

MISTERSTOURWORM AND THE KELPIE'S GIFT

A concert film and digital resource



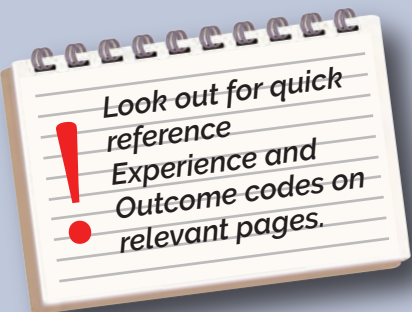


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Follow this QR code
to watch the videos
and listen to the
sounds that
accompany
'Misterstourworm'.





USEFUL INFORMATION

- **Enjoy the film** with your class or at home.
- Learn all about the **Story, Music** and **Art** of **Misterstourworm**. Be inspired to **write your own adventure story** and **create your own musical artwork**.
- **No musical experience or specialist resources necessary!**
- **Flexible timeframe**; work through activities at a pace that suits.
- Designed to meet selected **Expressive Arts, Literacy, Social Studies and Health and Wellbeing** Experiences and Outcomes in **Scotland's Curriculum for Excellence**.
- Suitable for **First and Second Level**.
- Check out CCC's ***My Instrument and Me*** resource to **meet our orchestra** and **learn all about the instruments** featured in the film.
- **Get in touch** with us at any time for support or to discuss potential workshop visits in the future from our team of musicians (subject to funding).

MEET OUR TEAM



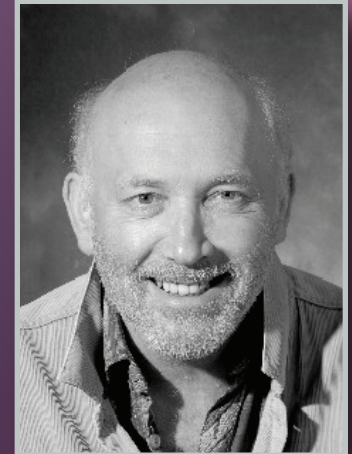
Owen Gunnell

Presenter, percussionist
and CCC's Artistic Director



Savourna Stevenson

Composer and Musician



Stuart Paterson

Playwright



Kirsty Matheson

Artist and Musician



Essential Orchestra

CCC's Orchestra



Sanjeev Kohli

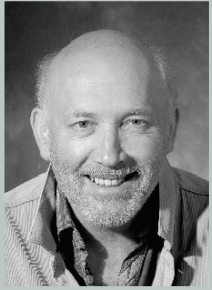
Actor

GARBLED GLOSSARY

Our glossary of useful terms and their descriptions have become mixed up. Match up the word with its correct description to tidy up the list below:

Audience	A short summary of a story
Composer	The main events in a play, book or film
Medley	The list of pieces in a concert
Narrator	People who are watching or listening to a performance
Orchestra	Someone who writes music
Playwright	Someone who tells a story to music or film
Plot	A collection of different tunes played one after the other
Programme	A group of musicians
Synopsis	Someone who writes scripts for theatrical performances

MISTERSTOURWORM – THE STORY



Synopsis - A story of great courage and companionship, and of a young boy's quest to free his people from the cruel sea monster Misterstourworm.

Stuart Paterson, the writer of Misterstourworm chatted to CCC about the inspiration behind the story and his writing process:

CCC: Please can you tell us about the inspiration behind the story?



Stuart: The story is based on the legend of Pegasus. When I first spoke to Savourna (the composer) we wanted a fantastic story and I went away and came back to her and said I'd love to use the Pegasus story, not just because I love the story, but because I thought just the whole idea of flight and heroism was such a great subject for her. And I hoped it would inspire her, because I must remember - yes, I have to be excited by this story, but the person who really has to be excited is the composer because first and foremost, this is a musical adventure. Savourna is a really skilful composer, and I've worked with her many times in the theatre because her music brings a genuine magic. And therefore, I wanted to give her a gift - something that would really, really excite her. And she loved the idea of Pegasus, but she thought it would be great if it was Scottish just because, well, why not? And I remember kelpie stories when I was a wee boy. I also remembered there was an old tale about a giant sea serpent wrapping itself around Orkney and the Northern Islands and it was called Misterstourworm, and I just thought, well, maybe we could do a Scottish version of Pegasus.

In Greek mythology, Pegasus is an immortal white winged horse. Pegasus was able to create water streams wherever he struck his hoof, and at least two famous springs in Greece, both named Hippocrene ("Horse Spring"), were widely believed to have been created by Pegasus' hoof.

CCC: *How did it affect your writing process knowing that it was going to have music to accompany it?*

Stuart: The important thing, and the hard thing, was to tell the story in a really economic way because the words had a job to do but really it was about the music. So, I worked very hard to trim it right down to the essence of the story and then over to Savourna and backwards and forwards until it was right. And I had to remember that the words would be spoken, and I wanted the actor to really enjoy performing the piece.

CCC: *How did you choose your main character, Coran?*

Stuart: I wanted the hero to be young, small and exceptionally brave because I think it's tremendously empowering for children to see a character like that triumph. And if you think about all the great fairy tales, we have that kind of character at the centre – almost an underdog.

CCC: *Did you start with a framework for the events in the story?*

Stuart: Sort of, but really the big headline for me is always emotional connection – how are children reading going to connect to the story? It's all about finding the heart of the story.

CCC: *Have you got any tips and advice for young writers who want to create their own adventure story?*

Stuart: To invent huge adventure stories is actually quite hard to do. My advice for a young writer is to think of something that's happened in their own life, probably in the playground, possibly something to do with somebody being hurt or isolated. And then finding a way back from that and being able to survive and progress, because really, that's what fairytales are about. That's what our lives in general are about. And children in the playground know as much about that as adults do as they confront it every day. Starting with your own experiences is a core area for storytelling.

CCC: *What would you say is the main message of the story of Misterstourworm?*

Stuart: The triumph of the underdog which is achieved through courage but also tenderness. The relationship between Coran and the Kelpie, full of kindness and free of servitude, is deeply beautiful. And I think that is probably more important than some kind of moral message, because if a child can experience that sense of grace and beauty, then they'll look for it for the rest of their life.

Now you've heard from Stuart with some hints and tips for creative writing, it's time to have a go at writing your own story! Here are some things to consider before you start:

- **Audience** - Stuart knew that his story would be set to music, so this affected how he wrote the story – he wanted it to be enjoyable for the narrator to read and not have too many long sentences that would get in the way of the music. So, first of all think about your audience – who will be reading or listening to the story?
- **Inspiration** – Is there a particular legend or fairytale that you love? What is it that you like about it? Maybe it makes you feel empowered to be brave and confront your fears or maybe it really makes you laugh and cheers you up if you're feeling a bit sad? Consider taking inspiration from how other stories have made you feel.
- **Main character** – Stuart's advice was to use your own experiences as a starting point. This will help you to really get into the mind and feelings of the main character. You could write the story as if you are telling the story, using 'I' or 'we' - this is called the first-person perspective - or as if you are observing your characters, using 'they' which is called the third-person perspective.
- **Other characters** – Who else features in your story? Are all the characters human or are some animals or other creatures? You'll need to name the characters as well.
- **Time and Place** – Where will you set your story? Somewhere you have been or somewhere in your imagination? It could be somewhere exotic like the best beach you've ever played on or somewhere very familiar like your own bedroom or school. It doesn't even need to be set on Earth – you could set it in Space or a completely made-up fantasy land. When is your story set – is it set in the past, present or future?

- **Plot** – What happens in your story – is there one big main event or lots of action? How do the events affect your characters and how do they feel? Does your story end happily or sadly or does it feel unfinished like there is more to come? This is called a cliffhanger.
- **Title** – What will you call your story? Sometimes it can be easier to name the story when it is finished, it's up to you. Next, you'll need to create a short blurb or synopsis which gives people an idea of what it is about but be careful – you don't want to give away any important details – no spoilers!
- **Tools for writing** – think about some of the techniques you can use to make your story really exciting and expressive;



Adjectives – describing words which add expression and excitement. For example, instead of 'she swam through the water' you could write 'she zipped through the choppy water'.

Onomatopoeia – a word that imitates the sound it makes. For example 'pop', 'splash' or 'woosh'.

Synonyms – different words that mean the same thing. Synonyms give your story variety and avoid repetition. So, instead of 'happy' you could use words like 'gleeful', 'merry' or 'joyful'.

Similes – comparing something to something else using the words 'as' or 'like'. For example – 'his eyes gleamed like the sun shimmering on the sea'

Now grab a paper and pencil and you're ready to start creating your story! If you are writing your story to be read out as a narration, read sections of it out loud as you write so that you can see how it feels as spoken words.



✓ LIT 1-20a / 2-20a

✓ ENG 1-30a / 2-30a

✓ ENG 1-31a / 2-31a

MISTERSTOURWORM – THE MUSIC



Savourna Stevenson is the composer of the music for *Misterstourworm*. Savourna's music is incredibly expressive and magical, so it is perfect for telling stories and she has written many other pieces of music for orchestra and choir – these include other narrated pieces such as *Hansel and Gretel* and *The Snow Queen*.

Music is extremely powerful in connecting with our emotions and enhancing our enjoyment of stories and films. Imagine watching your favourite film with the sound off – the action just wouldn't feel as exciting, and the character's feelings wouldn't seem so real. And if you try that in reverse and listen to the music of your favourite film with your eyes closed, you would probably still be able to follow what was happening – whether there was a fast chase scene, or a sad moment or a scary encounter.



In the video, Savourna explains how she used the different instruments in the orchestra in different ways to match the emotions and events and bring the story to life.

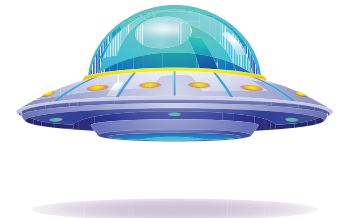
If you would like to learn more about the instruments in the orchestra, head to our ***My Instrument and Me*** resource which includes interesting facts about all the instruments and videos of our musicians introducing and demonstrating their instruments.



✓ EXA 1-18a / 2-18a

SOUND MATCH GAME

Now it's your turn to think like a composer. Which sound effect or music works best with each setting, character and event? Match the numbered sound effects to the picture that you think it most suits.*



1

2

3

4

5

6

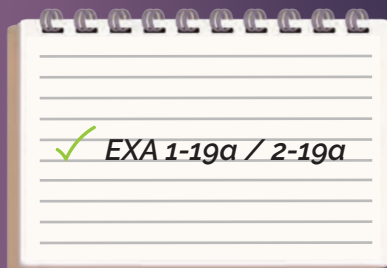
**Click on the numbers or follow the QR code on the Contents page to hear the examples.*

MISTERSTOURWORM – THE FILM

Now that you've heard from Stuart and Savourna about the inspiration behind *Misterstourworm and the Kelpie's Gift* and the process of writing the story and composing the music, it's time to watch the film and hear the piece! The film is presented by Owen, the music is performed by our Essential Orchestra and the story is narrated by Sanjeev. Look carefully and you'll spot Savourna playing the harp in the orchestra too! There are two other pieces of music in the film. This is the list of pieces – this is called the **programme**:

- **The Trip we took over the Mountain** – Traditional arr. Savourna Stevenson
Performed by Owen Gunnell, Colin Hyson and Savourna Stevenson
- **Misterstourworm and the Kelpie's Gift** – Savourna Stevenson
Performed by the CCC Essential Orchestra and narrated by Sanjeev Kohli
- **Eightsome Reels*** – arr. Chris Gough
Performed by the CCC Essential Orchestra

**This piece is a medley of Scottish reels. A medley is a collection of different tunes played as one continuous piece of music.*

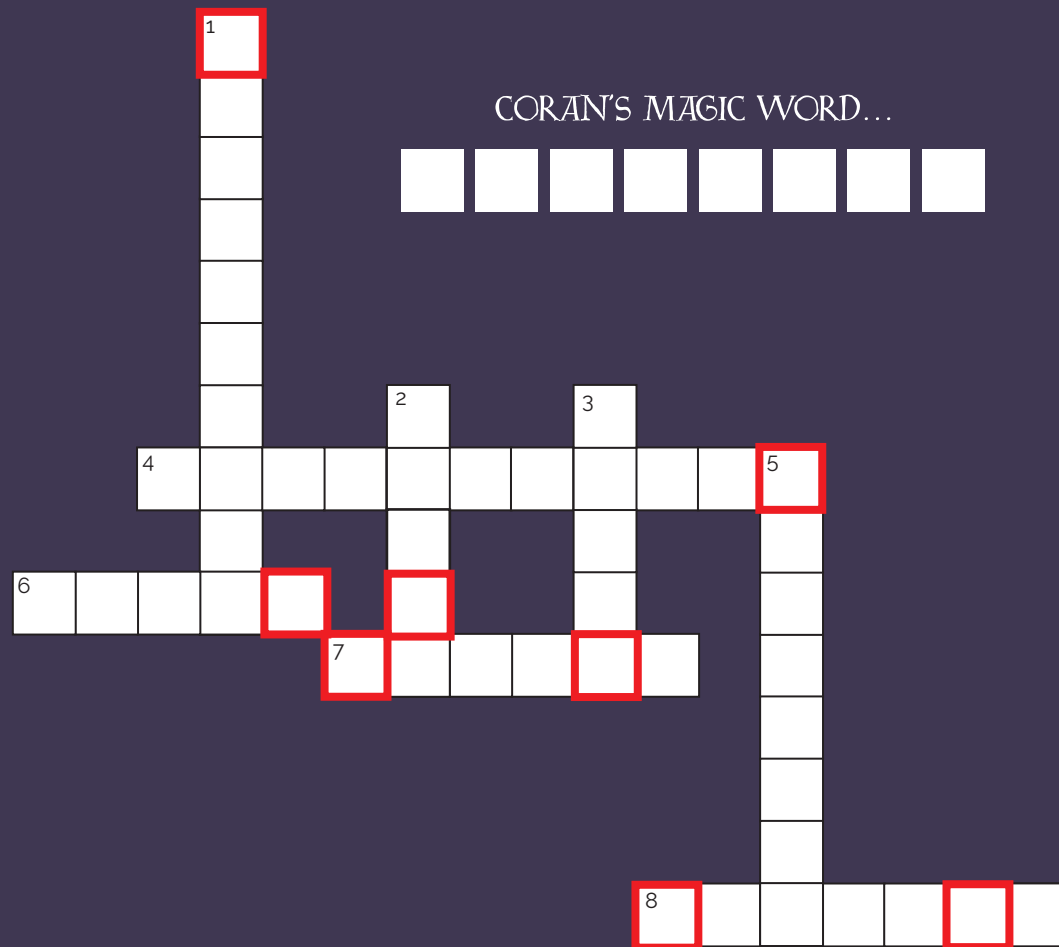


Click on the image to
watch the film!



CORAN'S CROSSWORD

Now you've watched the film and learned all about the story and music, see if you can crack the puzzle to reveal Coran's Magic Word*.



CORAN'S MAGIC WORD...

ACROSS

4. Savourna used her harp and the twinkly sounding percussion instrument – the vibraphone – to portray this character in the story (6,5)
6. Savourna chose the deep sounding tuba to depict the fearsome Misterstourworm – which family of instruments does the tuba belong to? (5)
7. A mythical water horse (6)
8. Misterstourworm is a sea _ _ _ _ _

DOWN

1. The largest and lowest string instrument (6,4)
2. The island off the West of Scotland where the story is set (5)
3. This Italian word means when the orchestra all plays together (5)
5. This is the name for someone who tells a story set to music (8)

**hint: the magic word is an anagram of all the letters in the red boxes in the crossword!*

MISTERSTOURWORM - THE ART



Kirsty Matheson is a musician and plays the Double Bass in lots of different orchestras across Scotland – you might have seen Kirsty at CCC concerts or in our films. Kirsty has a very special and unique ability to see the music she hears and plays as colours and shapes.

This is called Synaesthesia and is pronounced *"sin" + "ees" + "thee" + "zee" + "uh"*.



What is Synaesthesia?

Synaesthesia is a **neurological** phenomenon where stimulation of one sense triggers experiences in another sense. For example, a synaesthete might see colours when music plays, or associate specific colours with numbers or letters. The word synaesthesia originates from the Greek words 'syn' for union and 'aesthesia' for sensation, literally translating to 'a union of the senses'.

Neurological is to do with the brain and nervous system

It is estimated that approximately 3 - 5 percent of the population has some form of synaesthesia. Every individual has a different experience of which colour corresponds to different sounds and shapes – composers Liszt and Rimsky-Korsakov had synaesthesia and famously disagreed on the colours of different notes and musical keys!



What is Neurodiversity?

Neurodiversity refers to the natural differences in the way human brains perceive and process the world around them. These variations can present challenges but also offer many benefits and it is estimated that around 1 in 7 people in the UK have a neurodivergence. Types of neurodivergence include Autism, ADHD, Dyslexia and Synaesthesia and there is evidence of a strong link between synaesthesia and dyslexia. People with a neurodiversity are often gifted in areas such as creativity and problem-solving.

Did you
know...?



Vincent Van Gogh



Beyoncé



Charli XCX



Olivia Rodrigo

Are all
synaesthetes!

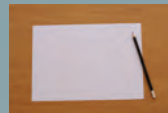
Kirsty grew up believing that everyone had the same experience of seeing colours in music and it was only when she was an adult that she realised this was not the case and that she had Synaesthesia. Kirsty describes her experience of painting music as being able to *feel* what the music looks like, and she represents this in her art using lots of different techniques and materials. In the following videos you will see Kirsty in her studio and with Owen working with pupils at Dunard Primary School to explore music and art.

MUSIC AND ART PART ONE

INTRODUCTION AND WARM UPS



You can join in with the art warm ups in this video.
You will need:



Paper and pencil



coloured pencils

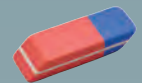


crayons

or



pens



eraser

MUSIC AND ART PART TWO

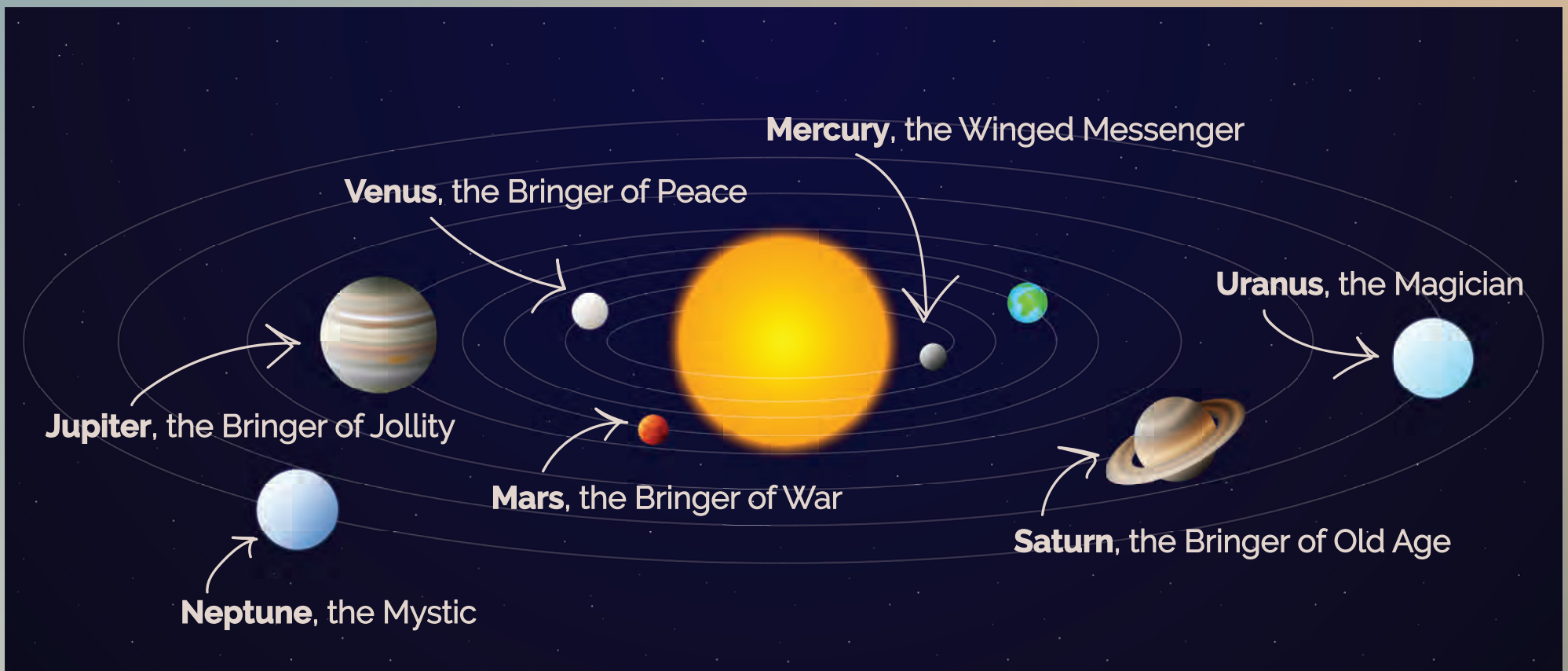
IN THE STUDIO



In this video, Kirsty is back in her studio showing some of her paintings and demonstrating different techniques.

THE PLANETS

Kirsty has painted many famous pieces of music and is often asked by people to paint music that they love and is special to them. One of the most famous pieces of music that Kirsty has turned into art is ***The Planets*** by **Gustav Holst**. This suite of music (a suite is a collection of pieces) was written between 1914 and 1917. The separate pieces of music in a suite are called **movements** and there are 7 movements – one for each planet in the solar system:



Here are two of Kirsty's paintings of The Planets. Follow the QR code on the Contents page to hear Kirsty talk about each painting. Venus is the Bringer of Peace and Mars is the Bringer of War. How is this reflected in the colours and shapes in Kirsty's paintings?



Venus



Mars

Listen to the music for each planet, starting with Venus and Mars. Look at Kirsty's paintings as you listen and see how she has expressed the feelings in the music through different colours, textures and shapes. How do you feel when you are listening to the music?



Click 'play' or follow the QR code on the Contents page to listen to The Planets on Spotify!

Now it's your turn!

Start with a blank piece of paper and listen to one of the other planets. Using any of the techniques and materials Kirsty has shown you (or other materials you want to experiment with), try and express on the paper how the music makes you feel. Is it calm, happy or scary? Does it make you want to run around, dance or relax into your seat? Maybe you can see different colours as you listen – perhaps you have synaesthesia too? Remember, there is no right or wrong here, whatever you create on the paper is unique to you and just as valuable as the person sat next to you.

Did you notice...? There is one planet missing... **EARTH!** If Holst had included Earth in his suite, what do you think the music would sound like? Would it sound like the countryside – peaceful and spacious, or busy and noisy like a crowded city? If you'd like to create some music for your very own Earth movement, you can get some inspiration from our **Music Tells a Story** resource. You don't need any special instruments or musical knowledge – just lots of ideas and creativity! When you've come up with some sounds and musical ideas, you could try turning your Earth music into a piece of art. We'd love to see what you come up with – details can be found at the end of this pack on how to send us your work.



- ✓ EXA 1-03a / 2-03a
- ✓ EXA 1-05a / 2-05a
- ✓ EXA 1-07a / 2-07a
- ✓ HWB 1-10a / 2-10a
- ✓ HWB 1-15a / 2-15a
- ✓ HWB 1-47a

PAINTING MISTERSTOURWORM



Kirsty painted the music of *Misterstourworm*. Look at the different colours, shapes and textures in the painting – what kind of images does the music create in your imagination? If you were to turn that into a piece of art, what might it look like?

In this video, Kirsty talks about how she represented the feelings the music gave her in her painting



Are you inspired to paint Misterstourworm yourself? We would love to see what you create! Details of how to send us your work at the end of this resource.

KEEP IN TOUCH

Thank you so much for your interest in CCC and for watching and learning all about Misterstourworm and the Kelpie's Gift – we hope it's been lots of fun!
If you're looking for ways to share what you've been doing, please find the details you need below.



ccc@childrensclassicconcerts.co.uk



@CCCLoveMusic



childrensclassicconcerts

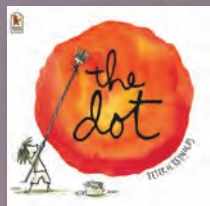


Children's Classic Concerts

childrensclassicconcerts.co.uk



ALBA | CHRUTHACHAIL



CCC recommends The Dot. A fantastic book exploring self-expression and creativity through art.

Coran's Magic Word: N S K S D E I N = KINDNESS

Across: 4. Faerie Queen; 6. Brass; 7. Kelpie; 8. Serpent
Down: 1. Double Bass; 2. Tired; 3. Tutti; 5. Narrator

ANSWERS TO CORAN'S CROSSWORD:

Children's Music Foundation in Scotland, Registered Scottish Charity SC022841