Tasmanian Symphony Orchestra

Presents

Young Person’s Guide to the Orchestra

Teacher Resource Booklet

Prepared by
Maxine Antolli, Shona Hunt and Dianne O’Toole

©2018 Tasmanian Symphony Orchestra Pty Ltd
## Table of Contents

**TCHAIKOVSKY**  
**DANCE OF THE TUMBLERS** ................................................................. 1

1  **PATTERNS IN DANCE OF THE TUMBLERS** ................................................................. 1
   **A**  **RHYTHMIC PATTERNS** ................................................................. 1
         **LEARNING INTENTIONS** ................................................................. 1
         **LISTEN, LOOK AND PLAY** .............................................................. 1
         **CREATE YOUR OWN** ........................................................................ 3
   **B**  **PITCH PATTERNS** ................................................................. 3
         **LEARNING INTENTIONS** ................................................................. 3
         **LISTEN, LOOK, SING AND PLAY** ..................................................... 3

2  **DESCRIBE WHAT HAPPENS** ................................................................. 7
   **LEARNING INTENTIONS** ................................................................. 7
   **LISTEN AND MAP THE MUSIC** ............................................................ 7
   **CREATE YOUR OWN RONDO** ............................................................... 8

3  **WHAT’S IT ABOUT?** ................................................................. 9
   **LEARNING INTENTIONS** ................................................................. 9
   **LISTEN FOR THE STORY** ................................................................. 10
   **CREATE THE MOODS** ................................................................. 10
   **CREATE THE MOVES** ................................................................. 10
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>WELLS</td>
<td>11</td>
</tr>
<tr>
<td>ZODIAC ANIMALIA</td>
<td></td>
</tr>
<tr>
<td>THE ZODIAC ANIMALS</td>
<td>11</td>
</tr>
<tr>
<td>INFORMATION FROM THE SCORE</td>
<td>12</td>
</tr>
<tr>
<td>CLASSROOM ACTIVITIES</td>
<td>14</td>
</tr>
<tr>
<td>HOW DO YOU MAKE A PICTURE IN SOUND?</td>
<td>14</td>
</tr>
<tr>
<td>LEARNING INTENTIONS</td>
<td></td>
</tr>
<tr>
<td>SOMEONE ELSE’S SOUND PICTURES</td>
<td>15</td>
</tr>
<tr>
<td>LEARNING INTENTIONS</td>
<td></td>
</tr>
<tr>
<td>MOVING PICTURES</td>
<td>15</td>
</tr>
<tr>
<td>LEARNING INTENTIONS</td>
<td></td>
</tr>
<tr>
<td>OUR COLLECTION OF PICTURES</td>
<td>16</td>
</tr>
<tr>
<td>LEARNING INTENTIONS</td>
<td></td>
</tr>
<tr>
<td>MORE REPERTOIRE</td>
<td>17</td>
</tr>
<tr>
<td>BRITTEN</td>
<td>18</td>
</tr>
<tr>
<td>YOUNG PERSON’S GUIDE TO THE ORCHESTRA</td>
<td></td>
</tr>
<tr>
<td>1 SING, LISTEN, DISCOVER</td>
<td>18</td>
</tr>
<tr>
<td>LEARNING INTENTIONS</td>
<td>18</td>
</tr>
<tr>
<td>TUNES</td>
<td>18</td>
</tr>
<tr>
<td>TIMBRES</td>
<td>20</td>
</tr>
<tr>
<td>2 ACCENTS RULE!</td>
<td>22</td>
</tr>
<tr>
<td>LEARNING INTENTIONS</td>
<td></td>
</tr>
<tr>
<td>LEARN THE RHYTHM</td>
<td>23</td>
</tr>
<tr>
<td>ADD THE ACCENTS</td>
<td>25</td>
</tr>
<tr>
<td>LEARNING INTENTIONS</td>
<td></td>
</tr>
<tr>
<td>VARIETY’S THE SPICE OF LIFE – AND OF MUSIC</td>
<td>28</td>
</tr>
<tr>
<td>LISTENING TEMPLATE</td>
<td>31</td>
</tr>
<tr>
<td>ASSESSMENT</td>
<td>32</td>
</tr>
</tbody>
</table>
TCHAIKOVSKY    DANCE OF THE TUMBLERS

Tchaikovsky composed this in 1873, as one of the components in the incidental music for the play The Snow Maiden, dramatized by Ostrovsky. It thus precedes the better-known 1880-81 opera of the same name by Rimsky Korsakov.

Russian folklore not infrequently involves the opposing forces of nature and the interactions of mythological and allegorical creatures with real people. The Snow Maiden is a character who appears in a number of Russian legends. In the Ostrovsky version, she is the daughter of Spring, and yearns for the companionship of mortals. She grows to like a shepherd, but her heart is unable to know love. Her mother takes pity on her and gives her this ability, but as soon as she falls in love her heart warms and she melts.

The Dance of the Tumblers occurs in the 3rd act of the play. It is a street scene, where the village people are entertained by a troupe of acrobats who are travelling in the area.

I  PATTERNS IN DANCE OF THE TUMBLERS

There are patterns all around us - in nature and in the man-made world. Most styles of music use patterns. Patterns give music shape and coherence. Often, until we look, we do not even realise that the patterns are there. Dance of the Tumblers by Tchaikovsky has many rhythmic and melodic patterns.

A  RHYTHMIC PATTERNS

LEARNING INTENTIONS

- Students will develop aural skills by listening, responding and moving accurately to the beat and rhythm of Dance of the Tumblers (ACAMUM 080, 084, 088)
- Students will develop their understanding, recognition and performance skills of written rhythmic notation. (ACAMUM 080, 085, 088, 089)

** indicates possible Assessment Opportunity

LISTEN, LOOK AND PLAY

- Begin by listening to the music, perhaps ask students to lie and close their eyes. Give students some things to listen for (see next point for ideas) OR for younger children allow for free movement around the room to the music.
- Brainstorm with the class some describing words for the music… ask students about the tempo (speed), or the dynamics (or volume), rest or silences, mood of the music, pictures that came to mind while listening.
- ** Listen again and keep the beat with different body parts (students volunteer ideas).
- Focus on the first theme and show the rhythm of main theme of the A section. e.g on white board for younger students, photocopied page of main melody for older students (?)
Ask students to look at bars 1-4 (A1). Can they identify any patterns or recognise any notes?

```
<table>
<thead>
<tr>
<th>A1</th>
</tr>
</thead>
<tbody>
<tr>
<td>tim-ki-ka ta ti-ti ta ti-ti ta ti-ti ta</td>
</tr>
</tbody>
</table>
```

Ask students to look at the rhythm of bars 5-8 (A2) and compare it to bars 1-4.

```
<table>
<thead>
<tr>
<th>A2</th>
</tr>
</thead>
<tbody>
<tr>
<td>tim-kik-ka ti-ti ti-ti ti-ti ti-ti ti-ti ta ta</td>
</tr>
</tbody>
</table>
```

Through guided questioning, help students to notice that the rhythm from bar 5 starts the same as it does in bar 1 but then it changes.

Show students the melody notation (next activity) and ask them if they can see other repeating patterns. Draw their attention to the first bar of each line.

** Students could try patschings the quavers and semiquavers (ti’i’s and tikka’s) and clapping the crotchets - the ta’s. Encourage them to practise the rhythm till it can be performed with the music. (Very fast!)

These 2 patterns alternate through the A section.
(Note - not every repeat is exactly the same length)

** Encourage students to try patsching and clapping as above with the music. To make it easier the class could be split so ½ the class does the first rhythm - A 1, and the other half of the class does the second rhythm - A2

** These patterns could be transferred onto untuned percussion e. g titi and tikka’s on sticks, ta on drums and played each time the A section is heard.
CREATE YOUR OWN

- ** Students could use the rhythms to create their own piece e.g. change the order of the 2 rhythms, combine the 2 rhythms, add a ta beat on a different instrument as a backbeat.
- ** To add variation students could add dynamics (loud, soft variations) or change the tempo (vary the speed).
- ** The created pieces could be notated (written down) and a class performance held.

B PITCH PATTERNS

LEARNING INTENTIONS

- Students will identify pitch variation and movement while learning the melody of *Dance of the Tumblers*. (ACAMUM 080, 081, 084, 089, 094)
- Students will accurately perform the melody vocally. (ACAMUM 080, 081, 084, 085, 089, 094)
- Students will recognise repeating melodic phrases. (ACAMUM 084, 088, 093)
  
** indicates possible Assessment Opportunity

LISTEN, LOOK, SING AND PLAY

- ** Teach students to sing the song using the melody and words on the next page. This is the original key, D major.
Somersaults, huge star jumps, cart-wheels then do the splits.

Awesome sight, they're never still, so many acts that please me.

Leaping high in the air, flying high, swinging low.

Tumblers practise every day to make it look so easy.

Leapfrog jump, over one, over two, over three;

what a feat! Love this show; I want it to go on.

Balancing on one hand! Can't believe what you see.

Really neat, really fit; I wish I was that strong.
Here it in in C major, which may be more mallet percussion friendly.

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>G</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
</tbody>
</table>

Somersaults, huge star jumps, cart-wheels then do the splits.

<table>
<thead>
<tr>
<th>C</th>
<th>G</th>
<th>C</th>
<th>4</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
</tbody>
</table>

Awesome sight, they're never still, so many acts that please me.

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>G</th>
<th>6</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
</tbody>
</table>

Leaping high in the air, flying high, swinging low.

<table>
<thead>
<tr>
<th>C</th>
<th>G</th>
<th>C</th>
<th>8</th>
<th>G</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>

Tumblers practise every day to make it look so easy.

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>G</th>
<th>10</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>

Leapfrog jump, over one, over two, over three;

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>G</th>
<th>12</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>

what a feat! Love this show; I want it to go on.

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>G</th>
<th>14</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>

Balancing on one hand! Can't believe what you see.

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>G</th>
<th>16</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
</tbody>
</table>

Really neat, really fit; I wish I was that strong.
This key is better for singing

Somersaults, huge star jumps, cart-wheels then do the splits.

Awesome sight, they're never still, so many acts that please me.

Leaping high in the air, flying high, swinging low.

Tumblers practice every day to make it look so easy.

Leapfrog jump, over one, over two, over three;

what a feat! Love this show; I want it to go on.

Balancing on one hand! Can't believe what you see.

Really neat, really fit; I wish I was that strong.
Students could try to map the contours of each line in the air, with whole body movements or on paper with crayons as they are learning it.

Encourage students to notice any patterns. Ask them to notice how long each phrase is. (4 bars long).

** Compare bars 1-4 (A1) and bars 5 – 8 (A2). (They start the same then A 2 moves to higher notes). Look at bars 9 -12, 13 -16, 17 – 20. Many patterns can be found.

Notice bars 21 – 23 are slightly different. They lead into a new section or version of the theme. In bar 25, the melody repeats but it is at a lower pitch.

** Have a look at the melody above and note what happens at the beginning of each line.

** Draw a map or plan of the pitch patterns in the song (e.g a coloured shape or line representing each section or 4 bar phrase).

** Sing the song through (as above) and then repeat the first 16 bars to make it a balanced song in its own right.

Students may be capable of playing the melody. It could be split between 2 people or groups. Use the C major transposition so class tuned percussion can be included.

Look for more melodic patterns in other sections of the piece if you have the score.

2  DESCRIBE WHAT HAPPENS

Just as there are shorter patterns in the melody and rhythm of the piece (as explored in the previous section), there are patterns in the overall structure of the music.

LEARNING INTENTIONS:

- Students will recognise and understand that music has sections and can have patterns in its overall structure (form) Students will understand that Dance of the Tumblers is in Rondo form, A B A C A D A. (ACAMUM 080, 084, 088, 093)
- Students will identify orchestral instruments (ACAMUM080, 084, 088, 093)
- Students will create and perform their own rondo. (ACAMUM 082,086, 090, 095, 097)

** indicates possible Assessment Opportunity

LISTEN AND MAP THE MUSIC

- Ask students to discuss or draw a plan of a well-known song that is in verse/ chorus form e.g Waltzing Matilda, Purple People Eater. Discuss other similar songs.
- Discuss what makes the verse different from the chorus. (The chorus stays the same and becomes the best-known part of the song. The verses often tell the story or sequence of events, the melody usually stays the same but the words change).
- ** Listen to Dance of the Tumblers a few times and ask students to raise their hands when they hear the “chorus”. CLUE: The music STARTS with the Chorus.
- In instrumental music, we can call the chorus the” A section” and verse 1 the “B section” so students could suggest what we would call verse 2, 3 4 etc. (C, D, E….)
- ** Draw a map or plan for the piece using these labels. Try to work out how many verses or different sections there are in the music.
• We call this musical arrangement a **Rondo**.
• ** Listen to the piece a few times and ask the students to try to list the instruments featuring in each section.
• Use the What is a Symphony Orchestra? section of the TSO Education website to identify the instruments [https://www.tso.com.au/what-is-a-symphony-orchestra/](https://www.tso.com.au/what-is-a-symphony-orchestra/)

**DANCE OF THE TUMBLERS STRUCTURE**

Select a version that lasts for approximately 4 mins 15 secs if you wish to use the timings indicated in the following chart:

<table>
<thead>
<tr>
<th>SECTION</th>
<th>TIME</th>
<th>INSTRUMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td>Whole orchestra, 4 instrument families</td>
</tr>
<tr>
<td>B</td>
<td>0'22&quot;</td>
<td>woodwind, strings, a very fast semiquaver piccolo part joins in after the others, then brass joins in</td>
</tr>
<tr>
<td>A</td>
<td>0'40&quot;</td>
<td>Whole orchestra, 4 instrument families</td>
</tr>
<tr>
<td>C</td>
<td>0'50&quot;</td>
<td>Mostly woodwind (on own to start then strings for a short time), uses nonstop quavers</td>
</tr>
<tr>
<td>A</td>
<td>1'22&quot;</td>
<td>Whole orchestra, 4 instrument families</td>
</tr>
<tr>
<td>B</td>
<td>1'42&quot;</td>
<td>woodwind, strings, a very fast semiquaver piccolo part joins in after the others then brass joins in</td>
</tr>
<tr>
<td>A</td>
<td>2'00&quot;</td>
<td>Whole orchestra, 4 instrument families</td>
</tr>
<tr>
<td>D</td>
<td>2'10&quot;</td>
<td>Starts with woodwind and strings and then the brass joins in. A trumpet melody starts at b. 223 and repeats</td>
</tr>
<tr>
<td>A</td>
<td>4'02&quot;</td>
<td>Whole orchestra, 4 instrument families</td>
</tr>
</tbody>
</table>

**CREATE YOUR OWN RONDO**

• ** A task description could be brain stormed by the class and presented on a white board or smart board then students could work in small groups to create their own rondo.
• Students could suggest some of the requirements for a rondo with teacher direction e.g
  ➢ A decision will need to be made as to what the A section is to be and who will perform it.
  ➢ A decision will need to be made about how the B, C, D sections will be different from each other but relate to the A section somehow.
  ➢ The group will need to decide how many verse type sections they will have (2 or 3 would be plenty).
The different sections will need to be clear but also flow from one to the next.

Here are some ideas to help get started:

- The section A (or chorus) could involve everyone playing together and the B, C, D sections could be performed by an individual or pair.
- OR it may be easier if one person or a pair only does the A section while others focus on the B, C, D, E sections.
- The rhythm from the A section (first 4 or 8 bars) of The Tumblers could be used.
- The verse sections could be played on different percussion instruments and the A section could be played all together.
- Tuned instruments could be used to make up a new melody using The Tumblers rhythm, and then the verse sections could be an improvisation using the same notes, or rhythm.
- Songs or tunes already known by the students or parts of them could be “cut and pasted” into a rondo creation.
- A set of notes e.g. C, D, E, G, A (the pentatonic scale) could be used to create a tune to be the A section and individual tunes, or a rhythm pattern on an untuned instrument could be the alternating sections.
- Body percussion could be used e.g. students make up a pattern 8 beats in length as the A section and pairs or individuals make up their own “verse” sections.
- ** Complete the activity with a class performance and/or recording of the rondos.
- ** Discuss the performances. Did everyone recognise the A section for each creation, was it clear? How did the group make the B, C, D, E sections different from the A section and from the other verses? Did the piece “hang together”?

3 WHAT'S IT ABOUT?

Music can tell a story, entertain us or express an emotion, character or mood. Just as there are a wide range of human emotions, personalities and experiences, there is an endless variety of musical expression.

LEARNING INTENTIONS

- Students will understand that music expresses moods and emotions. (ACAMUM 084, 088; ACAMUR 083, 087, 091, 097)
- Students will create their own version of a song or piece presenting a particular mood (ACAMUM 082, 086, 088, 096, 093, 094)

** indicates possible Assessment Opportunity
LISTEN FOR THE STORY

- Ask students to perhaps lie on the floor and/or close their eyes to focus on listening to the music.
- ** Discuss what pictures came to their minds. Discuss the tempo, the mood or character and musical style of the music.
- Reveal the name of the music and its background. *(Dance of the Tumblers* by Tchaikovsky. It was written to be incidental or background music for a play and is depicting acrobats performing).
- Research or retell the story. Be careful here – do it yourself first. It’s more than a little weird and quite hard to find.
- ** Discuss what is it about the music that suggests acrobats performing.
- Research other music that is “incidental” music. This could lead into discussion about film or movie music.
- Perhaps listen again to *Dance of the Tumblers*, keeping this explored information in mind.

CREATE THE MOODS

- ** Select a song or piece the students already know (e.g. Twinkle Little Star, Frere Jacques) try to sing or play it with a different character or emotion (sad, angry, bouncy, excited, sleepy, bossy …) Add some untuned percussion to suit.
- ** Students could try changing the mood or character of the Tumblers tune, as notated in the PITCH activity section.
- ** After some discussion on incidental music students could create some incidental or backing music for a well-known fairy tale OR one that a Prep or Kinder class is using and present it to the younger class, possibly adding a narrator, actors and dressing up.

CREATE THE MOVES

- Discuss the theme of the music (it is about a troupe of acrobats entertaining some crowds). The class could discuss acrobats and some of their stunts. (Maybe even look at some video clips of acrobats).
- ** As this piece is in Rondo form (see above section on structure) the students could prepare a whole-class creative movement rondo sequence or dance.
- An A section could be all performers parading around the ring, then individual groups could take a turn to perform their particular act, one for each of the alternating rondo sections or verses.
- The name of each possible act (tightrope walker, stuntmen, gymnasts, jugglers …) could be written on a card, which are then drawn randomly by each group. ** The task is to create a movement sequence to suggest that act.
- ** Give students a time frame and perform the whole movement piece to music.
U S-born Jessica Wells has lived in Australia since migrating here at the age of 11. She is a highly-regarded award-winning composer, producer, orchestrator and arranger.

_Zodiac Animalia_ was written in 2017. The composer says of her piece: “In this set of twelve approximately one-minute episodes, I have attempted to capture the personality of each animal, or perhaps the anthropomorphism that humans project onto each animal!”

**THE ZODIAC ANIMALS**

Animals chosen to be included in the Chinese Zodiac are either related to ancient Chinese people’s daily lives (ox, horse, goat, rooster, pig, dog) or have lucky meanings (rat, tiger, rabbit, dragon, snake, monkey).

Each animal has symbolic meanings given to it by the ancient Chinese. These animal attributes come in six contrasting pairs that must be harmonised into Yin-Yang pairings. These are defined based on the odd or even number of their claws (toes, hoofs). Yang is dominant.

<table>
<thead>
<tr>
<th>Order</th>
<th>Animal</th>
<th>Toes per limb</th>
<th>Odd/even</th>
<th>Yin/ Yang</th>
<th>Attribute</th>
<th>Saying</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rat</td>
<td>4/5</td>
<td>Both</td>
<td>Yang</td>
<td>Wisdom</td>
<td>Wisdom without industriousness leads to triviality.</td>
</tr>
<tr>
<td>2</td>
<td>Ox</td>
<td>4</td>
<td>Even</td>
<td>Yin</td>
<td>Industriousness</td>
<td>Industriousness without wisdom leads to futility.</td>
</tr>
<tr>
<td>3</td>
<td>Tiger</td>
<td>5</td>
<td>Odd</td>
<td>Yang</td>
<td>Valour</td>
<td>Valour without caution leads to recklessness.</td>
</tr>
<tr>
<td>4</td>
<td>Rabbit</td>
<td>4</td>
<td>Even</td>
<td>Yin</td>
<td>Caution</td>
<td>Caution without valour leads to cowardice.</td>
</tr>
<tr>
<td>5</td>
<td>Dragon</td>
<td>5</td>
<td>Odd</td>
<td>Yang</td>
<td>Strength</td>
<td>Strength without flexibility leads to fracture.</td>
</tr>
<tr>
<td>6</td>
<td>Snake</td>
<td>0</td>
<td>Even</td>
<td>Yin</td>
<td>Flexibility</td>
<td>Flexibility without strength leads to compromise.</td>
</tr>
<tr>
<td>7</td>
<td>Horse</td>
<td>1</td>
<td>Odd</td>
<td>Yang</td>
<td>Forging ahead</td>
<td>Forging ahead without unity leads to abandonment.</td>
</tr>
<tr>
<td>8</td>
<td>Goat (or sheep)</td>
<td>4</td>
<td>Even</td>
<td>Yin</td>
<td>Unity</td>
<td>Unity without forging ahead leads to stagnation.</td>
</tr>
<tr>
<td>9</td>
<td>Monkey</td>
<td>5</td>
<td>Odd</td>
<td>Yang</td>
<td>Changeability</td>
<td>Changeability without being constant leads to foolishness.</td>
</tr>
<tr>
<td>10</td>
<td>Rooster</td>
<td>4</td>
<td>Even</td>
<td>Yin</td>
<td>Being constant</td>
<td>Being constant without changeability leads to woodiness.</td>
</tr>
<tr>
<td>11</td>
<td>Dog</td>
<td>5</td>
<td>Odd</td>
<td>Yang</td>
<td>Fidelity</td>
<td>Fidelity without amiability leads to rejection.</td>
</tr>
<tr>
<td>12</td>
<td>Pig</td>
<td>4</td>
<td>Even</td>
<td>Yin</td>
<td>Amiability</td>
<td>Amiability without fidelity leads to immorality.</td>
</tr>
</tbody>
</table>
INFORMATION FROM THE SCORE

1. RAT
   - “Scurrying”; 4/4 meter; metronome $q = 150$
   - All sections of the orchestra are used but never together.

2. OX
   - Maestoso; 4/4 meter; metronome $q = 54$
   - All sections of the orchestra are used but never together; provision for “Moo” sfx

3. TIGER
   - 4/4 meter; metronome $q = 60$. This is the rhythm pattern from the first 2 bars:

\[
\begin{array}{c}
\text{Djembe} \\
\text{Tom-toms}
\end{array}
\]

   - All sections of the orchestra are used; the harp glissandi are noticeable. Tutti last 3 bars.

4. RABBIT
   - 4/4 meter; metronome $q = 110$.
   - Full orchestra; triplets in the wind section.

5. DRAGON
   - “Mystical and mythical”; 3/4 meter; metronome $q = 72$
   - All sections of the orchestra are used but never together. Instruction to Tam-tam player to use a superball to “improvise eerie sounds in the cave of the dragon” sfx.

6. SNAKE
   - 4/4 time; metronome $q = 82$
   - No brass. Timpani are the only percussion.

7. HORSE
   - Changes meter – 3/4, 2/4, 6/8 – frequently and irregularly; metronome $q = 140$
   - All sections of the orchestra are used but never together. Driving percussion is a feature.
8 **SHEEP**
- “Pastoral”; 3/4 meter; metronome $q = 72$.
- No oboes, brass or percussion.

9 **MONKEY**
- Irregular and changing meters including $11/16$, $3/4$, $2/4$; metronome $q = 140$.
- All sections of the orchestra are used but never together.

10 **ROOSTER**
- Changing meter – $3/4$, $5/8$, $4/4$; metronome $q = 90$. This is the “crowing” theme included as sfx; it’s played by 2 trumpets.
- It’s doubled at the octave (by a 3rd trumpet and 1st trombone) in the last couple of bars.

11 **DOG**
- “Suddenly playful”; 4/4 meter; metronome $q = 100$, then 148 and meno mosso to 180.
- No low winds (Bass clarinet, bassoon or contra-bassoon); minimal percussion (timpani and cymbal have 1 note each).

12 **PIG**
- The only one in compound time throughout; 9/8 dotted crotchet = 72, 12/8 dotted crotchet = 90.
- Full orchestra – the highest proportion of Tutti of all the episodes.
CLASSROOM ACTIVITIES
HOW DO YOU MAKE A PICTURE IN SOUND?
LEARNING INTENTIONS
Students will:

- Contribute to a class improvisation activity to represent an animal, bird or insect in music; (ACAMUM080/084/088/092; ACAMUM082/086/090/093/095);
- Understand the difference between sound effects and sounds to convey an impression; (ACAMUM080/084/088/092; ACAMUR083/087/091/097);
- Comment thoughtfully and positively on their own and others' work (ACAMUR083/087/091/097).

** indicates Assessment Opportunity

1 ** Have a class discussion about how to portray an animal, bird or insect in music. List the possibilities, which may well include:

- The sounds the animal makes (eg call, feet on different surfaces, flapping wings);
- How the animal moves;
- Its size;
- The way people tend to think of it (eg beloved pet, irritation, frightening).

2 Divide the class into groups according to the number of possibilities they contribute (ie if it’s just the above list, there would be 4 groups). Each group is responsible for one of the characteristics.

3 Determine the sound sources to be used by each.

4 ** Each group in turn improvises their response.

5 ** Combine the groups and record the result, if you can. Play it back for comment.

6 ** If you wish, ask the groups to refine their work, bearing in mind the comments and their own perceptions, and repeat the exercise as a composition rather than an improvisation.

It is important to differentiate between SOUND EFFECTS (sfx) – ie the imitation of actual sounds and those which CONVEY AN IMPRESSION.
SOMEONE ELSE’S SOUND PICTURES
LEARNING INTENTIONS
Students will:

- Listen to music and comment on the use of musical devices to create an impression (ACAMUM080/084/088/092; ACAMUR083/087/091/097);
- Understand that symbolic and emotional as well as physical attributes can be portrayed musically (ACAMUR083/087/091/097).

** indicates Assessment Opportunity

1. Choose one of the Episodes from Zodiac Animalia. Play it to the class without comment.
2. Tell the students that it's about an animal and ask them which animal it might be. It's up to you whether or not to provide a list of possibilities (and if so, how many).
3. Once they know the animal, revisit the checklist from Activity A. Listen again and ask students to notice how many of the points on their list could be ticked in the work of Jessica Wells.
4. Reveal the information at the beginning of this resource about the attribute and saying for each animal in the Chinese Zodiac; it relates to how people think about the animal.
5. ** Discuss the elements of music that are of most significance in creating the mind pictures in the work: tempo, rhythm, meter (particularly changing meter), instrumentation, texture, pitch range, dynamics (including the use of silence).
6. ** Listen to the chosen example again; ask students to notice how each of the elements you have discussed is used and why that choice might have been made.

You can continue this activity as far as you wish, using any or all of the 12 Episodes. The extent to which you take it really depends on the age and level of musical understanding of each class, and it will be different in every case.

MOVING PICTURES
LEARNING INTENTIONS
Students will:

- Reflect music through creative movement ((ACAMUM080/084/088/092; ACAMUM082/086/090/093/093);

** indicates Assessment Opportunity

This piece lends itself readily to movement activities. Each Episode is very short, so using a Yin / Yang pairing would work well.
1 Establish the rules – careful movement, no contact, within a restricted area, no sound, movements must reflect what's happening in the music – whatever you need to make the activity work in the space you have with each different class.

2 ** Try some free movement;

3 ** Try 2 groups, who perform for each other (one is Yin, the other Yang);

4 ** Try a pair activity, where one leads with the other closely following (or mirroring), and they swap roles for the second piece.

5 ** Have a class discussion about the task. If you can video the work, that's a real bonus.

OUR COLLECTION OF PICTURES
LEARNING INTENTIONS
Students will:

- Create a series of pieces on a related theme (ACAMUM080/084/088/092; ACAMUM082/086/090/093/093);
- Contribute to the development of a task description and an evaluation rubric (ACAMUM082/086/090/093/093; ACAMUR083/087/091/097);
- Reflect thoughtfully on their own and others' work (ACAMUR083/087/091/097).

** indicates Assessment Opportunity

1 The task is to create a series of short compositions on a related theme. Some ideas:

- Animals in a zoo or theme park;
- Household activities, including in the garden;
- Sports (maybe a Commonwealth Games link!);
- Agricultural Show – animals in pens, animal nursery, grand parade, riding events, dog jumping, rides, sideshow alley, machinery display, woodchopping, food stalls.

2 ** Devise a Task Description in collaboration with students. Ensure that all the musical elements discussed in the second activity are addressed, along with the time limit, the requirement that the composition is not all sound effects, and (preferably) that it is notated in some way.

3 ** Create a simple rubric for evaluation purposes. The Task Description and Evaluation Rubric will jointly ensure that students know exactly what is required of them.

4 Allocate the different elements to students working individually, in pairs, in small groups, or in a combination of these.

5 ** Listen to all the compositions; ask for feedback from the composers first and then the listeners.

6 Determine the best sequence in which to place all the compositions.

7 ** Allow time for refinement in the light of the feedback received, then perform the compositions in sequence order. Record this if possible.

8 ** Consider presenting the work to another class, or other audience that may be available.
MORE REPERTOIRE
Additional pieces you could use as listening examples:

Saint-Saëns, Camille  
Carnival of the Animals

Mussorgsky, Modest  
Bydlo (Pictures at an Exhibition)

Rimsky-Korsakov, Nicolai  
Flight of the Bumble-Bee (The Legend of Tsar Sultan)

Hindson, Matthew  
Dangerous Creatures

Stevenson, Dean  
Arach’s Dance (Spider’s Waltz)

Liadov, Anatol  
I Danced with the Gnat (No IV of Eight Russian Folk Songs)

Prokofiev, Sergey  
Peter and the Wolf themes
YOUNG PERSON’S GUIDE TO THE ORCHESTRA

Variations and Fugue on a Theme of Henry Purcell

Benjamin Britten composed this music to teach young people about the orchestra and its instrument families for the 1946 BBC documentary entitled “Instruments of the Orchestra”.

I SING, LISTEN, DISCOVER

These activities will enable students to become more confident in their understanding of the orchestral instrument families and be familiar with the main theme of the work. See Unit 3 for individual instrument activities.

LEARNING INTENTIONS

- Students will become aware of the unique expression of each orchestral and classroom instrument family and be able to identify the families aurally with increasing accuracy. (ACAMUM 084 / 088)
- Students will sing an adapted main theme which highlights patterns within the main theme (ACAMUM086 / 090 / 096)
- Students will discover rhythms and melodic patterns within the main melodies, identifying and performing these patterns (ACAMUM 085 / 089 / 094)
- Students compose short descending and ascending melodic sequences, as part of their composer toolkit (ACAMUM 086 / 090 / 093 / 095 / 097)

** indicates possible Assessment Opportunity

TUNES

1. Choose a suitable recording of the Young Person’s Guide to the Orchestra (YPG). There are many versions available on Spotify, YouTube and CD. It should be around 17:30 min in length to correspond with the timed markers used throughout this resource.
2. ** Teach the song using whichever method you prefer to introduce the main theme. If you are unsure of the notation, the tune corresponds exactly to the opening theme, with the exception of going an octave lower after the initial bar to keep it within a singable range. The students should be familiar with this tune before proceeding to next activity.
Here is a tune that just keeps coming back. This wig-gly pattern is great!

 Starts one note lower each time; third time, and still one to go! Last one! It's got really low.

 In the nick of time, it takes a different turn; we've made it to the end.
3. a) Play for the students the statements of the Theme from the orchestral families, finishing at 2:02 min. Focus their listening by asking them how many times do they hear the ‘song’ played? Technically 5, though musically, 6 times.

   - Tutti (‘all together’ in Italian - full orchestra)
   - Woodwinds
   - Brass
   - Strings
   - Percussion – this has the rhythms of the tune, but not the tune, if you wish to be tricky
   - Tutti

b) ** Ask them what they noticed each time they heard it. Let the students discover the instrument family groups and any other interesting features they hear: the connecting sections between the ‘tunes’, the changes at the ends of the tunes which highlight features of the instruments eg. the string ending is quick and athletic, showing off the ‘agileness’ of its range and speed with which notes can be played; the repetition of rhythms and the descending melodic sequence in the tune. All these are interesting features that can be highlighted for use in a later compositional activity.

TIMBRES

4. Introduce or revise the Instrument families. There are many great resources to use both pictorially (books, DVD) and interactively online. The Tasmanian Symphony Orchestra has launched a new online resource What is a Symphony Orchestra? which contains videos and excellent images of each of the orchestral instruments. Display instrumental pictures, of both the family group and individual instruments if possible and listen to the examples in the What is a Symphony Orchestra? resource. You may have students who play an orchestral instrument in your classes. Encourage them to bring it into class and play something. [https://www.tso.com.au/what-is-a-symphony-orchestra/](https://www.tso.com.au/what-is-a-symphony-orchestra/)

5. ** In a small group of 2 or 3, choose an instrument family picture and lift it up to show the family that are being listened to, placing them in order from the opening tutti. When students hold up their cards you can see instantly who has made the connection between the family and the sound, enabling you to make an instant assessment, making observations of student participation in each group.

6. ** Using a traditional orchestral plan (these can be found in the What is a Symphony Orchestra? resource on the TSO website, or in textbooks – choose one which has the sections clearly marked), number the sections on the plan, in the order in which they play the theme. This activity can either be done individually, in a small group or as a class activity, depending on your students’ age and previous experience. Discuss how everyone in an orchestra has a set place to sit, as a family often does when it sits down to eat a table together.

7. Use any activity that has worked for you in the past relating to orchestral families; there are many activities available for this kind of activity!

8. The Orchestra Round is a fun song to sing where the tunes for each instrument are like similar to musical parts they play.
9. Classroom Instrument Families
A fun, if noisy, activity is to place all your classroom instruments into the centre of your space and have the students work out how to group them. Will they base it on sound, size, what they are made of? Have the students articulate why they have chosen to place them where they have.

10. Melodic sequences are part of a composer’s toolkit. Here is the descending sequence from Purcell’s tune, Britten’s theme in YPG. Note how within each bar the rhythm is the same, as are the note relationships to each other. The tune moves down each note of the scale each time, moving from lines to spaces to lines to spaces as it descends.
** Students create their own descending or ascending sequence.

- Choose meter
- Compose rhythm
- Compose first bar on the staff, if creating a melodic sequence
- Mathematically repeat pattern rhythmically, or up or down a note each time

2 ACCENTS RULE!

BACKGROUND:

Britten took the tune for his YPG from a well-known tune by the fellow English composer Henry Purcell (1659-1695) a composer from the Baroque period. Purcell was organist at Westminster Abbey and was famous in his own life-time. Being a versatile composer, he composed music for royal occasions, for the church, for the theatre, songs and instrumental works. Purcell is buried in Westminster Abbey in London where he was reportedly buried under where the organ used to be. His memorial tablet in the North Choir Aisle reads:

Here lyes HENRY PURCELL, Esqr. who left this life and is gone to that blessed place (ie.Heaven) where only his harmony can be exceeded.

Died 21 of November in the 37th year of his age, A.D. 1695

This is an extraordinary statement for sure. He was arguably the most highly regarded English composer up until the 20th century when Edward Elgar, Ralph Vaughan-Williams, Gustav Holst and Benjamin Britten rose to prominence. It is fitting that Britten would choose this composer over others to take the theme for his composition to teach young British people about the orchestra – look to the masters for inspiration! Britten chose the Rondeau, (movement 2) from Purcell's incidental music from the play “Abdelazer” to be his inspiration for the Theme of his Guide.

LEARNING INTENTIONS:

- Students will investigate meter of 3 pulses per bar, in either 3/2 or 3/4 time (ACAMUM 084 / 085/ 093)
- Students will develop an understanding of and improvise using the Baroque musical idea of hemiola (ACAMUM 085 / 088 / 090 / 094)
- Students will move to the Theme of YPG (ACAMUM 085 / 090 / 094)

** indicates possible Assessment Opportunity
Purcell’s and Britten’s main theme is in 3/2, which is 3 minims or half notes in a bar. The count is still 1, 2, 3, with the 3 minims equalling 6 beats.

With older and more experienced students, work in this original time signature, however, for younger and/or less experienced students work in 3/4.

The last two bars contain a hemiola. A hemiola is a common rhythmic device used by Baroque composers where the usual 2 x 3 beat accents are temporarily disrupted by a 3 x 2 beat accent at the end of a musical phrase.

LEARN THE RHYTHM

1. **Students become familiar with the rhythm of the Purcell's theme by rhyme, body percussion and written notation.

** WORDS: Use these words to chant the rhythm of the theme, notated at the start of the previous activity.

This is the rhythm that keeps on coming back
Steadily 3 in each bar, check it to be really sure:
Ti -tika tika ti ta
Just when you think you’re right,
It messes with your head
You don’t know where you are,
It changes into 2!

** TIME NAMES: Clap the notations, speaking time names using the method you follow (eg. taa, ti ti, ti tika). It is beneficial to clap the rhythms and say the time names simultaneously. Choose the meter appropriate for your class.
BODY PERCUSSION

\[ \text{taa ti ti tika-tika ti-tika tika-ti too} \]

\[ \begin{array}{cccccccc}
\frac{3}{4} & \| & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]

\[ \begin{array}{cccccccc}
\| & \| & \| & \| & \| & \| & \| & \| \\
\end{array} \]
ADD THE ACCENTS

Prepare the students for accent changes during music by singing songs which contain a change of meter. Suggestions could be “Rig-a-jig jig” for younger students and “Little Swallow” for older ones.

The latter can be sung with a stick game, as indeed can many simple songs. Students sit in a circle with two sticks each. During 3 beat bars, they are picked up on 1, tapped on two, and passed on 3. During two beat bars, they are picked up and passed.

Score

Rig A Jig Jig

As I was walking down the street, down the street, down the street a little friend I chanced to meet Hi ho hi ho hi ho.

Rig-a-Jig Jig and away we go, away we go, away we go.

Rig-a-Jig Jig and away we go, Hi ho, hi ho, hi ho.
2. ** Have student(s) create their own 4 or 8-bar, triple meter, rhythmic phrase, using known rhythmic patterns, ending the phrase with a hemiola – the last two bars having accents of every 2 beats and not every 3.

3. ** Students can take a well-known song - any well-known 2/4 song - and add a hemiola to the end of each phrase. You could use Twinkle, Twinkle, Frere Jacques or a song that you have been working on in class.
   Example:

   Twinkle, twinkle little star,
   How I wonder what you are!
   Up above the world so high,
   Like a diamond in the sky,
   Twinkle, twinkle little star,
   How I wonder what you are!

   This nursery rhyme is traditionally in duple meter. At the end of each phrase, known as the cadence, change the meter into 3, instead of 2. You will have to insert a word or two (how I wonder just what you are) or make some syllables last longer.

   Other examples of this change of meter, hemiola-like, would be Bernstein's America from West Side Story and the beginning of Rodrigo's Concerto de Aranjuez. Are there current usages of hemiola? Why or why not?

4. ** Variation 5, highlighting the violins, uses hemiola. Have the students conduct it. It moves from a 3 count to a 2 count and the hemiola adds surprise here.
Here is an overview of the work:

<table>
<thead>
<tr>
<th>Time</th>
<th>Main Theme</th>
<th>Instrument Families</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>Var. 1</td>
<td>Piccolo and Flutes</td>
</tr>
<tr>
<td>2:03</td>
<td>Var. 2</td>
<td>Oboe</td>
</tr>
<tr>
<td>3:39</td>
<td>Var. 3</td>
<td>Clarinet</td>
</tr>
<tr>
<td>4:23</td>
<td>Var. 4</td>
<td>Bassoon</td>
</tr>
<tr>
<td>5:22</td>
<td>Var. 5</td>
<td>Violins</td>
</tr>
<tr>
<td>6:03</td>
<td>Var. 6</td>
<td>Viola</td>
</tr>
<tr>
<td>7:06</td>
<td>Var. 7</td>
<td>‘Cello</td>
</tr>
<tr>
<td>8:28</td>
<td>Var. 8</td>
<td>Double Bass</td>
</tr>
<tr>
<td>9:29</td>
<td>Var. 9</td>
<td>Harp</td>
</tr>
<tr>
<td>10:14</td>
<td>Var. 10</td>
<td>French Horns</td>
</tr>
<tr>
<td>11:06</td>
<td>Var. 11</td>
<td>Trumpets</td>
</tr>
<tr>
<td>11:36</td>
<td>Var. 12</td>
<td>Trombones / Tuba solo</td>
</tr>
<tr>
<td>11:49</td>
<td>Var. 13</td>
<td>Timpani</td>
</tr>
</tbody>
</table>

Tutti leading into the Fugue

During the variations of the main theme, each orchestral instrument showcases itself, playing in a characteristic way. A variation is where the composer varies or changes the tune, or a facet of the tune/tonality/rhythm. Britten composed 13 variations for this work.

The final section of the work is a fugue. A fugue is contrapuntal ie. many melodies working together, way of creating a piece of music and was common during Baroque times. There are many famous fugues, those from Bach’s Well Tempered Clavier being a notable collection and useful as a “listening for the subject” activity.

Composing a fugue is a highly technical skill. The Subject is the hero of the music – the melody that is repeated continuously throughout the other layers of melody. Each orchestral instrument in Britten’s fugue has the Subject, in the same order as the variations. You will appreciate that the entries are fast so only the time of the family’s entry is notated.

The Glorious final sounding of the Theme by the Brass whilst the fugue furiously continues to its conclusion.
LEARNING INTENTIONS:

- Students will aurally discern the individual orchestral instruments, recognising their timbre (ACAMUM 084 / 088 / 094)
- Students will analyse the variations, commenting on the composer’s varied use of musical elements (ACAMUM 087 / 091 / 097)
- Students create a variation/mock-fugal composition drawing inspiration from Britten’s use of musical elements (ACAMUM 086 / 090 / 095 / 096)

** indicates possible Assessment Opportunity

VARIETY’S THE SPICE OF LIFE – AND OF MUSIC

** Variation Analysis Activity.

Choose several variations to study as a listening activity. A listening template has been included at the end of this resource; you may wish to use your own.

Compare and contrast three variations.

Concentrate on using the elements to focus student’s listening (dynamics, pitch – melodic fragments, meter, timbre of the instruments in the variation etc).

Using YPG, Variation 4 – the Bassoon (4:23), Variation 5, the violins (5:22) and variation 12, the trombones with tuba (11:36), are a great three to start with.

** Rondo with Improvisation

Create a classroom rondo using the timpani rhythmic pattern.

Have the students learn the rhythm pattern and play it together.

At the end of the section A phrase, have a student improvise on their instrument individually.

** Have a student for 8 or 16 counts improvise as a solo, then play tutti the A section rhythm. Keep going until you have a pleasing length.

** Vary a known song.

In a Kodály classroom, there are many short and simple songs that are used to teach rhythmic and melodic elements. One of these is “Grandma Grunts”. It contains d, r and m pitch elements and simple taa and ti ti rhythms.

How could we vary this?

- changing instrument;
- changing pitch;
- changing our d starting point;
- change the dynamics;
- make it staccato (short and sharp) or legato (smooth and creamy);
- same rhythm with different tune;
- same tune with different rhythm.

Working in a larger group, around 5 students, enables scope for both tune and accompaniment to be present and therefore enables more scope for variation.
**Fugue**

A fugue is a highly complex and skilled structural device. We won’t attempt Fugue 101 here, however, creating a short fugal-like piece would be a great extension activity for Grade 6/7/8 students who have the necessary understanding.

Fugal-like composition - some prerequisite suggestions:

- Students have an understanding of chords
- Students understand duration in 4/4 time
- Students are familiar with staff notation, enough to discern patterns on the stave

Use the fugue section from the YPG as an inspiration. Have the students listen to the fugue section 14:40 min onwards. It moves very fast and it is helpful to be familiar with the rhythm pattern of the Subject. Note each instrument groups as it enters.

**FUGUE RHYTHM**

\[
\begin{array}{cccccccc}
\text{\(\frac{3}{4}\)} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} \\
\end{array}
\]

a) Have the students create a simple chord progression over 8 beats.

\[
\text{e.g.} \quad \text{D} \quad \text{A} \quad | \quad \text{G} \quad \text{A} \\
\]

b) Have the students compose a simple and interesting Subject – 8 counts of tune - following the chosen chord progression. This can be of itself a challenge, to remain with the disciplined framework of the chords. The tune can, of course, use passing notes.

\[
\text{e.g. TUNE FOR THE SUBJECT:}
\]

\[
\begin{array}{cccccccc}
\text{\(\frac{3}{4}\)} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} & \text{M} \\
\end{array}
\]

c) Join three staves together, with the chords marked and place the subject in the first two bars of stave 1.

d) Write the subject on the second line in bar 3 and 4, and lastly on the third stave in bars 5 and 6.

e) Fill in the harmony above each of the subject entries. The notes of the tunes need to be taken from the chord notes for the strong beats. For a D major chord, it would be a D, F\# or A; for a G major chord, it would be a G, B or D and for an A major chord it would be an A, C\# or E.
LISTENING TEMPLATE

Piece: ______________________________________________
Composer: __________________________________________
Date composed: ________________________________

Analysis of Musical Elements

<table>
<thead>
<tr>
<th>Dynamics: loud, soft ......</th>
<th>Tempo: fast, slow ......</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timbre/Tone Colour: instrumentation</td>
<td>Duration: long, short</td>
</tr>
<tr>
<td></td>
<td>Meter: 2/3/4/ 6/8</td>
</tr>
<tr>
<td>Pitch: high, low, skips, steps, descending, ascending</td>
<td>Texture: thick, thin</td>
</tr>
</tbody>
</table>

Anything interesting?

On a scale of 1 – 5, how did you enjoy this piece?

Why did you enjoy it/dislike it?
<table>
<thead>
<tr>
<th>AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC K-8 (Sourced 18/02/2018)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>F-2</strong></td>
</tr>
<tr>
<td><strong>AURAL SKILLS</strong></td>
</tr>
<tr>
<td>ACAMUM080</td>
</tr>
<tr>
<td><strong>PERFORMING</strong></td>
</tr>
<tr>
<td>ACAMUM081</td>
</tr>
<tr>
<td><strong>COMPOSING</strong></td>
</tr>
<tr>
<td>ACAMUM082</td>
</tr>
<tr>
<td><strong>LISTENING (context and purpose)</strong></td>
</tr>
<tr>
<td>ACAMUR083</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>