



Tasmanian Symphony Orchestra

HANDEL *Allegro* from Suite No 2 (*Water Music*)

Teacher Resource Booklet

Prepared by

Suzi Gillespie and Dianne O'Toole

©2017 Tasmanian Symphony Orchestra Pty Ltd



<https://creativecommons.org/licenses/by-nc/3.0/au/>

Contents

ABOUT THE MUSIC.....	1
MUSICAL FORM.....	2
TEACHING IDEAS	3
FORM AND STYLE ACTIVITIES	3
LISTENING ACTIVITIES	3
COMPOSING ACTIVITIES.....	5
TIMBRE ACTIVITIES.....	6
LISTENING ACTIVITIES	6
APPENDIX.....	8
ASSESSMENT.....	10

ABOUT THE MUSIC

The *Allegro* from Handel's *Water Music* is often used to musically represent royalty.

This music was first performed 300 years ago in 1717. It was written by George Frederic Handel after a request from the king of England at the time, who wanted some musicians to perform on a barge on the Thames River in London. Many other noblemen and Londoners listened to the music from boats and barges on the river.

MUSICAL FORM

GENERAL INFORMATION

Form in music can be defined as the design or the structure of a composition i.e. how the composition's parts are put together to make a whole piece. The different sections of a piece are usually assigned a letter from the alphabet A, B etc.

Binary = AB (or AABB)

Ternary = ABA

Rondo = ABACADAE etc.

Song (Strophic) = Verse, Chorus, Verse, Chorus

Theme and variation = A A1 A2 A3 etc.

Useful resources:

What is musical form? Meet the Deli Dudes.

<http://musicaldeli.iheartteachingmusic.com/students/whatisform.html>

Common types of form are illustrated clearly at this site:

<http://musicaldeli.iheartteachingmusic.com/students/commonforms.html>

A fantastic visual resource for form is available as a free download from

<https://www.teacherspayteachers.com/Product/Form-Letters-Visual-Aids-to-teach-Patterns-1558954>

The author is David Row (Make Moments Matter)

Critical thinking questions/prompts for form:

- Raise your hand when you hear something different. How does the music change?
- Have you heard this music before? If so, what does it sound like?
- This music is similar, but what's different or what's new?
- What instruments are playing? How can that help us to decide how to move to the music?
- What about the music makes you think that we should move this way?
- What are some actions you can think of that would match this music?
- How can you change the action to make it fit better?
- If we called the last section A, what do you think we should call this section?
- We're at a new section of music. Is it similar to something you've heard? Is it new?
- How many parts are there in the piece?
- What's different about each section?
- How do you know that you can hear section A?
- What contrasts do you notice?
- What repetition has been used?

TEACHING IDEAS

FORM AND STYLE ACTIVITIES

LEARNING INTENTIONS

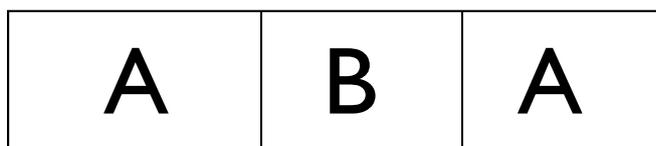
Students will:

- Understand the phrase “Ternary Form”;
- Identify the structure of the piece;
- Recognise the use of repetition in each section;
- Identify some of the reasons this music is often associated with royal occasions.

** = Assessment Opportunity

LISTENING ACTIVITIES

The *Allegro* is in Ternary form, which can be represented as



Show the students the diagrammatic structure of the piece.

Activity 1 (older children)

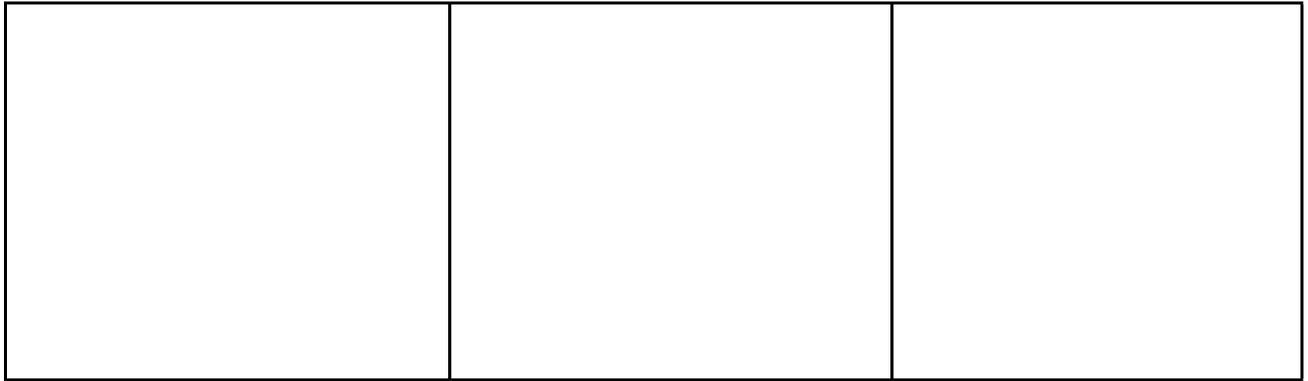
** Listen to the *Allegro*. Ask the students to raise their hands when they think each section is beginning.

Listening Activity 1 (younger children)

Put a picture of a lion in the A boxes and a bee in the B box. Listen to the *Allegro* from Handel’s *Water Music* and decide when you hear section A and section B. Hold up a picture of the lion to show when section A is playing then a picture of the bee when you hear section B.



** Give the students a copy of the blank 3-column table (below) and ask them to draw a lion and a bee in the boxes to represent the form of the *Allegro*. Play the piece of music to them again and ask them to point to the lion and bee when they hear each section.



Listening Activity 2 (all children)

Handel used a lot of repetition in the *Allegro*. He chose to have a high instrument (trumpet) playing a melody and then a lower instrument (French horn) repeating it.

(NB There is a copy of the score at the end of this resource. The horn sounds an octave lower than the trumpet).

In section A there is an opening fanfare from the trumpets answered by descending scales from the violins, then the idea is repeated in the horns answered by descending scales from the low strings.

Trumpet

French Horn

In section B there is a dotted rhythm theme stated first by the trumpets and repeated in the horns.

Trumpet

French Horn

** Focus on each section and ask students to describe what happens in each.

Listening Activity 3 (all children)

Imagine you have been given the job as a composer to write a piece of music for a royal occasion

** What would your choices be for the instruments, tempo, dynamics, melody, rhythm, form and mood? Colour in the boxes to show your choice.

	Instruments	Tempo	Dynamics	Melody	Rhythm	Form	Mood
	Strings	Fast	Loud	Smooth	Even	Binary	Sad
	Woodwind	Slow	Soft	Jagged	Uneven	Ternary	Happy
Your	Brass						Majestic
Choices	Percussion						Silly
							Wild
							Calm

** Now listen to the *Allegro* from Handel's *Water Music* and decide how he composed the piece.

Show your answers by colouring in the boxes below.

	Instruments	Tempo	Dynamics	Melody	Rhythm	Form	Mood
	Strings	Fast	Loud	Smooth	Even	Binary	Sad
George	Woodwind	Slow	Soft	Jagged	Uneven	Ternary	Happy
Handel's	Brass						Majestic
choices	Percussion						Silly
							Wild
							Calm

Did you make the same choices as Handel? If you made different choices what were they?

COMPOSING ACTIVITIES

Composing 1

** Compose a short melody using any of the notes from a C Major scale – C D E F G A B C.

Working with a partner, choose a high instrument to play your melody and then a low instrument to repeat that melody. Then swap over and do the same with your partner's melody, just as Handel did in the *Allegro*.

Composing 2

** Discuss the characteristics of the Handel piece and create a percussion accompaniment to complement the mood. Play along with a recording of the work.

Composing 3

** As a class, discuss the kinds of occasions for which this music is suited. Make a list of them.

Divide the class into pairs or small groups. Each group must select one of the occasions listed and create a 1-minute piece appropriate for it.

TIMBRE ACTIVITIES

LEARNING INTENTIONS

Students will:

- Identify the instruments playing this work;
- Recognise similarities and differences between two members of the brass family, trumpet and horn;
- Learn about the construction of the harpsichord.

** = Assessment Opportunity

LISTENING ACTIVITIES

1 *Where Does the Harpsichord Belong?*

** Listen to the music and list on the board what instruments the students heard in the music. [The work is scored for 2 trumpets, 2 horns, 2 oboes, 1 bassoon, violin 1, violin 2, viola, cello, double bass and harpsichord].

** Together, group the instruments listed into their orchestral families.

- Brass: trumpets and horns.
- Woodwind: oboes and bassoon.
- Strings: violins, viola, cello and double bass.
- Percussion: harpsichord.

** Ask students why particular instruments belong in the same family.

- They have a similar sound;
- They are made of the same materials;
- They are played in the same way.

Show students a video recording of a piece of harpsichord music being played. (Google *Comparone plays Scarlatti* for a great example).

Discuss the harpsichord. Why is it in the percussion section when it has strings?

Make two columns on a board, one headed with **strings** and the other with **percussion**.

** Ask students to come up with a list of things they have seen and heard about the harpsichord and add these to the appropriate orchestral family column.

2 *Same Family but Different Timbre. Why?*

Give each student a prepared picture of a trumpet or french horn. (See “What is a Symphony Orchestra?” pdf, available from the TSO Education website.) Each student should know what their instrument is.

** Play a recording of the work. Ask students to hold up their instrument picture when they hear it playing the melody and lower it when the instrument is not playing the melody.

Play the recording from the beginning. The music begins with the trumpets playing the melody and the horn taking over this melody in bar 5. This musical “conversation” continues through most of the piece. (Refer to the score excerpt on the following pages).

** After listening to the piece, ask students what was happening in the melody between the trumpets and the horns? (*There is a melodic conversation that continually swaps from the trumpets to the horns*).

On the board make two columns, one titled **Trumpet** and the other titled **Horn**. Ask students to listen to the piece again and focus on how the sound of the trumpet and horn is different.

** List student comments in the relevant column. (*Trumpet is pitched higher than the horn. Trumpet sound is brighter than the horn. Trumpet sound is clearer than the horn.*)

What makes the “timbre” of the trumpet and horn so different when they are both brass instruments?

To help students answer this question, ask them to look at the graphic of the trumpet or horn they have and identify the characteristics of their instrument.

** Write these in the instrument column also. (*A trumpet has three valves, a “u” shaped mouthpiece, a small amount of tubing and a small flared bell. A horn has: three valves, a “v” shaped mouthpiece, a large amount of tubing and a large flared bell*)

Show students YouTube video recordings of musicians playing the trumpet and a horn.

Trumpet: Google the name of a famous player (Alison Balslon, Tero Lindberg, Tine Thing Helseth, Winton Marsalis) and choose the one you think your students will relate to best.

Horn: try Googling ‘Water Music Horns’ for a great example.

** Ask students what differences they could see in how the trumpet and the horn are played and how that would make the timbre different. (*The horn is played with the musician’s right hand resting inside the bell. The bell of the horn points down and to the side whereas the trumpet bell is pointed forward.*) Add these points to the list.

** To finish the activity, ask students to suggest why Handel chose trumpet and horn to play the “Water Music” melodic conversation? Why not instruments from the string, woodwind or percussion family?

APPENDIX

[Trumpet Suite in D]

10 D.

63

Allegro

2 Oboi
2 Fagotti
2 Corni (D)
2 Trombe (C)
Violino I
Violino II
Viola
Basso

6

Fg.
2 Cor. (D)
Basso

9

2 Ob.
Fg.
2 Cor. (D)
2 Tr. (C)
VI.I
VI.II
Vla.
Basso

15

2 Ob.
Fg.
2 Cor. (D)
2 Tr. (C)
VI.I
VI.II
Vla.
Basso

Detailed description: This system contains measures 15 through 19. The instrumentation includes two Oboes, Bassoon, two Cor Anglais (D), two Trumpets (C), Violin I, Violin II, Viola, and Bassoon. The music is in a key with two sharps (D major) and a 3/4 time signature. Measures 15-18 feature a rhythmic pattern of eighth notes in the strings and woodwinds, while measure 19 has a more complex rhythmic structure with some rests.

20

Fg.
2 Cor. (D)
Basso

Detailed description: This system contains measures 20 through 22. The instrumentation is reduced to Bassoon, two Cor Anglais (D), and Bassoon. The music continues with a steady eighth-note rhythm in the bassoon and a more active line in the Cor Anglais.

23

a2

2 Ob.
Fg.
2 Cor. (D)
2 Tr. (C)
VI.I
VI.II
Vla.
Basso

Detailed description: This system contains measures 23 through 26. The instrumentation returns to the full ensemble: two Oboes, Bassoon, two Cor Anglais (D), two Trumpets (C), Violin I, Violin II, Viola, and Bassoon. Measure 23 includes a dynamic marking 'a2'. The music features a consistent eighth-note rhythmic pattern across most parts, with some melodic variation in the woodwinds.

ASSESSMENT

Successful completion of any of the activities in this pack will offer evidence against one or more of these outcomes, at the appropriate level for your students:

AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC, Version 8.1 (sourced 25/01/2017)		
F-2	3-4	5-6
<p>ACAMUM080 Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084 Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088 Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
<p>ACAMUM081 Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085 Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089 Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
<p>ACAMUM082 Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086 Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090 Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>