
Philharmonia

Scheme of Work and Teacher Resources

Teacher Booklet

A scheme of work
with complete teacher
resources for key stage
2 pupils designed to
support learning for the
Philharmonia Orchestra's
Orchestra Unwrapped

Welcome

How to use this resource

Welcome to the Philharmonia Orchestra's *Orchestra Unwrapped* – a concert series by the Philharmonia Orchestra with a specific focus of 'Let Freedom Ring: Celebrating the Sounds of America' in 2023/24.

This resource is designed to help teachers in planning lessons to take place before, during, or after they have been to hear the Orchestra perform as a part of the concert series. However, these resources might also be useful to those who are unable to hear the Orchestra perform live because of constraints of time or budget. Whilst visiting is obviously going to make learning even more active, the music itself is so vivid as to allow for learning just within the school setting.

Music as a subject is under increasing pressure in schools across the country, and as such, when designing this resource we have been mindful that the situations in each separate school are likely to be vastly different. Some schools might have dedicated music curriculum time led by a music specialist, others might have no regular contact time with the odd off-timetable day where music features, delivered by non-subject specialists. As such, this resource is not prescriptive, but rather lays out potential activities and tasks that you could use with your pupils.

The resource that follows is laid out as separate sessions, with each having a range of pupil resources that can be found in the Pupil Workbook.



Teacher resources are contained within the SOW to make teaching this exciting topic easier. Please do pick and choose which resources to use with your pupils – do what best suits your learners. The workbook is there to support learning and can be used and edited as you see fit.

The resource also contains links to British Values (BV), Spiritual, Moral, Social and Cultural Learning (SMSC) and the promotion of Literacy, Numeracy and IT Skills (LNIT), as well as the National Curriculum aims for the Key Stage and links to other subjects. This is not exhaustive, but hopefully helpful. At the back of the Pupil Workbook and this resource is information on the musical elements and music theory to help them engage with the topics and get used to using subject-specific vocabulary. Grey text boxes give further resources to teachers to help them deliver the sessions; green text boxes are whole class and individual pupil activities to promote this learning.

Visit here for all online resources ►

We hope that this resource is useful in giving you the confidence to teach this exciting topic within a hugely important subject area, and that it helps to engage your pupils with the cultural significance of orchestral music making. Making music is fun, and here's to lots more children being able to experience that!

Richard Bristow
August 2023

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SECTION A: Introduction

Topic A1: KS2 National Curriculum Outline

KS1 and 2 National Curriculum aims.

[Click here for link ►](#)

Key Stage 2 pupils should be taught to:

- Sing and play musically with increasing confidence and control
- Develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory
- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- Improvise and compose music for a range of purposes using the inter-related dimensions of music
- Listen with attention to detail and recall sounds with increasing aural memory
- Use and understand staff and other musical notations
- Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- Develop an understanding of the history of music

Topic A2: How this SOW links to other resources

This might be the first time your pupils are learning about what the orchestra is, and as such there might be some new instruments, terms and concepts that you wish to consider.

As a part of this project, there are three main resources for you to use:

- **Scheme of Work** – tailored for Key Stage 2 pupils with a range of sessions and learning ideas for teachers, including relevant teacher resources to deliver the sessions
- **Pupil Workbook** – with tasks for pupils to complete to aid learning, both in the classroom and in their visit to hear the orchestra perform

Many resources can be found online, with the *Orchestra Unwrapped* home page being a great starting place.

[Click here for link ►](#)

Other great resources include the Philharmonia's page on YouTube, which also contains lots of excellent instrument guides, resources for the concert series and other musical endeavours.

[Click here for link ►](#)

Topic A3: Differentiation

This SOW is broad and aims to appeal to many different schools. As such there might be aspects that are too easy, or some that are too hard for your pupils. Feel free to swap and change as appropriate, adding and/or subtracting detail to fit. At the end of each session there are ideas on how to increase support and to extend the most able. These are ideas to help make the SOW accessible to all. Many of the activities outlined can be used for all the pieces in the programme.

At the back of the pupil workbook there is a chapter on developing music theory and the elements of music which will be very useful in stretching more able pupils, but also can be used to teach all pupils the fundamental vocabulary of the subject.

Topic A4: The Prevent Duty and British Values (BV)

The Prevent Duty:

According to Ofsted, fundamental British values are:

- Democracy
- The rule of law
- Individual liberty
- Mutual respect for and tolerance of those with different faiths and beliefs and for those without faith

This includes complying with the Equality Act 2010 and preventing discrimination against those with protected characteristics:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership
- Pregnancy and maternity
- Race
- Religion or belief
- Sex
- Sexual orientation

The Act can be viewed here ►

Applying British Values to Music:

RULE OF LAW	<ul style="list-style-type: none"> Studying the historical context of set works and appreciating how the law of different cultures has changed from the past to the present day Separating fact from opinion when analysing music and critiquing live and/or recorded performances and compositions Understand intellectual property rights with regard to recording public performances and artistic license
DEMOCRACY	<ul style="list-style-type: none"> Civil liberties are discussed as a context for musical understanding The discussions surrounding music from different cultures allow teachers to challenge the use of stereotypical cultural references and discuss how it can lead to discriminatory and prejudicial behaviour with the student
INDIVIDUAL LIBERTY	<ul style="list-style-type: none"> Performance and composition tasks through the key stages all for individual freedom in choice or repertoire, style of performance and the composition process Group work is often encouraged for performance at KS2, with pupils choosing which roles they take within the ensemble
TOLERANCE AND MUTUAL RESPECT	<ul style="list-style-type: none"> Music is a broad subject with a rich cultural history which involves performances, compositions and musical analysis from a diverse range of people Pupils are immersed in a world of giving and accepting positive feedback (<i>WWW – What Went Well</i>) and listening to constructive <i>feedback</i> (<i>EBI – Even Better If</i>) for a wide variety of musical topics, including performance and composition. This promotes mutual respect, a positive learning environment, and tolerance for others Analysis of set works involves discussion of historical context, perhaps including studying music from different cultures, historical periods and gaining an appreciation on how the situation surrounding performance might have influenced the writing
CHALLENGING EXTREMISM	<ul style="list-style-type: none"> Pupils are encouraged to think critically, considering if the information they have is full and accurate, and how they know this. This is particularly evident in group discussions, feedback and responses to given stimuli Pupils are actively supported to consider alternative view points and interpretations, including if historical sources (especially in older age groups) have bias and why this might be

SECTION B: Vocal Exercises

The one instrument we all have is our voice, and this can be useful in developing musicality. Starting a music lesson using our voices can be highly effective as it allows the whole group to concentrate, participate, and develop musical skills. It's also a great way to get pupils focused on the lesson.

These are a few ideas that have worked for me in different contexts. As pupils get familiar with them, extend the exercises by asking pupils to lead them.



Topic B1: Breathing Exercises

- Stand the group in a circle with the teacher in the middle
- Ask the group to think about how they stand – relaxed shoulders, feet slightly apart, standing upright
- Ask pupils to focus on their diaphragm – their belly should move outwards when they take a breath, but the shoulders should stay relaxed
- Ask pupils to breathe in for 5 seconds, then out for 5 seconds, with the teacher counting out loud. Repeat to get everyone calm at the start of the session



Topic B2: Physical Exercises

- Ask the pupils to all yawn, allowing them to stretch their lower jaw and expand the mouth area
- Then try to do this without opening your mouth

Topic B3: Humming and vowels

- Pick a note that is easy to sing (middle C often works)
- Try all humming the note with mouths closed – you should feel the vibrations in your mouth and this might tickle
- Then start to sing the vowels ‘ahh’ and ‘ooh’ – ask pupils to sing each for a number of beats with the teacher clicking/counting out loud. Changing the number of beats adds complexity

This might look like this

Ahh	Ooh	Rest	Ahh	Ooh	Rest	Ahh	Ooh	Ahh	Ooh
1,2,3,4	1,2,3,4	1,2,3,4	1,2	1,2	1,2	1	1	1	1

Remember that as your pupils get familiar with these exercises, you can invite them to lead the exercise.

Topic B4: Music and Maths

This is my go-to vocal warmup and is used by choirs, schools and in musical theatre all over the world. It is a simple exercise which involves counting up and down the major scale. Start on

a pitch – let’s use Middle C to start with, starting slowly. Start at the top and then move to the next row:

Note to use	Number to sing
C	1
CDC	121
CDEDC	12321
CDEFEDC	1234321
CDEFGFEDC	123454321
CDEFGAGFEDC	12345654321
CDEFGABAGFEDC	1234567654321
CDEFGABCBAGFEDC	123456787654321

To make it a little more challenging, you can then use the same idea but starting on the top note (number eight):

Note to use	Number to sing
C	8
CBC	878
CBABC	87678
CBAGABC	8765678
CBAGFGABC	876545678
CBAGFEFGABC	87654345678
CBAGFEDEFGABC	8765432345678
CBAGFEDCDEFGABC	876543212345678

Try to then combine these ideas together, gradually getting faster to add to the challenge. Other ideas to make this vocal warm up more challenging:

- Make the starting note higher on each repetition (C#, then D, then D# etc.) getting faster each time

- Replace each number three (and number six for a challenge) with the word buzz
- Divide the group in two and have the second group start after the first group have sung the first two lines:

First Group	Second Group
1	<i>rest</i>
121	<i>rest</i>
12321	1
1234321	121

The video here might be useful to hear these ideas ►

SECTION C: Teaching Resources



Philharmonia Orchestra © Luca Migliore

Topic C1: What is an orchestra?

By the end of this lesson, students should be able to answer the following three questions in their workbook:

1. What is an orchestra?
2. What are the four different orchestral families?
3. What does a conductor do?

Pupil resources: Topic C1 in pupil workbook (p.1)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Social – the cohesion of ensemble music making and collective feedback• Cultural – learning about the symphony orchestra and Western Classical Music conventions	<ul style="list-style-type: none">• Democracy – how principal and section leaders are elected• Individual liberty – through free choice of conducting activities• Tolerance and Mutual Respect – class feedback to questions	<ul style="list-style-type: none">• Literacy – writing down responses to learning objectives• Numeracy – counting and conducting in 2, 3 and 4 time

1. What is an orchestra?

1. Meaning of 'symphony orchestra'
2. Leader of the orchestra
3. Section principal
4. Conductor

- *An orchestra is a large instrumental ensemble made up of 4 different instrumental families*



Teacher Resources

Symphony literally means 'sounding together' and an **orchestra** is an instrumental ensemble, often made up of four different instrumental families – woodwind, brass, percussion and strings. There can be over 90 different people in a symphony orchestra.

The musicians play together and respond as one to the conductor, who might at any time change **tempo** (speed) or **dynamics** (volume) and will never do exactly the same thing twice. A conductor has to communicate their wishes not by talking, but by making gestures (movements) with their hands which the players interpret. The orchestra players do not just follow the conductor either; they also watch the **leader** (who is the violinist sitting closest to the conductor) as well as their own **section principal**. Playing in an orchestra is far more than just playing your instrument.

An orchestral player has to:

- **Follow their music** so they don't get lost
- **Watch** the conductor, leader and section principal

- **Count** continuously
- **Listen** to make sure they're playing exactly with everyone else and are in the right place
- **Play** the correct notes (which can be very difficult!)

Percussionists can have an even harder job as they have to play the multiple instruments at different times and might have to move all the way across the stage to get to the correct one. In the concert for *Orchestra Unwrapped*, we hope you'll be able to see this: players concentrating really hard and listening very carefully so that the sounds they make blend perfectly, playing at exactly the same time and exactly the right volume.

You'll also notice the **conductor** looking at the players to give them a certain cue or indicating through their body language how he/she wants them to play, so that their ideas about the character of the music are communicated to the audience as one.

2. What are the four different instrumental families?

- There are four families in the orchestra, each with different characteristics
- These videos, featuring the musicians of the Philharmonia orchestra, offer a great introduction to how the various instrumental families work. They are a little long to all study in one lesson, but fragments can be used to hear the contrasting sounds and timbres.

Find the videos here ►



Percussion instruments © Shutterstock

Percussion

- Instruments you hit to make them vibrate (example – vibraphone)



Violin © Shutterstock

Strings

- Instruments with vibrating strings (example – violin)



Clarinet © Shutterstock

Woodwind

- Sound made by blowing air through a tube often made of wood. Sometimes they have a reed (example – bassoon)



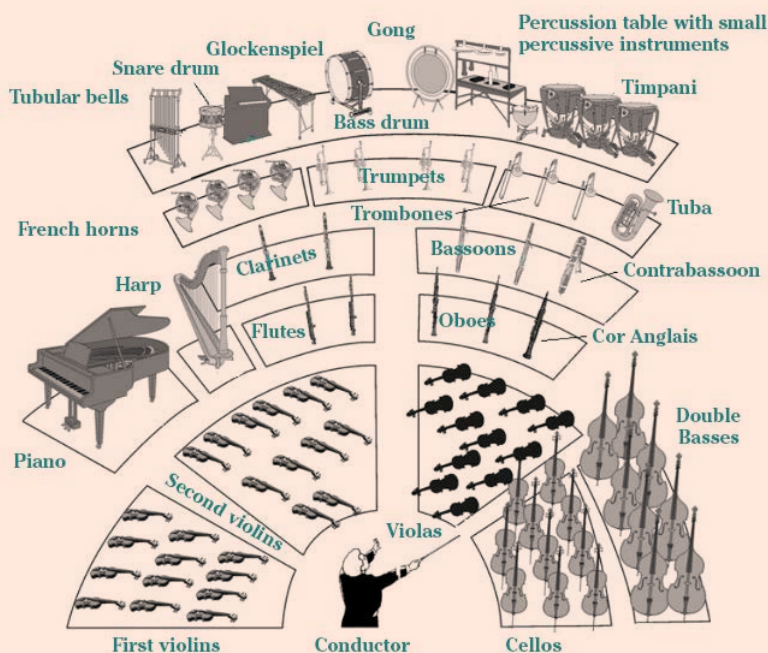
Trumpet © Shutterstock

Brass

- Sound made by blowing air through a tube made of brass (example – trumpet)



Teacher Resources - How the orchestra is constructed



WOODWIND	BRASS	PERCUSSION	STRINGS
Flutes (including piccolo) Clarinets Bass Clarinet Oboes Cor Anglais Bassoons Contrabassoon	French Horns Trumpets Trombones Tuba	TUNED: Timpani Bells Glockenspiel Xylophone Harps UNTUNED: Triangle Tambourine Cymbals Bass Drum Gong	Violin I Violin II Viola Cello Double Bass

- Woodwind and brass instruments are melodic instruments and can play one note at a time
- Some percussion instruments can play more than one note simultaneously, as can strings playing two or more strings at the same time (double stopping/triple stopping)
- Depending on when the piece of music was written directly links to how big the orchestra is; the more modern the piece of music, often the larger the orchestra required

3. What does a conductor do?

- This video is by the conductor of the Philharmonia orchestra
Find the video here ►
- The video goes over how to conduct in 2, 3 and 4 beats in a bar, discussing what a downbeat (beat 1) and upbeat (last beat)



Class activities to promote learning:

Class Activity C1:1. What does a conductor do?

This game helps to uncover what a conductor does

- Whole class standing in a circle
- Taking turns, one member acts as the conductor
- They show a 'hi-ya' karate chop which everyone must do simultaneously (i.e., not copying the conductor, but simultaneously with him/her)
- Everyone says 'hi-ya' as they do the action
- Repeat with a new conductor

As the game is being played, the group consider:

- When is it easy to follow the conductor?
- When is it more challenging to follow the conductor?
- What can the conductor do to make the class respond in the way they wish?

The conductor can consider:

- How could they get the class to change the character of the 'hi-ya'?

- How could they generate a gentle response? How about an aggressive one?
- How could they alter the speed (tempo)?
- How can they communicate a change in volume (dynamics)?
- How can they catch the group out to see who isn't watching?

You can extend this activity by moving into Class Activity C1.2:

Class Activity C1:2 Creating and conducting a class orchestra

This engages pupils in understanding how the orchestra is constructed

If your pupils have access to a range of instruments – strings, woodwind, brass and percussion – these can be used. If not, consider using class percussion (shakers, drums, scrapers and so on).

If no instruments are available, divide the class into 4 families of instruments – strings, woodwind, brass and percussion, using body percussion and voices.

- Sit around the conductor with quietest instruments (strings) at the front and the loudest (percussion) at the back

- Set the conductor of the orchestra some challenges, which might include:
 - Playing quietly (*piano*)
 - Playing loudly (*forte*)
 - Gradually getting louder (*crescendo*)
 - Gradually getting quieter (*diminuendo*)
 - Speeding up (*accelerando*) and slowing down (*rallentando*)
 - Making just one family play whilst the others are silent
 - Stopping just one family without stopping the others

Differentiation: support and challenge

These activities are excellent for all learners, but could possibly be differentiated in the following ways:

Increased support	Increased challenge
<ul style="list-style-type: none"> • Use voices and/or instrument playing the same repeated bar of music – for example C C G G or another well-known musical fragment • Model conducting as a teacher with pupils copying, moving towards being independent in activity 1.2 • Limit the range of dynamics to loud or soft, only introducing other concepts if this is beneficial 	<ul style="list-style-type: none"> • Introduce conducting actual repertoire, perhaps using choral and/or orchestral repertoire if available to extend activity 1.2 • Conduct own composition work

Topic C2: Instrument Focus – **Woodwind and Brass**

By the end of this session, students should be able to answer the following questions in their workbook:

1. **What is a woodwind instrument?**
2. **Which instruments can be found in the woodwind section?**
3. **What is a brass instrument?**
4. **Which instruments can be found in the brass section?**

Pupil resources: Topic C1 in pupil workbook (p.1)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Social – the cohesion of ensemble music making and collective feedback• Cultural – learning about the symphony orchestra and Western Classical Music conventions	<ul style="list-style-type: none">• Tolerance and Mutual Respect – class feedback to questions	<ul style="list-style-type: none">• Literacy – writing down responses to learning objectives• IT – a chance to research how to make instruments at home if IT is available

Information to promote learning:

1.What is a woodwind instrument?

- Instruments that historically were made of wood (think recorders) but now also include metal.
- Usually shaped like a cylinder (flute) or more conical (clarinet)
- Some have reeds – clarinet and saxophones
- Some have double reeds – oboe and bassoon

Class activities to promote learning:

Class Activity C2:1 how does a reed work?

This video [click here ►](#) might be useful if you want to have a practical way of learning how a reed works, and linking to the science behind how music is made, as well as maybe trying to make your own reed if you have the material available. This could be a great project to combine with work in art.

2. Which instruments can be found in the woodwind section?

Flute

Oboe

Clarinet

Bassoon

Click here ► for videos of many of these instruments, discussing how they work and what they sound like.

Extension: include rarer instruments which can be heard in some more modern music:

Piccolo

Bass Clarinet

Cor Anglais

Contrabassoon



Teacher Resources

Woodwind Family:

Originally, all the instruments in this section were made of wood, but today the flute is made of metal (though in some orchestras who try to replicate the original sound of the music, you will still find wooden flutes).

The players sit in two lines behind the string players, and each type of instrument has a principal player (so rather like the leader for the string section). These principal players all sit centrally near each other to make sure they are working together.

There are **four** members of the wind family:



Clarinet

Flute

Oboe

Bassoon

In this concert, you will also see and hear two more instruments, that were introduced during the Romantic Period (around 1820-1900):

- The piccolo, which plays the highest notes in the entire orchestra. Its sound is very bright, and no matter how quietly the piccolo plays, and how loud the rest of the orchestra, it can always be heard (which might be quite stressful for the player!)
- The contrabassoon plays the lowest notes in the orchestra. Its sound is not as obvious as the piccolo, but when it's played it adds extra depth and weight to the orchestra's sound.

Woodwind Listening:

- *The Sorcerer's Apprentice* by Paul Dukas, which includes prominent solos for both bassoon and contrabassoon (and musically describes a really good story too!) **Listen here ►**
- *Syrinx* by Claude Debussy for solo flute (see Sam Coles, the Philharmonia's Principal Flute, **perform it here ►**)



Piccolo



Contrabassoon

3. What is a brass instrument?

- Instruments made of metal
- Do not have reeds
- Sound changed by the embouchure of your mouth
- Valves were introduced in the late Classical/early Romantic periods (early 19th century) which gave instruments like the trumpets more notes to play

4. Which instruments can be found in the brass section?

French Horn

Trombone

Trumpet

Tuba

Class activities to promote learning:

Class Activity C2:2 how can you make a noise with brass instruments?

Try blowing raspberries: this is the technique required to play a brass instrument. Can you change pitch? Dynamics? Speed of vibration?



Teacher Resources

The brass instruments are the loudest in the orchestra, and they sit near the back behind the woodwind and in front of the percussion. There are **four** types of brass instrument:

Trumpet



Trombone



French Horn



Tuba



All the brass instruments are played in the same way: the players blow raspberries down their mouthpieces, creating a column of vibrating air. The vibrations of the players' lips *creates* the sound – if they just blew normally down the instrument, only the sound of wind would be heard.

When playing together and loudly, the brass section sounds spectacular, but they can also play surprisingly fast too!

Brass Listening:

- Look up 'Flight of the Tuba Bee' on YouTube, for some particularly fast playing! **Listen here** ►

How does this piece suggest a bumble bee?
How does the music picture this?

Click here ► for videos of many of these instruments, discussing how they work and what they sound like.

Differentiation: support and challenge

These activities are excellent for all learners, but could possibly be differentiated in the following ways:

Increased support	Increased challenge
<ul style="list-style-type: none">• Limit to the 4 principal woodwind instruments (flute, oboe, clarinet, bassoon) and 2 brass (trumpet, horn)• Use mnemonics or anagrams to help learning – e.g. for Woodwind instruments - FOCB (e.g. Football or Cricket – Both!)• Complete the 4 learning objectives, asking pupils to match the description to the question	<ul style="list-style-type: none">• Introduce other instruments including the saxophone and euphonium to introduce pupils to a wider range of instruments• Ask pupils to research some of the instruments independently, coming up with fun facts about the instrument (remember they can access the Philharmonia resources online if they have internet access)

Pupil Tasks to promote learning:

Pupil Task C2.1 – naming the instruments and which family they belong to (visual)

Answers:

- 1 = trumpet/brass
- 2 = oboe/woodwind
- 3 = French horn/brass
- 4 = bassoon/woodwind

Pupil Task 2.2 – recognising the instrument (audio)

Any sound clips of your choosing can be used for this, or you can use the clips below. These clips have accompaniment, making it a little more challenging. Of course, clips could be used where only the solo instrument is playing:

Question: **What instrument is playing the main melody?**

1. **Flute** (Ed Sheeran)
Listen here ►
2. **Trumpet** (Louis Armstrong)
Listen here ►
3. **Oboe** (Morricone)
Listen here ►

Topic C3: Instrument Focus – Strings and Percussion

By the end of this session, students should be able to answer the following questions in their workbook:

1. What is a string instrument?
2. Which instruments can be found in the string section?
3. What is a percussion instrument?
4. Which instruments can be found in the percussion section?

Pupil resources: Topic C3 in pupil workbook (p.4)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Social – the cohesion of ensemble music making and collective feedback• Cultural – learning about the symphony orchestra and Western Classical Music conventions• Spiritual – how instruments and the voice can create a musical effect	<ul style="list-style-type: none">• Tolerance and Mutual Respect – class feedback to questions, listening to contrasting views as a part of a debate	<ul style="list-style-type: none">• Literacy – writing down responses to learning objectives, making arguments as a reasoned debate• IT – a chance to research how to make instruments at home if IT is available

Information to promote learning:

1. What is a string instrument?

- Instruments that have different strings of different thickness
- Usually have 4 strings – the thicker strings make a lower pitch

Class activities to promote learning:

Class Activity C3:1 how does the thickness of the string impact the sound?

This video [click here](#) ▶ might be useful if you want to have a practical way of demonstrating how different thickness of strings (i.e., rubber bands) make different pitches.

2. Which instruments can be found in the string section?

Violin – divided into Violin I and Violin II

Cello (full name Violoncello)

Viola

Double Bass

Click here ► for videos of many of these instruments, discussing how they work and what they sound like.



Teacher Resources

String Family:

The strings are the busiest members of the orchestra. They are also the quietest, so you will find more string players in an orchestra than in any other section.

There are **four** types of string instruments:

- Violins
- Violas
- Cellos (or Celli)
- Double Basses

There are two groups of violins (firsts and seconds) and one group each of the other instruments. The violinist closest to the conductor is the leader. He or she is in overall charge of the strings (though each section, first violins, violas, etc. also have their own section leader too). The leader shows exactly when to play by leading very obviously and clearly – other players keep him/her in their peripheral vision so that they play exactly together.

Each string instrument has four strings, each tuned to a different pitch. The larger the instrument, the lower it can play.

Most often the string instruments are played with a bow (called *arco*), but they can also be played *pizzicato*, (meaning plucked) and very occasionally a composer asks for them to be held in ‘banjo position’ when they are played like a guitar.

Double Bass

Cello

Viola

Violin



Instruments © public domain/3CC BY 3.0

String Listening:

If you're keen to hear more about what string instruments can do, listen to Playful Pizzicato and Frolicsome Finale from Benjamin Britten's 'Simple Symphony' which the composer wrote using ideas he had first written when he was 10 years old!

- Playful Pizzicato is entirely plucked
Listen here ► (from 03:20)
- Frolicsome Finale is exceptionally fast!
Listen here ►

3. What is a percussion instrument?

- Range of instruments that are played by being hit – either with beaters, sticks or other types of mallet
- Some are unpitched – like cymbals, triangles and tambourines (they cannot play specific notes)
- Some are pitched – like xylophone, glockenspiel and timpani drums (they can play specific notes)
- The harp can be seen as a string instrument (as it has strings) and a percussion instrument (as you pluck the strings to make sound)



Teacher Resources

Percussion includes instruments you hit, shake or scrape:

- Pitched instruments, which can play a tune, such as xylophone, harp or piano
- Unpitched instruments such as bass drum, cymbals and maracas

One of the percussionists plays a set of pitched drums called the timpani. Keep a careful eye on the player – if you see them bend down towards the drum and listen to it, they will be re-tuning it to a different pitch, which they do with a foot pedal and then check by playing very quietly.

Percussion Listening:

For a spectacular piece of timpani music, listen to Philip Glass's Concerto for Timpani

[Listen here](#) ►



4. Which instruments can be found in the percussion section?

Pitched Percussion	Unpitched Percussion
Harp	Triangle
Xylophone	Tambourine
Glockenspiel	Cymbals
Timpani	Bass Drum
Tubular Bells	Gong

Pupil Task C3.1: is the voice an orchestral instrument?

Use the Increased Challenge box below to consider the debate – is the voice an instrument? – considering arguments for and against.

Things to help each side:

- The voice is not a usual part of the symphony orchestra, but so much music has been written for orchestra and choir. As an example, listen to Carl Orff's 'O Fortuna' from 'Carmina Burana'. Pupils might recognise this piece of music from a popular TV show... [Listen here ▶](#)

- However, some composers have used voices to give a special effect to music – not so much to tell a story through text, but instead to use the voice singing vowel sounds to suggest an ethereal quality.

Check out the piece below which uses choirs almost like instruments:

- Debussy 'Sirenes' from 'Trois Nocturnes' [Listen here ▶](#)

Differentiation: support and challenge

These activities are excellent for all learners, but could possibly be differentiated in the following ways:

Increased support	Increased challenge
<ul style="list-style-type: none"> Limit to the 4 principal string instruments (Violin, Viola, Cello, Double Bass) and 1 pitched percussion (Timpani) and 1 unpitched percussion (Triangle) Use mnemonics or anagrams to help learning Complete the 4 learning objectives, asking pupils to match the description to the question 	<ul style="list-style-type: none"> Introduce other techniques for the strings, especially playing on the fingerboard, or turning the bow around (col legno) Ask pupils to research some of the instruments independently, coming up with fun facts about the instrument (remember they can access the Philharmonia resources online) Complete the extension tasks below

Increased challenge	
<p>If your pupils have understood these concepts, ask them to consider if they think the following instruments can be considered as 'orchestral' instruments. They may wish to listen to the following pieces to help extend their thinking:</p> <ul style="list-style-type: none"> The human voice: listen to Holst's <i>Neptune from The Planets</i> to see how the composer uses the voice as an orchestral instrument (in this case, a choir), giving a wonderful ethereal feeling to the music, representing the 'mystical' nature of the planet Introduction to the piece: Listen here ► Performance of the piece: Listen here ► The organ: how does the organ enhance the final moments of Strauss' piece 	<p>below? Pupils can consider how the instrument often evokes a liturgical setting owing to organs mostly being installed in churches, and what effect this has on the music</p> <p>Performance of the piece: Listen here ►</p> <ul style="list-style-type: none"> The Piano: Both the harp and piano contain strings, though that might be surprising in the case of the piano, as the strings are rarely seen! In the piano there is a mechanism in which small hammers hit the strings to create the sound. There's a lovely google doodle showing how the mechanism works to celebrate the 360th birthday of the man who invented the mechanism! Listen here ►

- **The Harp:** Harpists pluck the strings to create their sound, but they also have a set of seven pedals which they use to change pitches as and when needed. So, you might spot their feet moving almost as quickly as their hands! Generally, the harp is thought of as only playing beautiful music; have a listen to *Spiders* by Paul Patterson, to hear a different side of the instruments' character

[Listen here ►](#)

Class activities to promote learning:

Class activities to promote learning and/or an individual pupil task C3.2

If you have a class that are keen on recycling or are keen builders, consider the task below!

Using items you might be ready to throw in the bin/recycling, or even vegetables, consider making an instrument or two that could be similar to an orchestral instrument. The videos below might be helpful to get pupils thinking:

Making instruments out of vegetables – what do they sound like?

[Click here ►](#)

How are vegetable instruments made

[Click here ►](#)

Please note that some are made with power tools which will not be suitable for pupils of this age but there are examples in the pupil workbook (task C3.2 and linked below) that they may wish to try below.

These are non-vegetable instruments based on the BBC article here

[Click here ►](#)

With the guides to making the instruments found here

[Click here ►](#)

Summary of Topic C1-3: The Orchestra and Orchestral Instruments

Use this as a checklist of things pupils should be able to do at the end of this part of the resource:

- Should understand what the Symphony Orchestra is and how it is constructed
- Be able to state the 4 instrumental families and place individual instruments into these families
- Understand more about how the individual instruments of the orchestra work, recognising their sound and understanding how they are constructed
- Understand the role and purpose of the conductor

You may also wish to check in on the elements of music and music theory pages in the pupil workbook to introduce these concepts before moving on to discuss the set works.

Topic C4: Copland – *Fanfare for the Common Man*

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is Aaron Copland?
2. What is *Fanfare for the Common Man*?
3. What is a fanfare?
4. What was happening in America in the 1940s?
5. What should I listen out for in the performance?
6. How does this piece celebrate the idea of freedom?



Pupil resources: Topic C4 in pupil workbook (p.7-9)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Spiritual – how music can be used to create an emotive reaction in listeners• Moral – uncredited use of music in film and TV• Cultural – learning about the symphony orchestra and Western Classical Music conventions	<ul style="list-style-type: none">• Democracy and Rule of Law – commenting on uncredited use of this music in film and TV and the context of the set work• Individual liberty – through free choice of performance and analysis work• Tolerance and Mutual Respect – class feedback to questions	<ul style="list-style-type: none">• Literacy – writing down responses to learning objectives• Numeracy – counting and/or conducting in performance work• Other Subjects – link to History (World War 2), PSHEE (the century of the common man), Art (picturing a scene)



Teacher Resources

There are a number of different ways to approach this piece, including

- Independent research if appropriate to your class
- Use of online resources – Wikipedia as a potential starting point
- Creating mind maps of what image the music creates
- Listening to the piece with different visuals to see which the class feels is most appropriate – for example, an image of a sunrise, space, war, a dinosaur, a cartoon and so on

- What the story behind the fanfare might be
- How the orchestra and the elements of music are being used to create a sense of adventure and freedom

The SOW outlines several activities to promote learning to see if pupils can understand and use the following in their work.

- Motif
- Dynamics
- Triplet rhythms

Watch and listen to the piece here ►

A performance with a full score here ►

Information to promote learning:

1. Who is Aaron Copland?

- 14 November 1900 – 2 December 1990
- Seen as being the ‘Dean of American Composers’
- His music is seen to represent America and the American people
- He wrote ballets, symphonies, smaller chamber pieces and film scores



© public domain

2. What is Fanfare for the Common Man?

- A fanfare written in 1942
- Lasts around 3 to 4 minutes in total
- Written for brass and percussion instruments:
 - Brass: 4 Horns, 3 Trumpets, 3 Trombones, 1 Tuba
 - Percussion: Timpani, Bass Drum, Tam-Tam (Gong)
- for the Cincinnati Symphony Orchestra as the opening piece of the orchestral concert
- The music must get our attention and make us excited for the concert that follows
- It is named 'Fanfare for the Common Man' after a speech made by the American Vice President Henry Wallace where he proclaimed the dawning of the 'Century of the Common Man'.

3. What is a fanfare?

- A fanfare is a short piece of music, often played on brass instruments, used to introduce something or someone
- It is a bit like a musical announcement – a way of getting everyone's attention
- Some situations that might require a fanfare:
 - The arrival of an important person
 - The start of a film or TV show
 - The start of a gathering – like a school assembly

Pupil Workbook Activity C4.1 – playing/singing fanfares

In the pupil workbook (page 7) there are three fanfare ideas that could be sung/played as a class to get pupils understanding what a fanfare sounds like.

Fanfare 3 uses a triplet – this is a rhythmic device where you fit three quavers in the space of 1 crotchet beat. It might be helpful to say the rhyme 'one, two, buck-le my, shoe' to get the class used to this rhythm.

4. What was happening in America in the 1940s?

- In 1939 the Second World War started, initially in Europe
- In 1942, America entered the War, joining with the Allied Forces (which included the UK). America entered the War after the bombing of Pearl Harbor (a US naval base in Hawaii) in December 1941
- This piece was written in 1942 after America had joined the Second World War
- The Fanfare was composed to try and make people feel passionate about their country during a time of war
- The War ended in 1945

5. What should I listen out for in the performance?

You might want to see if pupils can do this on their own straight away to identify the different motifs, or scaffold the task by working through it with them to outline the motifs and then see if they can hear them in the music.

Pupil Workbook Activity C4.2 – what should I listen out for in the performance

This activity gives pupils the information below on the 3 main motifs used in the piece. The piece has 3 main ideas – these can be called ‘motifs’

1. **Motif 1:** the ‘Boom – Dum Dum’ motif
This is first heard on the timpani (playing 2 notes on 2 drums), the bass drum and the tam-tam (the gong). It repeats three times, but the rests between each repeat are slightly different, building excitement and suspense and making us listen. It is played very loud (*fortissimo*) initially but gradually gets quieter (*diminuendo*) on each repetition. This forms a pedal – where one or two notes are played repeatedly.
2. **Motif 2:** the trumpet ‘flourish’ motif
This uses a repeated rhythm combined with long notes – first we hear it twice as it rises from a low to high pitch. This is played loud (*forte*)

3. **Motif 3:** the trumpet ‘falling’ motif
This uses four crotchets descending from high to low



As the piece moves through, these motifs are developed (changed) by adding more instruments or adding more notes to make the motif longer. This keeps us interested in the music.

As there are other pieces in the concert which are linked to fanfares, we'll hold short on asking pupils to write a fanfare at this point.

Pupil Task C4.3 encourages pupils to think about linking the audio of the music with a possible visual – if the music was used in a film, for example. This piece has been used in films, as well as TV shows and adverts, and can represent anything from the sun rising over a landscape to picturing gathering troops preparing for battle.

It has also been used as the basis for other musical compositions. Listen to how the music for Captain America – the ‘Common Man’ super hero – uses very similar musical devices to Copland's piece: [Listen here ►](#)

Key vocabulary:

Motif – a short, often memorable, musical idea

Pedal – a sustained or regularly repeated note, often heard in the bass, while the chords above change. It is often on the tonic or dominant note.

Triplet Rhythm – this is a rhythmic device where you fit three quavers in the space of 1 crotchet beat. It might be helpful to say the rhyme ‘one, two, buck-le my, shoe’ to get the class used to this rhythm.

Dynamics – how loud or quiet the music is.

- Very Loud – *Fortissimo* (ff)
- Loud – *Forte* (f)
- Medium Loud – *Mezzo Forte* (mf)
- Medium Quiet – *Mezzo Piano* (mp)
- Quiet – *Piano* (p)
- Very Quiet – *Pianissimo* (pp)
- Gradually get louder – *Crescendo* (<)
- Gradually get quieter – *Diminuendo* (>)

6. How does this piece celebrate the idea of freedom?

This is a challenging concept for us to think about, since it is difficult to craft a list of things music can do to create an idea of freedom. Often, it is how a piece of music is used in the years after its composition that helps to give it a mission or a use – music for celebration, music for grief and so on. With this piece, Copland creates a piece of music which evokes the American landscape with a powerful sense of emotional depth. What we do know about this piece is the context in which it was written, linking to political speeches made as America entered World War Two.

As a part of that, President Roosevelt had given a speech listing the four freedoms all humans should have:

- Freedom of Speech
- Freedom of Religion
- Freedom from Want
- Freedom from Fear

The music is deeply patriotic and heroic, evoking battle and the moments of calm as the instruments join together to stand up against danger.

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support	Increased challenge
<ul style="list-style-type: none">Fanfares are used in a whole range of films and cartoons – understanding what shows your pupils are interested in and finding an example from there will help to make the idea of a fanfare accessible.	<ul style="list-style-type: none">Having watched the piece either in the concert or on video, have a discussion about films and shows using this music without specifically crediting itWhat are the benefits and issues of this?What is copyright and why does it exist?Who loses out if the music is used without credit?What about music that sounds very similar, but is a bit different? Are there issues there we need to consider?

Topic C5: Price – **Symphony No 1 in E minor, movement III**

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is Florence Price?
2. What is a symphony?
3. What is fusion music?
4. What is 'Juba Dance'?
5. Composing ostinato rhythms using graphic notation
6. How does this piece celebrate the idea of freedom?

Pupil resources: Topic C5 in pupil workbook (p.14-16)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none"> • Spiritual – how music can be used to create an emotive reaction in listeners • Moral – gender imbalance with music in the canon • Cultural – learning about the symphony orchestra and Western Classical Music conventions, learning about African-American female composers in history 	<ul style="list-style-type: none"> • Democracy and Rule of Law – commenting on equality and different cultures • Individual liberty – through free choice of composition work • Tolerance and Mutual Respect – class feedback to questions 	<ul style="list-style-type: none"> • Literacy – writing down responses to learning objectives • Numeracy – counting and/or conducting in composition work • Other Subjects – link to Maths via counting, to PSHEE and History via discussions of racial equality and equality of women in classical music



Teacher Resources

This is a brilliant piece of music and the third movement formed part of the BBC Ten Pieces recently – as such there are loads of resources in addition to this resource **which can be found here ►**

including a score of the piece arranged for different skilled musicians which might be of use to you and your pupils, as well as performances.



1. Who is Florence Price?

- Born 9 April 1887
- Died 3 June 1953
- A musical trailblazer – combining the traditions of classical music with elements from her own culture – spirituals and West African dance rhythms
- First black female composer to have her work performed by a major orchestra in 1933

2. What is a symphony?

The word symphony has Greek origins meaning ‘sounding together – harmony of sound’.

Often this sounding together can refer to the four different orchestral families all sounding together to make a large piece of music.

A symphony often has different movements – almost like a book having chapters. Each movement often has its own style – some might be serious, some might link to a dance, others might be humorous. Symphonies often have four movements, though some have fewer and others have more.

3. What is fusion music?

Fusion music is the name we sometimes give to musical styles where the music of two or more different cultures have been merged together to form one piece. The term is becoming increasingly dated in a more modern society, as the influences of different types of music are now all around us and more readily accessible, but it can be a useful to understanding that music is rarely made in a vacuum.

With this piece, we hear a symphony orchestra performing a symphony – two hallmarks of the Western Classical Tradition – but the music shows influence of West African drumming patterns and the sounds of spirituals, based on Price’s own culture. This fusion of two different cultures allows Price to have an original compositional voice.

4. What is ‘Juba Dance’

This is a dance that has its origins in West Africa and was brought to America by slaves who were taken from their homelands and forced to work in America. They did not have instruments, so used body percussion to make rhythmic ostinatos, with melodic ideas over the top. This is where tap dancing and street dancing came from.

The BBC Ten Pieces website contains details on how to perform a Juba Dance as a class. This can be really active if you have a class that like to move to the music and could be great to learn to perform in an assembly, perhaps with the recording of Price’s piece over the top.

[Listen here ►](#)

5. Composing ostinato rhythms using graphic notation

Pupil Workbook Activity C5.1 – body percussion ostinato class task

This is a task looking at using body percussion to create an ostinato pattern. This ostinato could be 4 beats/1 bar long, or 8 beats/2 bars long, or even could be 16 beats/4 bars long if you feel like a challenge. The idea is there is a class example which the whole class can try, and then a freer composition task which would be done in groups.

As a class, experiment with the different types of percussive sounds we can make with our bodies. These might include:

- Foot stomps
- Hand claps
- Finger clicks
- Thigh/knee slaps
- Any others you can think of as a class

Head to YouTube and search for Body Percussion and a song that the pupils all know. This often brings up brilliant videos to songs where we can all get involved doing body percussion – for example *The Greatest Showman* [Listen here ►](#)

Once you have your 3-5 different percussive sounds, give each a symbol, for example:

- Foot stomps V
- Hand claps O
- Finger clicks *
- Thigh/knee pat ^^
- Silence (rest) X

As a class, create 1, 2 or 4 bars in 4/4 time using body percussion, encouraging pupils to write down using the symbols.

As an example:

V X V OO	V X V OO	V ^^ V OO	V ^^ X OO
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As you build up in confidence, try performing your body percussion piece to the sound file of Price's piece – it's a great way to get to know the music!

Pupil Task C5.2 – body percussion ostinato group task

Having modelled a class example, now ask pupils to compose their own body percussion ostinato in small groups.

- They can use the same symbols you have used as a class, or for more challenge invent new sounds and symbols
- They can start with just one bar of 4 beats, then adding to 2 bars/8 beats, then 4 bars/16 beats if they are confident
- Ask pupils to perform their compositions to the whole class, inviting pupils to give feedback:
 - WWW – What Went Well?
 - EBI – Even Better If?
- For an added challenge, ask groups to swap and to have a go trying to perform the other group's ostinato. How did the performance go?

Pupil Task C5.3 – adding vocals

Now we can try to add in two vocal lines over the top of either the class performance, or the group performances, using the opening 4 bars from Price's piece, where the first four bars repeat:

The musical score is written for piano accompaniment. It consists of two systems of staves. The first system has a treble staff with a melody and a bass staff with a simpler line. The melody starts with a rest, then a series of eighth and sixteenth notes. The bass line consists of quarter notes. The second system continues the melody and bass line. The first four bars of the melody repeat. The score is marked 'mp' (mezzo-piano).

rest 1 2 3 4 5 6 7 8

4 9 10 11 12 13 14 15 1 - 6

The bass line is the simpler part – this could be sung to numbers, or to the word 'Dance'

The melody line is a little more complex, but it repetitive – try coming up with some lyrics as a class, perhaps linked to Price's life, to help make it easier to remember, or singing to 'Ah'.

Key vocabulary:

Ostinato – a repeated pattern, similar to a riff in pop music. Often 1 bar long. Can contain rhythms and/or different pitches.

Graphic Notation – creating a score of music using symbols

6. How does this piece celebrate the idea of freedom?

The fusion of Western Classical and West African music in this piece is the centre of seeing freedom of expression in this music. Being written at a time when it was exceptionally challenging to be African-American in American society, Price maintains her sense of self in

writing a piece of music which is based on dances performed by slaves just years before. Segregation in America did not completely end until 1964 – Florence Price wrote her piece between 1931-32 and did not live to see the end of segregation in America.

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support	Increased challenge
Think about reducing the number of body percussion sounds down and supporting with the notation of these – perhaps using stomps and claps only and building up using body percussion videos.	Price wrote 4 symphonies in total, and each symphony contains a Juba Dance as one of the movements. Consider having a listen to another dance and comparing it with the piece we have studied – for example the Juba Dance from the 3rd Symphony Listen here ►

Topic C6: Dvořák – **Symphony No 9 in E minor, movement II**

By the end of this session, students should be able to answer the following questions in their workbook:

1. **Who is Antonín Dvořák?**
2. **What is the ‘New World’ Symphony?**
3. **What should I listen out for in the performance?**
4. **Writing our own song**

Pupil resources: Topic C6 in pupil workbook (p.19-24)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Spiritual – how music can picture personal emotions• Moral – being influenced by folk music• Social – how we can feel homesick when away from home• Cultural – understanding more about America and its history with Indigenous people	<ul style="list-style-type: none">• Democracy – discussing civil liberties and how this has changed• Rule of Law – discussing the changes to the law in America regarding civil rights• Individual liberty – writing own lyrics and freedom of choice for composition work• Tolerance and Mutual Respect – for others through classroom discussion	<ul style="list-style-type: none">• Literacy – through writing our own lyrics• Numeracy – through counting in composition work• IT – composition work could use IT if available• Other Subjects – to Geography and History regarding Indigenous people and the ‘New World’



Teacher Resources

This is a brilliant piece of music and the second movement formed part of the BBC Ten Pieces recently – as such there are loads of resources in addition to this resource which can be found on the link below:

Listen here ►

This includes a score of the piece arranged for different skilled musicians which might be of use to you and your pupils, as well as performances to listen to and videos discussing the context of the piece.



1. Who is Antonín Dvořák?

- Born 8 September 1841
- Died 1 May 1904
- Czech composer
- Wrote music that combined music from his homeland – folk melodies were especially popular
- Moved to America in 1892
- Wrote symphonies, operas, chamber pieces and religious pieces
- There is an annual Prague International Music Festival named after him

2. What is the ‘New World’ Symphony?

We learnt about what a symphony is in our work on Florence Price. Dvořák’s symphony is similar – it uses a large symphony orchestra and has four movements. However, it has a very different character to Price’s piece. Rather than being a lively dance it is a slow second movement.

- Written in 1893 when Dvořák had moved to America
- Dvořák was very homesick during his time in America and missed his homeland
- The symphony uses a large symphony orchestra using all four orchestral families
- The whole symphony lasts around 40 minutes; we will be listening to an extract of about 5 minutes from the second movement.

- It is sometimes called the ‘New World Symphony’ – this term comes from the early 1500s when European explorers landed on a new continent which now forms North and South America. They were not the first humans on the continent – the Indigenous people of the Americas had lived there for many years before.
- Dvořák was very interested in music of native Americans, as well as folk music, and these influences can be heard in this movement:
 - Use of pentatonic scales in melodic lines (using five notes)
 - Use of dotted rhythms often used in folk music
 - His music often feels like it is vast – similar to the wide-open spaces of America

Pupil Workbook Activity C6.1 – Goin’ Home

William Arms Fisher, one of Dvořák’s pupils, wrote lyrics to the music from the second movement in 1922 in the style of a spiritual. The lyrics are powerful – all about going home and seeing friends and family. This is powerful for Dvořák’s situation, but also to the many slaves who were taken from their homes to America to work on plantations.

In the pupil workbook the melody line and text for this song is given. This could be sung to the orchestral backing (and as such is in the same key using the link at the start of this chapter), or the score below could be useful if you have access to a pianist to accompany. [Click here ►](#)

This task can be sung as a class, with a possible extension for pupils to write their own lyrics for the melody, and to write these under the score. Remember to get each syllable of a word under each note.

3. What should I listen out for in the performance?

The extract can be found [here](#) ► and is linked to pupil task C6.2 in the pupil workbook.





Timing	Listen out for
0.00	Introduction Chords in brass (horns/trombones) plus bassoon, then muted strings. Very quiet (pianissimo) dynamics with a crescendo
0.48	Main Melody Played quietly (piano) on the cor anglais. This is the melody you have sung to 'Goin' Home'. Played with strings accompanying and some interjections from other woodwind instruments.
2.35	Introduction – developed The opening chords return in the woodwind and brass sections, ending with a roll on the timpani
3.05	Main Melody – developed The violins now have a changed version of the cor anglais melody – the dotted rhythms have gone and have become quavers instead
4.05	Main Melody Played quietly (piano) on the cor anglais – similar to the section at 0.48
4.50	Introduction – developed again The opening chords return in low brass (trombones) as a coda (ending) to the piece

4. Writing our own song

This links to task C6.3 in the pupil workbook. This is a great task to do if you have access to instruments – especially glockenspiels or keyboards.

The idea is to write two contrasting sections of music using notes from a pentatonic scale.

To simplify the task, you could limit the notes pupils could use to 1 or 2 notes – e.g., just E and G in Section A and C and A in Section B. Dividing the class into groups with some focusing on Section A and others on Section B would also scaffold the task.

Section A	Section B	Section A'
<ul style="list-style-type: none"> Use the notes CDEGA Use the dotted rhythm from the start of the piece 	<ul style="list-style-type: none"> Use the notes CDEGA Use the dotted rhythm from the start of the piece 	<ul style="list-style-type: none"> Repeat Section A to end the piece

This could be done as a whole class with pupils improvising, or as a smaller groups depending on your classroom and pupil needs.

Key vocabulary:

Pentatonic scale – a scale using only 5 notes – for example C D E G A

Cor Anglais – a woodwind instrument, similar to an oboe but with a lower range

Mute – a device you can use in brass or string instruments to make the sound quieter

Coda – the final section of a piece of music

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support	Increased challenge
Reducing the notes available in task C6.3 will help pupils – this could be done on one or two notes.	<p>Have a listen to other movements from this symphony and consider how they represent America.</p> <p>Consider developing the repeated A' section in task C6.3 to have a new coda to finish.</p>

Topic C7: Joplin – The Entertainer

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is Scott Joplin?
2. What is Ragtime?
3. What should I listen out for in the performance?
4. What is orchestration?
5. What was going on in America during this time?
6. How does this style represent freedom?
7. What are 'The Blues'?

Pupil resources: Topic C7 in pupil workbook (p.24-28)

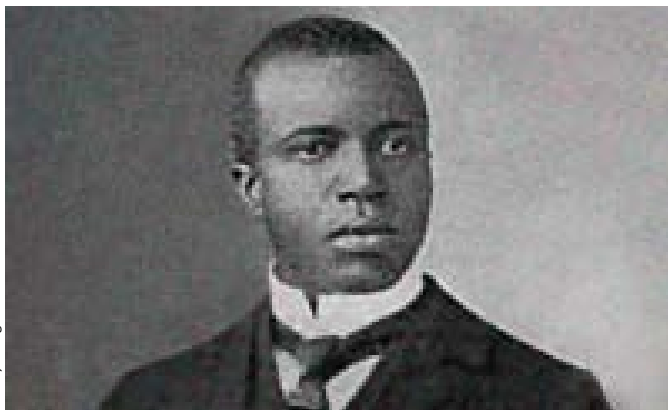
SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none"> • Spiritual – how music can be used to create an emotive reaction in listeners • Moral – gender imbalance with music in the canon • Social – learning about segregation during Joplin's life • Cultural – learning about ragtime and orchestration 	<ul style="list-style-type: none"> • Democracy – discussing civil liberties and how this has changed • Rule of Law – discussing the changes to the law in America regarding civil rights • Individual liberty – writing own lyrics and freedom of choice for composition work • Tolerance and Mutual Respect – for others through classroom discussion 	<ul style="list-style-type: none"> • Literacy – through understanding subject-specific vocabulary • IT – option to use IT for the orchestration task, if available to pupils • Other Subjects – to PSHEE and History via discussions of racial equality in classical music in America during this time



Teacher Resources

This is a really fun piece of music and there are lots of different version available online should pupils want to try playing the piece, all differentiated by ability (easy/medium/advanced).

The piece also offers a chance to consider the process of orchestration, and how we can make music for the piano work for the symphony orchestra.



1. Who is Scott Joplin?

- Born 24 November 1868
- Died 1 April 1917
- Known as the ‘King of Ragtime’ – writing over 40 ragtime pieces
- ‘The Entertainer’ and ‘Maple Leaf Rag’ are two of his most well-known pieces
- Ragtime evolved with other styles into jazz and swing
- He was awarded the Pulitzer Prize posthumously in 1976

2. What is Ragtime?

Ragtime was a popular musical style from around 1890-1910 and is named ragtime owing to the ‘ragged’ rhythms found in the musical style. Ragtime pieces are often written for the piano, though some have also been orchestrated for orchestra, like the version you’ll hear at the concert.

Ragtime is very closely linked to African-American communities living in America during this time. It can be seen as developing the popular march style which was made popular by composers like Sousa, who we’ll be looking at later.

The main features of Ragtime:

- Often in 2/4 or 4/4 time
- Left hand (bass) usually plays:
 - Strong bass note on beats 1 and 3
 - Chords on weaker beats 2 and 4
- Right hand (melody) usually plays:
 - Chromatic ideas
 - Syncopated ideas
 - Off-beat accents
 - Polyrhythms

All of these elements combined encourage the audience to move and dance to the music – a similar effect to Price’s piece we studied earlier.

Pupil Workbook Activity C7.1 – recognising features of Ragtime

Have a listen to the piece here ► pausing the video to allow pupils to see and hear the musical features above, asking them to complete the table for the definitions. This is also a useful moment to ensure pupils understand the main musical terms outlined below, linking to the task in the workbook.

Key vocabulary:

Syncopation: off the beat

Chromatic: notes that do not belong to the key. For example, the diatonic notes in C major are C D E F G A B, so the notes C#, D#, F#, G# and A# are chromatic in this key.

3. What should I listen out for in the performance?

Piano version [Click here](#) ►

Introduction



- Octaves between both hands
- Syncopation
- Chromatic twist

Main Melody (Section A)



- Left hand – strong bass 1/3 quaver beats
- Left hand – weaker chords on 2/4 quaver beats
- Right hand – melody has syncopation and chromatic twists

Second Melody (Section B)



- Left hand – strong bass 1/3 quaver beats
- Left hand – weaker chords on 2/4 quaver beats
- Right hand – melody has syncopation and chromatic twists

4. What is orchestration?

Orchestration is the process of taking a piece of music – for example The Entertainer, written for piano, and writing it for a different ensemble – for example – a full symphony orchestra.

This is a really creative process. You have to think about which instrument can play which notes, what colours and characters will be created, and the overall effect. It takes a long time but is really creative and rewarding.

Pupil Workbook Activity C7.2 – orchestrating The Entertainer

There are many different orchestrations for this piece, with some being played fast and others at a slower tempo.

Orchestral Version 1: [Click here](#)

Orchestral Version 2: [Click here](#)

If you have access to IT in your setting, you might want to use GarageBand or something similar for this task to allow pupils to experiment with different orchestral sounds. If you do not have access to this, then it might be possible to use the different sounds on a keyboard. Equally, if you have limited resources, it could be a fun game planning for the different instruments.

Take the opening main melody of the piece:



Ask your pupils which instruments should play the melody:

- **Strings** – violins?
- **Woodwind** – flutes, clarinet, oboe?
- **Brass** – trumpet?

How about the bass and chords?

- **Bass** – could be bassoon, trombone, tuba, cellos, double basses
- **Chords** – could be horns and violas

Ask them to compare their thoughts with a friend – and then compare to the tracks above, completing the table on p.23 of the pupil workbook.

5. What was going on in America during this time?

Similar to when Florence Price was writing her Symphonies, America did not have equality between different races and as such people in the African-American community faced prejudice and significant challenges in their day to day lives.

Housing, healthcare, education, employment and transportation were all separated based on race – in the South of America there were often signs saying where African-Americans could walk, talk, eat, drink and sit.

6. How does this style represent freedom?

The fusion of Western Classical and West African music in this piece is the centre of seeing freedom of expression in this music. Despite the significant challenges faced by composers like Joplin, their music has a wonderful fusion of cultural styles and adds immense value to the non of classical music.

7. The 12 Bar Blues

Ragtime music is very closely linked to the musical style of The Blues, and this is a great chance to get the whole class making music using the 12 bar blues sequence.

This involves a chord sequence lasting 12 bars of 4/4 time, with a chance for pupils to play the chord sequence and to improvise over the top using the blues scale.

The backing track here could be useful to play along with – it has a slow tempo to help as you're starting out: [Click here ►](#)

If you want something a little faster and more linked to rock music, try this: [Click here ►](#)

Pupil Workbook Activity C7.3 – performing the Blues

The 12 Bar Blues

This is the 12 bar blues in C; work from the top, left to right, then move to the middle row (working left to right) and then the bottom row (left to right). Each bar lasts for 4 beats.

I (C)	I (C)	I (C)	I (C)
IV (F)	IV (F)	I (C)	I (C)
V (G)	IV (F)	I (C)	I (C)

- **Chord I** (C major) = C E G [try adding a Bb too to make the chord more jazzy]
- **Chord IV** (F major) = F A C [try adding an Eb too to make the chord more jazzy]
- **Chord V** (G major) = G B D [try adding an F too to make the chord more jazzy]

Adding a beat

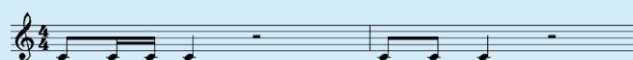
This can be done using body percussion, or percussion instruments if you have some available to you in your setting. Create a 4 beat percussion pattern – something like this below would work well on each beat:

Foot Stomp x2

Clap x2

Adding an ostinato

Using the 12 bar blues chords, try adding a 2 bar ostinato rhythm as the backing – this rhythm is similar to the rhythm used in the main melody of Hoe Down.



This can be played for any of the notes of the chord following the 12 bar blues chord sequence.

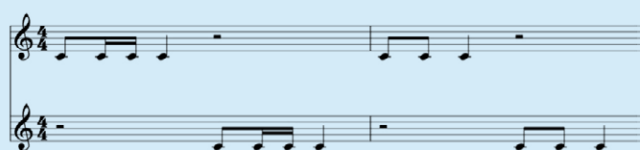
Continued on page 46

Developing the ostinato

There are 2 beats of rest in each of the bars above – an ideal opportunity to split the class into two groups and try some call and copy ideas.

Group 1 – play the rhythm as above, on the top stave below

Group 2 – play the rhythm starting two beats late, on the bottom stave below



Adding improvisation over the top

Having established this ostinato pattern based on the rhythms heard in Hoe Down, a small third group can now be asked to improvise over the top using the notes from the Blues Scale:



Try and encourage pupils to use different rhythms to those being played in the ostinato figures.

Task C8.3 encourages pupils to use the model from activity C9.2 to create their own group compositions.

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support	Increased challenge
In the blues task, divide the chords up for there are three groups, each playing 1 chord. Seating learners facing each other will help them to communicate. Giving more scaffolding in the group task (e.g., using the same chords as in the class task) will help to make this task more manageable.	There's lots of potential for more able pupils to work at an increased level in this unit – not only by performing more complex music but also by potentially directing the ensemble in the class and group activity.

Topic C8: Copland – **Hoe Down from Rodeo**

By the end of this session, students should be able to answer the following questions in their workbook:

1. **What is a Hoe Down?**
2. **How can we dance the Hoe Down?**
3. **Creating a class Hoe Down**
4. **Creating a group Hoe Down**



© BBC

Pupil resources: Topic C8 in pupil workbook (p.29-33)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Spiritual – how music can be used to create an emotive reaction in listeners• Cultural – learning about the symphony orchestra and Western Classical Music conventions, as well as traditional dances	<ul style="list-style-type: none">• Individual liberty – through free choice of performance, composition and analysis work• Tolerance and Mutual Respect – class feedback to questions	<ul style="list-style-type: none">• Literacy – writing down responses to learning objectives• Numeracy – counting and/or conducting in performance work• Other Subjects – link to History (American Culture) and Art (picturing a scene)



Teacher Resources

This piece was covered by the BBC Ten Pieces and as such there are some excellent resources available here to introduce pupils to the music.

[Click here](#) ►

This includes context videos, MP3 downloads, lesson plans and a score if you would like your pupils to be able to play along with the music at A-Level they feel confident.

As Copland has been covered earlier in this resource, the context information can be reused for this piece too.

1. What is a Hoe Down?

The BBC video here is an excellent introduction to this piece. Play this to your class as a way of introducing the music to your learners, and then invite pupils to discuss the video.

The BBC video here is an excellent introduction to this piece. Play this to your class as a way of introducing the music to your learners, and then invite pupils to discuss the video.

[Click here ►](#)

Specifically, focus on:

- The snare drum sounding like a cowboy's whip
- The woodblock sounding like horses' hooves
- The xylophone sounding like jumping feet in the dance, played with hard sticks
- How the music makes your pupils feel – do they agree with the pupils on the video?

The main theme of the Hoe Down is taken from a traditional American folk song by William H. Step called 'Bonaparte's Retreat' – linking to music that characterises America – its people, its landscape, and its customs.

The story in Copland's ballet, *Rodeo*, is a story about a cowgirl trying to fit in with the cowboys – this is shown in the video above.

2. How can we Dance the Hoe Down?

If you are looking for a fun activity to get pupils moving, try doing a simple dance using movements used in the Hoe Down dance.

The video here is a great introduction:

[Click here ►](#)

There are 5 main dance moves:

- Wellies to the left (skip to the left)
- Wellies to the right (skip to the right)
- 'Tis a muddy road we go down (move back or front to swap rows)
- Farmer's on a Friday (skip with a lasso)
- Down at the Farmer's Hoe Down (dig to the left)

Having learnt this dance, a fun activity could be to ask pupils to create their own dance to the opening section of the piece.

Both activities are covered in Pupil Task C9.1 which gives space for pupils to review their understanding.

Pupil Workbook Activity C8.2 – creating our own Hoe Down

Class based composition

This activity combines the learning completed in the 12 Bar Blues performance challenge in activity C8, with the 12 bar blues providing a backing for a piece inspired by Hoe Down.

The 12 Bar Blues

This is the 12 bar blues in C; work from the top, left to right, then move to the middle row (working left to right) and then the bottom row (left to right). Each bar lasts for 4 beats.

I (C)	I (C)	I (C)	I (C)
IV (F)	IV (F)	I (C)	I (C)
V (G)	IV (F)	I (C)	I (C)

- **Chord I** (C major) = C E G [try adding a Bb too to make the chord more jazzy]
- **Chord IV** (F major) = F A C [try adding an Eb too to make the chord more jazzy]
- **Chord V** (G major) = G B D [try adding an F too to make the chord more jazzy]

Adding a beat

This can be done using body percussion, or percussion instruments if you have some available to you in your setting. Create a 4 beat percussion pattern – something like this below would work well on each beat:

Foot Stomp x2

Clap x2

Adding an ostinato

Using the 12 bar blues chords, try adding a 2 bar ostinato rhythm as the backing – this rhythm is similar to the rhythm used in the main melody of Hoe Down.



This can be played for any of the notes of the chord following the 12 bar blues chord sequence.

Developing the ostinato

There are 2 beats of rest in each of the bars above – an ideal opportunity to split the class into two groups and try some call and copy ideas.

Group 1 – play the rhythm as above, on the top stave below

Group 2 – play the rhythm starting two beats late, on the bottom stave below



Adding improvisation over the top

Having established this ostinato pattern based on the rhythms heard in Hoe Down, a small third group can now be asked to improvise over the top using the notes from the Blues Scale:



Try and encourage pupils to use different rhythms to those being played in the ostinato figures.

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support

In the blues task, divide the chords up for there are three groups, each playing 1 chord. Seating learners facing each other will help them to communicate. Giving more scaffolding in the group task (e.g., using the same chords as in the class task) will help to make this task more manageable.

Increased challenge

There's lots of potential for more able pupils to work at an increased level in this unit – not only by performing more complex music but also by potentially directing the ensemble in the class and group activity.

Topic C9: Sousa – The Liberty Bell March

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is John Philip Sousa?
2. What is a march?
3. What should I listen out for in the performance?
4. What might this piece be used for?



Pupil resources: Topic C9 in pupil workbook (p.34-37)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none"> • Spiritual – how music can be used to create an emotive reaction in listeners • Cultural – learning about the symphony orchestra and Western Classical Music conventions, as well as traditional dances 	<ul style="list-style-type: none"> • Individual liberty – through free choice of performance, composition and analysis work • Tolerance and Mutual Respect – class feedback to questions 	<ul style="list-style-type: none"> • Literacy – writing down responses to learning objectives • Numeracy – counting and/or conducting in performance work, times table march • Other Subjects – link to History (American Culture) and Art (picturing a scene)



1. Who is John Philip Sousa?

- Born 6 November 1854
- Died 6 March 1932
- Was known as ‘The March King’ as he wrote many marches, including ‘The Stars and Stripes Forever’ – the national march of America
- He helped to develop the sousaphone – a large brass instrument used in some brass bands.

2. What is a march?

- A piece of music with a strong beat
- Often in 2/4 or 4/4 time (simple time signature)
- Sometimes in 6/8 time (compound time signature)
- Often matches soldiers walking in step
- Some marches can be fast and celebratory, others can be more serious in tone

Pupil Workbook Activity C9.1 – comparing marches

Have a listen to the two marches below, asking pupils to complete the table in their workbooks. They should consider:

- **Tempo** (fast or slow)
- **Tonality** (major or minor)
- **Instruments used**
- **Mood and character** – what might the march be used for?

Extract 1: Strauss Radetzky March
(a celebratory military march)

[Click here](#) ►

Extract 2: Beethoven Funeral March
(used in the funeral of Queen Elizabeth II)

[Click here](#) ►

Key vocabulary:

Simple Time Signature: these are time signatures like 2/4, 3/4 and 4/4 where each main beat can be subdivided into two. For example, saying the word 'chicken' for each beat.

Compound Time Signature: these are time signatures like 3/8, 6/8 and 9/8 where each main beat can be subdivided into three. For example, saying the word 'hamburger' for each beat.



Performing a march – with maths!

Have a listen to the video here which looks at doing a march linking to learning times tables

[Click here](#) ►

3. What should I listen out for in the performance?

Watch a performance of this march, with score.

[Click here](#) ►

- The piece is in 6/8 compound time. This means there are 6 quavers in a bar, with 2 main beats in a bar, each which can be divided into 3 sub beats
- The piece has lots of repetition
- It is mostly in a major key
- The middle section is in more of a minor key, giving contrast
- The start of the piece returns at the end

4 What might this piece be used for?

From around the mid-1650s, America was colonised as a part of the British Empire. From 1775 onwards, a revolution took place which secured American independence from Britain and established the United States of America as an independent country.

This march is important to American people as it helps to celebrate their independence – their liberty and their freedom – from the British Empire.

Have a listen to the piece on the link above. As a class, discuss how the piece helps to celebrate freedom, considering:

- Upbeat tempo
- 6/8 compound time signature – easy to dance to
- Major key
- Repetitive

Pupil Workbook Activity C9.2 – create a march beat

In this activity pupils have a bank of rhythms in either 4/4 or 6/8 that they can use to try and create their own march rhythm.

Have a go at trying to play these – perhaps as a class first to model, then in pairs.

For extra stretch, ask pupils to write words to their rhythms, perhaps linking to the idea of freedom and liberty.

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support	Increased challenge
Encourage pupils to get used to using simple time signatures before moving to compound time signatures.	Pupils can add pitches to their march compositions to make a melodic line over their march rhythm.
Model the rhythms to pupils to help them understand the task.	Pupils might be interested in exploring and comparing more marches to help them understand the genre.
	Pupils might want to do some more reading into the history of American Independence. The video here talks through the historical events in this period and is aimed at pupils in Key Stage 2
	Click here ►

Topic C10: Copland – **Appalachian Spring**, Section VII

By the end of this session, students should be able to answer the following questions in their workbook:

1. **What is programme music?**
2. **How can we create contrast in music?**

Pupil resources: Topic C10 in pupil workbook (p.33-35)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Spiritual – how music can be used to create an emotive reaction in listeners• Cultural – learning about the symphony orchestra and Western Classical Music conventions, as well as how music can be used to create a story, scene or emotion	<ul style="list-style-type: none">• Individual liberty – through free choice of performance, composition and analysis work• Tolerance and Mutual Respect – class feedback to questions	<ul style="list-style-type: none">• Literacy – writing down responses to learning objectives• Numeracy – counting and/or conducting in composing work• Other Subjects – link to History (American Culture) and Art (picturing a scene)

1. What is programme music?

Programme music is the name given to music which can be seen to represent a story, a scene, or a particular emotion. It was very popular during the Romantic period of music (roughly during the 19th Century).

The task could be a planning task, but if you have instruments available pupils could then try to perform their pieces, making their ideas live in the music they compose.

If you aim for a performance, you could give pupils a short musical idea for them to start their ideas. They might decide to use one idea for the A section and another for the B section, or for increased challenge can try to use one idea for both sections. There are some ideas below which might be a good starting point.

Key vocabulary:

Ternary Form: a musical structure with three parts – a beginning, a middle and an end. This can be represented as ABA, where the beginning and the end are based on similar material.

2. How can we create contrast in music?

Task C11.2 looks at how we can create contrast – and as such create drama – in music, building on previous ideas.

The idea is to create music which has a beginning, a middle, and an end – essentially a three part structure. In musical terms this is often called ternary form and can be represented with the letters ABA – the beginning and the end are often similar (the As) with the middle section (the B) being different.



Pupil Workbook Activity C10.1 – linking music with a programme

Have a listen to the piece of music below, which is one of the movements from Copland's piece 'Appalachian Spring'

[Click here](#) ►

Ask your pupils to think about if the music makes them feel anything, or picture something, responding to the task for each section. How does the music of each section change the way pupils respond to the music?

- **Opening Section** 0:00-0:30
- **Second Section** 1:40-2:10
- **Third Section** 2:10-2:30

Once pupils have designed their three different responses, consider listening again asking them to analyse what is going on in the music.

Some things to listen out for:

- **Opening Section** 0:00-0:30
 - solo clarinet
 - flute and harp accompaniment
 - pianissimo (pp – very quiet) dynamics
 - feels still, calm, happy
- **Second Section** 1:40-2:10
 - faster tempo – more energetic
 - trumpet and trombone melody
 - fast violin and viola accompaniment
 - forte (f – loud), accented
- **Third Section** 2:10-2:30
 - slower tempo
 - solo clarinet (like the opening section)
 - woodwind accompaniment – oboes, bassoons plus lower strings (cello and double bass)

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support	Increased challenge
Pupils might want to plan their ideas in the composition task rather than performing them. Ideas can also be sung and do not need to be notated, allowing creativity to shine.	<p>Encourage pupils to listen to the entire suite of music, thinking about how the music represents contrasting moods and emotions.</p> <p>The full piece can be found here ►</p> <p>More able pupils might be able to create their own compositional ideas and perform them, as well as trying to develop (change) a single musical idea to represent different emotions – a real challenge!</p>

Topic C11: Walker – Lyric for Strings

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is George Walker?
2. What is a string orchestra?
3. How can we compare different pieces of music?

Pupil resources: Topic C12 in pupil workbook (p.42-45)

SMSC Links	BV Links	LNIT Links
<ul style="list-style-type: none">• Spiritual – how music can be used to create an emotive reaction in listeners• Cultural – learning about the symphony orchestra and Western Classical Music conventions	<ul style="list-style-type: none">• Individual liberty – through free choice of analysis work• Tolerance and Mutual Respect – class feedback to questions, discussions about equality in music	<ul style="list-style-type: none">• Literacy – writing down responses to learning objectives, extended writing task• Other Subjects – link to English in extended writing task



1. Who is George Walker?

- Born 27 June 1922
- Died 23 August 2018
- Composer, piano player and organist
- First African American composer to win the Pulitzer Prize for Music (for his piece 'Lilacs')
- His piece 'Lyric for Strings' is his most performed orchestral piece
- The Philharmonia Orchestra recorded this piece during the Covid-19 pandemic when the orchestra were allowed to meet again (after the longest time apart in the orchestra's 75-year history)

2. What is a string orchestra?

Most of the pieces we have heard so far in the concert use a full symphony orchestra – made up of the four instrumental families. However, this piece by Walker is written for String Orchestra – it only uses instruments from the string family.

This means that the musicians playing woodwind, brass and percussion instruments are not involved in this piece – they will either exit the stage or sit quietly while the music is being played. Lots of composers have written for string orchestra. Below are some examples of music written for this ensemble – you may wish to play your class some short extracts (around

30 seconds or so from the start) of the pieces below, asking them to identify similarities and differences. This links to task C12.1 in the pupil workbook.

- **Piece 1** – Walker ‘Lyric for Strings’
[Listen here](#) ►
- **Piece 2** – Tippett ‘Concerto for Double String Orchestra’
[Listen here](#) ►
- **Piece 3** – Barber ‘Adagio for Strings’
[Listen here](#) ►

	Similarities	Differences
Piece 1 – Walker	String orchestra – similar to piece 2/3 Slow tempo – similar to piece 3 Reflective mood – similar to piece 3 Quiet dynamics – similar to piece 3	Slower tempo than piece 2 Piece feels like it is descending in pitch at the start – different to piece 2/3
Piece 2 – Tippett	String orchestra – similar to piece 1/2/3	Fast tempo Energetic Uses two string orchestras Loud dynamics
Piece 3 – Barber	String orchestra – similar to piece 1/2/3 Slow tempo – similar to piece 1 Reflective mood – similar to piece 1 Quiet dynamics – similar to piece 1	Slower tempo than piece 2 Piece feels like the pitch rises in the melodic line at the start

3. How can we compare different pieces of music?

This is a great task (Task C12.2) to try and complete a piece of extended writing using this piece and a contrasting second piece from the concert as a means of comparison. The idea is to try and write an essay comparing and contrasting two pieces of music, using the musical elements to help give the essay structure.

This could be as simple as a sentence for each element or might be extended into a paragraph if you have learners with lots of ideas.

Walker 'Lyric for Strings' [Listen here ▶](#)



The table below uses two pieces – Walker's 'Lyric for Strings' and Price's 'Juba Dance' – with many of the musical elements discussed. You could limit this to just 2 or 3 elements to help scaffold, or could run this as a discussion project if you do not wish to have pupils writing down their ideas.

Use the opening 20-30 seconds of each piece:

Price 'Juba Dance' [Listen here ▶](#)

Either way, the task is asking pupils to use musical vocabulary to make critical judgements about different pieces of music – a brilliant skill for your learners to try.

Extended writing question:

What are the similarities and differences between Walker's 'Lyric for Strings' and Price's 'Juba Dance'? In your answer refer to the elements of music below:

- Instruments
- Rhythm/Metre/Tempo
- Melody
- Harmony/Tonality

The information in Section E might be useful as a reminder of what each of the elements of music involves.

Possible extended writing model answer

Walker uses a String Orchestra. This has Violins, Violas, 'Cellos and Double Basses and does not use instruments from the Woodwind, Brass or Percussion family. However, Price uses a Symphony Orchestra where instruments from all four instrumental families are used.

The Price has a very clear beat, with 2 beats in a bar. This helps to make the music easier to dance to. The Walker has a less clear beat – it is difficult to hear where it is. The Walker has a very slow tempo and uses long note values. However, Price has a faster tempo using short note values. This means the music feels very different to the listener.

There is no clear melody at the start of the Walker – all the instruments combine to make an overall sound. The Price, on the other hand, has a clear melody in the violins at the start which is repetitive, played over the bass instruments repeating the same two notes.

The tonality is unclear in the Walker at the start – later it settles on a major key. The Price starts in a minor key but moves to a major key when the brass start playing.

	Walker	Price
Instruments	String Orchestra	Symphony Orchestra Starts with strings and percussion, later adding in brass and woodwind
Rhythm, Metre & Tempo	3/4 – though difficult to hear a clear beat, especially at the start Adagio tempo – slow Slow rhythms – minims, crotchets at start	2/4 – clear beat Allegro Tempo – quite fast Faster rhythms – semiquavers playing repetitive patterns
Melody	No clear melody at start – wash of sound. Violins come out of the texture later	Violin melody, repetitive Bass repeating between tonic and dominant – link to dance
Harmony & Tonality	Ambiguous at start – some major and minor chords. Settles on a major tonality later in the piece, with a long pedal in the bass instruments	Initially minor but moves to a major key as the brass enter.

Differentiation: support and challenge

The learning on this piece can be supported and extended by:

Increased support	Increased challenge
Task C12.2 could be completed as a verbal discussion to help plan their ideas before moving to a written challenge. Start with one element, then introduce a second to scaffold the task.	Other elements of music could be considered – see Section E for possible options. Having completed task C12.2, pupils could then independently compare two other pieces from the programme, producing their work either as a piece of writing, presentation or discussion to other members of the class.

SECTION D: Creative Task

Let Freedom Ring

Below are some creative ideas linked to the theme of the concert – Let Freedom Ring. These are intentionally not linked to the concert programme and can be done as stand-alone projects to help introduce pupils to the idea of music having a voice to celebrate freedom.

What does freedom mean to you?

This can be an exciting question to consider, thinking about issues surrounding respect, tolerance and dignity of others and ourselves.

The video here might be a useful starting point ►

Ask the class to think about:

- When is it easy to respect other people?
- When is it harder to show respect?
- Do you have to earn respect?
- If so, how do you earn it?

And then turn the conversation to the idea of freedom, thinking about?

- What does it mean to have freedom?
- What does freedom look like to us as a class?
- When might we not feel like we have freedom?

Pupil Workbook Activity D1.1 – what is freedom?

In this activity, pupils are encouraged to think about what freedom means to them as individuals. This task would work really well if lots of pupils can do it, creating a

large wall poster based around the idea of ‘let freedom ring’, showing what the class think freedom is.

1. Create small, ideally A6 sized, pieces of paper for pupils to use
2. Encourage pupils to use one of the sides of paper to answer the question ‘what does freedom mean to me’
3. They might respond with a word, a picture, a sentence, or a shared experience
4. Collate these together to create a wall, with each piece of paper acting like a brick in the wall

How has freedom been represented in Art?

Pupil Workbook Activity D1.2 – how has freedom been represented in Art?

In this activity, pupils have been given three images that are linked to the idea of freedom.

Sarah Goodnough - Freedom

Unknown – street art

Antoine Josse – Freedom of the roots

Discuss the art as a class, thinking about how the artist has represented the idea of freedom in their work, with pupils sharing their ideas in the table.

Pupil Workbook Activity D1.3 – creating our own freedom art

Having modelled how other artists have pictured the idea of freedom, this activity is a great one, linking with Art.

The activity encourages pupils to take time to consider creating a drawing or painting based on the title of Let Freedom Ring.

As pupils are creating their art, consider playing music to help create a calm atmosphere – this could be the music from the concert to help get the music in their memory.

There are also some fantastic resources from Amnesty based around Freedom and Human Rights – this resource here, aimed at Key Stage 2 pupils, could be highly useful if you would like to expand your teaching in this area.

[Click here ►](#)

Performance: Freedom through song

Another good way to get pupils to understand the ideas behind freedom is to sing songs with freedom as a theme.

Labi Siffre's 'Something inside so strong' is a great piece to understand this message. Have a listen to the song (complete with lyrics) here:

[Click here ►](#)

As you learn to perform the song, think about:

1. **What a protest song is**
 - a. Songs that call for change – e.g., calling for the end of slavery, or anti-war songs

2. **What Siffre's song is about**
 - a. Composed in 1987
 - b. Linked to apartheid in South Africa – the segregation of people based on the colour of their skin

Composition: our class song

Having performed Siffre's song, pupils might want to use their words and thoughts on freedom to create lyrics for their own song.

This could be structured in a pop song format with:

- **Introduction** (no lyrics)
- **Verse 1**
- **Chorus 1**
- **Verse 2** (new lyrics)
- **Chorus 2** (same lyrics as chorus 1)
- **Bridge** (new lyrics)
- **Chorus 3** (same lyrics as chorus 1)
- **Outro** (no lyrics)

Pupils could write their own chords for this, or they could use a backing track from YouTube, putting their lyrics over the top of the chords.

Here are a few choices:

Piano acoustic: [Click here ►](#)

Guitar acoustic: [Click here ►](#)

80s Beat: [Click here ►](#)

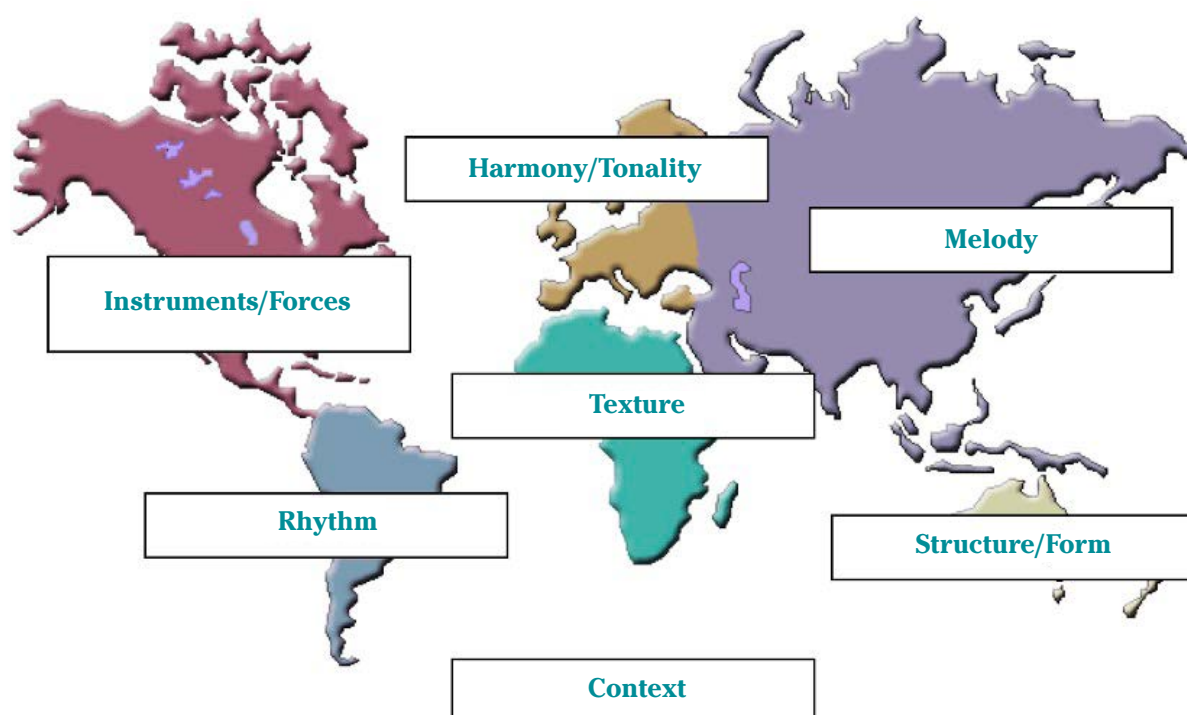
This is outlined as task D1.4 in the pupil workbook.

SECTION E: Key words

The Elements of Music

It can help to think about the different elements of music as an odd, unrelated idea. For example, you might think about the 7 elements of music

as the 7 different continents, helping you to connect Geography and place with musical ideas.



INSTRUMENTS	<ul style="list-style-type: none"> • What instruments can you hear? • What instrumental family do they belong to? (e.g. percussion) • Are there any instrument-specific techniques being used? (e.g. <i>pizzicato</i>)
STRUCTURE	<ul style="list-style-type: none"> • Does the music at the start come back later on? • If so, is it changed? • How is it similar to the music heard earlier? • How is it different to the music heard earlier?
RHYTHM & METRE	<ul style="list-style-type: none"> • Note lengths – same or different? • Recurring rhythmic patterns – ostinato • Metre/no. beats per bar • Time Signature • Dotted rhythms – dance like
MELODY	<ul style="list-style-type: none"> • Range – small or large? • Conjunct (moving by step)/Disjunct (moving by leap) • Repetition • Use of motifs • Pitch – high or low?
HARMONY & TONALITY	<ul style="list-style-type: none"> • Tonality = what key the music is in <ul style="list-style-type: none"> – Major – often sounds happy – Minor – often sounds sad • Harmony = what chords are used <ul style="list-style-type: none"> – Consonant or dissonant?
TEXTURE	<ul style="list-style-type: none"> • How thick or thin the music is <ul style="list-style-type: none"> – Thin = 1 solo instrument on its own (monophonic) – Thick = lots of instruments doing different things (contrapuntal) – Solo melody + accompaniment (melody and accompaniment or sometimes called homophony)
CONTEXT	<ul style="list-style-type: none"> • When was the piece composed? • Who might have written it? • Who might have performed it? • Who has recorded it? • Was the music written down? Or was it passed down orally? • Is the music being improvised (made up on the spot)?

Music Theory

This page is a summary of some music theory that it would be useful for you to know in order to make progress in your musical development.

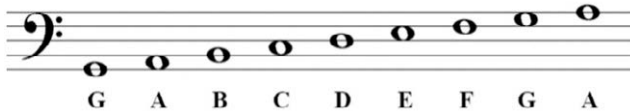
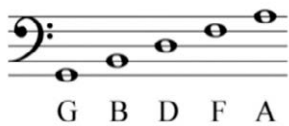
Instruments of the orchestra

WOODWIND	BRASS	PERCUSSION	STRINGS
Piccolo	French Horn	Timpani	Violin
Flute	Trumpet	Cymbals	Viola
Oboe	Trombone	Tambourine	Cello
Cor Anglais	Euphonium	Snare drum	Double Bass
Clarinet	Tuba	Glockenspiel	
Bass Clarinet		Xylophone	
Bassoon		Vibraphone	
Contrabassoon		Harp	
		Piano	
		Celeste	

Notes of the treble clef



Notes of the bass clef



Time signatures

Time signatures look like a fraction, but do not have a line between the numbers. Each number has a specific function:

- **Top number** = number of beats
(can be any number)

- **Bottom number** = type of beat
(can only be 1, 2, 4, 8, 16)

The type of beat is linked to the number of notes you can fit into a bar of 4 beats:

SIMPLE	COMPOUND
1 = semibreve 2 = minim 4 = crotchet	8 = quaver 16 = semiquaver

About the author

Richard Bristow read music at Jesus College, Oxford, before completing his PGCE at the University of Southampton. He has previously led different music departments in schools across London and the South-East and now works in school leadership.

He has significant experience as a senior examiner at A Level, specialising in composition, as well as working for various teacher training agencies to deliver student conferences and teacher courses across the UK and abroad.

Richard has worked extensively with Rhinegold Education and Faber Music to co-author various different Study Guides and Revision Books for AS and A Level.

Richard is active as both a performer and a composer; his 'Agnus Dei' was featured in a workshop with the BBC Singers, and he can frequently be found singing for various choirs in London and the South.

Philharmonia Orchestra at The Royal Festival Hall © Mark Allan





Cover and back image: *Orchestra Unwrapped* © Belinda Lawley
Resources created by Richard Bristow

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