

SYDNEY  
SYMPHONY  
ORCHESTRA

2026  
SEASON

Teachers  
Resource Kit



# PULL OUT ALL THE STOPS

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SCHOOLS CONCERT

Stages 3 & 4

# **Pull Out All The Stops**

Stage 4 Teaching Resource

Sydney Symphony Orchestra

# Acknowledgements

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*“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.*

*Through intensive listening students become involved in one of the highest orders of thinking.*

*As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”*

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

# Background

## The purpose of this resource

This Teacher Resource Kit has been designed by Sydney Symphony Orchestra, in collaboration with registered educators, to assist you in building meaningful learning experiences around your concert attendance.

You may choose to use the existing lesson plans as they appear, or - using our handy differentiation hints - adapt them to align with the needs and interests of a particular group of students. Alternatively, go above and beyond and use the Resource Library to extend the students who really love to deep-dive into the world of orchestral music.

How will you use these flexible and adaptable resources? The choice is yours!

As always, we welcome all feedback and suggestions regarding the nature of our Teacher and Resource Kits. Please feel free to be in touch with our friendly Learning & Engagement team at [schools@sydneysymphony.com](mailto:schools@sydneysymphony.com).

## How curriculum is referenced in this resource

This resource is mapped to the NSW Curriculum. The beginning of each lesson includes a matrix aligning the learning activities to the outcomes of the Music 7–10 Syllabus (2024) addressing performing, listening and composing.

## Introduction to the concert theme

The Grand Organ is a powerful instrument like no other. With over 10,000 pipes built into the walls of the Sydney Opera House, it can whisper, roar, and shake the room with sound. *Pull Out All the Stops* invites students to discover how this extraordinary instrument works with a full orchestra to create music that is bold, dramatic, and unforgettable.

Featuring spectacular music such as Richard Strauss' Sunrise from *Thus Spoke Zarathustra* and the thrilling finale of Saint-Saëns' *Organ Symphony*, this concert explores how composers use sound, texture, and form to create moments of immense power. With new music by First Nations composer Adam Manning and exciting surprises along the way, this resource encourages students to listen deeply, move creatively, and explore how music can fill a space with energy and emotion.

## Introduction to the repertoire

An overview of the repertoire that will be played by the orchestra in the concert is provided below. To listen to the repertoire, visit our Resource Library page in this resource kit where you can enjoy both a Spotify playlist and YouTube links to each work. Please note that the selection of repertoire may change for the live concert.

## Resource Library

Below is a curated selection of additional third-party resources you might choose to use in supporting your students to engage in concert preparation. The lesson plans in this resource will suggest you select from these in order to plan/undertake your lessons - alternatively, these resources may also be used for differentiation and extension.

### Things to listen to

Discover this Spotify playlist featuring concert repertoire audio recordings where available.

- Spotify Playlist: [Pull Out All The Stops](#)
- [Bach - Toccata And Fugue \(Techno Mix\)](#) (For a fun dance party break!)

### Things to watch

- **Strauss – Also sprach Zarathustra (Orchestral Performance)**  
[Strauss: Also sprach Zarathustra – hr-Sinfonieorchester \(YouTube\)](#)
- **Saint-Saëns Organ Symphony – Finale**  
[Saint-Saëns: Symphony No. 3 “Organ” – Finale \(Auckland Symphony, YouTube\)](#)
- **Strauss – Also sprach Zarathustra (Live Orchestra)**  
[Richard Strauss Also sprach Zarathustra – Academy Symphony Orchestra \(YouTube\)](#)
- **Saint-Saëns – Organ Symphony (Performance with Organ)**  
[Saint-Saëns: Symphony No. 3 “Organ” – Berlin Radio Symphony Orchestra & Iveta Apkalna \(YouTube\)](#)
- **Saint-Saëns – Organ Finale (Organ-only Performance)**  
[Saint-Saëns ‘Organ Symphony’ Finale played by Anna Lapwood \(YouTube\)](#)
- [Inside the Music with organ sensation Anna Lapwood.](#)
- [Behind the Music: Strauss's "Also Sprach Zarathustra"](#)
- [Leonard Bernstein breaks down the opening of Also sprach Zarathustra](#)
- [Saint-Saëns - Symphony no. 3 "Organ", finale with score \(music notation\)](#)
- [J.S. Bach : Toccata and Fugue in D minor BWV 565 / Liene Andreta Kalnciema live at Riga Cathedral](#)

### Things to explore

- **Sydney Opera House – George Meets the Orchestra** – A fun introduction to the instruments of the orchestra.  
[George Meets the Orchestra – Sydney Opera House Stream](#)
- **360 Degree Orchestra Concert Video** [Beethoven’s 5th Full VR](#)
- [BBC Bitesize Johann Sebastian Bach - Toccata and Fugue in D minor](#)
- [THE STORY BEHIND: Saint-Saëns' Symphony No.3 \(Organ\)](#)
- [Program Notes: Also Sprach Zarathustra Richard Strauss](#)

# Lesson 1: The Power of Sound – Listening & First Impressions

## Intended Learning Outcome

Students explore how composers use instrumentation, dynamics and register to create drama and atmosphere. Students create a graphic notation/representation of a musical work.

## NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

Practice:	Listening
Stage	Outcomes
Stage 4 Years 7 and 8	<b>MU4-LIS-01</b> uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music

## Materials

Audio excerpts

Audio player

Projector/digital screen display to show graphic score example

Paper

Coloured pens and pencils

## Repertoire:

*Also sprach Zarathustra* – R. Strauss

## Lesson Plan

1. Explore the instruments of the orchestra together. A full lesson plan on [the orchestra from NSW Department of Education](#) is available. You can also use this handy resource: [BBC Bitesize Musical Journeys: Discovering the Orchestra](#). Ensure you listen to the sound of each orchestral instrument family: Strings, Woodwind, Brass and Percussion.

2. Explore the sound of the organ too! Have a listen to the way that Anna Lapwood plays the organ and explains how it works in this [helpful resource](#).  
[How does a pipe organ actually work? | Anna Lapwood | Classic FM](#)
3. Now that everyone has had a listen to the instruments of the orchestra and the organ, let's listen to *Also sprach Zarathustra* by Richard Strass.
  - Students close eyes and imagine a scene or story as they listen to the music. No peeking!
4. Sound Descriptors: What happens in the music that makes you imagine the scene or story? Create a "word bank" to capture some of the descriptors shared by the students.
  - Students list words to describe what they hear (e.g. bold, mysterious, rising, powerful...)
  - Students list words to describe how the music makes them feel (e.g. scared, curious, surprised, on the edge of their seat...)
  - Encourage students to use as many describing words as possible and identify instruments or instrument groups as they go.
  - Where possible students should also use musical terminology to help describe what they are hearing. For example *forte* (loud), *piano* (soft), name the instruments
5. Musical Building Blocks: Did you notice anything interesting about the music?
  - What instruments stand out?
  - How does the music build tension? (e.g. rising notes, long sustained notes, pacing)
  - How does the organ/orchestra create impact? (e.g. loud full sound, changing the instruments playing at a time)
  - Were there any repeated parts?
6. Visualising the sound: Using the **Graphic Notation: *Also sprach Zarathustra* by R. Strauss** on the following page, listen and follow along.
  - Do you think the picture shows what happens in the music?
  - Is anything missing?
7. As individuals or in pairs, students create their own graphic notation/visual representation of the music.

Students decide on 2 - 4 of the most important aspects of the music they would like to capture in the graphic notation. (e.g. melody shape, different instrument sounds, dynamics loud/soft, rhythm...)

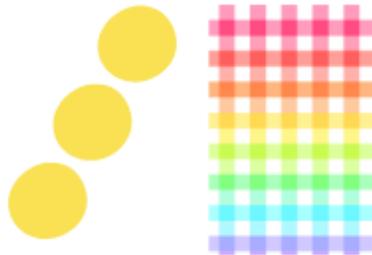
- Decide on the symbols you want to use for each element. (e.g. if you choose to represent the different instrument parts you might use a red circle for the timpani and a blue blob for the strings)
- Listen to the *Also sprach Zarathustra*. As the music plays, 'draw' the music (it may take a few plays).

# Lesson 1 Graphic Notation: *Also sprach Zarathustra* by R. Strauss

1. Opening (rumbling bass) 0:00-0:19



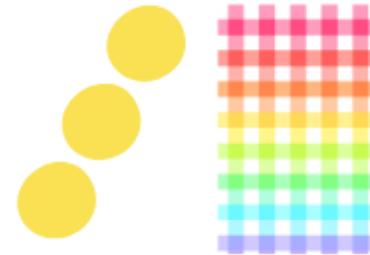
2. Brass starts (notes from low to high) then orchestra added 0:19-0:31



3. Timpani (kettle drum) start 0:31-0:38



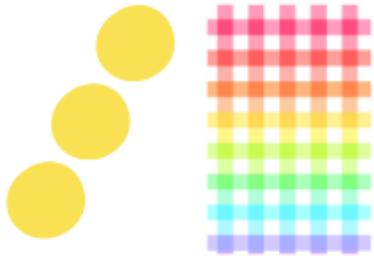
4. Brass repeats followed by orchestra 0:38-0:51



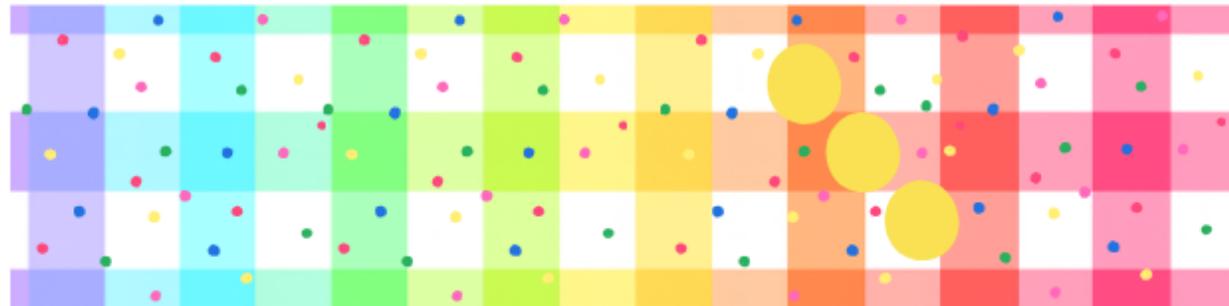
5. Timpani (kettle drum) again 0:51-0:56



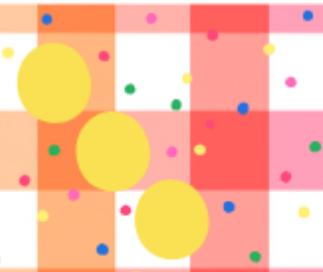
6. Brass repeats followed by orchestra 0:56-1:11



7. Full orchestra starts and builds up 1:11-1:41



8. Brass enters (notes go from high to low) 1:18-1:24



9. Organ ends the piece 1:41-end



## Assessment Schedule – Lesson 1: *The Power of Sound – Listening & First Impressions (Stage 4)*

Music Practice	Outcome	Assessment Activity	Evidence of Learning
<b>Listening</b>	MU4-LIS-01	Guided listening to <i>Also sprach Zarathustra</i> with discussion and descriptor word bank	Students describe instrumentation, dynamics and register using appropriate musical terminology
<b>Listening</b>	MU4-LIS-01	Analysis of how music creates drama and atmosphere	Students identify how composers use musical elements to build tension and impact
<b>Performing</b>	MU4-PER-01	Active listening behaviours, following and tracing graphic notation during playback	Demonstrates musical engagement, timing awareness and understanding of musical structure
<b>Composing</b>	MU4-COM-01	Creation of individual or paired graphic notation representing key musical features	Graphic score clearly represents selected musical elements (e.g. dynamics, texture, instrumentation)
<b>Composing</b>	MU4-COM-01	Explanation of symbol choices in graphic notation	Students justify creative decisions using musical concepts and language

Assessment mapped to the outcomes of the Music 7–10 Syllabus (2024).

# Lesson 2: How Composers Create Contrast in Music

## Intended Learning Outcome

Students will use active listening skills to analyse *Saint-Saëns Symphony No. 3, movement 4*, identifying how changes in instrumentation, dynamics, tempo and character create contrast across musical sections, and describe these using appropriate musical terminology.

## NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

Practice:	Listening
Stage	Outcomes
Stage 4 <i>Years 7 and 8</i>	<b>MU4-LIS-01</b> – Uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music (Elements focus: structure, timbre/performing media, dynamics & expression) Use appropriate musical terminology

## Materials

Audio excerpts and player  
Worksheet: Music & Contrast

## Repertoire:

*Symphony No. 3*, 4th movement – Saint-Saëns

## Lesson Plan

In this activity, we're listening for **contrast**—how Saint-Saëns uses changes in *sound (instrumentation)*, *loudness (dynamics)*, *speed (tempo)*, and *feel or mood (character)* to make the music interesting and expressive. Think about how the music moves between big moments and softer ones, and how different instruments make the sound change colour and emotion.

1. Complete the worksheet. Students may work individually or in pairs.
2. Class discussion: Share and discuss your thoughts about how Saint-Saëns created contrast in instrumentation, dynamics, tempo and character.

## Worksheet: Music & Contrast

In this activity, we're listening for **contrast**—how Saint-Saëns uses changes in *sound (instrumentation)*, *loudness (dynamics)*, *speed (tempo)*, and *feel or mood (character)* to make the music interesting and expressive. Think about how the music moves between big moments and softer ones, and how different instruments make the sound change colour and emotion.

Listen to [C. Saint-Saëns – Symphony No. 3 “Organ”, 4th movement](#) and complete this using as detailed description as possible.

Approx Time	What Happens (Describe what you hear)	Instrumentation Focus	Dynamics (Loud/Soft)	Speed & Character
0:00 – 0:06	<i>Opening Organ Chords – dramatic C-major proclamation from the organ</i>	<i>Pipe organ dominates, supported by full orchestra</i>	<i>Very loud (ff / fff)</i>	<i>Strong and majestic</i>
0:06 – 0:32				
0:33 – 1:14				
1:15 - 1:49				
1:50 - 2:22				
2:23 - 3:09				
3:10 - 3:53				

3:54 - 4:42				
4:42 - 5:24				
5:25 - 5:57				
5:58 - 6:47				
6:48 - 7:20				
7:20 - End				

## Worksheet: Music & Contrast (Suggested Responses)

Listen to [C. Saint-Saëns – Symphony No. 3 “Organ”, 4th movement](#) and complete this using as detailed description as possible.

Approx Time	What Happens	Instrumentation Focus	Dynamics (Loud/Soft)	Speed & Character
0:00 – 0:06	Opening Organ Chords – dramatic C-major proclamation from the organ	Pipe organ dominates, supported by full orchestra	Very loud (ff / fff)	Strong and majestic
0:06 – 0:32	Main theme introduced by strings with organ punctuating	Strings lead, then organ joins; brass fanfares	Loud, then dramatic	Broad and grand
0:33 – 1:14	Secondary theme / contrast.	Piano arpeggios sparkle, violins carry the melody, light woodwinds	Softer here	More flowing and lyrical. Arpeggios move quickly, strings melody has longer notes.
1:15 - 1:49	The organ enters again playing the melody from just before	Organ with brass joining in	Loud	Strong and majestic again
1:50 - 2:22	Quick moving notes played by violins start	Violins start a tune, then brass joins in followed by the organ. The layers of instruments build up.	Starts soft and then become louder	Getting faster and energetic
2:23 - 3:09	Woodwind instruments time to shine	Woodwind instruments with strings supporting	Soft	More flowing and lyrical. Gentle
3:10 - 3:53	Short repeated musical idea drives the music forward	Strings lead melody with brass playing slower notes	Starts soft then builds up to loud	Fast moving notes. Energetic and majestic

3:54 - 4:42	Brass fanfare	Brass repeat short idea, main musical idea is heard in the brass	Loud	Strong and majestic
4:42 - 5:24	Woodwinds start	Flute, oboe, then French horn then strings share a musical idea	Soft	Gentle
5:25 - 5:57	Quick moving notes played by violins return	Violins start a tune, then brass joins in. The layers of instruments build up.	Starts soft and then become louder	Getting faster and energetic
5:58 - 6:47	Call and response the Build toward climax	Lower brass calls and is answered by orchestra. The organ enters. Full orchestra returns, brass and percussion drive	Loud	Triumphant and strong
6:48 - 7:20	Full orchestra	Full orchestra with timpani	Louder, rising tension	Faster & exciting
7:20 - End	Triumphant closing	Organ, brass, timpani loud, strings together	Very full and loud	Celebratory, energetic ending

## Schedule – Lesson 2: How Composers Create Contrast in Music (Stage 4)

Music Practice	Outcome	Assessment Activity	Evidence of Learning
<b>Listening</b>	MU4-LIS-01	Guided listening to <i>Symphony No. 3 (Mvt 4)</i> with structured worksheet	Accurate identification of contrast in instrumentation, dynamics, tempo and character
<b>Listening</b>	MU4-LIS-01	Completion of timed listening table using musical terminology	Detailed written descriptions demonstrating understanding of structure, timbre and expressive devices
<b>Listening</b>	MU4-LIS-01	Class discussion analysing how contrast creates drama and interest	Verbal explanations using appropriate musical language and concepts

*Assessment mapped to the outcomes of the Music 7–10 Syllabus (2024).*

## Lesson 3: Create your own masterpiece

### Intended Learning Outcome

Students will work collaboratively to compose and perform two contrasting musical ideas, demonstrating contrast through changes in dynamics, instrumentation, tempo and character, using classroom instruments and either traditional or graphic notation.

### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

Practice	Composing and Performing
Stage	Outcomes
Stage 4 <i>Years 7 and 8</i>	<b>MU4-COM-01</b> improvises, arranges or composes using the elements of music to create musical ideas <b>MU4-PER-01</b> uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas

### Materials

Audio player  
Audio Excerpts  
Classroom instruments  
Paper  
Pens and pencils

### Repertoire

*Symphony No. 3, 4th movement* – Saint-Saëns

## Lesson Plan

1. **Recap & Set-Up:** In Saint-Saëns' Organ Symphony, we heard how contrast makes music exciting. Today, you're going to be the composer and create your own contrast.

Revisit key elements on the board: Dynamics (loud / soft), Instrumentation (what instruments are used), Tempo (fast / slow), Character (mood or feel)

2. Students work in groups of 3–5. Each group selects classroom instruments (e.g. percussion, keyboards, xylophones, drum kit, found sounds)
3. **Become a composer!** Each group must create:
  - **Idea A (10–15 seconds)**  
One clear character (e.g. calm, powerful, mysterious)  
Decide on: Dynamics, Tempo, Instruments used
  - **Idea B (10–15 seconds)**  
Strong contrast to Idea A (at least two elements must change)  
e.g. loud → soft, slow → fast, smooth → aggressive, many instruments → solo or small group
4. **Notation time!** Students choose one of the following:
  - **Option A: Traditional Notation**  
Rhythms and/or pitch (as appropriate to the instruments)  
Dynamic markings (*f*, *p*, *crescendo*, etc.)  
Tempo markings (*fast* / *slow*, *allegro* / *largo*)
  - **Option B: Graphic Notation**  
Shapes, lines, symbols, colours  
Clear labels for: Instruments, dynamics, tempo, character

*Teacher note: Graphic notation is ideal for mixed-ability groups and encourages creativity while still addressing syllabus outcomes.*

5. **Rehearse & Refine**
  - Tips for rehearsing: Remember smooth transition from Idea A → Idea B, Clear contrasts, Ensemble coordination
  - Consider these questions: Can the audience hear the contrast? Is the change obvious or subtle?
6. **Take the stage!** Performance & Reflection: Each group performs their piece for the class.
  - After each performance, ask:  
What contrasts did you hear?  
Which element changed the most?  
How effective was the contrast?
7. **Optional quick written reflection:**  
One way our group created contrast was by changing \_\_\_\_\_ from \_\_\_\_\_ to \_\_\_\_\_.

***Ideas for Extension:***

- Add a third contrasting section
- Use a gradual contrast (e.g. crescendo instead of sudden change from soft to loud)
- Introduce a conductor role within the group

## Assessment Schedule – Lesson 3: Create Your Own Masterpiece (Stage 4)

Music Practice	Outcome	Assessment Activity	Evidence of Learning
<b>Composing</b>	MU4-COM-01	Group composition of two contrasting musical ideas (Idea A & Idea B)	Musical ideas clearly demonstrate contrast through changes in dynamics, tempo, instrumentation and/or character
<b>Composing</b>	MU4-COM-01	Use of traditional or graphic notation to represent musical ideas	Notation accurately communicates musical intentions and contrasts
<b>Performing</b>	MU4-PER-01	Rehearsal and performance of composed work in groups	Confident, coordinated performance showing clear sectional contrast
<b>Listening</b>	MU4-LIS-01	Peer listening during performances with guided reflection questions	Students identify and describe contrasts using appropriate musical terminology
<b>Listening / Composing</b>	MU4-LIS-01	Short written or verbal reflection on compositional choices	Clear explanation of how contrast was created and its musical effect

*Assessment mapped to the outcomes of the Music 7–10 Syllabus (2024).*

# Lesson 4: What is a Toccata? What is a Fugue?

## Intended Learning Outcome

Students will explore and explain the musical forms of toccata and fugue by listening to Bach's *Toccatina and Fugue in D minor* and visually representing their understanding in a poster. Students explore how Bach uses each form to create contrast within a single work.

## NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

Practice:	Listening
Stage	Outcomes
Stage 4 Years 7 and 8	<b>MU4-LIS-01</b> – Uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music

## Materials

Audio player

Audio Excerpts

Video player for Youtube videos

A3 sheet of paper and materials to create a poster (digital infographic is also an option)

## Repertoire:

*Toccatina and Fugue* – J.S. Bach (arr. Twist)

## Lesson Plan

### Listening & Discussion

1. Play the opening 1–2 minutes (the famous opening). Ask students:
  - What words would you use to describe this music?
  - Does it sound strict and organised, or free and dramatic?
  - What kind of mood does it create?

2. Introduce the idea: This piece is made of two very different musical forms — a toccata and a fugue.

### What Is a Toccata?

A toccata is:

- A free, dramatic piece of music
  - Often sounds improvised
  - Designed to show off the performer’s skill and power
  - Features: Fast runs, big chords, sudden changes, bold, dramatic gestures
3. Listen to the opening of the piece again. Do you notice sudden stops, flashy organ sounds, dramatic pauses? Prompt: Does this music sound carefully planned, or wild and expressive?

### What Is a Fugue?

A fugue is:

- A highly structured form
  - Built around a main musical idea called a subject
  - The subject (or main musical idea) is introduced, then repeated and layered, voices or parts enter one by one
  - Sounds: Ordered, logical, interwoven
4. Listen to the fugue (Around 2:40 in [this recording](#)). Listen for the same melody returning. Do you notice how parts overlap? Can you hear how the music builds gradually? Prompt: How is this different from the toccata?
  5. Compare & Contrast (Whole Class)  
On the board, create a simple comparison. Emphasise how Bach uses contrast of form or musical structure (not just loud/soft or fast/slow) to make the music exciting.

Toccata	Fugue
Free, Dramatic, Flashy, Performer focused	Structured, controlled, logical, composer-focused

### Toccata and Fugue Research Project

6. Students should create a poster or an infographic. They should find 3 - 5 interesting facts about:
  - Toccata
  - Fugue
  - Johan Sebastian Bach (the composer)
  - Baroque Period of Music

Bonus research task: Find another Toccata and Fugue composer by J.S. Bach or another composer. How is it similar and different to J.S. Bach’s famous Toccata and Fugue in D minor?

## Assessment Schedule – Lesson 4: *What is a Toccata? What is a Fugue?* (Stage 4)

Music Practice	Outcome	Assessment Activity	Evidence of Learning
<b>Listening</b>	MU4-LIS-01	Guided listening to <i>Toccata and Fugue in D minor</i> , focusing on characteristics of toccata and fugue	Students accurately describe musical features, mood and structure using appropriate terminology
<b>Listening</b>	MU4-LIS-01	Class discussion comparing toccata and fugue, identifying contrasts in form	Students articulate differences between free/dramatic vs structured/controlled music
<b>Listening</b>	MU4-LIS-01	Optional extension research task on another toccata and fugue piece	Students make connections between works, describing similarities and differences using musical terminology

Assessment mapped to the outcomes of the Music 7–10 Syllabus (2024).

# Lesson 5: Perform – Pulling Out All the Stops

## Intended Learning Outcome

Students learn and perform the opening theme of the *Toccatà and Fugue in D minor*.

## NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7–10 Syllabus (2024).

Practice:	Performing
Stage	Outcomes
Stage 4 <i>Years 7 and 8</i>	<b>MU4-PER-01</b> uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas

## Materials

Audio/Video player

Audio Excerpts

Worksheet: D Minor Scale

Printed Sheet music: [Toccatà and Fugue in D minor \(Simple Theme\)](#)

Piano/keyboards

## Repertoire:

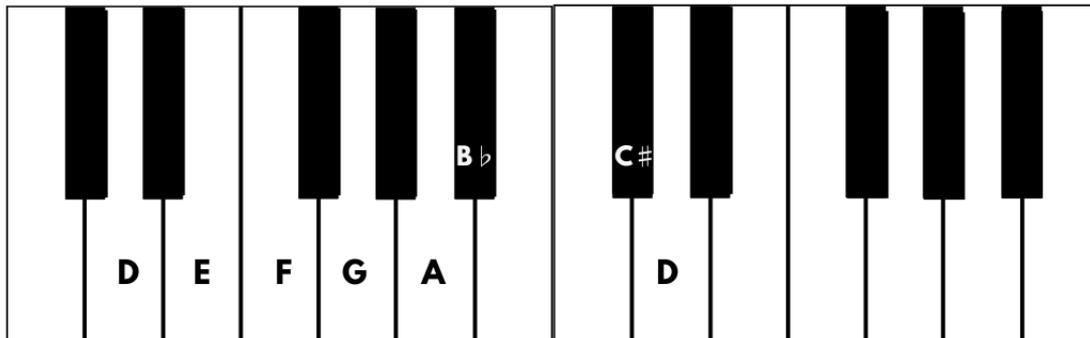
J.S. Bach – *Toccatà and Fugue* (arr. Twist for Organ & Orchestra)

## Lesson Plan

Students are going to become organists in training - and they are getting ready to perform with the orchestra!

1. What is D minor anyway?  
Here are helpful resources [Exploring D minor](#)

2. Play a D minor scale together on the piano/keyboard. Here is a [helpful video](#) showing one octave of the D minor (Harmonic) being played on the piano. These are all the notes that you will need to play the main musical idea of the *Tocatta and Fugue in D minor* by Bach.



3. Each student should receive a print-out of the sheet music. Working as individuals, pairs or small groups (depending on their confidence level), students should write the note name under each note.



The treble clef shows notes to be played by the right hand.



The bass clef shows notes to be played by the left hand.

Remember the sharp # and the flat b show the notes on the black keys of the piano.

**HELPFUL RESOURCE:** If you need to run through the note names of the treble clef and bass clef staves, check out this [helpful link](#) for a way to remember the note names.

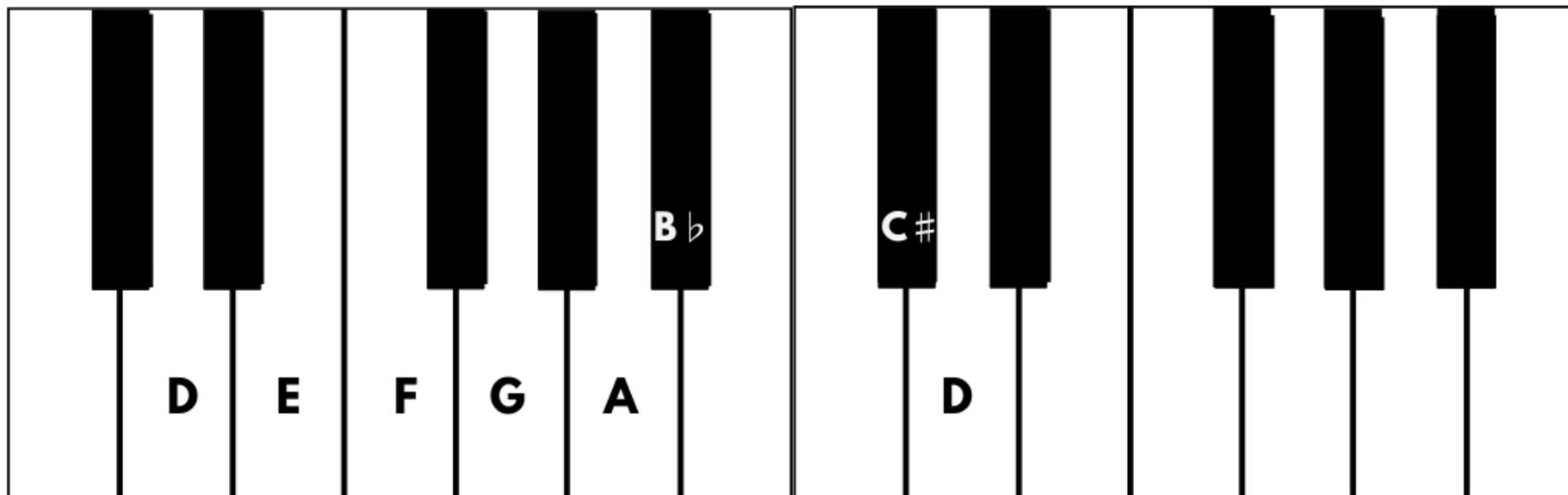
4. Learn the rhythm: Using the sheet music clap through the rhythm of the main musical idea of the famous *Tocatta and Fugue in D minor*.
5. Time to practise. Give students space to work out the melody on the piano or keyboard. Some students may learn best by ear, however encourage note reading as much as you can.
6. Time to perform. Give each student the opportunity to perform what they have learnt.

#### ***Ideas for Extension:***

- Try to play the opening theme/musical idea in another minor scale (e.g. a minor, or e minor)

## Worksheet: D minor Scale

Can you play a D minor scale? Try these notes on the piano or keyboard- play them from left to right (low sound to high sound).



## Assessment Schedule – Lesson 5: Perform – Pulling Out All the Stops (Stage 4)

Music Practice	Outcome	Assessment Activity	Evidence of Learning
<b>Performing</b>	MU4-PER-01	Playing the D minor scale and main theme of <i>Tocatta and Fugue in D minor</i> individually or in small groups	Accurate pitch, rhythm, articulation, and expressive performance demonstrating understanding of the musical idea
<b>Performing</b>	MU4-PER-01	Rehearsal and ensemble coordination when performing with others	Demonstrates musical communication, timing, and awareness of ensemble context
<b>Listening</b>	MU4-LIS-01	Listening to recordings and peer performances to compare accuracy and expression	Students identify differences in dynamics, articulation, tempo, and interpretation
<b>Composing / Listening</b>	MU4-COM-01 / MU4-LIS-01	Annotating sheet music with note names, accidentals, and rhythm markings	Correct use of musical notation to support performance and understanding of the piece
<b>Performing / Composing</b>	MU4-PER-01 / MU4-COM-01	Optional extension: play theme in a different minor key	Demonstrates transposition skills, creative application, and understanding of musical structure

Assessment mapped to the outcomes of the Music 7–10 Syllabus (2024).