bath and the giant does not smell him so he is able to steal the golden leaves and becomes rich. He resolves to wash every day.

Snow White and the Seven Dwarfs - Again this story begins as the original but changes when, after the huntsman refuses to kill her, Snow White takes a job as a cook and maid for seven former jockeys with a gambling problem. They are not very good at gambling so Snow White steals the magic mirror, which can predict the winning horse and she and the dwarfs become millionaires. The story ends with a moral: "Gambling is not a sin/Provided that you always win."

Goldilocks and the Three Bears - This story is ingenious in its use of commentary - that author constantly comments on how awful Goldilocks is and how we should take the bear's side in the story. After the end of the story, the narrator says that he would prefer an outcome where the bears eat Goldilocks! This commentary makes us aware of the author and is ironic.

Little Red Riding Hood - The wolf eats the Grandmother and is looking forward to eating Little Red Riding Hood wearing the Grandmother's clothes as a disguise. Little Red Riding Hood has other plans and shoots the wolf: "The small girl smiles/Her eyelid flickers/She whips a pistol from her knickers/She aims at the creature's head and BANG! BANG! BANG! she shoots him....dead"

Three Little Pigs - the wolf blows down the houses of straw and sticks, eating both pigs. However, he struggles to blow down the house made of bricks and so decides to engage the help of Little Red Riding Hood. Little Red Riding Hood has other plans and kills the wolf and the third pig - gaining her a wolfskin coat and a pig skin traveling case.



Three Little Pigs

The Three Little Pigs is a 14th Century Jewish folk tale originating from Gdansk, Poland. It first appeared in books in the 1840's and has many different versions. Perhaps the best known is from English Fairy Tales by Joseph Jacobs, first published in 1890 with the lines: "Little pig, little pig, let me come in." "No, no, by the hair on my chinny chin chin." "Then I'll huff, and I'll puff and I'll blow your house in."

In 1933, Walt Disney set the story in a Silly Symphony Cartoon which won an Oscar for Best Animation and is one of the most celebrated animated films of all time and one of the first animations to characterise the different personalities of each of the characters. This version includes the famous song: "Whose afraid of the Big Bad Wolf." The song became synonymous with The Great Depression and with the appeasement of Adolf Hitler in the 1930's.

Here is a link to the film:

<https://www.youtube.com/watch?v=leAh00n3hno>

Paul Patterson is a leading British contemporary composer and he made an adaptation of Little Red Riding Hood in 1992 which was commissioned by the Roald Dahl Foundation and premiered at the Royal Festival Hall with Julie Walters, Benjamin Luxon and Stephen Powell and the London Philharmonic under Franz Welser-Most.

The Three Little Pigs was composed in 2003 for the Basel Symphony Orchestra. As with Little Red Riding Hood, there are several versions for different instrumental forces ranging from Symphony Orchestra through to chamber ensemble.

In Revolting Rhymes, The Three Little Pigs functions as a sequel to Little Red Riding Hood.

Here is a link to the orchestral versions of Little Red Riding Hood and The Three Little Pigs:

<https://itunes.apple.com/gb/album/stories-for-children-patterson-little-red-riding-hood/321899961>

Here is a link to the chamber version of The Three Little Pigs from a live concert at the Wigmore Hall and the Magnard Ensemble on Spotify

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

<https://open.spotify.com/album/2YLD39mBuvL6Gg4ojdvJwL?si=3ov6kXRST9e95MOtCDqZ-Q>

Paul Patterson

Born in 1947, Paul Patterson entered the Royal Academy of Music in 1964 initially as a trombone player before turning to composition. A pupil of Richard Stoker, Elisabeth Lutyens and Richard Rodney Bennett, his career in the British compositional scene burgeoned rapidly. He has retained strong links with the Royal Academy ever since, first as its Head of Composition and Contemporary Music (1987-97) and currently as the Manson Professor of Composition. Amidst a large and varied output, his contribution to the choral repertoire stands out, and his flair in producing works which are both challenging and accessible for both performers and listeners has resulted in a series of highly regarded large-scale choral works which have spread his name all over the world, notably the [Mass of the Sea](#) (1983), [Stabat Mater](#) (1986), [Te Deum](#) (1988), [Magnificat](#) (1993), and more recently [Hell's Angels](#) (1998) and the [Millennium Mass](#) (2000).

The Three Little Pigs

The story is told in narrative and there are two songs and a chant to learn (short activity), simple accompaniments to play, and a piece of house-building music to compose (longer activities). The tunes for the songs are *Knees up Mother Brown*, and *Do you know the muffin man?*



Once upon a time there lived an old piggy mum who was so poor she couldn't keep her children at home any longer. One day she said to them, 'Little pigs, you are eating me out of house and home. Run along with you, and build your own houses to live in.'

So the three little pigs said goodbye and set off down the road, singing happily to themselves (*Knees up Mother Brown*):



Trotting down the road,
Trotting down the road,
Three little pigs on a big adventure,
Trotting down the road.

Before long, they met a man with a cart loaded high with straw and sticks and bricks.



The first little pig ran up to him and sang out (*Do you know the muffin man?*):

Have you any straw for sale,
Straw for sale, straw for sale,
Have you any straw for sale
To build my house this morning?



And the second little pig ran up and sang out:

Have you any sticks for sale,
Sticks for sale, sticks for sale,
Have you any sticks for sale
To build my house this morning?



And the third little pig ran up and sang out:

Have you any bricks for sale,
Bricks for sale, bricks for sale,
Have you any bricks for sale
To build my house this morning?



And the man replied:

Yes, little pigs, they're all for sale,
All for sale, all for sale,
Yes, little pigs, they're all for sale,
But take heed of my warning!



And the little pigs said, 'What's your warning, Man?'



And the man said (all):

'BEWARE OF THE WOLF!'

'Oh, phooey! We're not afraid of HIM!' said the first and second little pigs. But the third little pig said, 'Yes, man, I will.'

Then all three of them went off to build their houses.

(HOUSE-BUILDING MUSIC)

No sooner had the first little pig finished building his house of straw, than who should come slinking out of the trees but the big bad wolf himself.

And the wolf said (all):

Little pig, little pig, let me come in.

And the little pig said (all):

Oh no, by the hair of my chinny chin chin,
I will NOT let you in.

And the wolf said (all):

Then I'll huff, and I'll puff,
And I'll blow your house in!

And he huffed (BLOW) . . . and he puffed . . .
And he blew the house in!



(BIG CRASH OF STRAW INSTRUMENTS)

The first little pig took one look at his ruined house, then ran as fast as his trotters would carry him to his brother's house of sticks, the wolf hot on his heels (*Knees up Mother Brown*):



**Running down the road,
Running down the road,
Help me, help me, someone help me,
Running down the road!**

He reached his brother's house of sticks with one second to spare. In he ran, slamming the door in the wolf's face.

(ALL CLAP ONCE, HARD)

And the wolf said (all):

Little pig, little pig, let me come in.

And the little pig said (all):

Oh no, by the hair of my chinny chin chin,
I will NOT let you in.

And the wolf said (all):

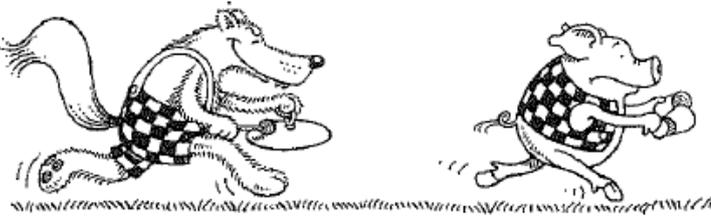
Then I'll huff, and I'll puff,
And I'll blow your house in!



And he huffed (BLOW) . . . and he puffed . . .
And he HUFFED . . . and he PUFFED . . .
And he BLEW the house in!

(CRASH OF STICK INSTRUMENTS)

The two little pigs stared in horror, then took to their heels (*Knees up Mother Brown*):



Running down the road . . .

Just in time, they reached the third little pig's house of bricks. In they raced, slamming the door behind them.

(ALL CLAP ONCE, VERY HARD)

By now, the wolf was really angry and said (all):

Little pig, little pig, let me come in.

And the little pig said (all):

Oh no, by the hair of my chinny chin chin,
I will NOT let you in.

And the wolf said (all):

Then I'll huff, and I'll puff,
And I'll blow your house in!

And he huffed (BLOW) . . . and he puffed . . .
And he HUFFED . . . and he PUFFED . . .
And he HUFFED . . . and he PUFFED . . .

. . . but try as he would, the house of bricks didn't even quiver. Inside, the little pigs laughed and clapped their trotters. That made the wolf angrier than ever, and he began to climb up on the roof, thinking he could get down the chimney.

As soon as the third little pig heard the sound of claws on the roof, he ran to put more sticks on the fire, and the big pot of water he had set there to boil began bubbling and steaming. The wolf came slithering and scrabbling faster and faster down the chimney until (all):

SPLASH!

And that was the end of him. The next day, the three little pigs set to work to build a fine brick house which would be big enough for all three of them – with a guest bedroom, for when their mum came to stay. And as they worked, they sang (*Do you know the muffin man?*):

**We will build a big strong house,
Big strong house, big strong house,
When we've built our big strong house,
Our mum will come to stay.**

Which is just what she did.

The Three Little Pigs – musical development



Short activity

Ignore the cues for instrumental music, and concentrate on teaching the children the songs and chants. Make them as expressive and dramatic as you can.

Play note E on piano or tuned percussion to give you the starting note for the *Knees up Mother Brown* tune. Play C as the starting note for *Do you know the muffin man?*

1. Teach the two songs using the echo method described on page 32. There are several verses to remember but the words are very repetitive and will be picked up easily. Before the start of each song, say the first line to the children to prompt them.
2. Teach the chanted exchange between the wolf and each little pig, using appropriately dramatic voices.
3. Read the story to the children. Everyone joins in with the songs and with the chants. When *Trotting down the road* comes back as *Running down the road*, make it significantly faster, and sing it with plenty of feeling – the poor little pig is terrified.

Longer activities

Two activities are suggested – accompanying the songs, and composing music for building the houses. You do not need to include both in one performance. You may wish to leave one for a later stage when the children are ready to tackle something different.

Accompanying the songs

What you will need

* Four contrasting instrumental sounds to represent each of the pigs and the wolf. Help the children to select them, thinking particularly about each animal's character. Which sound would suit a really timid little pig? Which sound would suit a very scary large wolf? Here are some suggestions:

first little pig: pair of pencils clicked together
second little pig: yoghurt pots clopped together
third little pig: wood block tapped firmly
wolf: large cymbal and soft beater

If you have enough pencils, yoghurt pots, woodblocks and cymbals, divide the children into groups to play them.

Preparation

Teach the songs and chants as described in the short activity.

Trotting down the road

1. Sing the song together but at the same time tap the pulse on your knees using alternate hands (keep it going even when there are gaps in the words):

L R L R L R L R

Trot - ting down the road _____

The Three Little Pigs – musical development (continued)



2. Let three children play the pulse on the little pigs' instruments while the rest of you sing and knee-tap.

3. Play *How many pigs?*

Running down the road

The song is much faster this time – the wolf is chasing after the little pigs. Ask everyone to tap the pulse on the floor (alternate hands) as they sing. Choose a child to tap the pulse on the wolf's cymbal. Combine it with the first, then the second little pig's instrument.

Have you any straw for sale?

1. Teach the children this simple ostinato (repeated pattern of sounds) to accompany the song. Say these words in the same rhythm as they are sung, and tap this pattern on your palm with two fingers:



straw for sale (sh) straw for sale (sh)

On *sh*, silently touch the tips of the fingers.

2. Divide into two groups. One group sings the song, while the other group taps the ostinato (they can say 'straw for sale' in their heads).

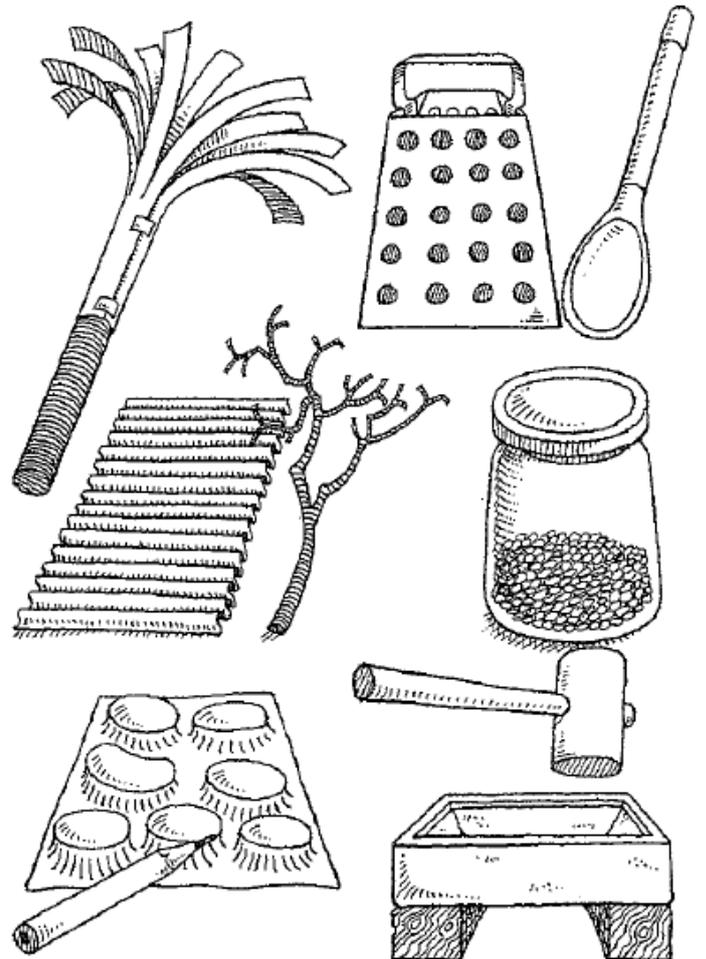
3. Choose three children to play the ostinato on the little pigs' instruments, while the others sing the song and tap the pulse.

House-building music

What you will need

* An enlarged photocopy of the score opposite.

* As wide a range of percussion instruments as you can realistically gather – these can be classroom instruments like scrapers, maracas, woodblocks, claves, tambourines, tambours, or scrap instruments such as:





Preparation

1. Divide the children into three groups, one for each house, and let each group make a selection of instruments, one per child.

2. Look at the score together. You, or an appointed conductor will direct the music. The score is read from left to right. The conductor moves a stick across the score and counts aloud the numbers. Whose house will be finished first? Whose will take longest to build?

On each count, the group makes a sound. They might play all together, or one at a time, or add on sounds to make a crescendo. Let each group try out their part separately. Can the others offer helpful suggestions? Is the conductor going too fast/too slow? When you are ready, combine the parts.

3. Practise making the sound of the straw house, then the stick house crashing down.

Performance

Make sure that the instrumental groups are all ready to play on cue. You tell the story, and everyone joins in singing the songs and chanting.

How many pigs?

Choose three children to play the trotting pulse on the little pigs' instruments. Let one child start, and let the other two join in one at a time when you point to them. Ask the other children to listen with closed eyes to the effect of one/two/three instruments playing.

Give the children practice in saying which instrument is which when they are played singly.

Now start two instruments together by pointing. How many pigs can the listening children hear? Which are they? Stop one of them by pointing. How many can the listening children hear now? Which one dropped out? Try other combinations.

															
															
															
Count	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

The Three Little Pigs-Disney (1933)

Watch and listen to this video and then complete the tasks below.

Task 1:

Circle the words which describe the feeling the music is trying to convey.

Heroic
Magical
Sad
Dangerous
SCARY

Can you think of any of your own words to describe the music?

.....

Task 2:

The second pig who builds his house of sticks uses rhyming words. Fill in the blanks. Then, colour the words which rhyme with each other.

I build my house with.....

I build my house of

With a hey , I play my

And I dance all kinds of jigs!

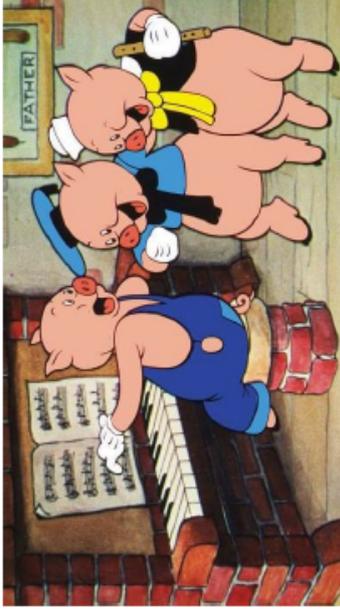


Task 3:

How many times does the third pig put cement on the bricks?

Can you think of an instrument which could make this sound instead?.....

How could you make this sound like jelly or bubbles instead?.....



Task 4:

How many times do you hear the pigs sing this?

Who's afraid of the big bad wolf,

Big bad wolf, big bad wolf?

Who's afraid of the big bad wolf?

Fa-la-la-la-la!

Task 5:

When the wolf chases the pigs the music changes. What words could you use to describe the feeling the music creates?

Are the instruments high or low, fast or slow, loud or soft?

Who's Afraid of the Big Bad Wolf? and WW2

Who's afraid of the big bad wolf,
Big bad wolf, big bad wolf?
Who's afraid of the big bad wolf?
Fa-la-la-la-la!

Long ago there were three pigs,
Little handsome piggy wigs;
For the big bad, very bad, very big wolf
They didn't give three figs!

Number one was very gay
And he built his house with hay.
With a "hey-hey-toot!"
He blew on his flute
And he played around all day.

Number two was fond of jigs
And so he built his house with twigs.
"Hey-diddle-diddle!"
He played on his fiddle
And danced with lady pigs.

Number three said, "Nix on tricks!
I will build my house with bricks!"
He had no chance
To sing and dance,
'Cause work and play don't mix!

Listen to this song sung by Henry Hall in 1933 with the BBC
Dance Orchestra

<https://www.youtube.com/watch?v=XIOSOlgMaj8>

This is in a swing style.

What instruments can you hear? Use the picture below and
circle the ones you can hear.

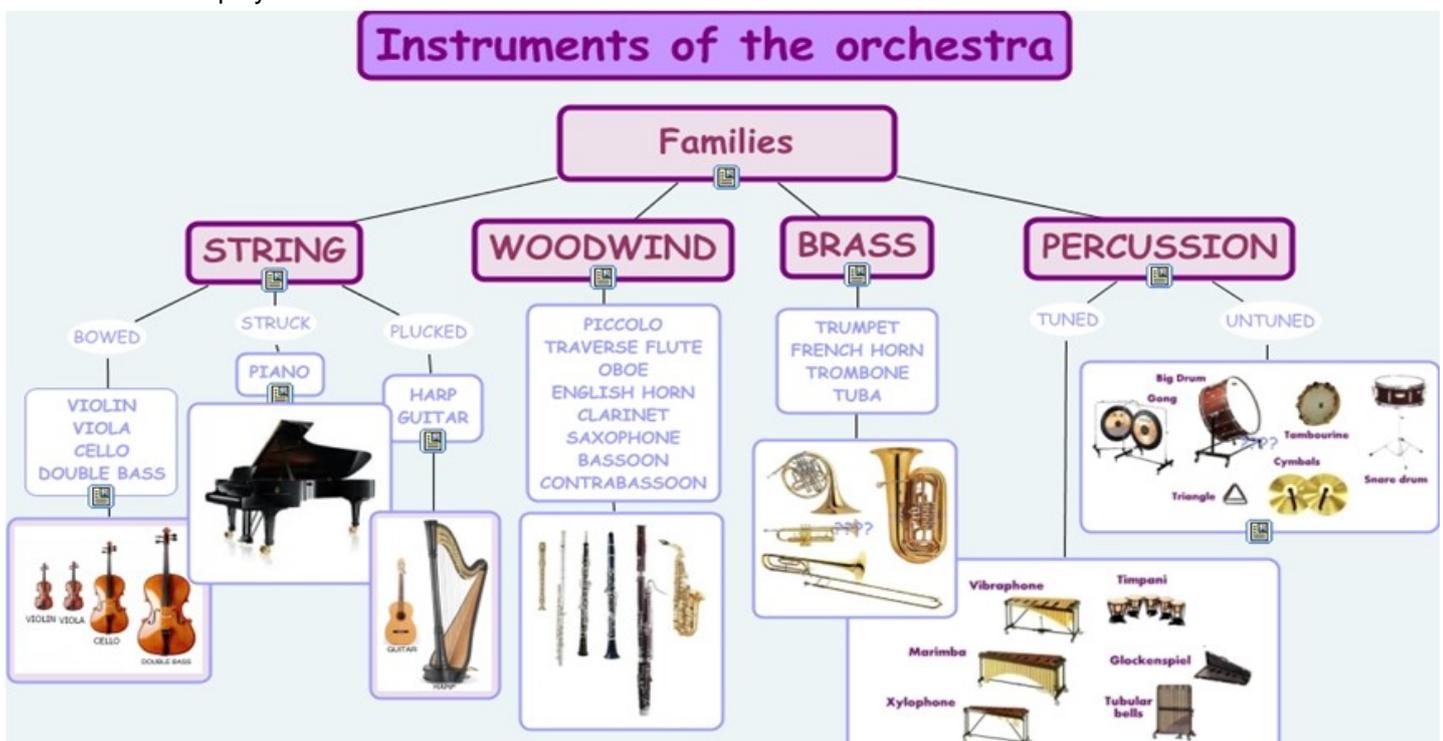
Roald Dahl was a fighter pilot in WW2. What music may he have
been listening to in the war?

The Andrews Sisters - Boogie Woogie Bugle Boy

https://www.youtube.com/watch?v=OfWc52smNs8&list=PLeuUC74_O8TfKoX2muaphFeCGZ3ms7g
[e](#)

Glenn Miller's Big Band- In the Mood

https://www.youtube.com/watch?v=6vOUYry_5Nw



Sound effects: Huff and puff

Compose sound effects to accompany the *Huff and puff* chants 1, 2 and 3.

At the end of the chant *Huff and puff*, there is an opportunity for the children to make blowing sound effects to represent Wolf attempting to blow the houses down. These can be created using anything available: mouths, hands, tubes, homemade instruments, tuned and untuned percussion instruments, wind instruments etc. Sound effects are needed three times:

- for the house of straw which blows down very easily;
- for the house of twigs which requires more puff;
- for the house of bricks which stays up despite great efforts.

Huff and puff 1 (Wolf and the house of straw)

1. The children sit in a circle.
2. Go around the circle, asking each child to make a blowing sound effect using just their voices. Ask them to consider:
 - how many different blowing sound effects can they make?
 - whether they can make any interesting effects by changing the shape of their mouths or by putting their hands over their mouths?
 - to experiment with long sounds and short sounds. Which are the most effective?

Sound effects: Huff and puff (continued)

Huff and puff 2 (Wolf and the house of twigs)

1. Explore the sound effects that can be created by blowing down tubes.
 - Do different-sized tubes sound different?
 - How does it sound different from blowing without a tube?
2. Practise different ways of increasing the volume of the blowing sound effects. Try:
 - everyone blowing quietly down tubes, then blowing harder;
 - a small number of children start and then more and more children gradually join in;
 - blowing first with mouths and then down tubes.
3. Consider the sound effect for the house of twigs falling down:
 - How might it sound different from the house of straw? Could different soundmakers and instruments be used? Would it consist of a sequence of sounds? Would it be a longer or shorter sound effect? Louder or quieter?
 - You may wish to create the effect that the house of twigs is a little harder to blow down than the house of straw. How might you go about this?

As before, experiment with different ideas, then agree on a sound effect.

3. Remember that the house of straw blows down very easily. How could they show this with sound?
4. Practise different ways of increasing the volume of the blowing sound effects. Try:
 - everyone starting quietly, then getting louder;
 - a small number of children start, then more and more children gradually join in.
5. Now consider suitable sound effects for the straw house falling down:
 - How might it sound? Would it be noisy or gentle? A long sound or lots of short sounds? Metal sounds, scrapers or shakers?
 - What soundmakers or instruments might best create the effect? How might they be played?Experiment with different ideas, then agree on a sound effect.
6. Put it all together – this may require a few practices. Chant *Huff and puff* with the piano accompaniment or with track 5. Practise bringing in the blowing sound effects and, on the final chord, the sound effects you have chosen to represent the house tumbling down.

What you will need

- a wide selection of soundmakers and untuned percussion instruments.

What you will need

- tubes of different sizes and materials, eg kitchen roll tubes, plastic Smarty tubes, hose pipe etc.
- a selection of soundmakers.
- a selection of untuned percussion instruments.

High Achievers Primary and Secondary Ideas

Listen to Paul Patterson - The Three Little Pigs

The Three Little Pigs is in clearly defined sections. (Use the LPO recording on iTunes tracks 6-10)

Introduction (Track 6)

First Pig (Track 7)

Second Pig (Track 8)

Third Pig (Track 9)

Pig calls Little Red Riding Hood - Conclusion (Track 10)

Listen to the introduction.

What is the music like?

Which instruments are playing?

Which families do the instruments come from?

Describe their sounds?

What is atmosphere?

How does this set up the story?

What do you imagine happening when there is no narration?

Listen to the story

Find the relevant places listed below to explore the music of The Three Little Pigs

- Use adjectives to describe the different characters. How is this portrayed in the music?

For example, the foolish pigs - jazzy clarinet/muted trumpet/slides. (Track 7 0.7' - 0.39)

- Describe the creeping music as the wolf moves from house to house (Track 8 beginning/Track 9 beginning). What are its features?

For example, menacing low bassoon, *collegno* in the strings (hitting the strings with the wood of the bow)

- Can you identify different musical styles in this piece?

For example, "brainy" pig III is characterised by a Tango. Listen to this (Track 9 1'33). Can you tap the underlying rhythm?

Which instruments are playing in the accompaniment (strings pizzicato/castanets). Which are playing the melody? (trumpets)

- Are there any recurring melodies or motifs that you can identify in this piece?

For example, the cello theme for the "clever, courteous, noble pig" (Track 6 1'25).

The motif two semi-quavers followed by a quaver (throughout). The fifth motif for blowing the house down in the brass (Track 7 2'15) This recurs throughout the piece in different variations for example when the wolf meets Red Riding Hood (Track 10 3'24 -)

- How does Pig III contact Little Red Riding Hood (Track 10 0'44-)

- How is this reflected in the music?

- Can you sing this? (Track 10 0.58 -). This is a quotation from Mozart - Eine Kleine Nachtmusik <https://www.youtube.com/watch?v=FCi2u265wxQ>

Listen to the Death of the Wolf (Track 10 4'12)

What is the atmosphere? Describe what you hear using musical parameters - tempo, dynamics, articulation, tessitura and rhythm.

- can you sing the theme? (Track 10 5'05) It is a quotation from Chopin - Second Piano Sonata, Funeral March <https://www.youtube.com/watch?v=z97-4OhC1FE>

Listen to the end of Little Red Riding Hood and The Three Little Pigs.

What are the similarities?

Can you hear any common music styles or themes?

Who is the winner?

How is this depicted in the music?

Thinking about the cartoon and the Paul Patterson version of The Three Little Pigs, does the music add anything?

What does it add?

Is the story better with or without the music? VOTE!

A Selection of Primary Music Schemes and Resource Suggestions (Kent Music March 2019)

National Plan for Music Education

This publication outlines the aims of the national plan for music education and how it will affect schools, LAs and private music teachers. The plan will extend to 2020:

<https://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education>

Music Education Hubs

Music Education Hubs are groups of organisations – such as local authorities, schools, other hubs, art organisations, community or voluntary organisations – working together to create joined-up music education provision, respond to local need and fulfil the objectives of the hub as set out in the national plan for Music Education.

<http://www.artscouncil.org.uk/music-education/music-education-hubs>

Hubs are coordinated by the hub lead organisation, which takes on responsibility for the funding and governance of the hub.

Kent Music is the hub lead organisation for Kent.

Music Curriculum and Guidance

EYFS Framework: <https://www.gov.uk/government/publications/early-years-foundation-stage-framework--2>

National Curriculum in England Music Programmes of Study (KS1, 2 and 3): <https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study>

Music Curriculum Guidance: <https://sites.google.com/site/newmusiccurriculumguidance/home>

ISM Assessment and Progression Framework: <https://www.ism.org/nationalcurriculum>

Music Mark Resources (select the 'Supporting' tab in this link): <https://www.musicmark.org.uk/about/>

Kent Music's framework for whole class instrumental teaching (MusicPlus):

<https://www.kent-music.com/key-stage-2/>

Music Schemes of work

Sing Up

Online and downloadable singing resources including extensive Song Bank, audio tracks, teacher notes, scheme of work, lesson plans, CPD videos and much more: <https://www.singup.org/>

Resources for both primary and secondary schools

Constantly updated and expanded

Focussed on songs, but instrumental activities are included in the schemes of work

Echo tracks for teachers who are nervous of singing in front of the class

Cross-curricular song bank, searchable by theme.

A Sing Up subscription costs £60 + VAT per year for an individual, £149-£279 per year for primary schools (depending on the size of the school) and £150-£295 for secondary schools (depending on how many song credits are required).

The subscription includes access to the song bank, scheme of work, CPD videos, magazines and the option to gain a Sing Up award.

Some of the resources are available if you sign up free of charge as a Sing Up friend here: <https://www.singup.org/registration/join/stage-1-friend/>

Further membership details can be found here: <https://www.singup.org/membership?anhpshopbutton>

Music Express:

The new Music Express is updated and is completely different to the old Music Express books! It is now one of the Collins Connect programmes for primary schools.

Scheme of work and song bank

Online and in book/DVD form: <https://collins.co.uk/pages/primary-music-music-express>

Lesson plans are downloadable, but the instructions are all clearly laid out next to each activity online so you just need to log in and everything is there on one screen for you.

Units are heavily themed

Around £170 + VAT per year for schools including song bank, scheme of work and sharing folders etc.

2 week free trial available.

Charanga

Extensive resource including scheme of work, instrumental courses, pick and mix activities, pupil area, themed courses, song centre etc.

Scheme of work for both primary and SEND schools

The lesson plans and other paperwork are all downloadable

The audio tracks and videos are downloadable to DVD or computer and downloads have an expiry date.

A free 30 day trial is available here: <http://www.kentinteractivemusic.co.uk/site/>

A year's subscription to the online resources costs around £195 + VAT per year depending on the size of the school.

An introduction video can be found here: <https://www.kentinteractivemusic.co.uk/site/musical-school/>

Active Music Digital

Online subscription including DVD tracks.

4, half termly blocks of lesson plans per year group, covering rhythm and pulse, pitch, singing games and instrumental activities.

The songs are designed to be sung without a backing track to allow the children to listen to and develop their own voices.

The lessons are inspired by Kodaly teaching methods.

£75-£149.50 per year for the KS1 and 2 resources depending on which key stages you are purchasing for.

You can sign up for a free trial here: <https://activemusicdigital.co.uk/>

Some Active Music Digital videos can be found on YouTube here: <https://www.youtube.com/channel/UCS6m6fEte10qM05EGZmTpmQ/videos>

Including the free trial welcome video: <https://www.youtube.com/watch?v=TEc0vkk9us>

Ann Bryant scheme:

Only in book/CD form.

<http://www.annbryant.co.uk/schemes-of-work>

<http://www.fabermusicstore.com/SearchResults.aspx?search=Ann+Bryant+Teaching&s=rel>

Very thorough scheme which teaches the correct notations and musical terms from an early age in a fun and engaging way.

Easily adaptable to suit different class themes

30 lessons a year planned out from EYFS to end of Year 3

Around £25 for each of three books

The year 3 scheme gives a strong foundation on which to build MusicPlus instrumental learning at year 4

The game ideas in the year 3 scheme can also be used to enhance MusicPlus lessons

MusicPlus Digital

An online scheme of work developed by Kent Music (previously Soundhub) for whole class ukulele teaching which is free to Kent schools. Please contact cbaines@kent-music.com if you wish to sign up: www.musicplusdigital.com

Pick and mix resources

ISM Primary Music Toolkit (Free):

<https://ismtrust.org/resources/primary-toolkit>

BBC Ten Pieces (Free)- 30 pieces of classical music presented by well-known celebrities and played by the BBC Symphony Orchestra with accompanying clips, lesson plans, arrangements and much more:

<https://www.bbc.com/teach/ten-pieces>

CBeebies Melody (Free)- The Melody episodes include several of the BBC Ten Pieces presented for EYFS/ KS1:

<http://www.bbc.co.uk/programmes/b05mrjzm/episodes/player>

Classical 100 (Free for any teachers working in primary schools in the UK):

100 classical pieces of music clearly presented and searchable by theme:

<https://login.classical100.org/login/>

BBC Bitesize Lightening Jelly (free)- New music resources from BBC Bitesize that are designed to support the KS1 and KS2 curriculum:

<https://www.bbc.co.uk/education/highlights/curations/zq6sh39>

Friday Afternoons Music (free)- Friday Afternoons is about encouraging young people to sing. The 60 newly composed songs in the Song Bank and support material aim to help teachers develop their students' skills – as performers, listeners and composers:

<http://www.fridayafternoonsmusic.co.uk/>

Sing Up (free or subscription)- If you sign up as a friend to Sing Up you get 10 free songs plus the yearly Sing Up Day song. The subscription gives you access to all the resources including the Song Bank and lesson plans:

<https://www.singup.org/registration/join/stage-1-friend?memfriend>

Royal Opera House Learning Platform (Free)- This website contains learning content written for and by teachers for opera, ballet and theatrecraft to use in the classroom. The lesson plans range from short 5 minutes activities to whole term lesson programmes:

<http://www.roh.org.uk/learning/learning-platform>

English Folk Dance and Song Society Resource Bank (Free)- Online folk music resource bank for primary and secondary schools:

<http://www.efdss.org/efdss-education/resource-bank>

Musical Futures (Free and priced)- A practical and inspiring approach to music teaching. The website includes free resources, priced resources and CPD opportunities for primary and secondary music teachers:

<https://www.musicalfutures.org/>

<https://www.musicalfutures.org/resources>

The 'Just Play' CPD and resources are designed for use with KS2 and KS3 classes: <https://www.musicalfutures.org/training-type/just-play>

Rhythm Cup Explorations (\$19.98 for Rhythm Cup Explorations 1 downloadable PDF and beats):

<https://composecreate.com/product/rhythm-cup-explorations/>

I Love Music (various prices depending on format)- Song book from Out of The Ark for ages 4-8.

A collection of 13 songs and music-making ideas which aid the teaching of the interrelated dimensions of music:

<http://www.outoftheark.co.uk/i-love-music.html>

Music Technology and Music Notation Software

Sibelius First notation software (free):

<https://www.avid.com/sibelius-first>

GarageBand app:

<http://www.apple.com/mac/garageband/> (contact Apple to arrange a bulk discount through the school business account)

Sing Up GarageBand tutorial (included in Sing Up subscription):

<https://www.singup.org/teaching-tools/music-curriculum/composing-with-garageband/>

GarageBand tutorial iBook:

<https://itunes.apple.com/gb/book/garageband-for-schools/id969094325?mt=11>

Walk Band- GarageBand equivalent for non-apple devices:

https://play.google.com/store/apps/details?id=com.gamestar.pianoperfect&hl=en_GB

Transformance Music- iPad training, online resources, iPad music workshops for schools, app recommendations and downloadable teaching guides for iPads: <http://transformancemusic.org/>

<http://transformancemusic.org/composing-with-ipads-recommended-apps/>

ABRSM Speedshifter app- Allows you to alter the speed of any audio track without changing the pitch. Can be downloaded onto any device: <http://gb.abrsm.org/en/exam-support/practice-tools-and-applications/speedshifter/>

Soundation- An easy to use, free, online music studio and sound library:

<https://soundation.com>

Google Chrome is the recommended web browser for this. You can click 'Try Studio For Free!' link to go to the Soundation studio program itself. Or you can go directly to <https://chrome.soundation.com/>

Simon Willis, music specialist at Riverview Junior School in Gravesend, has created two YouTube tutorial videos which go into more detail around the different features available:

This video features commentary, with Simon showing how to use the program without creating an account. However a free account can also be created on the website if needed:

<https://www.youtube.com/watch?v=hnuw-CbUkk&feature=youtu.be>

This video goes also goes through the same features, but without commentary and uses some different music:

<https://www.youtube.com/watch?v=nqM9DIqq7bl&feature=youtu.be>

There are also plenty of tutorials and videos on the Soundation website <https://soundation.com/learn>

Advocacy

TED talk on how playing a musical instrument benefits the brain:

https://www.ted.com/talks/anita_collins_how_playing_an_instrument_benefits_your_brain

https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en

CPD

Kent Music CPD: <https://www.kent-music.com/cpd-training/>

Music and Drama Education Expo: <http://musicanddramaeducationexpo.co.uk/london/>

Musical Futures CPD: <https://www.musicalfutures.org/training-calendar>

Sing Up CPD: <https://www.singup.org/training/>

Musical iPad apps– Emma Knight (Kent Music March 2019)

Mainstream Curriculum	Cost	Apple?	Android?	Mac/PC	Video link/online link
Garageband Songwriting app with virtual instruments, sequencer and easy to use sampler.	FREE	✓		Mac	https://support.apple.com/en-gb/garageband https://help.apple.com/garageband/ipad/2.3/
Thumbjam Powerful instrument emulator.	£8.99	✓			https://thumbjam.com/
Madpad Video sampler (Note – not currently available on iOS11).	FREE	✓			https://www.common sense media.org/app-reviews/madpad-hd-remix-your-life
Loopseque Cyclical beat-maker with fantastic potential for exploring rhythm.	5.99 Lite version=FREE	✓			https://loopseque.com/
Figure Intuitive dance music creator.	FREE	✓			http://propellerhead-hamtaro.us-east-1.s3.amazonaws.com/production/manuals/figure/using-figure/index.html
Novation Launchpad Easy to use sample sets.	FREE	✓			https://novationmusic.com/launch/launchpad
Loopy & Quantiloop Two sophisticated live loopers, each with unique merits.	£3.99 Loopy £10.99 Quantiloop	✓			http://quantiloop.com/ https://loopyapp.com/
Pinnacle Studio A video making app similar to iMovie. Great for adding images to compositions.	£12.99	✓			https://www.pinnaclesys.com/en/products/studio/ipad/
Audiobus Links apps together, e.g. record something you are playing in Thumbjam into Garageband.	£9.99	✓			https://audiob.us/ https://thegaragebandguide.com/the-ultimate-guide-to-using-audiobus-with-garageband

SEN/D

For pupils with Profound and Multiple Learning Disabilities (PMLD) and others:

Thumbjam Powerful instrument emulator. Change the 'span' and controls to give player access to multiple controls (volume, vibrato, pitch bend)	£8.99	✓			https://thumbjam.com/
Bebot Polyphonic synth with fantastic sounds and more depth than first appears.	£1.99	✓	✓		https://www.youtube.com/watch?v=JTI su296ed8
Bloom Create calming sound and colour scapes with app co-created by Brian Eno.	£3.99	✓	✓		https://www.youtube.com/watch?v=swFqAT8yaA
Madpad Video Sampler (Note – not currently available on iOS11).	FREE	✓	✓		https://www.common sense media.org/app-reviews/madpad-hd-remix-your-life

Beatwave Create layers of melodies by using a grid system. Pupil needs to have good grasp of cause and effect for this one to be meaningful, but it sounds great.	FREE	✓	✓		https://guce.oath.com/collectConsent?brandType=eu&.done=https%3A%2F%2Fwww.huffingtonpost.co.uk%2F2014%2F06%2F18%2Fbeatwave-2-tutorial-how-to_n_5506939.html%3Fguccounter%3D1%26guce_referrer_us%3DaHR0cHM6Ly93d3cuZ-29vZ2xlmNvLnVrLw%26guce_referrer_cs%3DGju2h_lamya2NpK733XD1A&sessionid=3_cc-session_407b1b3a-93b2-406b-b600-37705a7fc179&lang=en-gb&inline=false
Airvox Uses the iPad camera to generate pitches based on the distance between you and the iPad. Time needs to be spent adjusting the parameters.	£0.99	✓			http://www.yonac.com/AirVox/
For all other SEN/D Settings (including SLD, MLD, EBSD etc)					
Garageband Songwriting app with virtual instruments, sequencer and easy to use sampler.	FREE	✓		Mac	https://support.apple.com/en-gb/garageband https://help.apple.com/garageband/ipad/2.3/
Loopseque Cyclical beat-maker with fantastic potential for exploring rhythm.	£5.99	✓			https://loopseque.com/
Figure Intuitive dance music creator.	FREE	✓			http://propellerhead-hamtaro.us-east-1.s3.amazonaws.com/production/manuals/figure/using-figure/index.html
Launchpad Easy to use sample sets.	FREE	✓			https://novationmusic.com/launch/launchpad
Loopseque Kids As above, but more child-friendly interface and sounds.	FREE	✓			https://itunes.apple.com/gb/app/loopseque-kids/id473718143?mt=8
Seaboard 5D keys based instrument	FREE	✓			https://itunes.apple.com/gb/app/seaboard-5d/id1173937855?mt=8
Skoog scales and modes/pentatonic improvisation/class improvisation	FREE	✓		Mac	http://skoogmusic.com/apps/
Useful websites					
http://transformancemusic.org/resources/free-introductory/?mc_cid=a8cee16b8c&mc_eid=a64cf83e43					
http://www.mixmusiceducation.co.uk/download/tutor/JamClassHD%20-%20iPad%20in%20the%20Classroom.pdf					
https://musiceducationsolutions.co.uk/top-10-tips-for-using-ipad-apps-for-classroom-music/					

DEFINITIONS

Accompaniment

The underlying sounds used to support a melody line

Acoustic

See Playing methods

Arrangement

A new version of an existing piece of music

Beat/pulse

Beat and pulse are used synonymously to refer to the regular heartbeat of the music – the 'steady beat'

Body percussion

Sounds which can be made using parts of the body, eg clapping, tapping knees, etc.

Call and response

A style of music in which a leader sings or plays a short melody (the call) and a chorus of singers/players respond with an answering short melody (the response)

Chord

Two or more notes played at the same time

Conductor

The person elected to lead a group of singers or instrumentalists

Crescendo

Getting louder

Dimensions/elements

The inter-related building blocks of music (formerly referred to in the English National Curriculum as elements): duration, dynamics, pitch, structure, tempo, texture, and timbre (see definitions)

Diminuendo

Getting quieter

Drone

A sound or sounds played constantly throughout all or part of a piece of music as an accompaniment

Duet

A song or piece of music for two parts of equal importance

Duration

The word used in music to refer to the length of a sound or silence

Dynamics/volume

The loudness of the music, usually described in terms of loud/quiet

Elements

See *Dimensions*

Free/arrhythmic

Music which has no discernible steady beat

Glissando

A slide up or down from one musical note to another, in the manner of a rapid, sliding scale

Graphic notation

A form of notation in which the composer freely invents symbols which give an impression of sound

Graphic score

A score in which musical intention is recorded by means of graphic symbols

Improvisation

A piece of music which is created spontaneously

Improvise

To invent music as you go along

Leap

The space between two musical notes which is greater than a step (see Step movement)

Major

One of the most common types of eight-note musical scale. Often described as having a happy sound (see also Minor)

Melodic phrase/phrase

A small unit of a melody, often corresponding to a line of a song

Melody

A tune

Metre

The grouping of beats into twos, threes, fours, etc, for instance in waltz music the beats are grouped in threes, whereas in march music they are grouped in twos or fours

Minor

One of the most common types of eight-note musical scale. Often described as having a sad sound (see also Major)

Notations

Ways of writing music down – examples include graphic notation and staff notation

Phrase

See *Melodic phrase*

Pictorial symbols

A simple form of notation in which a picture is used to represent a sound, eg car picture = motor sounds

Pitch

Refers to the complete range of sounds in a piece of music from the lowest to the highest

Pitch movement

The steps and leaps by which a melody moves up and down in pitch

Pizzicato

The technique of playing a string instrument, eg violin, by plucking the strings rather than playing them with the bow

Rest

A silence

Rhythm

Patterns of long and short sounds played within a steady beat

Rhythm pattern

A short section of rhythm

Score

A written representation of music designed to record a composer's intention

Solo

A piece of music for one singer or instrumentalist

Step movement

Notes of a melody which move stepwise up or down

Structure

Most music is underpinned by a structure which may be as simple as beginning, middle and end

Symbol

Any written representation of a sound

Tempo (plural tempi)

The speed at which music is performed, usually described in terms of fast/slow

Texture

Layers of sound, such as those created by a melody accompanied by a drum beat

Timbre

All instruments, including voices, have a particular sound quality which is referred to as timbre, eg squeaky

Tremolo

The rapid repetition of notes, producing a quavering effect. It can either be on one note or between two notes

Tuned percussion

Percussion instruments which make sounds with a defined pitch, eg glockenspiel. **Untuned percussion**

Percussion instruments which make sounds of indefinite pitch, eg hand drum

Volume

See *Dynamics*

Useful websites

<https://www.youtube.com/user/officialroalddahl>
<https://www.musiclink.uk.net/three-little-pigs>
<https://www.roalddahl.com/home/teachers>
<https://www.roalddahl.com/roald-dahl/stories/p-t/revolting-rhymes>
www.roalddahl.com
www.musicatmalling.com
www.paulpatterson.co.uk
www.kent-music.com

Kent Music

Kent Music is a music education charity committed to providing music opportunities to individuals, schools and groups across Kent, through individual lessons, whole class instrumental teaching, ensembles and choirs, teacher training, and through creating and supporting special music projects and events. We are pleased to be partnering with Music@Malling for 2018 by providing music tutors to work with 13 schools and run a series of workshops based on Michael Rosen's 'The Great Enormo', as well as supporting teacher training in the schools.

Jason Rowland

Jason Rowland is a workshop leader, composer, presenter and musician who has directed hundreds of creative projects across Great Britain. He has worked with a wide range of ensembles from small groups to large scale collaborations with performances including over 300 musicians and is able to connect with participants and audiences on many different social levels.

In the past twelve months Jason has devised and led creative music projects for Royal Opera House, Aldburgh Music, Philharmonia Orchestra, Trinity Laban, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Academy of St Martin in The Fields, Academy of Ancient Music, Shooting Star Chase, Britten Sinfonia and has been a key speaker at the Music Education Expo to deliver a talk on Integrating Music Technology within a creative orchestra.



Chamber Domaine has become internationally recognised for its virtuosity and its ambitious and distinctive approach to programming - illuminating the music of the 20th and 21st Centuries. A project based orchestra, its programmes feature outstanding musicians that bring passion and commitment to a diverse repertoire that makes the music of today come alive whilst placing it into its historical context.

Chamber Domaine has worked with many renowned contemporary composers and has given World and territorial premieres in numerous concerts and recordings that span nearly two decades. The ensemble regularly collaborates with leading figures from across the arts world to create unique and culturally significant events.

A trailblazing ensemble, Chamber Domaine are in demand at leading festivals and concerts series in the United Kingdom, Europe and North America and have regularly appeared at The Wigmore Hall and Southbank Centre. The ensemble has developed groundbreaking residencies at The Victoria and Albert Museum, The Imperial War Museum, The Arnold Schoenberg Centre, Vienna, Gresham College and Bargemusic, New York.

Since 2011, Chamber Domaine has been the resident ensemble for Music@Malling giving concerts and delivering a year-around outreach programme that has engaged thousands of young people from across Kent in creative activities - building audiences from scratch and introducing new music to new audiences.

The ensemble has a distinguished and highly acclaimed discography, winning international plaudits and receiving many broadcasts Worldwide.

With its innovative programming, collaborations, outreach and recording, Chamber Domaine is in the vanguard of music-making today: a flexible and dynamic ensemble that brings music alive and creates new audiences.