



MusicLab Resource Pack

A digital fusion of orchestral
music and communities in
Plymouth, Torbay and Cornwall



MusicLab

Resource Pack by John Webb

MusicLab is a new pop-up digital installation touring to communities across Plymouth, Torbay and Cornwall as part of the Philharmonia's **iOrchestra** project. Using cutting edge digital technology and innovative interactive design, MusicLab will offer a series of hands-on musical games and interactions, designed to put the visitor in the shoes of a composer, performer, producer, and conductor.

MusicLab will be visiting communities in each region in the weeks leading up to and during the RE-RITE installation (see more information in the appendix). There will be opportunities for schools and community groups to sign-up to special tours of MusicLab as well as activities for other local groups and open visit times for the general public.

This resource pack will help you and your group make the most of your visit to MusicLab, ensuring that you understand the series of hands-on musical experiences and interactions, designed to put **you** in the shoes of a composer, performer, producer and conductor.

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What is MusicLab?

MusicLab is an exciting, new digital music activity centre which will be touring the South West in 2014 and 2015.

It contains a variety of enjoyable music activities which are fun and creative, encouraging visitors to use their ears and imagination, and to stretch their musical skills.

There is something for everyone in the truck! You don't have to be technology wizard or a musician to come in and enjoy the activities. All the activities are simple to understand and take part in, and there will always be someone on hand to help.



Some members of your group may need extra help with the visit: younger people, older people, those with special needs. Please make sure that helpers and carers know they are there to assist these group members. By being really active with them whilst at MusicLab, everyone will have a much more rewarding experience.

In each locality, the truck has timetabled slots for groups to visit, but there are also public times when anyone can join in – so please encourage those you work with to visit independently, particularly if there were elements they didn't have time to try or would like to explore further.

When and Where?

MusicLab is visiting the following areas on these dates:

Plymouth

North Prospect (14-19 April)
Whitleigh (21-26 April)
Efford (28 April- 3 May)
Stonehouse & Devonport (5-10 May)

Torbay

Brixham (12-17 May)
Barton (19-24 May)
Paignton (26-31 May)
Foxhole (2-7 June)

Cornwall

Penzance (9-14 June)
Liskeard (16-21 June)
Pool (23-28 June)
Bodmin (30 June-5 July)
St Austell (7-12 July)

Public Opening Times (Plymouth)

Monday - Friday: 3.30pm - 5.30pm FREE ADMISSION
Saturdays & Bank Holidays: 10am - 6pm FREE ADMISSION
Sunday: CLOSED

Public Opening Times (Torbay & Cornwall)

Monday - Friday: 3pm – 5.30pm FREE ADMISSION
Saturday: 10am – 5.30pm FREE ADMISSION
Sunday: CLOSED

Please see iorchestra.co.uk for exact locations

What's this pack for?

The aim of this pack is to give group leaders (teachers, youth workers, family outreach workers, carers for the elderly etc.) an idea about MusicLab so they can explain the visit to their groups in more detail.

There are also ideas for further activities related to MusicLab, which could be used as pre-visit or follow-up activities. Leaders can choose to explore some of these with their groups, or not – whatever feels appropriate.

You'll also find out about the Philharmonia Orchestra, who have developed MusicLab as part of the iOrchestra programme which includes the digital installation RE-RITE and the live concerts.



At the time of writing, MusicLab is still being built! Though it's exciting to be involved in such a ground-breaking development (**and the first visitors are just as involved – we need your feedback!**), it does mean that some aspects of the pack might be out of date by the time MusicLab is on the road. We apologise for this! The pack will be updated over time and you can download updated version from iorchestra.co.uk – do so check back regularly.

What happens when you visit MusicLab?

MusicLab is a large truck which will be parked in a convenient local location. However, please bear in mind that:

- There are no public toilets on MusicLab, and nearby facilities may be limited.
- MusicLab may not be parked close to any refreshment vendors; please bring whatever you need.

Upon arrival

You will be met at the entrance by the MusicLab Facilitator and there will be somewhere inside to leave bags and coats. If you are bringing a family group, buggies and pushchairs will need to be left outside and there may be limited security for these and will be left at your own risk.

MusicLab staff will give the group a brief introduction to the truck, explaining the various elements on board. Then the group will be free to explore them as they wish!

It may be possible for a group to experience a more ‘curated’ workshop in MusicLab, but this will depend on the personnel available at the time.

A few things to remember:

- Group leaders, carers, teachers, teaching assistants, etc. are primarily here to help their group – not to explore the activities for themselves, nor to have a chat! Please actively assist your group! You may wish to visit MusicLab independently, in advance of your group visit if possible.
- Don’t try to move around the truck all together (unless you are a particularly small group of less than 5!) – there are five activities to choose from!
- Everyone can choose separate activities, but they may have to wait for a turn sometimes.
- Individuals move to a new activity when:
 - They want to try something else (but they may have to queue!)
 - A different activity becomes free
 - When their activity finishes
- You may decide it is easier to split the group up into smaller groups and rotate everyone together, perhaps giving 10 minutes at each activity. This could work, but not all the stations hold the same number of people, nor do they all last the same length of time, so there would always be queuing in some areas, whilst other stations might have empty spaces.
- Please bring enough adults to help and assist your group, at least 5 would be ideal (for a class group of thirty, for instance), as one person could be at each MusicLab station.
- Encourage your group to move sensibly round MusicLab – no running, pushing or shoving, as this might damage some of the equipment (as well as one another!).

There will be two MusicLab staff present who are there to help you and your group – they will greatly appreciate any assistance you can give with the above.

You will be given a warning before your time is up, and the MusicLab staff will be very interested to hear your feedback!

The Stations – Overview



Chorus Booth (booth on bottom left corner)

A mini recording studio! Sing along with a piece of music, or record in free-style mode. We aim to layer the various recordings, so that, eventually there might be thousands of people, singing or humming the pieces!

Participants per station: 1 or 2 people at a time (it's a fairly quick activity), though several could queue to watch and take turns.

The Console (central stands with ipads on them)

8 iPads in the centre of the truck. Remix orchestral sounds, making your own versions or compose using an intuitive sequencer.

Participants per station: 8 people

The Instruments (the instruments and screens along the left hand wall, with drums at the top left)

Get a taste for playing one of four instruments: French horn, Timpani, Cello and Clarinet. Receive video tutorials and see how many correct notes you can hit, or just have a go and play along!

Participants per station: 4 people playing, 4 people listening

Hi5! (top right corner – but not shown)

Two participants each touch a picture on two separate boards. When they touch their free hands together, a sound is produced. Through the activity you'll discover the sounds made

by an orchestra, and if more of you can squeeze in, you could make your own weird rhythmic drum kit!

Listening Bench (seating area along the right hand side)

A selection of videos from the Philharmonia Orchestra, which explain various aspects of the orchestral world. Fun facts about the instruments and famous pieces, but also things you may not have thought of before – such as the orchestra’s film and video game legacy!

No of participants: 8 people

Chorus Booth

This is a miniature recording studio! You can choose to sing along to three pre-set short extracts or simply record yourself in the freestyle mode.

If you want to sing along, you can choose from three excerpts:

- Ravel's *Bolero*
- *Ode to Joy* from Beethoven's 9th Symphony
- *Twinkle, Twinkle Little Star*

You can then decide if you want to sing the tune or part of the accompaniment.

You'll listen a sound clip, and when you're ready, you can record yourself, singing or humming along – whatever you like. You can listen back to your recording and do it again if you don't like it.

If you want to you can listen to the cumulative performances of everyone who's been in MusicLab contributing to the pieces.

We want everyone to be able to take part in this! Young or old, speaking, humming, singing – let's make music together, so just go for it!

Don't worry! We're going to combine all the recordings of each piece together, so eventually it'll sound like thousands of people performing together – you won't ever become the soloist, and whatever you do it really doesn't have to be perfect!

How you can prepare for/follow up on Chorus Booth

Get into the swing by singing along to your favourite songs – in the shower, in the car, on the bus – wherever you like! You could even organise a sing song of your favourite hits.

Discuss with your group the experience professionals must have in a recording studio. The best singing and performance occurs when we're enjoying ourselves, and going into a little booth with a microphone and people listening may provoke so much anxiety it's really hard to capture any sense of enjoyment. How do they think professional musicians might deal with the pressure?

Listen to:

- Ravel's *Bolero*
- Final movement of Beethoven's 9th Symphony
- Mozart's twelve variations on "Ah, vous dirai-je, Maman" which is *Twinkle, Twinkle Little Star*
- Dohnányi's *Variations on a Nursery Theme* (also based on *Twinkle, Twinkle Little Star*)

For the technically minded

- Use a sequencer to recreate your own chorus booth experience with your friends. Free sequencers are available, even though they're sometimes limited to a trial period, such as REAPER (www.reaper.fm) which is a fully functioning sequencer available for a trial period.

- Import an audio extract on to your sequencer. This can be anything, but if you're looking for a classical starting point, try the opening of Richard Strauss's *Also Spach Zarathustra* which is very famous and has been used in many films (particularly *2001: A Space Odyssey*). It's a great piece, everyone knows it and can go a bit mad with it – you don't have to sing it accurately and can be completely over the top!
- Record friends individually singing along to the piece – they could do the tune, or perhaps the drums. Once you're recorded 6 or 7 you'll find the voices blend more and more, so no one need feel embarrassed!

The Console

Eight iPad consoles are positioned down the centre of the truck – two for each section of the orchestra:

- Strings
- Woodwind
- Brass
- Percussion



There are several modes to explore. You can:

- Manipulate the sounds of a full orchestra – you're in charge. Don't like the string section? Get rid of them! Want more percussion? Increase their volume! Or you can add effects and distortions until you'd barely know it was an orchestra in the first place.
- Choose an instrument and compose with it! An intuitive sequencer will allow you to add the sounds of instruments and various effects, building up patterns and riffs.
- Freestyle mode allows you to make up the music as you go along.
- Deconstruct the actual instrumental sounds using various complex programmes until you can no longer recognise the instruments

The software is highly intuitive – pick your mode and off you go!

How you can prepare/follow-up on The Console

Lots of music today includes digital manipulation of sounds – in fact any studio produced album or song will include some of this (though not in any obvious way).

Some film music combines both orchestral sounds and electronics, such as the film *Alien* or the main theme to the film *Total Recall*. The live and electronic sounds become so intertwined that it's difficult to tell the difference.

- Watch an excerpt from *Alien* or *Total Recall* but really listen carefully to the soundtrack as well as enjoying the film.
- Listen to Rautavaara's *Cantus Arcticus*: a really beautiful piece which uses audio playback of birdsong alongside the orchestra.
- Listen to Daryl Runswick's *archyisms 35-46* (<http://www.electricphoenix.darylrunswick.net/audio/index/count/20/page/3> and then click on the correct link). Archy is a poetry writing cockroach, and the piece is based on his thoughts about Swiss cheese. Stick with it – it's weird but fun!

For the technically minded

It's possible to explore some of the console's elements at home – the console software is made up of tailored versions of readily available programmes (such as Ableton Live). A simple programme which could start you off is Audacity (which is free at www.audacity.sourceforge.net).

Download the programme, then use it to record something, or import an audio file you already have. Click the drop down 'Effect' menu; you can use some of these to alter the audio:

- Change pitch
- Change speed
- Reverse

You can also look at the Philharmonia's *Woven Words* game, which explores the way instrumental sounds can be put together: woven-words.co.uk/game

The Instruments



Get a taste of playing one of four instruments. There will be:

- A Clarinet
- A French horn
- Timpani
- A Cello

These are real instruments which produce a sound electronically. They're not exactly the same as the real thing – you can't blow the clarinet or French horn, for instance, just use the fingers.

We ask that visitors are particularly careful with the instruments – they are real instruments and if they break, it may take some time to mend them (meaning that other visitors will miss a really fun activity). Please only use them in the ways you are shown on the video tutorials.

There are two modes you can choose from:

Freestyle mode

A player from the Philharmonia Orchestra will briefly introduce themselves and their instrument, showing the basics of how to hold the instrument and where to put your fingers.

Then it's over to you! You'll hear a backing track – play along to it using the things you've been shown. Make up the music as you go along, matching the character of the accompaniment. If a note doesn't fit, just change to another until it does!

This mode is particularly good for:

- Those with limited digital knowledge or general movement, as they can play as much or as little as they want
- Those willing to just have a go – throw themselves in at the deep end and see what happens
- Those who want another go, having gone through the tutorial mode
- Those wanting to get a feel for the instruments before doing the tutorial mode
- Large groups who want to get more people to have a go on this activity (this mode is shorter than the tutorial mode).

Tutorial mode

A player from the Philharmonia Orchestra will take you through a series of short tutorials where you can learn and practice the basics of your chosen instrument.

The tutorials are graded, so if you are struggling, you'll keep working on simpler aspects of the music, though this grading will only be obvious if you've got through the tutorial a few times.

Graphics will be displayed on the screen in front of the player showing what they should be playing at any particular point.

Once you've completed the performance, you'll get to be part of a final digital performance lasting about a minute – but don't worry, only you and a friend (who can listen in on another pair of headphones) will be able to hear it!

How can you prepare for/follow up on The Instruments

Get in touch with your local music hub to ask about starting to learn an instrument or whether there's a way to try out a variety of instruments.

- Plymouth Music Education Hub plymouthmeh.com
- Torbay Music Education Hub torbay.gov.uk/musicintorbay/
- Cornwall Music Education Hub cornwallmusiceducationhub.org

Find out more about the French horn, timpani, clarinet and cello by watching the Philharmonia Orchestra's instrumental guides at philharmonia.co.uk/explore/instruments

Listen to these pieces which feature the MusicLab instruments:

French horn

Leopold Mozart's *Hunting Symphony*:

The French horn developed from a horn used in hunting, and these roots can often be heard in the music it plays.

The song *Goldfinger* (sung by Shirley Bassey) features horns near the opening.

Richard Strauss *Till Eulenspiegel's Lustige Streiche* (Till Eulenspiegel's Merry Pranks):

Till Eulenspiegel is a legendary German prankster who is represented by the French horn in the piece.

Dennis Brain was a famous British horn player who performed all over the world. He loved fast cars, and kept a copy of Autocar magazine on his music stand to read when he was rehearsing. Sadly, he died in his sports car at the tragically early age of 36. Recordings are available of him playing various pieces.



Above: Dennis Brain

Timpani

The opening of Richard Strauss's *Also Sprach Zarathustra* (which was famously used in *2001: A Space Odyssey*) uses thunderous timpani writing.

Fanfare for the Common Man by Aaron Copland pits full brass against Timpani, Tam-tam (a big gong) and Bass Drum, to dramatic effect. There's also a 1977 pop version of the piece by the seventies rock band Emerson, Lake and Palmer.

Bartók's *Sonata for Two Pianos and Percussion* features an array of percussion including timpani.

Cello

The Protecting Veil by John Tavener, a composer who died in 2013.

By contrast, **Elgar's Cello Concerto** is an older, well-loved piece.

Famous cellists who have made many recordings include:

- Mstislav Rostropovich
- Jaqueline du Pré
- Yo-Yo Ma
- Steven Isserlis

If you watch *Game of Thrones* the cello is the solo instrument used in the theme tune!

Clarinet

The clarinet is equally at home in classical music or jazz, so one starting point would be to explore recordings by jazz clarinettist **Benny Goodman**, and classical clarinettist **Gervase de Peyer**.

George Gershwin's *Rhapsody in Blue* has one of the most famous openings of any piece of music, and it's for solo clarinet.

Another jazzy clarinet piece is Aaron Copland's *Clarinet Concerto*.

One of the first pieces ever written for clarinet is **Mozart's Clarinet Concerto**. It was written in 1791, just a few years after the instrument was invented.



Above: Benny Goodman

Hi5!

Hi5! consists of two boards. One has silhouettes of various instruments, the other has items you can use on those instruments to make sounds (see the illustration below).



The activity is for two people. One touches a picture on one board, the other a picture on the other (or on the left and right of the vertical line in the illustration).

Whilst they keep touching the boards, they then touch hands together and a sound is produced. By touching different pictures they can explore many of the sounds made by a variety of instruments.

If it's possible to squeeze in more people next to Hi5! (and it may be a bit squashed!) several can each touch the panel with the instruments. One person touches the other panel, and then in turn taps the others (making sure they touch skin). Doing this quickly and rhythmically could produce a drum-kit type of effect! Have fun and explore the possibilities!

How it works

Hi5! works by creating a circuit through our bodies connecting the two panels. It would be possible to create this circuit through a whole line of people around the whole of MusicLab (if you want to you can try!).

The activity uses a very simple piece of equipment – a 'Makey Makey' (<http://www.makeymakey.com/>). Makey Makeys can be purchased and used very easily for a whole variety of interesting possibilities.

The Makey Makey replicates a key press on a keyboard – when a circuit is created by connecting two wires on the Makey Makey, the computer thinks a certain key has been pressed, and you can programme the computer to do something in reaction to that key press.

Makey Makey Banana piano

You will need:

- A Makey Makey kit, and the wires which come in it
- A computer with USB connection and access to the internet.
- Soundplant software (this is free and available at <http://soundplant.org/>)
- Six bananas

Preparation

Before setting up the Makey Makey, let's sort out some sounds on Soundplant.

1. **Firstly, let's find some sounds.** The Philharmonia website has loads of them. Go to philharmonia.co.uk/explore/make_music
 - From the drop down menu labelled 'Select Instrument' choose **contrabassoon** – this is the lowest member of the woodwind family.
 - We want to choose some pitches which make a scale:
 - On the left hand side, open the drop down menu 'Pitch'. Choose C1 (C is the name of the pitch, 1 is the lowest octave available – C2 is an octave higher, C3 an octave higher again).
 - A list appears with lots of C1s. Download the one lasting 1 second, **forte** (meaning loud). Ideally, save the sound in a dedicated folder so you can find it easily.
 - In a similar way download the notes D1, E1, F1, G1 and A1 all lasting 1 second, **forte**. Save these sounds in the same folder as C1.

2. **Now, let's put the sounds onto Soundplant.** Open Soundplant and the folder with the sounds in it so that you can see both of them side by side on screen. You will drag and drop the notes onto certain keys on the Soundplant keyboard:
 - Space bar – C1
 - Left arrow – D1
 - Up arrow – E1
 - Right arrow – F1
 - Down arrow – G1
 - W – A1

It doesn't really matter which note goes on which key, but only certain keys are available on Makey Makey so you can't use the whole keyboard.

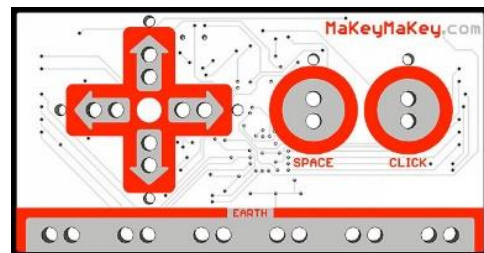
As you'll see, the names of the sound files appear on the appropriate keys.

Well done! You can now play the contrabassoon sounds by pressing the appropriate keys on your computer keyboard.

See if you can play *Twinkle, Twinkle Little Star* with the keys – we've downloaded all the notes you need!

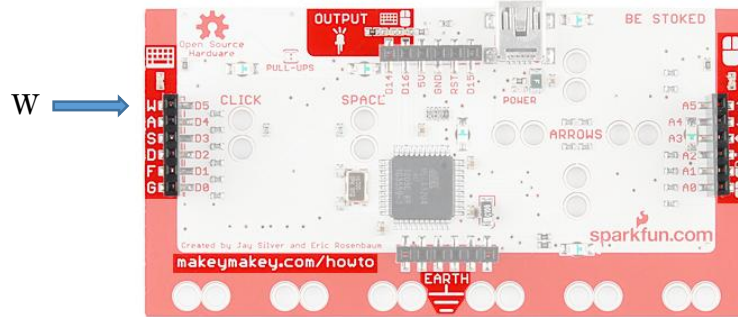
Setting up the Makey Makey

1. Plug the Makey Makey into the computer using the USB lead. A couple of installation windows may appear; these can be ignored and closed.
2. Connect one of the crocodile clip leads to 'earth' at the bottom of the Makey Makey.
3. Connect another to the circle near the middle marked space. Connect the other end to a banana.



Front of a Makey Makey

4. Do the same with the arrow keys – connect a wire to each of the arrows and then to a different banana.
5. Turn the Makey Makey over (carefully! – see below):



- There are four black pieces of plastic each with a series of holes in them. Look at the one on the left.
- Next to it are some letters, with W at the top. Put one of the wires without crocodile clips into the hole next to the W, connect the final crocodile clip to the other end of the wire, and the other end of the crocodile clip to the final banana.
- Put your bananas in the correct order to make a piano keyboard (C, D, E, F, G, A)

Play the banana piano

1. Hold the lead connected to earth with one hand (make sure you're touching the metal clip with your hand).
2. With your other hand touch a banana – this should activate a sound. Try playing *Twinkle, Twinkle Little Star* again!

You can of course load up any sounds of your choice, and use any material which will conduct electricity (not just bananas). You could even use people rather than bananas to make a human piano or drum kit! All Makey Makey does is act as a replacement computer keyboard, so you can use other items as if they are computer keys.

Look at the Makey Makey website for more ideas and uses: makeymakey.com

Video Bench

Had a hectic time on MusicLab activities? Take a moment to relax at the Video Bench!

Here you can watch videos related to the life of the Philharmonia Orchestra.

There are:

- Profiles and interviews with players and conductors
- Guides to instruments
- An introduction to RE-RITE, the digital installation which will also be visiting your region (see back of pack for more details)
- A video of the making of the soundtrack for the *Harry Potter* video game
- Videos about the life of the orchestra, for instance touring.

...as well as lots more - have fun exploring!

Before you come you could find out about the orchestra through the films on their website, try:

philharmonia.co.uk/explore/films/150/recording_the_soundtrack_to_harry_potter_and_the_deathly_hallows_video_game

or

philharmonia.co.uk/explore/films/540/philharmonia_education_alike_in_dignity_concert

There are lots more videos about the Philharmonia on their website:

philharmonia.co.uk/explore/films

Further information on iOrchestra and Re-rite can be found at:

iorchestra.co.uk/

The orchestra also has its own Vimeo channel:

vimeo.com/philharmonia/videos

Who created MusicLab?

MusicLab has been created by the Philharmonia Orchestra as part of their residency in the South West, **iOrchestra**. This comprises:

- MusicLab
- *Orchestra Unwrapped* – a schools concert presented by leading music specialist, Tim Steiner
- A free, open air family concert
- RE-RITE – a digital installation based on Igor Stravinsky's revolutionary work *Rite of Spring*

MusicLab is a unique, pioneering digital music experience which has involved a large number of people:

- Members of the local community were involved in a consultation process, which culminated in trying out a range of possible digital activities
- Digital experts
- Music experts
- The Philharmonia's Education Department
- Educational experts
- Film makers (directors, cameramen, etc.)
- Musicians from the Orchestra
- Composers

...amongst many others!

MusicLab comprises:

- 8 video screens
- 2 Makey Makeys
- 20 Headphones
- 5 computers
- 14 iPads
- 1 truck
- A very large amount of cabling!

The Philharmonia Orchestra

The Philharmonia Orchestra is internationally renowned! It often tours Britain and the world playing concerts with famous conductors.



© Benjamin Ealovega

Becoming an orchestral musician takes many years of training, and hours of practice. The players probably started playing their instruments when they were children, and when they went to study music at College they will have continued to practise for several hours a day. Most of them still do!

As well as playing in concerts, the Orchestra also records for films and video games, some of which you might have seen or played:

Recent Films:

- *Iron Man 3 (2013)*
- *Thor: The Dark World (2013)*
- *Great Expectations (2013)*

Sound tracks for video games:

- *Harry Potter Series*
- *Lord of the Rings: War in the North*
- *Dante's Inferno*
- *Command and Conquer*
- *Medal of Honour*

The Orchestra was founded in 1945 and has been recording film scores since that time, including several really famous Ealing Comedies such as *Kind Hearts and Coronets* and *The Lavender Hill Mob*, both starring Alec Guinness, and *Hamlet* starring Laurence Olivier.

Watch the video about the orchestra recording the music for *Harry Potter and the Deathly Hallows* video game at:

philharmonia.co.uk/orchestra/hire/films_and_games

Find out more about the orchestra's film music recordings:

philharmonia.co.uk/explore/films/104/the_philharmonia_orchestra

Find out more about the orchestra's history at:

philharmonia.co.uk/orchestra/history

Appendix

Additional iOrchestra Events

During 2014 and 2015 a very special music project is coming to the South West. Communities in Torbay, Cornwall and Plymouth will join with the Philharmonia Orchestra to present **iOrchestra** – a huge programme that combines the latest digital technology with live performance in a multi-faceted exploration of music.

RE-RITE

RE-RITE is a ground-breaking, immersive digital installation and a musical experience like no other. Using high resolution video projections onto the walls of a temporary venue in three locations in the South West, RE-RITE creates a life-size virtual orchestra. These projections, together with fun, interactive elements, enable the audience to conduct, play and step inside the orchestra. From playing along with the percussion section to controlling every section of the orchestra from the conductor's podium, the installation provides a unique insight into what it is to be part of a world-class orchestra performing one of the twentieth-century's iconic pieces of music, Stravinsky's *Rite of Spring*.

Armada Way, **Plymouth**: 29 April - 10 May
Torre Abbey Meadow, **Torquay**: 26 May - 7 June
Lemon Quay, **Truro**: 30 June - 12 July

To book your school visit to RE-RITE, please contact your regional iOrchestra Coordinator (see details below). Visit iorchestra.co.uk/re-rite to find out more.

Orchestra Unwrapped schools concert

Orchestra Unwrapped is an educational initiative offered by the Philharmonia Orchestra as part of the iOrchestra project in Plymouth, Torbay and Cornwall. It gives hundreds of primary school children the opportunity to experience live music making in an engaging and exciting way. Providing an accessible introduction to the orchestra and its instruments, Orchestra Unwrapped enables students and teachers to deepen their understanding of classical music whilst having fun.

Monday 12 May 2014, 11:00am **Plymouth** Guildhall
Monday 9 June 2014, 11:00am Princess Theatre, **Torquay**
Monday 14 July 2014, 11:00am Hall for **Cornwall**

Prior booking for schools concerts is essential and space is limited. For more information or to enquire about places at our schools performances, please contact us the Project Coordinators in each region (see details below).

Community Concerts

On the final day of each RE-RITE installation in Plymouth (11 May), Torbay (8 June) and Truro (13 July), the full Philharmonia Orchestra presents a 75 minute-long, open air Sunday afternoon concert, situated at the RE-RITE site, in a specially chosen programme to appeal to families and those new to orchestral music.

Sunday 11 May 2014, 5pm: Armada Way Piazza (Plymouth)

Sunday 8 June 2014, 5pm: Torre Abbey (Torquay)

Sunday 13 July 2014, 5pm: Lemon Quay Piazza (Cornwall)

The concert will be ideal for the families of your students, and is a perfect environment for sharing musical experiences as a family in a friendly environment. Visit

iorchestra.co.uk/live to find out more.

Biographies

John Webb, music education specialist

John Webb is a composer and music educator with a wide experience working with community and educational contexts. He has worked on projects for London Philharmonic Orchestra, Academy of St Martins in the Fields, Philharmonia Orchestra, English National Opera, Spitalfields Music, Royal Academy of Music, Operahouse Music Projects, The Stables and Britten Sinfonia. For several years he has led the Wigmore Hall's Early Years programme, Chamber Tots, and the Philharmonia's Stepping Stones KS1 Project. Recent projects have included work with the Academy of St Martins in The Fields and Slough music service exploring composition with A level and GCSE students, work with vulnerable adults, dementia sufferers and intergenerational projects, as well as early years and schools-based projects. He has written two operas for children to perform: 'Lionhunt!' (for KS1) and 'The Ballad of Slippery Jack' (for KS2), commissioned by English National Opera, and in 2012 his piece 'Nelson' was performed by Royal Academy of Music musicians and 120 children from Tower Hamlets Primary Schools. Recently his work was shortlisted as part of the Britten Sinfonia's Opus 2012 prize.

He is currently working with the National Theatre on an interactive production for 5 year olds.

Find out more at <https://sites.google.com/site/johnwebbcomposer/>

iOrchestra Contact Details

If you have any further questions about the INSET, RE-RITE, or iOrchestra in general, please contact your regional iOrchestra Coordinator:

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