



Tasmanian Symphony Orchestra

Presents

Young Person's Guide to the Orchestra

Teacher Resource Booklet

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YOUNG PERSON'S GUIDE TO THE ORCHESTRA

Variations and Fugue on a Theme of Henry Purcell

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

I SING, LISTEN, DISCOVER

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

LEARNING INTENTIONS

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

** indicates possible Assessment Opportunity

TUNES

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

♩ = 75

Here is a tune that just keeps on coming back. This wig-gly pat-tern is great!

The first system of music consists of three measures. The vocal line is in 3/2 time and features a descending eighth-note pattern with a sharp sign on the final note. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

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Starts one note low-er each time; third time, and still one to go! Last one! It's got real-ly low.

The second system of music consists of three measures. The vocal line continues the descending eighth-note pattern, with the final note being a sharp. The piano accompaniment continues with block chords and a simple bass line.

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In the nick of time, it takes a dif-ferent turn; we've made it to the end.

The third system of music consists of three measures. The vocal line features a descending eighth-note pattern with a sharp sign on the final note. The piano accompaniment continues with block chords and a simple bass line.

3. a) Play for the students the statements of the Theme from the orchestral families, finishing at 2:02 min. Focus their listening by asking them how many times do they hear the 'song' played? Technically 5, though musically, 6 times.

Tutti ('all together' in Italian - full orchestra)

Woodwinds

Brass

Strings

Percussion – this has the rhythms of the tune, but not the tune, if you wish to be tricky

Tutti

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

TIMBRES

4. Introduce or revise the Instrument families. There are many great resources to use both pictorially (books, DVD) and interactively online. The Tasmanian Symphony Orchestra has launched a new online resource *What is a Symphony Orchestra?* which contains videos and excellent images of each of the orchestral instruments. Display instrumental pictures, of both the family group and individual instruments if possible and listen to the examples in the *What is a Symphony Orchestra?* resource. You may have students who play an orchestral instrument in your classes. Encourage them to bring it into class and play something. <https://www.tso.com.au/what-is-a-symphony-orchestra/>
5. ** In a small group of 2 or 3, choose an instrument family picture and lift it up to show the family that are being listened to, placing them in order from the opening tutti. When students hold up their cards you can see instantly who has made the connection between the family and the sound, enabling you to make an instant assessment, making observations of student participation in each group.
6. ** Using a traditional orchestral plan (these can be found in the *What is a Symphony Orchestra?* resource on the TSO website, or in textbooks – choose one which has the sections clearly marked), number the sections on the plan, in the order in which they play the theme. This activity can either be done individually, in a small group or as a class activity, depending on your students' age and previous experience. Discuss how everyone in an orchestra has a set place to sit, as a family often does when it sits down to eat a table together.
7. Use any activity that has worked for you in the past relating to orchestral families; there are many activities available for this kind of activity!
8. The Orchestra Round is a fun song to sing where the tunes for each instrument are like similar to musical parts they play.

The Orchestra

Traditional German
Translation from college lecturer

$\text{♩} = 132$

The vi-o-lins of all the strings they take the lead and have the most to do. They
 The cla-ri-net, the cla-ri net of all the woodwinds they most notes can get. A
 For the fan-fare a trum-et-y sound is best, a tru-pet-ty sound is best, a trum-pety sound is best for the
 The horns, the horns, of cur-ling brass can
 The ke-tle drum plays on the two notes he best knows: so,

5

gai-ly play the mel-o-dy and sing a-way the whole piece through.
 sim-ple reed is all they need to make a smooth and me-llow sound.
 fan-fare a trum-pet-y sound is best a trum-pet-y sound is best, is best.
 soft-ly blow or loud-ly blast.
 do, do so, so so so so do.

9. Classroom Instrument Families

A fun, if noisy, activity is to place all your classroom instruments into the centre of your space and have the students work out how to group them. Will they base it on sound, size, what they are made of? Have the students articulate why they have chosen to place them where they have.

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



** Students create their own descending or ascending sequence.

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

2 ACCENTS RULE!

BACKGROUND:

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

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

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

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

LEARNING INTENTIONS:

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

** indicates possible Assessment Opportunity

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

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

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

LEARN THE RHYTHM

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

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

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

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

Hungarian Time Names Key:



 taa ti ti tika-tika ti-tika tika-ti too



1 2 3 1 2 3 1 2 3 1 2 3





1 2 3 1 2 3 1 2 3 1 2 3



BODY PERCUSSION



st st st c pp pp c st c pp pp c st c pp pp c st



c pp pp c st c pp pp c st pppp c c pppp c c pppp st
1 2 1 2 1 2



ADD THE ACCENTS

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

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

Score

Rig A Jig Jig

As I was walk-ing down the street, down the street, down the street a

5 litt - le friend I chanced to meet Hi ho hi ho hi ho.

9 Rig - a - Jig Jig and a - way we go, a - way we go, a - way we go.

13 Rig - a Jig Jig and a - way we go, Hi ho, hi ho, hi ho.

The musical score is written on a single treble clef staff. It begins in 2/4 time and changes to 6/8 time at measure 9. The lyrics are placed below the notes, with measure numbers 5, 9, and 13 indicated at the start of their respective lines.

Little Swallow

$\text{♩} = 90$

Li - ttle swa-llow fly to your nest. Who goes there, fly a fly a - way now.
L'Hi-ron-delle, Et Sieur Mac - ca - nelle. Qui s'en va? Vo-lez, vo-lez, vo - lez.

5

Lit - tle swa - llow fly to your nest. Fly a fly a - way.
L'Hi-ron-delle, Et Sieur Mac - ca - nelle. Qui s'en va? Vo - lez.

- ** Have students create their own 4 or 8-bar, triple meter, rhythmic phrase, using known rhythmic patterns, ending the phrase with a hemiola – the last two bars having accents of every 2 beats and not every 3.
- ** Students can take a well-known song - any well-known 2/4 song - and add a hemiola to the end of each phrase. You could use *Twinkle, Twinkle, Frere Jacques* or a song that you have been working on in class.

Example:

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

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

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

- ** Variation 5, highlighting the violins, uses hemiola. Have the students conduct it. It moves from a 3 count to a 2 count and the hemiola adds surprise here.

3 FORM: THEME AND VARIATIONS, ENDING WITH A FUGUE

Here is an overview of the work:

		Time
Main Theme	Instrument Families	00:00 – 2:02
Var. 1	Piccolo and Flutes	2:03
Var. 2	Oboe	2:35
Var. 3	Clarinet	3:39
Var. 4	Bassoon	4:23
Var. 5	Violins	5:22
Var. 6	Viola	6:03
Var. 7	'Cello	7:06
Var. 8	Double Bass	8:28
Var. 9	Harp	9:29
Var. 10	French Horns	10:14
Var. 11	Trumpets	11:06
Var. 12	Trombones / Tuba solo	11:36 / 11:49
Var. 13	Timpani	12:39
	Tutti leading into the Fugue	

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

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

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

Family		Time
Woodwind	Piccolo	14:40
	Flute	
	Oboe	
	Clarinet	
	Bassoon	
Strings	Violin	15:20
	Viola	
	'Cello	
	Double Bass	
	Harp	
Brass	French Horn	16:02
	Trumpet	
	Trombones	
Percussion		16:22
	Glorious final sounding of the Theme by the Brass whilst the fugue furiously continues to its conclusion.	16:32

LEARNING INTENTIONS:

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

** indicates possible Assessment Opportunity

VARIETY'S THE SPICE OF LIFE – AND OF MUSIC

** *Variation Analysis Activity.*

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

Compare and contrast three variations.

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

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

** *Rondo with Improvisation*

Create a classroom rondo using the timpani rhythmic pattern.



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

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

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

** *Vary a known song.*

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

How could we vary this?

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

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

Fugue

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

Fugal-like composition - some prerequisite suggestions:

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

Use the fugue section from the YPG as an inspiration.

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

** FUGUE RHYTHM



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

e.g. D A | G A |

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

e.g. TUNE FOR THE SUBJECT:



- c) Join three staves together, with the chords marked and place the subject in the first two bars of stave 1.
- d) Write the subject on the second line in bar 3 and 4, and lastly on the third stave in bars 5 and 6.
- e) Fill in the harmony above each of the subject entries. The notes of the tunes need to be taken from the chord notes for the strong beats. For a D major chord, it would be a D, F# or A; for a G major chord, it would be a G, B or D and for an A major chord it would be an A, C# or E.

D A G A D A G A D A G A

The image shows a musical score for guitar in 4/4 time, key of D major. The score consists of three staves: a vocal line and two guitar staves. The vocal line has lyrics 'D A G A D A G A D A G A' above it. The guitar staves show a simple accompaniment pattern. The first staff (vocal) has notes corresponding to the lyrics: D4, A4, G4, A4, D4, A4, G4, A4, D4, A4, G4, A4. The second staff (guitar) has a pattern of quarter notes: D4, A4, G4, A4, D4, A4, G4, A4, D4, A4, G4, A4. The third staff (guitar) has a pattern of quarter notes: D4, A4, G4, A4, D4, A4, G4, A4, D4, A4, G4, A4.

LISTENING TEMPLATE

Piece: _____

Composer: _____

Date composed: _____

Analysis of Musical Elements

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

Anything interesting?

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

Why did you enjoy it/dislike it?

AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC K-8 (Sourced 18/02/2018)				
	F-2	3-4	5-6	7-8
AURAL SKILLS	<p>ACAMUM080 Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084 Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088 Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>	<p>ACAMUM092 Experiment with texture and timbre in sound sources using aural skills</p>
PERFORMING	<p>ACAMUM081 Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085 Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089 Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>	<p>ACAMUM094 Practice and rehearse a variety of music, including Australian music, to develop technical and expressive skills</p> <p>ACAMUM096 Perform and present a range of music, using techniques and expression appropriate to style</p>
COMPOSING	<p>ACAMUM082 Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086 Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090 Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>	<p>ACAMUM093 Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music</p> <p>ACAMUM095 Structure compositions by combining and manipulating the elements of music, using notation</p>
LISTENING (context and purpose)	<p>ACAMUR083 Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR087 Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR091 Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR097 Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music</p> <p>ACAMUR098 Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making, starting with Australian music including music of Aboriginal and Torres Strait Islander peoples</p>