



Tasmanian Symphony Orchestra

Teacher Resource Booklet

Teaching ideas designed around repertoire from the Education Concert

SYMPHONIC SHOCKERS

Prepared by

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Symphonic Shockers

Year	Composer	Title	Country	Notes re themes – Surprises in Music Re-use, re-cycle, re-purpose	Listening link [Most pieces are excerpts & unless otherwise stated, start from the beginning of the recording listed below]
1685	Lully, arr Mottl	(“Roland”) Ballet Suite, Mvt 4 - Marche	France	<p>“Because Lully held royal privileges that gave him a complete monopoly on musical stage works, his operas dominated the musical life of the court and of Paris, and they held the stage well into the eighteenth century.” (B. Gustafson)</p> <p>Lully’s “style of composition was imitated throughout Europe.” (Encyclopaedia Britannica)</p> <p>“According to one contemporary source, he died of gangrene after banging his foot while conducting with a cane.” (B. Gustafson)</p>	<p>https://www.youtube.com/watch?v=QZkCDMhqq9w (start 18’17”)</p> <p>(Another version, useful for dance idea – see pg.9) https://www.youtube.com/watch?v=3Mzf1WLyHEE</p>
1695	Henry Purcell	Overture & Rondeau from Incidental Music from the ballet Abdelazer	England	<p>Benjamin Britten used the Rondeau as the theme in his “The Young Person’s Guide to the Orchestra” (1946); it was used as the theme for TV show “The First Churchills” in 1969; used as dancing music in the 2005 production of Pride & Prejudice.</p>	<p>https://www.youtube.com/watch?v=9LmOWHKvsBc Overture - end 1’30” Rondeau - 3’28” - 4’26”</p>
1721	J.S Bach	Brandenburg Concerto #3 in G Major BWV 1048	Germany	<p>The Brandenburg Concertos show “Bach’s great talent for absorbing new styles and then expanding and improving upon them.” This one “may have been written while Bach was at Weimar, given that is it reminiscent of the Italian concerto, a genre with which Bach was fascinated at the time.” (A. Schrott)</p> <p>The first movement can also be found in reworked form as the sinfonia of the cantata listed over with the addition of three oboes and two horns.</p>	<p>https://www.youtube.com/watch?v=QLj_gMBqHX8</p>

1729	J.S Bach	Sinfonia C from Cantata #174	Germany	The cantata begins with a <i>Sinfonia</i> , which Bach derived from the first movement of his Brandenburg Concerto No.3, possibly composed already in Weimar. Around this time “Bach increasingly used sinfonias as introductory movements. Whether this heralded a change of public taste, a greater availability of, and/or enthusiasm from, his performers or even a deliberate change of strategy by the composer himself is not recorded. We do, however, know that very few of these pieces were newly composed. On almost every occasion Bach returned to earlier concerti, plundering fast and slow movements as he deemed appropriate.” (Julian Mincham)	https://www.youtube.com/watch?v=scrT3jOE0Yo
1791	Mozart	Requiem (opening to Chorus entry)	Austria	The Requiem Mass in D minor (K. 626) by Wolfgang Amadeus Mozart was composed in Vienna in 1791 and left unfinished at the composer’s death on December 5. [His widow,] Constanze, was responsible for a number of stories surrounding the composition of the work, including the claims that Mozart received the commission from a mysterious messenger who did not reveal the commissioner's identity, and that Mozart came to believe that he was writing the requiem for his own funeral. Mozart esteemed Handel and in 1789 he was commissioned by Baron Gottfried van Swieten to rearrange Messiah. This work likely influenced the composition of Mozart's Requiem; the <i>Kyrie</i> is probably based on the <i>And with his stripes we are healed</i> chorus from Handel's <i>Messiah</i> (HWV 56), since the subject of the fugato, in which Handel was a master, is the same, with only slight variations by adding ornaments on melismata. (Wikipedia) Mozart also greatly admired the composer Haydn & used elements of Haydn’s compositions in his own works.	https://www.youtube.com/watch?v=sPlhKP0nZII

1791	Haydn	Symphony No.94 "Surprise" 2 nd movement	London	<p>Haydn's music contains many jokes, and the Surprise Symphony includes probably the most famous of all: a sudden fortissimo chord at the end of the otherwise piano opening theme in the variation-form second movement. The music then returns to its original quiet dynamic, as if nothing had happened, and the ensuing variations do not repeat the joke.</p> <p>In Haydn's old age, his biographer George August Griesinger asked him whether he wrote this "surprise" to awaken the audience. Haydn replied: "No, but I was interested in surprising the public with something new, and in making a brilliant debut, so that my student Pleyel, who was at that time engaged by an orchestra in London (in 1792) and whose concerts had opened a week before mine, should not outdo me. The first Allegro of my symphony had already met with countless Bravos, but the enthusiasm reached its highest peak at the Andante (2nd mvt) with the Drum Stroke. Encore! Encore! sounded in every throat, and Pleyel himself complimented me on my idea."</p> <p>Toward the end of his active career Haydn wove the theme of the second movement into an aria of his oratorio <i>The Seasons</i> (1801), in which the bass soloist depicts a plowman whistling Haydn's tune as he works... The same theme is also frequently adapted for the purpose of teaching musical beginners... the composer Charles Ives wrote a parody of the second movement in 1909... Donald Swann created a version of the Surprise Symphony 'with extra surprises' for the humorous Hoffnung Music Festival - a series of three humorous classical music festivals held in Royal Festival Hall, London in 1956, 1958 and 1961. (Wikipedia)</p>	https://www.youtube.com/watch?v=ILjwkamp3II
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1801	Beethoven	Creatures of Prometheus Op.43 #16 Finale	Austria	<p>“From the perspective of Beethoven’s musical and philosophical ideas, the Prometheus finale resonates with prophetic significance. In it we hear a bass line and theme that was clearly a lasting favorite for Beethoven. He would use it again in his set of 12 Contredances and in his Opus 35 piano variations (“Eroica Variations”), both written in 1802. And to a far greater extent, we hear it in the finale of his radiant Third Symphony, <i>Eroica</i>, written 1803- 1804...The finale...is in the form of a popular contredance of this period called an <i>Anglaise</i> - a unique social dance designed for multiple participants. In dance halls where various classes of citizens mingled, it was the only dance wherein they could dance with one another. This democratic breaching of social barriers appealed to the public mind and nurtured a revolutionary spirit which Beethoven shared...” (Tom Wachunas)</p>	https://www.youtube.com/watch?v=j2Yd3C4lcI0 (start 46’04”)
1803-4	Beethoven	Symphony No.3 “Eroica” 4 th mvt – 2 excerpts	Austria	The fourth movement is a set of variations on a theme, which Beethoven had used in earlier compositions – as outlined above. (Wikipedia)	https://www.youtube.com/watch?v=jw0L-TPHqkk A) Start at 2’ B) Start at 8’23”
1890-1905	Debussy arr. Luck	Clair de Lune	France	<p>“Clair de lune” = the light of the moon. <i>Suite bergamasque</i> (Clair de lune is the 3rd mvt in the suite) has been orchestrated by many composers, including André Caplet, Leopold Stokowski, and Lucien Cailliet. "Clair de lune" in particular has been arranged for a wide variety of instrumental combinations. E.g Dimitri Tiomkin's arrangement for organ in the score for the 1956 film <i>Giant</i>. (Wikipedia)</p> <p>"Clair De Lune" is heard widely in movies, TV shows and adverts. Its use in films include being a key part of the soundtrack to James Dean's final motion picture, <i>Giant</i>, the scene outside the Bellagio's fountains in <i>Ocean's Eleven</i>, and Edward and Bella listening to the song in his room in <i>Twilight</i>. (from SONGFACTS)</p>	https://www.youtube.com/watch?v=78Mt5b6ysj4 (a similar arrangement)

1913	Stravinsky	The Rite of Spring	Mostly composed in Switzerland	<p>When first performed, at the Théâtre des Champs-Élysées on 29 May 1913, the avant-garde nature of the music and choreography caused a sensation and a near-riot in the audience...Stravinsky's score contains many novel features for its time, including experiments in tonality, metre, rhythm, stress and dissonance...The music has influenced many of the 20th-century's leading composers, and is one of the most recorded works in the classical repertoire....</p> <p>Stravinsky acknowledged that the work's opening bassoon melody was derived from an anthology of Lithuanian folk songs, but maintained that this was his only borrowing from such sources; if other elements sounded like aboriginal folk music, he said, it was due to "some unconscious 'folk' memory". However, Morton has identified several more melodies in Part I as having their origins in the Lithuanian collection. More recently Richard Taruskin has discovered in the score an adapted tune from one of Rimsky-Korsakov's "One Hundred Russian National Songs". Taruskin notes the paradox whereby <i>The Rite</i>, generally acknowledged as the most revolutionary of the composer's early works, is in fact rooted in the traditions of Russian music... The music critic Alex Ross has described the irregular process whereby Stravinsky adapted and absorbed traditional Russian folk material into the score. He "proceeded to pulverize them into motivic bits, pile them up in layers, and reassemble them in cubistic collages and montages"... The opening melody is played by a solo bassoon in a very high register, which renders the instrument almost unidentifiable...</p> <p>Commentators have often described <i>The Rite's</i> music in vivid terms; Paul Rosenfeld, in 1920, wrote of it "pound[ing] with the rhythm of engines,</p>	<p>https://www.youtube.com/watch?v=FFPjFjUonX8</p> <p><u>More commentaries re opening night:</u> The audience, packed into the newly-opened Théâtre des Champs-Élysées to the point of standing room only, had neither seen nor heard anything like it. As the first few bars of the orchestral work <i>The Rite of Spring – Le Sacre du Printemps</i> – by the young, little-known Russian composer Igor Stravinsky sounded, there was a disturbance in the audience. It was, according to some of those present – who included Marcel Proust, Pablo Picasso, Gertrude Stein, Maurice Ravel and Claude Debussy – the sound of derisive laughter. “By the time the curtain rose to reveal ballet dancers stomping the stage, the protests had reached a crescendo. The orchestra and dancers, choreographed by the legendary Vaslav Nijinsky, continued but it was impossible to hear the music above what Stravinsky described as a "terrific uproar". As a riot ensued, two factions in the audience attacked each other, then the orchestra, which kept playing under a hail of vegetables and other objects. Forty people were forcibly ejected. The reviews were merciless. "The work of a madman ... sheer cacophony," wrote the composer Puccini. "A laborious and puerile barbarity," added <i>Le Figaro's</i> critic, Henri Quittard... Since then <i>The Rite</i> has been adapted for and included in an estimated 150 productions around the world including gangster films, a punk rock interpretation, a nightmarish vision of Aboriginal Australia by Kenneth MacMillan, and Walt Disney's 1940s film <i>Fantasia</i>.” (Kim Willsher)</p> <p>“Almost no musical work has had such a powerful influence or evoked as much controversy as Igor Stravinsky's ballet score “<i>The Rite of Spring</i>”. The work's premiere on May 29, 1913, at the Théâtre des Champs-Élysées in Paris, was scandalous.” (Thomas Kelly)</p>
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				whirls and spirals like screws and fly-wheels, grinds and shrieks like laboring metal". In a more recent analysis, <i>The New York Times</i> critic Donal Henahan refers to "great crunching, snarling chords from the brass and thundering thumps from the timpani" ... In <i>The Firebird</i> , Stravinsky had begun to experiment with bitonality (the use of two different keys simultaneously). He took this technique further in <i>Petrushka</i> , but reserved its full effect for <i>The Rite</i> where, as the analyst E.W. White explains, he "pushed [it] to its logical conclusion". White also observes the music's complex metrical character, with combinations of duple and triple time in which a strong irregular beat is emphasised by powerful percussion. (Wikipedia)	
1995	Nigel Westlake	BABE film credits – "If I Had Words"	Australia	The theme song "If I Had Words" (lyrics by Jonathan Hodge), sung by Hoggett near the film's conclusion, is an adaptation of the <i>Maestoso</i> final movement of the <i>Organ Symphony</i> by Camille Saint-Saëns, and was originally performed in 1977 by Scott Fitzgerald and Yvonne Keeley. This tune also recurs throughout the film's score.	(Hear on Spotify) https://play.spotify.com/search/BABE%20Melbourne%20Symphony
1998	Matthew Hindson	Technologic #2	Australia	[This piece] is based on the characteristics of techno music, including an exuberant and rhythmically vibrant character. Based upon a constant percussion click-track, the string players weave intricate and interlocking patterns of material, working in sync to achieve the overall effect. (composer's notes)	Email Jenny Compton for audio: ComptonJ@tso.com.au
2015-6	Trad/Holdsworth	Tafta Hindi	Lebanon	(Sing-along)	(Jenny to supply)
2016	Gordon Hamilton	SNAP! (Rhythmic Study)	Australia	Very interesting chordal clusters & rhythms, uses ostinati to create complex layers of sound. The main theme is repeated several times with episodic material between repetitions. Huge dynamic range.	Email Jenny Compton for audio: ComptonJ@tso.com.au

Program order (slightly different to chronological order – above):

Hamilton, Purcell, Bach (Brandenburg, Sinfonia), Lully, Mozart, Haydn, Beethoven (Prometheus, Symphony), Stravinsky, Hindson, Debussy, Holdsworth, Westlake

Teaching Ideas (listed in program order)

HAMILTON

Listening:

Ask students to count how many times they hear the main theme being played during this piece (rhythmic notation below).



Playing:

Have students play along with the cabasa line (mostly crotchet beats) in 1st section of the piece which is structured as follows:

Theme (no cabasa), Theme x 2 (with cabasa), [Theme + 6 bars (all with cabasa)] x 2

Have students learn to play the main theme using untuned percussion; you may need to break it down some more e.g using call & response – 1st beat = call, remainder of the bar = response. Adding words to the rhythms may help - see below for a suggestion:



PURCELL

Listening:

Teach students to conduct in 3 & have them conduct the beat whilst listening to the Rondeau.

Discuss Purcell's use of sequences in the middle of the Rondeau theme ie re-using a musical idea.

Playing:

Try this simplified version of the 1st 8 bars of Purcell's rondeau:

Note:

- In the accompanying parts, if using tuned percussion without the capacity to play C# substitute another note of the chord
- Split the two upper parts of the accompaniment to make it easier for students to follow just a single line
- Play the melody on recorder – yourself if students cannot manage it or have a soloist/small group play it

♩ = 75

(tr)

♩ = 75

5

BACH

Listening:

Listen to the 2 excerpts & ask students to make a note of similarities/differences between the two. Discuss the theme of re-using/re-cycling/re-purposing musical ideas, sometimes a rhythmic/melodic pattern, a bass-line, etc. & how this is not always done by the original composer. Find some examples to share with students.

LULLY

Movement/Dance:

This Marche is from a ballet & sounds quite regal. A processional dance would be most fitting. See below for an example of steps you could use:

Processional Dance

Formation: Couples in a circle facing anti-clockwise

Bars 1-4	Girls on outside, holding arm of partner & Promenade around the circle Step L, tap R, step R, tap L & repeat
b 5-6	Join L palms & turn in a half-circle, facing each other
b 7-9	Join R palms & turn in a half-circle, facing each other then prepare hold to repeat from beginning
b 10-18	As above
b 19-22	Boys repeat first steps (bars 1-4) to finish beside a new partner
b 23-26	Girls encircle new partner in an anti- clockwise direction, stepping on each beat & then assume the hold to begin again
b 27-35	As per bars 1-9 but in last bar turn to face each other, holding both hands
b 36-39	Step L, together, L, tap R, then repeat to the R
b 40-45	Move in a circle together in clockwise direction – L, R in front, L, together Repeat in opposite direction – R, L behind, R, together Drop hands & move to original position ready to resume again
b 46-49	As per bars 1-4
b 50-53	Boys hold girls hand up high & girls turn in circle beneath hands (in clockwise direction) – 8 slow steps
b 54-55*	Bow to partner

*There are 55 bars in the score that I have, but 54 in the 2nd youtube example. TSO will just be playing an excerpt, as per the 1st youtube example.

MOZART

Listening:

Ask students to write a brief description of what they think the music might be about. Discuss how they came up with these ideas & guide discussion towards tonality – Major/minor. Ideas for discussion could include the following –

- scales: which degrees of the scale are changed to make a scale Major/minor
- chords: how to build a basic chord (1,3,5) & which note is changed to make a chord Major/minor
- examples of Major & minor simple songs students know/can sing
- mood/colour generally created by each tonality
- how changing the tonality can completely change the mood/colour (see Frere Jacques example below)

Sing/play through the Frere Jacques examples below to give students an experience of what has been discussed.

Singing:

Frere Jacques example as mentioned above: Major then minor

5 Fre - re Jac - ques, Fre - re Jac - ques, Dor - mez - vous? Dor - mez - vous?
Are you sleep - ing? Are you sleep - ing? Bro - ther John, Bro - ther John,
Son - nez les mat - in - es! Son - nez les mat - in - es! Ding, dang, dong, Ding, dang, dong.
Morn - ing bells are ring - ing! Morn - ing bells are ring - ing! Ding, ding, dong. Ding, ding, dong.

Playing:

Play through singing examples of Frere Jacques using tuned percussion but note that in the final 2 bars, the 'A' will need to be played 8va.

HAYDN

Listening:

Variations:

Listen to the piece & discuss how variations differ from the original statement of the theme – in particular, given the tonality discussion with Mozart’s Requiem, it would be useful to question students about how the Major/minor statements of the theme are different (i.e b.1/b.49)

Dynamics:

There is also a huge contrast in dynamics at this point (b.1/b.49); students could work in groups to map out the dynamics of the piece: give each group a set of flashcards with dynamics written on & have students put them in correct sequence as they listen to a particular section of the piece – a shorter segment for younger students.

Playing:

Play this simple arrangement of Haydn’s “Surprise” 2nd movement, being careful to observe dynamics:

Andante

Measures 1-8: *p* C Dm G C Am D G

Measures 9-16: *pp* C Dm G C Am D G *ff*

Measures 17-18: *p* C G C Dm G C

HAYDN cont.

Creating:

Using the rhythm of the theme from this piece of music, have students create their own melodies. To kick-start this process clap the rhythm together, try some whole-class improvisation using either a Pentatonic scale or based on the chords of the actual piece. Listen to some individual ideas & then ask students to choose their favourite idea & notate it so that it becomes their composition, to be played the same way every time.

‘Surprise’ compositions: After completing the above task have students form groups of about 4 & select one composed melody to use as a group. The group task is to learn how to play the melody together adding 1 or 2 different instrumental parts eg bass/untuned percussion & then add a ‘surprise’ element which they will only reveal when they perform their pieces for the rest of the class. Give some examples of what the surprise might be – or not! It may be more interesting to let students come up with something completely original actually!!

Reading/Writing:

Rhythm dictation task: Have students notate the rhythm of the first 8 bars of the theme (or longer if older students) after listening to this a few times. They could then use this rhythm in a composition activity such as described above (in Creating section).

Students to notate their compositions (as described in Creating section above).

BEETHOVEN

Listening:

Listen to both the finale of Prometheus & the excerpts from the Eroica Symphony 4th mvt & ask students to compare – what is the same/different? Guide discussions towards *how* Beethoven has re-used the theme from Prometheus in the Eroica 4th mvt.

Movement/Dance:

The finale from Prometheus was written in the form of an English country dance (look up “English Country Dance” on Wikipedia for some more background information). The most familiar English country dance of the time was the *Roger de Coverley*, similar to ‘Haymakers’ bush dance. This form of social dancing was very popular at the time & included formations of sets of 2,3 or 4 couples as well as squares & circles. The finale from Prometheus may not be the best example to dance to as it has a pause in an awkward spot in terms of the dance steps but it would be worthwhile teaching students the Roger de Coverley dance steps using another appropriate piece of music. This website has 2 versions of the steps as well as some more information about the origins of the dance: <http://www.streetswing.com/histmain/z3covrly.htm>
A slightly different version again is *The Haymakers’ Jig* in the Cool Cats resource – “Big Bush Dance” (available from Bushfire Press, IJAM, etc.). The music is completely different stylistically to that of Beethoven’s Prometheus but would give students a good idea of the type of dancing Beethoven had in mind. There is also an example of *The Haymakers’ Jig* on the Shenanigans album – Federation Special. Listen to it on MySpace: <https://myspace.com/goshenanigans/music/song/haymakers-jig-83862428-92568413>

STRAVINSKY

Listening:

Listen to the beginning of the Introduction of The Rite of Spring (up to approx. no.4 in score as you follow the youtube clip or roughly 1'10") & ask students to note down what they observe musically. Guide discussion towards some key elements of interest in this piece such as texture (layers of sound), timbre (especially in terms of the opening bassoon melody) & tonality. For older students (secondary electives so probably Yr 9+) there is a unit of work based around this piece of music on the Sydney Symphony Orchestra webpage: www.sydneysymphony.com

Movement/Dance:

For students with some movement/dance experience listen to the beginning of the piece (you decide how long – first (almost) 2 mins is probably plenty: up to no.7 on the score, as you follow the youtube clip above) & ask students to write down their ideas for the storyline behind the music. Students could then form groups to come up with a collective storyline & spend some time working on how to present their ideas through movement/dance to the rest of the class. Audience role is to try to ascertain what each group's story idea is.

Creating:

Discuss the use of the bassoon in the opening of The Rite of Spring & following on from this give students some time to experiment with their own instruments & discover a new/unusual/interesting way to play them. Share ideas with the class. Share with students the reactions of the audience on the opening night performance of The Rite of Spring in 1913 upon hearing the bassoon played so uncharacteristically.

Use above ideas in a composition activity related to the theme – Surprises in Music: Have students form small groups of about 3 to create a composition made up of 3 tone rows, each containing 4-6 notes. Explain that tone rows (20th Century composition technique) may only be played in the order of the written sequence but may be altered by changing the duration of each note, dynamics, articulation, &ve the note is played in...to give some examples. Once the group has their 3 tone rows composed they need some rehearsal time to work out how they will make their tone rows work together to produce the overall piece of music, each using 3 repetitions. Lastly, students also need to include one, two or all 3 members' interesting playing techniques discovered in the above activity at some point in their piece, the intention being to surprise their audience with a unique & original sound.

Reading/Writing:

Students need to notate their tone row compositions by –

- a) Writing down their tone set in sequence
- b) Notating the group composition including how each student varied the tone row they had created & also how the three tone rows worked together
- c) Creating a symbol of some kind to represent their newly-created sound

HINDSON

Listening:

Have students conduct along to the music as they listen – either in 4 or in 2; there is one bar of 2/4 to be aware of at about 1'45", the rest is in common time.

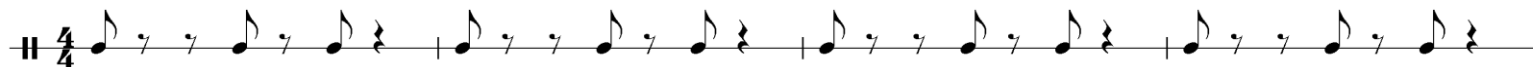
This piece is made up of several ostinati; another listening focus would be for students to keep track of how many times they hear a prominent ostinato throughout the piece – for example, the first violin melody we hear (at about 15"), which is very easily identifiable. (notation below)



Some discussion about how the piece is designed, i.e built upon the most basic percussion ostinato, gradually adding more complex layers, would also be useful.

Creating:

Teach students the syncopated rhythm of the first double bass ostinato by using the words ‘pineapple, orange, pineapple’ which have the syllabic pattern of 3,2,3. Once familiar, learn to play the rhythm using body percussion e.g clap on first syllable of each word, patsch on other syllables. Move quickly onto just doing the claps to replicate the rhythm of the double bass part in the music:



Ask students to come up with their own words with 2 & 3 syllables, then demonstrate these using 2 different types of body percussion (to emphasize the initial sound) for the rest of the class. Next, ask students to create a new rhythm with their words, re-arranging the 2s & 3s into a new pattern – which may keep to 8 pulses or extend to 2 bars i.e 16 pulses. Present to the class as a 4-bar ostinato.

Composition task: In groups of 4 students need to create a piece of music made up of rhythmic ostinati where 1 student plays a beat ostinato, the other 3 a rhythmic ostinato. One of these needs to be a syncopated rhythm as created above, using the 2 & 3 syllables, the remaining 2 ostinati may be less complex, using a variety of rhythm values known to the students – for example:



Students need to discuss & plan how to effectively layer the ostinati, how the piece will begin/end, how many times played tutti (if any) & add some dynamics. Present to the class using body percussion or untuned percussion or found percussion (teacher discretion or student decision).

HINDSON cont.

Reading/Writing:

Students need to notate their rhythmic ostinato compositions using conventional rhythm notation. For example:

Rhythmic Ostinato Composition Template

A musical template for rhythmic ostinato composition consisting of four staves labeled Part 1, Part 2, Part 3, and Part 4. Each staff begins with a treble clef and a 4/4 time signature. The staves are connected by a large left-facing curly bracket. Each staff contains ten measures, with a small horizontal tick mark at the beginning of each measure. The template is currently empty for student notation.

A second musical template for rhythmic ostinato composition, also consisting of four staves labeled 1, 2, 3, and 4. Each staff begins with a treble clef and a 4/4 time signature. The staves are connected by a large left-facing curly bracket. Above the first staff, there is a double bar line with the number '11' written above it. Each staff contains ten measures, with a small horizontal tick mark at the beginning of each measure. The template is currently empty for student notation.

DEBUSSY

Listening:

While listening to the music have students make a note of instruments heard, anything they discern about the musical concepts – time, pitch, dynamics, timbre, structure, texture (some or all of these, depending on students' level of understanding & what you want them to focus on) & also an overriding descriptive word or phrase which gives their overall impression of the piece. From this, ask students to come up with a title suggestion before disclosing the actual title & translation.

Movement/Dance:

Try some free movement or movement with scarves to help with the flowing effect. This piece has 4 very distinct sections with a pianissimo start (b.1, 15, 27, 43) with Part 1 repeated at the end (b.51) plus a Coda (b.65) so the class could work in 4 groups, each devising movement for one section of the music. Group 1 would need to have two turns & the Coda could be either tutti or one of the other groups e.g group 4 who are responsible for the shortest section. One of the main challenges for each group would be to convey through their movements the dynamic range & expressiveness of the piece.

Creating:

After listening to & discussing the title (& translation) of this piece, ask students to brainstorm in groups of 5-6 a title or phrase which they can then use as a basis for creating a soundscape which represents this title in sound. Give plenty of time for students to create & rehearse using classroom instruments or found sounds. Groups will then play their soundscapes for the rest of the class, who, after listening, will suggest some ideas for the title of the piece they have just heard.

Reading/Writing:

Students will need to notate their soundscape compositions – described above – using conventional or non-conventional notation or a mixture of each as appropriate for each group.

HOLDSWORTH

Listening:

Listen out for some of the interesting percussion instruments played in this piece (crotales, rute, tam-tam & bass drum) & have students do some research into their origin & playing techniques, etc. There are some great youtube clips showing different playing techniques of crotales especially one called “Reflections” by Tom Teasley.

Discuss origins of the song; an interesting website is <http://www.folkways.si.edu/5000-year-old-echoes-humanity-baalbek-lebannon/folk-art/music/tools-for-teaching/smithsonian> but check it out yourself first. English translation of lyrics is quite different.

Singing:

Sing-along to “Tafta Hindi” – see songsheet from Jenny.

WESTLAKE

Listening:

Give students a template to use as they listen to this piece so that they can make a note of the differences between each 'verse' – i.e. how the composer has made each one a variation on the main theme. Discussions should include instrumentation, rhythmic & melodic changes.

Singing:

Sing through the lyrics as below: this melody line – “If I Had Words” - is taken directly from ‘Verse 1’ of the Credits excerpt apart from a little rhythm added in bar 3 to help fit the words in & the last note, landing on the tonic rather than the 3rd above.

The musical score consists of two staves of music in treble clef. The first staff is in 4/4 time and contains the lyrics: "If I had words to make a day for you, I'd sing you a morn - ing gol - den and new." The second staff starts with a '7' above the first measure, indicating a change in rhythm. It contains the lyrics: "I would make this day last for all time, give you a night deep in moon - shine." The second staff features several time signature changes: 3/4, 4/4, 3/4, and 4/4.

OR for a version a little lower in pitch: Thanks Di for this (song) version of the Saint-Saens Organ Symphony theme, as it's used in the soundtrack of *Babe*. (P.T.O)

If I Had Words

The musical score for "If I Had Words" is presented in three staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody consists of quarter notes: D4, A4, D5, B4, A4, D5, G4, D5, followed by a half rest, then D4, G4, E4, and B4. The lyrics are "If I had words to make a day for you, I'd sing you a".

The second staff continues the melody with quarter notes: E4, A4, D5, G4, D5, A4, followed by a half rest, then D4, A4, D5, B4, A4, D5, and G4. The lyrics are "morn - ing gold-en and new. I would make this day last for all".

The third staff concludes the melody with a half note F#4, followed by a half rest, then a quarter note G4, a quarter note E4, a quarter note B4, a quarter note E4, a quarter note D5, a quarter note A4, and a final quarter note D5. The lyrics are "time, give you a night deep in moon - shine.".

Chords indicated above the staff are: D, A, D, Bm, A, D, G, D, D, G, Em, B7, Em, A, D, G, D, A, D, A, D, Bm, A, D, G, F#, G, Em, B7, Em, D, A7, D.

Playing:

Play the melody line of “If I Had Words” (above) – either at orchestral pitch if chromatic notes are possible or in D Major as per the second example if using tuned percussion instruments which come supplied with F#s & Bbs.

Some more General Teaching Ideas relating to Themes:

Listening:

Ideas to help focus students' listening to featured pieces or class work when shared by peers –

- Was there one particular instrument which stood out? If so, describe
- Share one interesting (musical) aspect you observed
- Did any part of the music get repeated?
- Re: critical listening to work shared by peers – Did the student/group of students meet the task requirements?

Creating:

Some compositional/design ideas which could be incorporated –

- Working more on layering techniques
- Using sequences
- Re-using themes from other material or even in-class material; for example, upon sharing group work, students choose 1 idea that they like from another group's presentation & re-work it into their own group's piece
- Create storyline/soundscape for given theme but with students permitted to include one random surprise/shock – something which doesn't fit or belong
- Take snippets of melodies (very small ideas) from various sources & mix together to come up with a new melody: this one would take a lot of preparation work to lead into it & students may need a lot of help – better for older students
- Compose an original rhythm or melody using a set structure eg 4 phrases – AABA, AABB, ABBA, etc. or set dynamics for each phrase or using set timbres & planning rhythm/melody parts appropriately

Some links to other areas of the curriculum:

- The Arts/English – 1st response to the music through visual arts or writing a poem or short story
- Sustainability (Technology) – re-using/recycling/re-purposing musical ideas & resources
- History – developments over time in compositional techniques, instrument use, audience behaviour & expectations, influences upon composers, ...