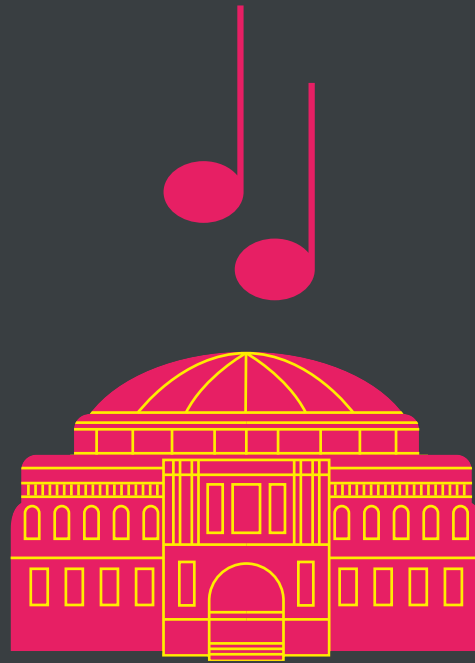


**MAYOR OF LONDON**

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**LONDON CURRICULUM  
MUSIC KEY STAGE 3**

# **SOUNDS OF THE CITY**



# LONDON CURRICULUM

## PLACING LONDON AT THE HEART OF LEARNING

The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London secondary schools at key stage 3 please go to [www.london.gov.uk/london-curriculum](http://www.london.gov.uk/london-curriculum).

### Music in the London Curriculum

The diversity of London's music scene is unrivalled and it is estimated that London hosts over 17,000 musical performances every year. London Curriculum teaching resources aim to support music teachers in helping their students:

- ♦ **Discover** music inspired by the city or key to the city's rich and diverse cultural life.
- ♦ **Explore** the music of London's festivals, celebrations and cultural performances and the sounds of the city itself.
- ♦ **Connect** learning inside and outside the classroom to develop their own compositions, inspired by the city and its musicians past and present.



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## WORLD CITY OVERVIEW

### UNIT AIMS AND ACTIVITIES

Students will explore London's rich musical heritage and listen to a range of musical compositions from different periods, all inspired by the city. They will learn about key compositional devices used by the composers of these works and perform simplified versions, or their own works, inspired by their listening, as a class or in small groups. They will draw on the urban environment around them and create their own music in response.



THE ROYAL ALBERT HALL

An opportunity to visit one of London's many music venues will help to deepen students' understanding of how these institutions have been integral to the musical heritage of this city.

### KEY STAGE 3 NATIONAL CURRICULUM

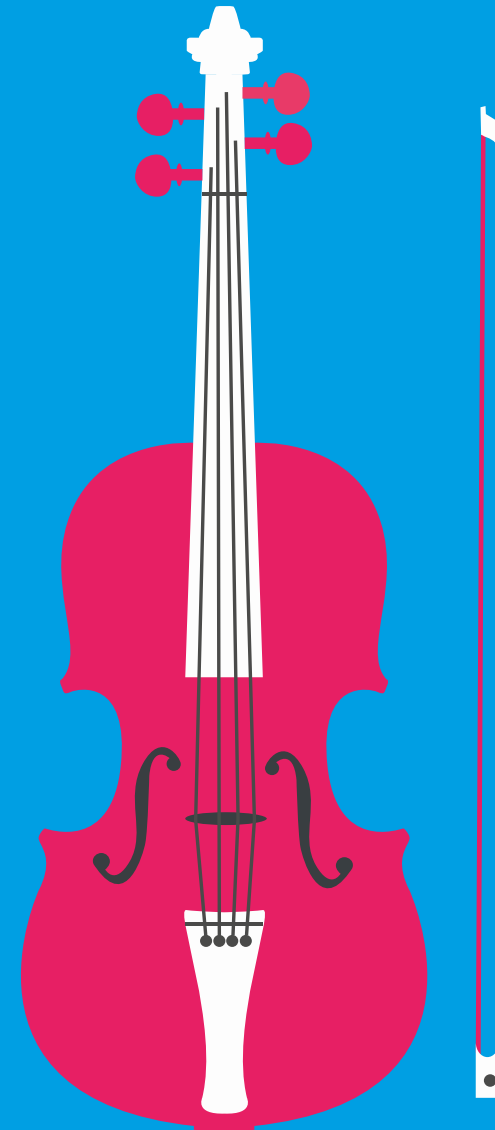
This unit supports the new key stage 3 national curriculum. It provides specific opportunities for students to:

- ♦ improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- ♦ identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- ♦ listen with increasing discrimination to a wide range of music from great composers and musicians
- ♦ develop a deeper understanding of the music that they perform and to which they listen, and its history
- ♦ play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression

# DISCOVER

In this section, students will listen to a range of musical compositions from different periods, all inspired by the city of London. They will learn about key compositional devices used by the composers of these works and perform simplified versions, or their own works, inspired by their listening, as a class or in small groups. They will draw on the urban environment around them and create their own music in response.

There are four lessons in this section. Each lesson has a specific musical focus or idea enabling each lesson to be delivered as a single unit. Lessons can be selected or grouped as required.



## LESSON 1

### MELODY AND STRUCTURE (THE KINKS)



#### THE BIG IDEA

This lesson focuses on a song inspired by two young Londoners meeting at a well-known London landmark, Waterloo Station, and crossing the River Thames. It introduces students to The Kinks, one of the most iconic bands working in London during the 1960s and to word painting and song writing.



#### LESSON OBJECTIVES

To understand the way melodies are constructed and the concept of word painting using music

To understand how to use simple chords and how to set a text to a melody

To know that composers from different times and places have written music inspired by an urban landscape

To learn more about composers who have worked in London and how London was the centre of popular music in the 1960s



#### YOU WILL NEED

- ♦ Video footage of the Closing Ceremony of the 2012 London Olympic Games (BBC)
- ♦ Tuned and un-tuned percussion, keyboards/guitars, other instruments
- ♦ Recording equipment

## LESSON 1: MELODY AND STRUCTURE (THE KINKS)

## KEY LANGUAGE AND LANDMARKS

KEY LANGUAGE	EXPLANATION
<b>Structure</b>	The overall shape or layout of a composition as divided into sections
<b>Tune</b>	An organised sequence of notes which create a musical phrase
<b>Accompaniment</b>	A composed or improvised harmonic background and rhythmic structure for a piece of music or song
<b>Chord sequence</b>	A series of chords which move in a particular direction often determined by the key or style of a piece and the instruments used
<b>Lyrics</b>	The words in a song
<b>Word painting</b>	Music which reflects the literal image of the words being set to music
<b>Melisma</b>	The singing of a single syllable while moving between several different notes in succession
<b>Tonality</b>	A musical system in which hierarchical pitch relationships are based around a series of notes in a scale and key
<b>Texture</b>	The way melody, rhythm and harmonic materials are combined within a composition
<b>Harmonic</b>	Characterised by harmony
<b>Homophonic</b>	One distinct melody and all the voices and accompaniments move rhythmically together
<b>Waterloo Station</b>	A train station near to the Southbank Centre, Waterloo Station is the busiest station (in terms of passenger use) in Britain
<b>Southbank Centre</b>	A world famous art centre on the south bank of the Thames. Built in 1951 for the Festival of Britain, it offers music, art, theatre, film, exhibitions and outdoor cultural events.

## LESSON 1: MELODY AND STRUCTURE (THE KINKS)

### SETTING THE SCENE

#### The start of The Kinks

In the 1960s, London was awash with homegrown rock bands. Arguably, however, none captured the essence of the city and its inhabitants better than The Kinks. Formed in the early 1960s by the Davies brothers from Muswell Hill, the band drew on a range of musical sources from American rock'n'roll to English folk. Ray Davies took on the role of singer-songwriter, while his brother, Dave, played lead guitar.

Following early hits such as *You Really Got Me* The Kinks toured extensively, and gained a reputation for rowdy onstage behaviour – they were banned from playing in the United States! After this Ray Davies looked closer to home for inspiration in his songwriting. His songs began to tell stories of English society – the characters, the conventions and the communities.

#### Inspired by London

London featured prominently in many of the songs that Ray wrote during this period. In 1966, The Kinks released *Dedicated Follower of Fashion*, making fun of those who blindly chased the latest trends of Carnaby Street. Other songs such as *Dead End Street* and *Big Black Smoke* paint a more sober picture of life in the city.

British rock journalist and author Paul Du Noyer dubbed Ray Davies 'a diarist of all the lives that go unrecorded'. Like Charles Dickens and William Hogarth, The Kinks can be seen as heirs to a tradition of British art and writing that both reveals the injustice faced by the working classes and celebrates the spirit of humanity.



## LESSON 1: MELODY AND STRUCTURE (THE KINKS)

### *Waterloo Sunset*

1967 saw the release of *Waterloo Sunset*, perhaps Ray Davies' finest hymn to everyday London and its people. The song tells the story of two lovers, Terry and Julie, who meet at the end of the working week at Waterloo Station. The couple are observed by the song's narrator, who takes a romantic view of the city.

Ray Davies himself describes a personal connection to the river at Waterloo, including his visit as a young boy to the 1951 Festival of Britain. 'It's about the two characters' explains Ray, 'and the aspirations of my sisters' generation who grew up during the Second World War. It's about the world I wanted them to have.'

### The song today

At the time of its release, London was experiencing a renaissance in music, art and fashion, bringing youth culture to the fore. Almost a half-century later, the song is still loved. In 2004, *Waterloo Sunset* was voted the greatest song about the capital city by listeners to a popular London radio station. In 2012, Ray Davies performed the song at the closing ceremony of the London Olympic Games, sealing The Kinks' status as major icons of the London musical landscape.



THE FESTIVAL OF BRITAIN SAW THE START OF THE SOUTHBANK ARTS CENTRE

## LESSON 1: MELODY AND STRUCTURE (THE KINKS)

### ACTIVITIES

#### STARTER

Show students the live performance of *Waterloo Sunset* by Ray Davies and The Kinks at the Closing Ceremony of the London Olympics 2012 (BBC). You might also play the original 1960s version.

Ask pupils to describe and discuss their reaction to the piece and what they know about the song. Place the song in its historical and cultural context, and offer your students further information about the band.

#### MAIN

As a warm-up, ask students to sing a version of *Waterloo Sunset* with an appropriate backing track. You can devise an instrumental/vocal arrangement for them or they can sing along using the video of the song.

After the performance, the melody should be analysed in terms of key compositional devices. Help the students to find examples of word painting – a technique of writing music that reflects the literal meaning of a song. This could include the descending bass line, which represents the sound of a river rolling past; the tonic/dominant relationship in the piece or its texture (homophonic/ melody and accompaniment – using subdominant and secondary chords).

Ask students to create short sentences about an area in London with which they are familiar and/or which holds significance for them. To get them started, you might wish to provide some text relating to local landmarks. Students are encouraged to use very descriptive words. They are then divided into groups where they will begin to set words to a melody.

Encourage students to create several lines before composing a tune to accompany the words. You may also choose to simplify this activity by providing a pre-composed melody to which students can set their own lyrics.

#### Differentiation

Some students may have the confidence or expertise to add a chord accompaniment to their compositions.

## PLENARY

Students perform their compositions so far to the class.

Video as many clips as possible forming part of an assessment.

### Homework idea

Pupils can continue working on their melodies, lyrics and accompaniment. You should assign specific tasks to different groups, eg solo female/male singers, different styles of popular music, instrumental-only group etc. Additionally, some pupils may wish to find out more about The Kinks and their back catalogue or other bands who were popular in London during the Swinging Sixties.

### Assessment questions and opportunities

Pupils can be assessed on their compositions, and whether they have understood and successfully applied the various devices introduced. Set out the expectations of the pupils' achievements at the start. These could be supported by a series of 'I can...' statements which the students can use as part of a self-evaluation.

### Find out more

Official website for The Kinks

**[www.thekinks.info](http://www.thekinks.info)**

## LESSON 2

### TIMBRE AND TEXTURE (DIZZEE RASCAL)



#### THE BIG IDEA

In this lesson students will be introduced to the work of an East End songwriter, rapper and MC Dizzee Rascal. The use of different soundscapes in his work help create a contemporary musical description of London today.



#### LESSON OBJECTIVES

To explore and use different textures and timbres within a contemporary style (grime/rap).

To learn how to devise short, rhythmic patterns using unusual timbres and textures within the classroom by using outside environment.

To understand how artists use various different musical devices such as ostinato, poly-rhythms, riffs and hooks in their work.

To learn more about contemporary artists working in London and how they are inspired by the urban landscape.



#### YOU WILL NEED

- ♦ Video footage of Dizzee Rascal performing *Sittin' Here*
- ♦ Video footage of the Dizzee Rascal performing Bonkers in the *Thanks Tim* sequence from the Opening Ceremony of the 2012 London Olympic Games (BBC)
- ♦ Tuned and un-tuned percussion, keyboards/guitars and other instruments
- ♦ Recording equipment

## LESSON 2: TIMBRE AND TEXTURE (DIZZEE RASCAL)

### KEY LANGUAGE AND LANDMARKS

KEY LANGUAGE	EXPLANATION
<b>Timbre</b>	The quality of a single or combination of sounds within a composition
<b>Texture</b>	The way melody, rhythm and harmonic materials are combined within a composition
<b>Ostinato</b>	A persistently repeated musical motif or phrase usually at the same pitch
<b>Polyrhythm</b>	The simultaneous use of differently constructed rhythms
<b>Body percussion</b>	The use of the body as an instrument particularly when exploring rhythm
<b>Vocal percussion</b>	The use of the voice as an instrument particularly when exploring specific rhythmic vocal effects
<b>Hook</b>	A short riff, pattern or rhythmic phrase often used in a song
<b>Ambient noise</b>	A form of music that put an emphasis on tone and atmosphere over traditional musical structure or rhythm
<b>Underground music</b>	Musical genres beyond mainstream culture and are not commercialised
<b>Crossways Estate</b>	The Crossways estate (also known as the Devons Estate) is a 1970s council estate in the Bow area of East London

## LESSON 2: TIMBRE AND TEXTURE (DIZZEE RASCAL)

### SETTING THE SCENE

#### Introducing Dizzee Rascal



Dizzee Rascal is an award-winning MC and producer, who gained recognition for his gritty urban sound and provocative delivery. He has achieved a string of number one singles, and has received an array of awards from NME, Brit and Urban Music, as well as the prestigious Mercury Music Prize. With a total of five albums so far in his

career achieving gold and platinum sales, he continues to be an important influence in grime music, which is often considered to have originated from his corner of the East End.

#### Early roots

Dizzee Rascal was born Dylan Kwabena Mills in 1985 in Bow, east London. While he has Ghanaian and Nigerian roots, Dizzee's music is heavily influenced by his London upbringing. He cut his teeth on the emerging garage and grime scene alongside the likes of Wiley, who also hails from Bow.

#### Grime music

Rooted in pirate radio, grime was initially produced by an ethnically diverse and young urban East London generation. Grime melds garage and American-influenced hip hop as well as drum n bass. Lyrics commonly address honest, sometimes dark, themes. The delivery is brusque and unpolished.

#### Finding success

Having lost his father while still very young, Dizzee lived alone with his mother on

the Crossways Estate in the shadow of Canary Wharf. By his own admission, he fared badly at school. Following several expulsions, he began his fifth school in Poplar where his teacher encouraged him in his music-making, enabling him to experiment using school computers. As a result, he was only 18 years old when his first album, *Boy in da Corner*, won the Mercury Music Prize in 2003.

Dizzee's lyrics draw not on the American tradition of exhibiting wealth and glamour, but focus on the reality of life on a London council estate.

#### Links to London

While Dizzee Rascal has since moved out of the capital, he returns often and was invited to perform his number one single *Bonkers* at the opening ceremony of the London 2012 Olympic Games. He wore an E3 postcode jacket as a reminder of where he comes from, and speaks fondly of London in saying, 'it has its ups and downs, but I can't imagine being from anywhere else'.

## LESSON 2: TIMBRE AND TEXTURE (DIZZEE RASCAL)

### ACTIVITIES

#### STARTER

*Sittin' Here* draws on different timbre and textures, including street noises, vocal percussion and basic synthesized sounds, to complement the lyrical content. Students can access and imitate these sounds with the most limited of class resources.

Play the Dizzee Rascal song, *Sittin' Here*, to initiate a discussion and gather student responses. Give a brief overview of grime and how it grew out of UK rap, jungle and other related genres, all of which are very much rooted in the urban context.

Ask students to identify several different sounds used in the introduction. This will include vocal percussion, synthesized leads and ambient road noise/alarms. It will also include an introduction to the musical device ostinato which may be pre-recorded in the lesson.

#### MAIN

Spilt students into groups and ask them to compose repeated patterns using body percussion, for instance, clapping, stamping or beatbox. They can also add any unusual sounds they can create using whatever is available in the classroom environment. Students who are already confident with computer sounds or mobile phone looped sounds might also draw on these.

#### Differentiation

Some students may add these accompaniments or rhythm ideas to the song lyrics they composed in lesson 1 or over an ostinato provided by the teacher.

#### PLENARY

Select students to perform their compositions to the rest of the class and ask other students to provide constructive criticism on their ideas. Record as many compositions as possible.

#### Homework ideas

Students could find out more about popular artists who have been influenced by Dizzee Rascal. They could also use mobile technology to record the street sounds around them. These can be used in future compositions or further reworked as ideas in themselves.

#### Assessment questions and opportunities

Pupils can be assessed on their ability to use musical devices in their own composition (eg ostinato, polyrhythms and the diverse sounds that they have recorded either as part of their homework or within the class environment).

#### Find out more

Official website for Dizzee Rascal: [www.dizzeerascal.co.uk](http://www.dizzeerascal.co.uk)



## LESSON 3

### TEMPO AND CALL & RESPONSE (GEORGE FRIDERIC HANDEL)



#### THE BIG IDEA

The London-inspired work of George Frideric Handel will be the main stimulus for this lesson, introducing composition for celebratory purposes. Links can also be made with the American guitarist, Jimi Hendrix, who lived in the same building as Handel.



#### LESSON OBJECTIVES

To learn more about how music is used for celebratory purposes and how composers used specific instruments for specific occasions.

To create music suitable for a public or celebratory event and use key music devices used in the Baroque period in their own compositions, such as sequences and call and response.

To learn about a range of musical devices used by Handel in his music.

To learn more about Handel's music in Georgian London and more about composers and musicians who also made London their home.



#### YOU WILL NEED

- ◆ Recordings of music for ceremonial reasons including extracts from Handel's *Music for the Royal Fireworks*, preferably *La Rejouissance: Allegro*
- ◆ Tuned and un-tuned percussion, keyboards/guitars, other instruments
- ◆ Pre-recorded rhythms and ideas to support composition
- ◆ Recording equipment
- ◆ The music of other composers inspired by London such as Josef Haydn (London Symphony) (optional)
- ◆ A video extract of Jimi Hendrix playing live at the Woodstock Festival in 1969 (optional)



## LESSON 3: TEMPO AND CALL &amp; RESPONSE (GEORGE FRIDERIC HANDEL)

## KEY LANGUAGE AND LANDMARKS

KEY LANGUAGE	EXPLANATION
<b>Tempo</b>	The speed or pace of a piece of music
<b>Allegro</b>	A fast tempo, quick and bright (normally between 120–160 BPM)
<b>Tonality (major)</b>	A musical system in which hierarchical pitch relationships are based around a series of notes in a scale and key, in this case a major key
<b>Question and answer/call and response</b>	A succession of two distinct phrases normally involving two or more musicians, where the second phrase is heard as a direct commentary on or response to the first
<b>Sequences</b>	The immediate restatement of a motif or longer melodic/harmonic passage at a higher or lower pitch in the same voice
<b>Orchestra</b>	A large instrumental ensemble normally involving stringed, wind, brass and percussion instruments
<b>Brass</b>	A family of instruments usually made of metal including trumpet, trombone, tuba and French horn
<b>Woodwind</b>	A family of instruments which include flute, oboe, clarinet and bassoon
<b>Timpani (kettledrums)</b>	A large drum which is a member of the percussion family
<b>Baroque</b>	A style in European art, architecture and music dating from the early 17th century until the mid-18th century, characterised by ornamentation and embellishments
<b>River Thames</b>	The main river which runs through the city of London

## LESSON 3: TEMPO AND CALL &amp; RESPONSE (GEORGE FRIDERIC HANDEL)

## KEY LANGUAGE CONTINUED

KEY LANGUAGE	EXPLANATION
<b>St Paul's Cathedral</b>	One of London's most famous landmarks, designed by Sir Christopher Wren
<b>Vauxhall Gardens</b>	A pleasure garden and one of the leading venues for public entertainment in London, from the mid-17th century to the mid-19th century
<b>Foundling Hospital</b>	London's first home for abandoned children founded by the philanthropist Thomas Coram and supported by the artist William Hogarth and the composer George Frideric Handel
<b>Westminster Abbey</b>	The coronation church since 1066 and the final resting place of seventeen monarchs. It is one of the most important Gothic buildings in the country
<b>25 Brook Street</b>	Previously the London home of George Frideric Handel and now housing the Handel House. 23 Brook Street, now also part of the Handel House Museum, was temporarily the home of the American guitarist Jimi Hendrix

## LESSON THREE: TEMPO AND CALL &amp; RESPONSE (GEORGE FRIDERIC HANDEL)

## SETTING THE SCENE



GEORGE FRIDERIC HANDEL, 1726-1728

Balthasar Denner © National Portrait Gallery, London

Many composers over time made London their home. Some were not born in London, or even in this country, but were attracted to the capital by its vibrant cultural scene, the performance opportunities, and the possibilities for career development.

### Handel's life in London

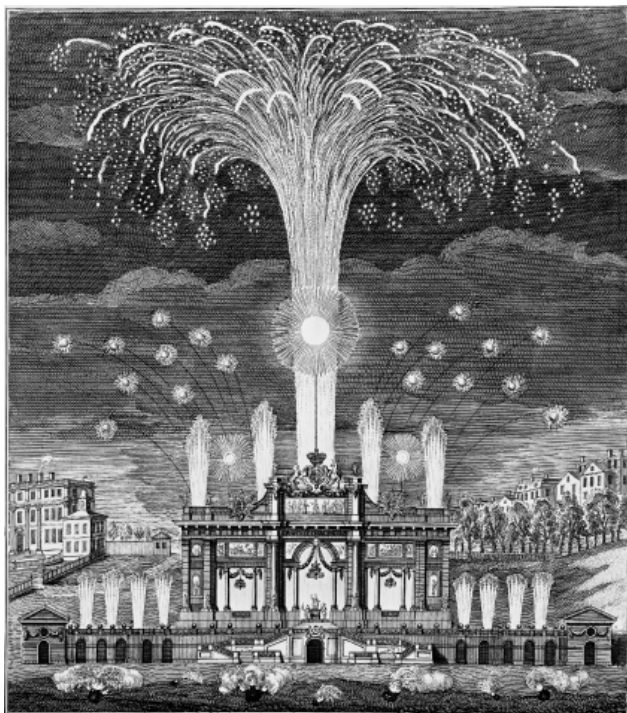
Late in 1710, a successful 25-year-old German composer called George Frideric Handel visited London for six months. The following autumn, he returned and settled in the capital until his death nearly 50 years later. In that half-century, Handel transformed musical life in London. He popularised Italian opera, composed pieces for great royal occasions and invented a new musical style.

### Operas for the London stage

Between 1711 and 1741, Handel composed around 38 operas for the London stage. These were expensive productions in Italian, using complicated plots with elaborate scenery and effects. The very best international singers were recruited to perform recitatives and extended 'Da capo' (ABA form) arias. Handel conducted the accompanying orchestra from the harpsichord.

### Royal commissions

Handel's first important work in English, *Te Deum and Jubilate*, celebrated the Treaty of Utrecht at a service in St Paul's Cathedral in July 1713. His next major royal commission, for George I, was very different: three orchestral *Water Music* suites, famously performed along the Thames on a royal outing from Whitehall to Chelsea and back. Newspaper reports said that the river appeared to be covered by boats, including one containing an orchestra of 50 playing Handel's music. The King enjoyed it so much, he asked for it to be played three times.



A View of the GREAT FIREWORKS on account of GENERAL PEACE. Exhibiting the Curious Piece of Architecture erected on that Occasion, the 3 Fire Suns, the middlemost 22 feet the other 10 feet in Diameter, 12 Fire Trees, and that particular Grand Scene of the Fire Works, called the Girandola, which is the firing of Once 6000 Rockets of half a pound of Powder each.

This Elegant piece of Architecture is 100 feet high, is Embellish'd with the Statues of Justice, Prudence, Fortitude, Generosity, Fidelity, Piety on the Front, on the top of the Building are 6 Statues representing Jupiter, Bacchus, Ceres, Pomona, Flora & Felicity, under the Great Arch on a Pedestal is the Statue of Peace holding the Olive Branch over Neptune's Head, over the Arch is painted in Blue, Red and Silver precious stones to represent the Sun, Planets on each side of the Arch, are represent'd Neptune down by the Sides, the other the Ornaments of Mars. This grand Fire work will last above 3 hours, and it is computed twenty five thousand weight of Gunpowder and combustibles will be consumed.

Printed for the Author in St Pauls Church-yard. A John Bowles at the black horse in Cornhill.

A VIEW OF THE GREAT FIREWORKS, 1748

John Bowles © Museum of London

For the coronation of George II in 1727, Handel composed four Coronation Anthems – one of which, *Zadok the Priest*, has been performed at every coronation since. In 1749, another orchestral suite, *Music for the Royal Fireworks*, was first performed in Green Park as part of the celebrations for the treaty of Aix-la-Chapelle. The rehearsal took place a few days earlier in Vauxhall Gardens – where a statue of Handel had been erected in the 1730s – and attracted a huge crowd of around 12,000, proving the composer's great popularity.

## Oratorios

In the early 1730s, Handel took a different direction. He continued using opera, but abandoned the expensive sets and costumes. During the Christian period of Lent, oratorios drawing on biblical texts could be performed in English, and appealed to a much wider range of Londoners than the operas. Over the next 20 years, Handel composed more than 20 such oratorios, of which the best known is *Messiah*.

## *Messiah* and the Foundling Hospital

*Messiah* was first performed in 1743 in London's Covent Garden Theatre but was not immediately successful. The turning point came in 1750 when Handel chose to perform *Messiah* at a benefit concert he arranged for the Foundling Hospital, London's first home for babies whose mothers were unable to care for them. So many people were turned away that the performance was restaged two weeks later. Following this, Handel closed each year's Covent Garden season with *Messiah*. His charity performance at the Foundling Hospital raised over £6,000 (about £500,000 today).

From around 1750, Handel's health started to decline. Increasing blindness limited his ability to compose and perform. He gradually retreated from the public eye. His last public appearance was at a performance of *Messiah* on 6 April 1759. He died eight days later, and was buried in Westminster Abbey.

## TEMPO AND CALL & RESPONSE (GEORGE FRIDERIC HANDEL)

### ACTIVITIES

#### STARTER

Recap on keywords from last lesson. Play a selected extract from Handel's *Music for the Royal Fireworks*, preferably *La Rejouissance: Allegro* as this is exuberant and exciting. Introduce a discussion on the way the composer has created mood, for example through use of tempo.

Ask students to perform the rhythm from the distinctive march section in two large groups, clapping differing rhythms while you build the tempo from moderate to allegro so they can experience the excitement and precision involved. Rhythm boxes can be used.

Introduce the piece with information about Handel, why the work was composed and where it was first performed. You may wish to refer to his other works such as *Water Music* and *Messiah* as well as *Zadok the Priest* (played at every coronation since 1727).

#### Extension

The speed and exuberance of Handel's *Music for the Royal Fireworks* is exciting to hear and shows why Handel's music was so revered by the Londoners in 1749.

When listening to different sections pupils can be introduced to:

- ♦ the different tempos
- ♦ Italian words to describe the music (such as 'allegro')
- ♦ the use of the major key in many pieces (tonality)
- ♦ the use of question and answer (a form of call and response)
- ♦ sequencing musical ideas
- ♦ the use of the orchestra (e.g. the use of instruments suitable for outdoors such as brass, wind strings, timpani)
- ♦ Baroque music

Students will also be imitating ideas such as 'call and response' techniques in their compositions – a key process in Baroque music.

## MAIN

Ask pupils to form small groups and explain that they will be composing a piece for a ceremonial purpose. Explain sequence and scale patterns/triadic motifs. Ask the class to compose short, fast phrases in their groups and aim to use scales, sequences and call and response in their work. Help deliver this work by providing some pre-recorded rhythms and ideas (with either rhythm or melody starters).

### Differentiation

Pupils who already play instruments might like to compose their own musical motifs and then use them to develop an antiphonal effect (using call and response). Some pupils might be encouraged to listen to the work of other composers such as Haydn or Johann Christian Bach (both of whom also worked in London) and to use some of their ideas or musical phrases as a stimulus for composing.

## PLENARY

Invite some groups to perform their compositions to the class. Record using video if possible.

You might, if time allows, introduce a piece of Handel's music which is very melismatic (an aria from *Messiah* perhaps) and one which displays some improvisatory features. This might lead to a link between this kind of work developed by Baroque composers and the use of improvisation by the American guitarist Jim Hendrix

(such as his performance of *The Star-Spangled Banner* at the Woodstock Festival in 1969).

The link to the Handel House in Brook Street (where both Handel and Hendrix lived for a while) can therefore be developed.

### Homework idea

Ask the class to find out more about the music of Handel and Jimi Hendrix and consider what similarities the composers might have shared despite having lived centuries apart.

### Assessment questions and opportunities

Pupils will be assessed on their use (either on their own or in groups) of key features noted in the chosen Handel extract. As in previous lessons, clear objectives should be set at the start with opportunities for pupils to self-assess work.

### Other suggestions:

With reference to the music of Handel and other Baroque composers ask students to consider why music was so important for ceremonial reasons and how music is used for ceremonial/public purposes today.

### Find out more

[www.classicfm.com/composers/handel/music/](http://www.classicfm.com/composers/handel/music/)



## LESSON 4

### ATONALITY AND DISCORD (COLIN MATTHEWS)



#### THE BIG IDEA

Students will learn about how the composer Colin Matthews was commissioned to write music for large ensembles and how he used the sounds of the city to help him create his work.



#### LESSON OBJECTIVES

To learn how music can be inspired by a busy chaotic city.

To know how composers use a range of recorded and live musical and non-musical and found sounds to create a given effect.

To create music that can sound chaotic and dissonant but also have structure.

To understand that music can be commissioned and performed in, and for, London venues.

To learn more about composers who have written music showcasing cities.



#### YOU WILL NEED:

- ♦ Colin Matthews: *Machines and Dreams* excerpts [www.nmcrec.co.uk/recording/machines-and-dreams#/38](http://www.nmcrec.co.uk/recording/machines-and-dreams#/38) (use example 4)
- ♦ Video footage of the London Sinfonietta performing a piece by Oliver Knussen another contemporary composer [www.londonsinfonietta.org.uk/video/london-sinfonietta-academy-2012](http://www.londonsinfonietta.org.uk/video/london-sinfonietta-academy-2012)
- ♦ Tuned and un-tuned percussion, keyboards/guitars, other instruments
- ♦ Recording equipment

## LESSON 4: ATONALITY AND DISCORD (COLIN MATTHEWS)

## KEY LANGUAGE AND LANDMARKS

KEY LANGUAGE	EXPLANATION
<b>Dissonance/ consonance</b>	Harmonies or note played together which sound (to some ears) harsh or unpleasant contrasted with sounds that are the opposite
<b>Atonality/tonality</b>	Music that may seem to lack a central tonal centre as opposed to that which that is in a key (eg major, minor etc)
<b>Chromatic scale</b>	A musical scale with twelve pitches, each a semitone above or below another
<b>Harmony</b>	The use of simultaneous pitches (tones, notes), or chords
<b>Commission</b>	A work specifically requested by one or more individuals and written by a composer for an event or occasion
<b>Barbican</b>	An internationally acclaimed art centre in the City of London focusing on music, art, film and theatre



## LESSON 4: ATONALITY AND DISCORD (COLIN MATTHEWS)

### SETTING THE SCENE

#### Inspired by the city

The city of London has been a source of stimulus for both classical and contemporary composers. Classical compositions like Elgar's *Cockaigne Overture*, Gustav Holst's *Hammersmith* and Vaughan Williams' *London Symphony* were all inspired by the capital. More recently Jonathan Dove composed *On Spital Fields* an orchestral and vocal work inspired by the historical area of Spitalfields.

#### Colin Matthews

Another contemporary composer who draws inspiration from aspects of city life is Colin Matthews, OBE.

Matthews, was born in east London in 1946 to a family with little engagement with music. His family had been in that area of London for many years and he and his brother (also a composer) were the first family members to attend university. He has said that his work with composer and pianist Benjamin Britten in the 1970s taught him 'what it was to be a professional composer', and he is now recognised worldwide for his innovative style and tireless promotion of new music.

Matthews spent time in London throughout his career, and worked closely with the London Symphony Orchestra as Associate Composer from 1992–1999.

#### *Machines and Dreams*

Of particular interest is his 1991 piece *Machines and Dreams*, which could be seen as drawing on a range of non-traditional tools to invoke the diverse sounds of the city in which it was recorded. The piece includes a section with football rattles, motor horns and bird calls. It is 15 minutes long and was commissioned by the London Symphony Orchestra for the opening concert of their 1991 Childhood Festival which took place at the Barbican Hall, London.

## NMC

In 1987 Matthews founded (and continues to be Executive Producer of) *NMC*, which produces high-quality recordings of work by British composers and preserves and promotes these recordings 'to expand worldwide audiences for contemporary music'. Its original name was *New Music Cassettes*, but this quickly became obsolete, so was changed to NMC in 1993 and continues to run today as a social enterprise. Matthews has described himself as a 'new music evangelist...I can't understand why other people don't find it as satisfying and exciting as I do...'

Matthews was awarded an OBE in the 2011 New Year Honours for services to music.

## Find out more:

More detailed information can be gained here:

<http://works-files.s3.amazonaws.com/eb9b562c-48ed-45d7-8f92-f69af2e2ab22>

## Other orchestral works might be referenced through this plan:

These could include works that describe city life such as:

- ♦ *City Life*: Steve Reich
- ♦ *Central Park in the Dark*: Charles Ives
- ♦ *An American in Paris*: George Gershwin

Although these works were not inspired by London they do offer a good insight into how composers from different times and places can use a cityscape, such as London, New York or Paris as a stimulus.

## LESSON 4: ATONALITY AND DISCORD (COLIN MATTHEWS)

### ACTIVITIES

#### STARTER

Recap on keywords from last lesson. Introduce the idea that composers have been inspired by the city. They can use the following extract of from *Machines and Dreams* by Colin Matthews. [www.nmcrec.co.uk/recording/machines-and-dreams](http://www.nmcrec.co.uk/recording/machines-and-dreams)

You may want to show examples of such work on video. Explain that not all music has melody and that some music may have sounds that clash or sound chaotic. This introduces the idea of dissonance. Explain dissonance and atonality and perform an atonal piece to the class using an unusual voice/sound on keyboard. To further demonstrate the ideas they may choose a piece of popular music which shows how sounds can be superimposed onto a live recording. There are many examples – The Beatles might be a useful comparison (the album *Sergeant Pepper* is a good starting place).

#### MAIN

Play the students further excerpts from *Machines and Dreams* by Colin Matthews. See [www.nmcrec.co.uk/recording/machines-and-dreams](http://www.nmcrec.co.uk/recording/machines-and-dreams)

Split them into groups of two, one taking a lead on 'machine music' and one taking a lead for 'dream music'. In the groups they'll create short ideas which will then be used in a composition involving the whole class. They should be given about 20 minutes to devise these ideas which can then be recorded via a graphic score and used in the performance.

Engineer a class performance using all the ideas provided by students. It could take a variety of forms. This might include various opportunities for two, three or four sounds played together (this would need the graphic scores to be vertically grouped). As a result other ideas could emerge. Students could also be introduced to the idea of 'chance music' (by randomly selecting sounds or by throwing dice).

## Differentiation

In this activity differentiation will be outcome but more able students might be asked to help define a more sophisticated structure for the whole class piece.

## PLENARY

The class will engage in a class performance of the work that has been inspired by listening to *Machines and Dreams* (or any other work inspired by the city and possible juxtaposition of sounds). This will be recorded.

## Homework idea

To think about the different sounds around them in both their own and immediate environment. These sounds could be recorded and used in other compositions being developed throughout the year.

## Assessment questions and opportunities

Assessment will be through individual musical ideas used in the composition and also through pupil performance.

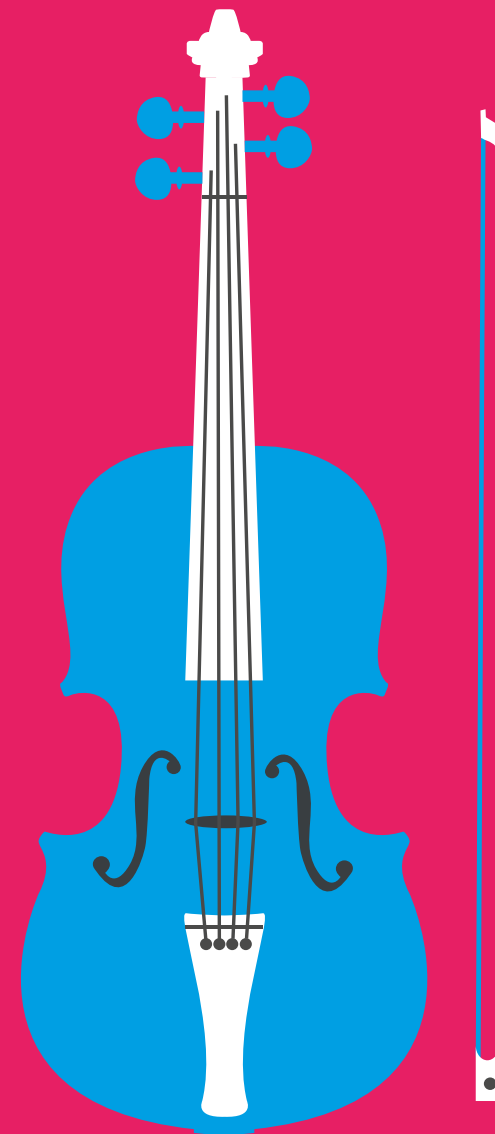
## Find out more

<http://works-files.s3.amazonaws.com/eb9b562c-48ed-45d7-8f92-f69af2e2ab22>

# EXPLORE

London's numerous music venues have helped nurture and develop new performers, performances and audiences alike. Similarly there are sites all across the city that have inspired and stimulated many composers and musicians.

An opportunity to visit these sites can help to deepen students' understanding of how these institutions and locations have been integral to the musical heritage of this city.



## EXPLORE MUSICAL LONDON



### THE BIG IDEA

An opportunity to visit musical sites and venues and hear live music helps deepen students' understanding of the city's musical heritage.



### LESSON OBJECTIVES

To further understand how the city can be a source of musical inspiration.

To help understand the role of venues in supporting the writing of music for occasions.

To further understand how performers use particular venues when performing to audiences.



### YOU WILL NEED

- ♦ Pens, paper and recording equipment
- ♦ Tuned and un-tuned percussion, keyboards/guitars and other instruments

## EXPLORE: MUSICAL LONDON

### KEY LANGUAGE

KEY LANGUAGE	EXPLANATION
<b>Performance</b>	An event in which a performer or group of performers share their work with an audience
<b>Instrumentation</b>	The ranges and types of instruments used in particular pieces
<b>Compositional devices</b>	Musical ideas and theoretical devices which are used in composing music

## EXPLORE: VISITS LINKED TO LESSONS

### THE SOUTHBANK CENTRE

#### Supporting lesson 1 (The Kinks)

A visit to Waterloo might incorporate a performance at the Southbank Centre as well as the opportunity for students to explore the area that inspired the Kinks' classic song Waterloo Sunset.

**The Southbank Centre** is an arts centre which offers a wide range of cultural events – music, dance, art, performance and spoken word events throughout the year.

Belvedere Road, London SE1 8XX

[www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)

More details about opportunities for schools to engage with the Southbank Centre's programme of cultural events can be found here:

[www.southbankcentre.co.uk/education/schools](http://www.southbankcentre.co.uk/education/schools)

Details about free foyer performances at the Southbank Centre can be found here:

[www.southbankcentre.co.uk/series/free-foyer-performances](http://www.southbankcentre.co.uk/series/free-foyer-performances)

### LONDON'S STREET LIFE

#### Supporting lesson 2 (Dizzee Rascal)

Students could focus on the sounds and sights of London's street life, its urban landscape and its youth culture. Pupils could record city sounds and multilayer them in their own compositions.





## EXPLORE: VISITS LINKED TO LESSONS

# HANDEL HOUSE, THE FOUNDLING MUSEUM & THE BRITISH LIBRARY

### Supporting lesson 3 (George Frideric Handel)

A visit to **Handel House** would deepen students' understanding of one of the 18th century's most prolific and important composers in London. It would also offer interesting opportunities to compare his music with that of Jimi Hendrix who lived in the attic of 23 Brook Street (now part of the museum building) during the 1960s.

Handel House Museum celebrates Handel's life and works by displaying portraits of Handel and his contemporaries in restored Georgian interiors and bringing live music back to his house. Frequent music rehearsals, weekly concerts and special musical events in addition to regular displays and exhibitions bring Handel's world to life.

25 Brook Street, Mayfair, London W1K 4HB

[www.handelhouse.org](http://www.handelhouse.org)

**The Foundling Museum** celebrates the Foundling Hospital, London's first home for babies whose mothers were unable to care for them. Handel supported the Foundling Hospital in a number of ways.

Location: The Foundling Museum, 40 Brunswick Square, London WC1N 1AZ

[www.foundlingmuseum.org.uk](http://www.foundlingmuseum.org.uk)

**The British Library** holds the draft score of Handel's Messiah and a range of other musical treasures.

96 Euston Rd, London NW1 2DB

[www.bl.uk/](http://www.bl.uk/)



THE BRITISH LIBRARY

## EXPLORE: VISITS LINKED TO LESSONS

### THE BARBICAN

#### Supporting lesson 4 (Colin Matthews)

Colin Matthew worked closely with the London Symphony Orchestra as Associate Composer from 1992-1999. The London Symphony Orchestra is based at the Barbican, the venue for their 1991 Childhood Festival for which *Machines and Dreams* was commissioned.

**The Barbican** is Europe's largest multi-arts and conference venue presenting a diverse range of art, music, theatre, dance, film and creative learning events. It is an iconic London landmark.

Silk St, London EC2Y 8DS

[www.barbican.org.uk/education/schools](http://www.barbican.org.uk/education/schools)



THE BARBICAN

## EXPLORE: OTHER OPTIONS

### MUSIC VENUES

#### **BBC Orchestra Concerts**

[www.bbc.co.uk/concertorchestra](http://www.bbc.co.uk/concertorchestra)

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#### **Cadogan Hall**

5 Sloane Terrace, London SW1X 9DQ

[www.cadoganhall.com/whats-on](http://www.cadoganhall.com/whats-on)

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**BBC Proms:** An annual summer festival of Concerts located at and around the Royal Albert Hall. Promenade (standing) tickets are priced low to attract a cross-section of audience goers.

Kensington Gore, London SW7 2AP

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**Conservatoire end of term concerts** and other term time activities (Guildhall School of Music and Drama, Royal Academy and Royal College of Music, Trinity College of Music).

#### **Guildhall School of Music and Drama**

Silk Street, Barbican, London EC2Y 8DT

[www.gsmd.ac.uk](http://www.gsmd.ac.uk)

#### **Royal Academy**

Burlington House, Piccadilly, London W1J 0BD

[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

#### **Royal College of Music**

Prince Consort Rd, London SW7 2BS

[www.rcm.ac.uk](http://www.rcm.ac.uk)

#### **Royal College of Music**

Prince Consort Rd, London SW7 2BS

[www.rcm.ac.uk](http://www.rcm.ac.uk)

#### **Trinity College of Music**

King Charles Court, Royal Naval College, Greenwich SE10 9JF

[www.trinitycollege.co.uk/site/?id=55](http://www.trinitycollege.co.uk/site/?id=55)

#### **Schools matinees and Performances at the Royal Opera House and English National Opera**

#### **Royal Opera House**

Bow St, London WC2E 9DD

[www.roh.org.uk](http://www.roh.org.uk)

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#### **English National Opera**

St. Martin's Lane, Charing Cross, London WC2N 4ES

[www.eno.org](http://www.eno.org)

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**Kings Place** is home to the London Sinfonietta and the Orchestra of the Age of Enlightenment. There are regular performances from both orchestras.

90 York Way, London N1 9AG

[www.kingsplace.co.uk](http://www.kingsplace.co.uk)

## EXPLORE: OTHER OPTIONS

## MUSIC VENUES

**Fairfield Hall** is an arts centre in Croydon, featuring a concert hall and the Ashcroft Theatre. The Halls are the home of the London Mozart Players.

Park Lane, Croydon, Surrey, London CR9 1DG

[www.fairfield.co.uk](http://www.fairfield.co.uk)

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**Blackheath Concert Halls:** claims to be London's oldest surviving purpose built cultural venue.

23 Lee Rd, London SE3 9RQ

[www.trinitylaban.ac.uk/blackheath-halls](http://www.trinitylaban.ac.uk/blackheath-halls)

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**St. Luke's, Old Street:** Grade I listed church and home to the London Symphony Orchestra. Also used as a recording venue as well as for concerts and other cultural events.

UBS and LSO Music Education Centre,  
161 Old St, London EC1V 9NG

<http://lso.co.uk/lso-st-luke-s>

**The Roundhouse:** a well established venue in Chalk Farm used for showcasing a range of contemporary musical events.

Chalk Farm Road, London NW1 8EH

[www.roundhouse.org.uk](http://www.roundhouse.org.uk)

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**Theatre Land in the West End:** central London theatres and venues which have showcased some of the world's longest-running and most popular musicals – these include the London Palladium, the Theatre Royal Drury Lane, the Savoy Theatre and Kings Theatre, with shows such as Handel's *Rinaldo*, *The Yeoman of the Guard*, *Chu Chin Chow*, *South Pacific*, *My Fair Lady*, *Oliver* and *Phantom of the Opera* as well as more recent musicals such as *The Lion King* and *Billy Elliot*.

**Trinity College of Music Greenwich:** a historic setting for one of London's colleges of music.

King Charles Court, The Old Royal Naval College, London SE10 9JF

[www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)

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**Wilton's Music Hall:** the oldest surviving music hall in London based in London's East End.

1 Graces Alley, London E1 8JB

[www.wiltons.org.uk](http://www.wiltons.org.uk)

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**Other theatres and venues outside of the West End:** include the Lyric Hammersmith, the O2, Wembley Stadium and Theatre Royal Stratford East which hosted the first performances of *Oh What a Lovely War!*

## EXPLORE: OTHER OPTIONS

### HERITAGE & MUSEUMS

**Whitechapel Bell Foundry:** site of the most famous church bell makers in the world (including Big Ben and the Liberty Bell in the US as well as the bell specially commissioned for the the Opening Ceremony of the 2012 Olympic Games in London) founded in 1570 but possibly sited in Whitechapel since 1420. Tours available.

32-34 Whitechapel Rd, London E1 1DY

[www.whitechapelbellfoundry.co.uk](http://www.whitechapelbellfoundry.co.uk)

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**English Folk Dance and Song Society:**

based in Camden EFDSS has an extensive programme of weekly classes, concerts and events associated with English and UK folk music as well as from around the world.

There is also an extensive library.

English Folk Dance and Song Society,  
Cecil Sharp House, 2 Regent's Park Road,  
London NW1 7AY

[www.efdss.org/efdss-contact-us](http://www.efdss.org/efdss-contact-us)

**Fenton House:** National Trust-owned house with collection of historical musical instruments.

Hampstead Grove, London NW3 6SP

[www.nationaltrust.org.uk/fenton-house](http://www.nationaltrust.org.uk/fenton-house)

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**Horniman Museum:** extensive collection of ethnographical instruments from around the world.

100 London Rd, London SE23 3PQ

[www.horniman.ac.uk](http://www.horniman.ac.uk)

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**Musical Museum, Brentford:** museum for automated mechanical music.

The Musical Museum, 399 High Street,  
Brentford, London TW8 0DU

[www.musicalmuseum.co.uk](http://www.musicalmuseum.co.uk)

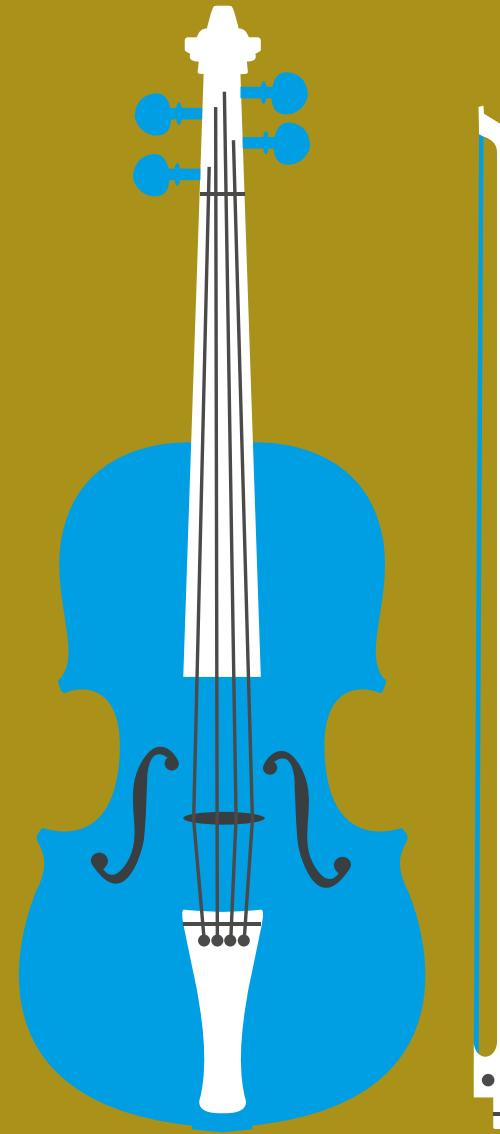
**Victoria and Albert Museum:** collection of historical musical instruments.

Cromwell Road, London SW7 2RL

[www.vam.ac.uk](http://www.vam.ac.uk)

# CONNECT

Drawing on their learning throughout the module, students will work on their own compositions, inspired by the city and the work of other London musicians.



## LESSON 5

### CONNECT SOUNDS OF THE CITY



#### THE BIG IDEA

A composition inspired by London consolidates students learning from across the unit.



#### LESSON OBJECTIVES

Further understand how music is composed and how the city can be used for musical inspiration.



#### YOU WILL NEED

- ♦ Tuned and un-tuned percussion, keyboards, guitars and other instruments
- ♦ Recording equipment

## LESSON 5: CONNECT SOUNDS OF THE CITY

### ACTIVITIES

Ask students to work on their own compositions, drawing on their learning throughout the unit. They should be able to explain how they have used the compositional devices they have learned. Encourage them to contextualise their work with regards to their personal connections to the city and the work of its musicians. The unit could conclude with a performance of final pieces, either in the school or perhaps further afield in venues and locations associated with the city.

#### Assessment questions and opportunities

Assess student understanding through questioning and listening to performances or recordings. The students can evaluate both their own and each other's compositions by listening to performances or recordings.

#### Find out more

Sound and Music offer outreach projects in schools and a summer school welcoming all students to study the world of classical contemporary composition: [www.soundandmusic.org/learn/secondary-education](http://www.soundandmusic.org/learn/secondary-education)

There are numerous concerts taking place in the city each day. These are regularly advertised in publications such as Time Out and other daily papers such as *Metro* and the *Evening Standard*.



## OTHER MUSICAL COMPOSITIONS INSPIRED BY LONDON

**A short list of mostly orchestra pieces written in or inspired by London throughout the ages.**

**Thomas Weelkes and Orlando Gibbons:** Both wrote fantasias called *The Cryes of London*.

**Henry Purcell:** *Music for the Funeral of Queen Mary* and other works composed and performed in London (e.g. *Come Ye Sons of Art* and his opera *Dido and Aeneas*).

**Georg Fredric Handel:** *The Water Music* and *Music for the Royal Fireworks* plus *Messiah*. Handel wrote an extraordinary range of works many of which could be useful for pupils in schools (e.g. individual songs from operas, anthems and oratorios).

**Joseph Haydn:** *The London Symphonies* (composed when the Austrian composer visited London).

**Arthur Sullivan** (with librettist W.S. Gilbert): *The Yeoman of the Guard* (operetta based in and around the Tower of London and full of easily accessible songs, duets, quartets and choruses).

**Edward Elgar:** *Cockaigne Overture* (subtitled *In London Town*).

**Gustav Holst:** *St Paul's Suite* for strings; *Hammersmith Suite* for brass; *Brook Street Suite*. Holst was Director of Music at St Paul's school for Girls.

**Arnold Bax:** *A London Pageant*.

**Henry Walford Davies:** *Big Ben Looks On* (orchestral suite for children's orchestra).

**Elizabeth Lutyens:** *En Voyage* (film music celebrating the departure of the boat train The Golden Arrow from Victoria Station).

**William Walton:** Film Music to the film *Henry V* (the opening sequence referencing Shakespeare's Globe theatre in Southwark).

**Eric Coates:** *The London Suite* which includes the popular *Knightsbridge March*.

**Ernest Toch:** *Big Ben: A Variation on the Westminster Chimes*.

**Albert Ketelby:** *A Cockney Suite*.

**Alan Bush:** Operas such as *Wat Tyler* and the children's opera *The Ferryman's Daughter*.

**Phyllis Tate:** *On London Fields*.

**Elizabeth Maconchy:** *Proud Thames* written for the 1953 coronation.

## COMPOSERS AND MUSICIANS ASSOCIATED WITH LONDON

**Numerous composers and singers have been linked to London. Listed below are just some of the most celebrated who were either Londoners, came here to perform or who were inspired by the city itself.**

Thomas Arne (1710–1778)

Johann Christian Bach (1735–1782)

Bela Bartok (1881–1945)

Sir Arnold Bax (1883–1953)

Sir Thomas Beecham (1879–1961)

Vincenzo Bellini (1801–1835)

Hector Berlioz (1803–1869)

Sir Arthur Bliss (1891–1975)

John Blow (1649–1708)

Nadia Boulanger (1887–1979)

Sir Adrian Boult (1889–1983)

William Boyce (1711–1779)

Frank Bridge (1879–1941)

Benjamin Britten (1913–1976)

Anton Bruckner (1824–1896)

William Byrd (1543–1623)

Fredric Chopin (1810–1849)

Muzio Clementi (1752–1832)

Eric Coates (1886–1957)

Claude Debussy (1862–1918)

Frederick Delius (1862–1934)

Jacqueline Du Pre (1945–1987)

Sir Edward Elgar (1857–1934)

Kathleen Ferrier (1912–1953)

John Field (1782–1837)

George Gershwin (1888–1937)

Orlando Gibbons (1583–1625)

Percy Grainger (1888–1961)

Edward Grieg (1843–1907)

George Frederic Handel (1685–1759)

Joseph Haydn (1732–1809)

Gustav Holst (1872–1934)

John Ireland (1879–1962)

Zoltan Kodaly (1882–1967)

Constant Lambert (1905–1951)

Jenny Lind (1820–1887)

Franz Liszt (1811–1886)

Marie Lloyd (1870–1922)

Elisabeth Lutyens (1906–1983)

Felix Mendelssohn (1809–1847)

Yehudi Menuhin (1916–1999)

Olivier Messiaen (1908–1992)

Thomas Morley (1557/8–1602)

Wolfgang Amadeus Mozart (1756–1791)

Henry Purcell (1659–1695)

Maurice Ravel (1875–1937)

Camille Saint-Saens (1835–1921)

Sir Malcolm Sargent (1895–1967)

Cecil Sharp (1859–1924)

Jean Sibelius (1865–1957)

Louis Spohr (1784–1859)

Leopold Stokowski (1882–1977)

Richard Strauss (1864–1949)

Ignore Stravinsky (1882–1971)

Sir Arthur Sullivan (1842–1900)

Pytor Illyich Tchaikowsky (1840–1893)

Ralph Vaughan Williams (1872–1958)

Guiseppe Verdi (1813–1901)

Richard Wagner (1813–1883)

Sir William Walton (1902–1983)

Peter Warlock (1894–1930)

Carl Maria Von Weber (1786–1826)

Sir Henry Wood (1869–1944)

## SUGGESTED READING AND LISTENING

### ***London: A Musical Gazetteer***

Lewis Foreman, Susan Foreman,  
Yale University Press

### ***In the City: A Celebration of London Music***

Paul Du Noyer, Virgin Books,  
ISBN-10: 0753515741

### ***Handel (Master Musicians Series),***

Donald Burrows, Oxford University Press  
ISBN-10: 0198166494

### ***London: Songs to Define the City***

TimeOut, 2011

(includes such hits as *Waterloo Sunset*, *West End Girls* (Pet Shop Boys) and *London Calling* (The Clash).

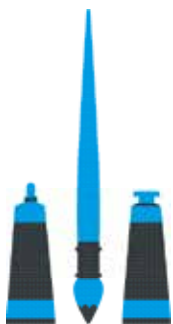
### **Time Out's 100 Best London Songs**

An anthology including a wide range of songs and styles from Noel Coward, The Beatles, The Pet Shop Boys, The Clash and Adele. Number one is probably the most famous song of all about London: *Waterloo Sunset* by The Kinks.

The link to their website cataloguing the songs is at:

**[www.timeout.com/london/music/the-100-best-london-songs-106](http://www.timeout.com/london/music/the-100-best-london-songs-106)**

## LINKS TO OTHER LONDON CURRICULUM SUBJECTS



### ART AND DESIGN

**London people** explores art inspired by the River Thames, so features images that support the study of *Waterloo Sunset* or a focus on Handel's *Water Music*.

**Riverscape** explores art inspired by the River Thames, so features images that could be drawn on when studying *Waterloo Sunset* or potentially combined with a focus on Handel's *Water Music*.

**The art of walking** features architecture from some of the key periods in London's history, from the Normans onwards.



### HISTORY

**London at war** explores the impact of WWII on the city, including the rebuilding of London after the war, setting the scene for the Festival of Britain and the Southbank Centre.



### GEOGRAPHY

**My London** focuses on a study of the geography and identify of the school's local London neighbourhood, a visit which might also help inspire a music composition.



### ENGLISH

*Tales of the river* features writers who have captured the River Thames. Their rich, descriptive writing might help inspire the lyric writing in lesson one.

**The London limelight** explores the exciting world of the theatre in London, past and present and includes a focus on musical theatre.

## CREDITS

The GLA would like to thank the following organisations for their contribution:

Our collaborators on  
the London Curriculum



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Greater London Authority  
July 2014

Greater London Authority  
City Hall  
The Queen's Walk  
London SE1 2AA

[www.london.gov.uk](http://www.london.gov.uk)

enquiries 020 7983 4100

minicom 020 7983 4458



“I think the curriculum is really fun and makes me learn more about the history of where I live”

**key stage 3 student**

“I have found my London Curriculum Lessons fun and exciting”

**key stage 3 student**

“The idea of using London as a teaching resource has never been explored much before, so both students and teachers are excited about it”

**key stage 3 teacher**