

Music That Moves You

Stage 1 – 3 Teaching Resource

Sydney Symphony Orchestra

“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 Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Acknowledgements

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Background

The purpose of this resource

This Teaching and Learning 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 Teaching and Learning Kits. Please feel free to be in touch with our friendly Learning & Engagement team at schools@sydneyssymphony.com.

How curriculum is referenced in this resource

This resource is mapped to the NSW Curriculum.

Each Lesson includes learning activities for students Stage 1-5 aligned to the outcomes of the new Creative Arts K – 6 Syllabus (2024) and the NSW Music Curriculum Stage 4 and 5 (2024)

Each lesson focuses upon a work from the regional tour concert and includes several activities in performing, organising sounds, responding and listening. Each of the learning experiences is integrated into the lesson.

Each activity suggests an indicative age group, however teachers should use their knowledge of their class to select activities relevant to their stages of development and music learning.

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

This Teaching and Learning 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.

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

[Spotify Playlist](#)

Things to watch

- How music is influenced by History Kodaly's Dances of Galanta
<https://www.youtube.com/watch?v=26hVmuQw-TQ>
- Traditional Slovakian gypsy music and instruments
<https://www.youtube.com/watch?v=ZhadfviWIKa>
- Program note podcast on Dances of Galanta
<https://www.youtube.com/watch?v=Q5ze8iQtqgg>
- A performance of the *Dances of Galanta* by The London Philharmonia Orchestra
<https://www.youtube.com/watch?v=ZhadfviWIKa>
- The Firebird Introduction by Paul Risman
<https://www.youtube.com/watch?v=7Ib45x2VHbq>
- An introduction to the music of Stravinsky
https://www.youtube.com/watch?v=JNdu4mG7Phc&list=PL_E2wdEawW2MIzn_-P2o5j4sy7kREL0fu&index=1

Things to explore

- [The Layout of The Orchestra](#)
- [Learn & Listen by Instrument](#)
- [Inside the Orchestra](#)
- [How to create a graphic score](#)

Introduction to the concert theme

The music in the SSO 2026 Regional Tour is exciting, energetic and in many ways “Nationalistic” in that it represents aspects of the culture, country and time from which the composer came. The music that you will hear features 2 Australian composers, and 2 European composers:

Rossini: William Tell Overture

Harrison: Hi-Vis

Kodaly: Dances of Galanta

Stravinsky: The Firebird Suite

The Harrison, Kodaly and Stravinsky are all connected in some way to dance music. Harrison is influenced by modern popular culture, Kodaly by the ancient folk dances of his homeland and Stravinsky’s music was composed to be danced to.

Introduction to the repertoire

Kodaly – *Dances of Galanta*

Galanta – now the area known as Slovakia – was once famous for its travelling Gypsy bands who entertained across Hungary in the C18th. Kodaly grew up in a small town in this region where his father worked as the station master for the railway. Here he heard his first “orchestral sounds” as he called them: violins, double bass, clarinet, piano accordion, cimbalom. (a hammered string instrument that looks a bit like a small harp lying on its side in the YouTube clip). Having grown up with the sounds of this traditional music, Kodaly went to Budapest to study and began collecting traditional tunes for his PhD thesis – the practice we now call ethnomusicology. He travelled the countryside collecting and recording these tunes which he catalogued and later used in his own compositions.

The Dances of Galanta composed in 1933, uses transcribed folk songs he discovered from his home region. What Kodaly brings to them is exciting and innovative orchestration.

The first dance begins with an introduction like a street performer calling passers-by to listen, followed by a slow and stately melody introduced by a clarinet cadenza and then elaborated on by the rest of the orchestra. The four dances that follow are more upbeat in tempo and energetic and take the listener through a variety of Hungarian landscapes; one could imagine an idyllic countryside, a street fiddler, or soldiers dancing and playing in the street to entice future recruits (a common occurrence around this time!). All feature syncopated rhythms. After alluding back to the first stately dance, the piece concludes boisterously, doing its best to have you dancing along in your seat. Kodaly used his knowledge and skill of orchestration to transform simple folk melodies into orchestral pieces fit for the modern concert hall.

Harrison *Hi-Vis*

Holly Harrison lives in Sydney and is fast becoming a significant composer in the world stage. Her music has been played by all the Australian orchestras, and in Asia and Europe, and has a very distinctive style. In addition to composing, Holly plays drum kit and percussion in the improvised rock duo Tabua-Harrison with Joey Tabua (electric guitar). This is one of the big influences in her music – particularly her knowledge of drum patterns and popular music. Her program notes are:

Hi-Vis is inspired by night roadworks. For the majority of 2020 (and beyond!), major roadworks took place outside my Western Sydney home from 9pm to 4am each night: flickering lights, continuous drilling, humming, reversing, beeping, and grinding. Yet, amid lockdown times, I found the rhythms of machinery strangely comforting and exciting, and a gentle reminder of the existence of other people! Hi-Vis is a musical re-imagining of these sights and sounds, but also a celebration of all things hi-vis, musical and otherwise. Think fluorescent, luminescent and neon colours, LED traffic batons, and, of course, workers in hi-vis vests. I began to imagine what road workers might be listening to, and how the contrast between the strobing lights and dark sky conjured up an almost nightclub-like environment. The piece loosely draws on 'hi-vis' elements of electronic dance music, brass fanfares, boot-scooting, and disco, all filtered through the constant on-and-off of earmuffs.

Stravinsky The Firebird Suite

In 1910 Stravinsky wrote a ballet based upon two Russian folk tales, weaving a story about a magical bird, an evil sorcerer, and a brave prince who rescues captive princesses. Premiering in Paris in 1910, the ballet was a hit—audiences were enchanted by its shimmering colours, driving rhythms, and larger-than-life story. In 1919 a collection of dances were put together by the composer into a suite.

The suite is in 5 parts:

1. Introduction and dance of the Firebird
2. Dance of the Princesses
3. Infernal Dance
4. Berceuse
5. Finale

Stravinsky is considered one of the founders of “modern” music that broke with the rules and musical traditions of the preceding 300 years of composing. *The Firebird Suite*, is not just a ballet score—but the opportunity a young composer took to experiment and ended up changing music forever. It’s a story of magic, courage, and transformation, told through some of the most exciting sounds ever written for orchestra.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the new K - 6 Creative Arts Syllabus (2024). and the Music 7-10 Syllabus (2024)

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	CAE-MUS-01 experiments with and identifies ways sound is organised in music through singing, moving, playing instruments and using listening skills
Stage 1 <i>Year 1 and 2</i>	CA1-MUS-01 experiments with and identifies ways sound is organised in music through singing, moving, playing instruments and using listening skills
Stage 2 <i>Years 3 and 4</i>	MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.
Stage 4 <i>Yr 7 and 8</i>	MU4-PER-01 Uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas. MU4-LIS-01 Uses listening skills to describe music in relation to stylistic context and the elements of music MU4-COM-01 improvises, arranges or composes using the elements of music to create musical ideas
Stage 5 <i>Years 9-10</i>	MU5-PER-02 manipulates and combines the elements of music in performance to communicate musical ideas. MU5-LIS-02 uses listening skills to evaluate how the elements of music are manipulated and combined MU5-COM-01 improvises, arranges or composes with stylistic understanding and musical expression MU5-COM-02 manipulates and combines the elements of music to create musical ideas

Assessment Ideas

A range of possible assessment tasks for various grade level have been identified throughout the resource with an **

Lesson 1: *Hi Vis* by Holly Harrison

Listen and Perform

Intended Learning Outcome

Introduce the students to Harrison's *Hi Vis*, the instruments featured in the piece and some of the popular music influences that have inspired the piece.

Lesson Plan

1. Listen

- a) Without telling the students any of the background to this piece, listen to the opening and ask them the following questions:
 - Can you keep the beat quietly on your lap as you listen
 - What percussion instruments can you identify
 - Identify the prominent instruments you hear.
 - What type of music is this? Why do you think that?
- b) Listen again to the excerpt the discuss
What is the mood or the music?
What can you hear in the music to create that impression?
- c) Listen again to the excerpt instructing students to close their eyes
If this music was used to accompany a film – what sort of action might be happening on the screen?
Students can respond with prose or drawing images or patterns.
- d) Read to the students the program note about the intent and inspiration behind the piece.
As a class discuss how Harrison has done this in the listening excerpt.
What specific sounds can you identify in this excerpt that suggest night road works?

2. Perform

Use body percussion to play these ostinato patterns from *Hi Vis*

Bass drum = foot stamp on floor

Cymbal = patsching on knees 4 fast notes to each beat.

Note: A > under the notes tell the musicians to accent the note.

This is typical of a drum part in a rock piece, however in rock music all bars have 4 beats. In this piece sometime Harrison swaps between 3 and 4 beats in a bar. This is how she uses existing musical influences to create her own musical style.

3. Think and investigate (NB this could be a homework task)

Below is an alphabetical list of the instruments that play in Harrison's *Hi Vis*.

Complete the grid identifying which instrument family each belong to and whether they are a high, low or middle pitch sounding instrument.**

Instrument	Instrument Family	High - Middle - Low pitch?
bass clarinet		
bass trombone		
bassoon		
cello		
clarinet		
contra bassoon		
cor anglais		
double bass		
flute		
harp		
horn		
oboe		
piccolo		
timpani		
trombone		
trumpet		
tuba		
viola		
violin		

Below are all the percussion instruments used in *Hi Vis*. Investigate how each is played and whether the instrument would be found in a rock band as part of a drum kit set up.

Instrument	Played (Hit, shaken, scraped)	Part of a drum kit? Y/N
whip		
bass drum		
hi-hat		
ratchet		
sports whistle		
train whistle		
woodblocks		
vibraslap		
egg shaker		
tambourine		
snare drum		
splash and crash cymbal		
tom toms		

Older students continue:

Added to this is a string bass line riff – like something you would hear a bass guitar play:

a) To learn how to clap the rhythm of the string bass use the grid below:

1	&	2	&	3	&	1	&	2	&	3	&	4	&
x			x			x			x				x

- b) How would you describe the rhythm of this riff?
- c) What do you notice about the pitch in bar 1 compared to bar 2?
- d) In an orchestra, what are the bass line instruments in each family of instruments?

Things to look out for in the concert:

- Brass instruments using a range of mutes
- Drummer percussionist playing rock beats
- Solos from trombone, piccolo, violin and tuba
- Lots of glissando at different speeds
- Screaming clarinet
- Low bass riffs

Lesson 2: *Dances of Galanta* by Kodály

Intended Learning Outcome

The activities in this lesson are intended to familiarise students with some of the folk tunes used in this work and the cultural context in which they would originally be heard. Students will hear how Kodaly has used these tunes in his dances

Materials

- Video of traditional Slovak Dancing
- <https://www.youtube.com/watch?v=H5uu7Y5CwpY&t=322s>
- Spotify recording of *Dances of Galanta*
- Open space for movement activity
- Body percussion grid and grid template

Lesson Plan

Before commencing the activities, explain to the class that the dance tunes that are heard in Kodaly's *Dances of Galanta* are real traditional verbunkos dances of Galanta, a region in modern Slovakia. These were tunes he heard growing up as a young boy.

In the 1700s and early 1800s the verbunkos dances were used to recruit soldiers in local taverns (pubs). The structure of the music was to start slow and stately and gradually speed up into a series of fast, energetic tunes that required fast, energetic dance moves.

1. Watch and listen

- a) Watch the youtube clip of traditional Slovak Dancing
(NB: you may want to break it into sections)
Discuss the features of this type of dancing. Things to note:
 - The men are dancing with spurs on their boots which create a jingling noise,
 - the women also dance in boots and their boots are used for stomping and other percussion effects during the dancing,
 - ladies on their own dance in lines and circles, often with their hands connects behind them.
 - When men dance or couples dance the movements are highly energetic with lots of jumping and twirling
- b) As a class make a list of the more energetic dance moves in the dance that the men performed.
- c) Listen to the *Dance of Galanta* from Audio Cue 7.53"
Try performing some of these actions with the music.
- d) Now listen to the opening two minutes of the *Dances of Galanta*
Is this music good for dancing to?
This has been called music to get your attention – is that a fair description?
What sort of dance moves does this music suggest?

2. Performance activity

Younger students:

- a) Study the body percussion table below. Each box equals one beat.

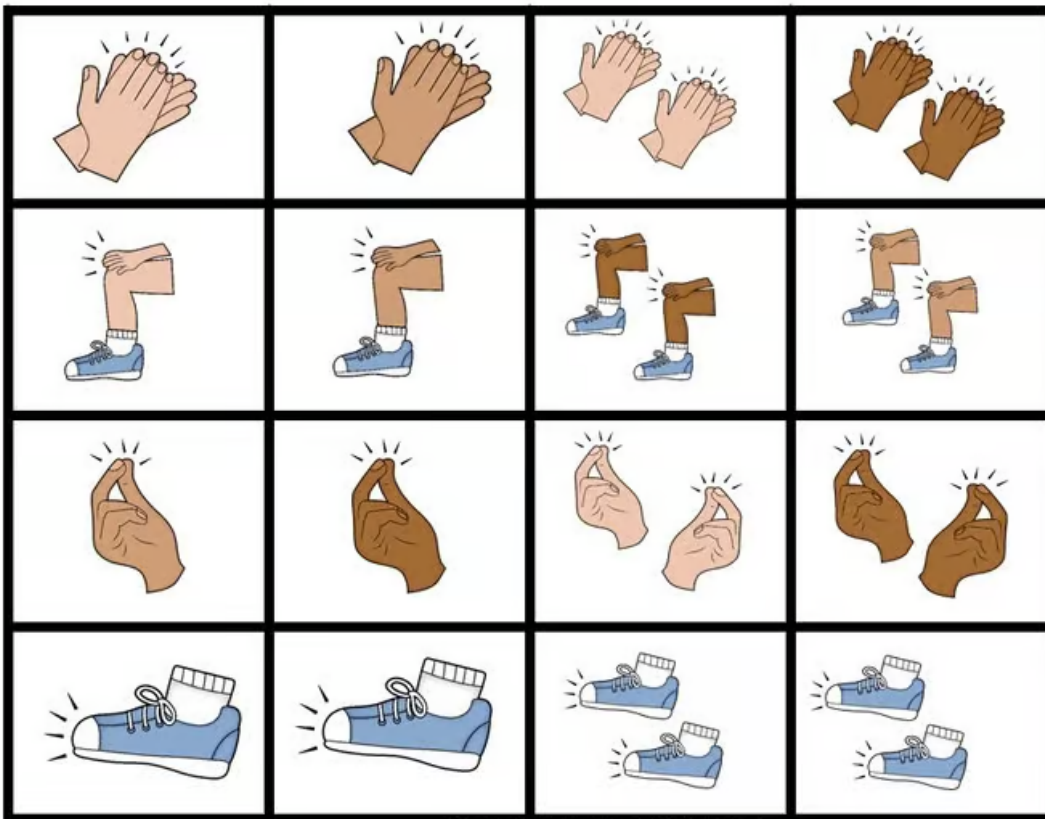
Line one are claps

Line two are knee slaps (patsching)

Line 3 are clicks

Line 4 are foot taps (stamping could get too noisy)

- b) As a class perform the pattern, doing each box 4 times before moving on to the next.



- c) Perform this chart with the music from Audio Cue 3.19" (slow tempo)
- d) Once this is mastered try it from Audio Cue 5.12" (faster speed)
- e) Divide students into groups of 4 and encourage them to devise their own body percussion grid and perform it with the music. **

Primary/Secondary Continue

- a) Learn to play the rhythm of Dance Tune No1 heard from Audio Cue 7.53” slowly
- b) If there are advanced instrumental players, encourage them to play it on their instrument.
- c) Once the students are able to tap the pattern try to speed it up and tap along to the recording

Dance Tune No 1 – heard from Audio Cue 7.53”

- b) Learn to play the notes from Dance Tune No 2 heard from 12.15”**
- c) To make this more interesting and the music more exciting, Kodaly sets this tune as canon between the string instruments. Listen to the music from Audio Cue 12:00” to hear how this tune is used.
- d) Once secure, divide class into 2 groups and perform it as a two-part canon.

3. Composition

Using the classroom instruments available, compose your own folk music tune using Dance Tune No 2 as a model:

- Use 2 beats in a bar
- Keep the rhythm simple
- Include repetition of patterns
- Use only the notes A,B,C,D,E

Further Activities for Secondary and Advanced Primary Students

1. Learn to perform Dance Tune No 3 which is heard at Audio Cue 9.24”
The tempo marking for this tune is a crotchet =160.

2. Discuss:

- What are the main musical characteristics of this tune?
- How is this dance melody different to the two above?
- What challenges might a musician face when performing this tune?
- What is the key of this tune?

- What features does this tune have in common with the other 2 tunes?

Dance Tune No 2 would originally have existed like this:

i.e. using only 2 chords IV and I to accompany – or even just a drone A note which is the tonic, or home note of the tune, and features on both the D and the A minor chords.

3. Learn to play Dance Tune No 2 on a keyboard using the chords above in the Left Hand or keeping a drone A note in the bass.
4. Interestingly Kodaly has altered the accompaniment notes to F and C.
This is an example of using 2 tonal centres at the same time, and a feature of C20th music.
Learn this version of the tune** using available instruments.

Lesson 3: Stravinsky: *Dance of the Firebird*

Intended Learning Outcomes

This activity focuses on the Dance of the Firebird as a stimulus for composition which will include exploring unusual ways of playing instruments and investigating new sound sources and discovering how Stravinsky creates the aural image of a fire bird.

Materials

Introduction to the Firebird story

<https://www.youtube.com/watch?v=gcwJyZ0tgEI&t=4s>

Poem on the board and printed out for group work

From A Winter's Tale: a poem for children

And in my dreams I see myself on a wolf's back

Riding along a forest path

To do battle with an evil magician

In a land where a princess sits under lock and key

Pining behind massive walls

There gardens surround a palace all of glass

And firebirds sing by night

Fawkes The Phoenix Theme from Harry Potter

<https://www.youtube.com/watch?v=1pnxGaY0FN4&t=2s>

Lesson Plan

Stravinsky called himself **an inventor of music**. This piece introduces to the audience the Firebird – a mythical bird the size of a falcon that is always on fire. This differs to a phoenix (of Harry Potter Fame) because a phoenix only bursts into flame when it dies before it rises again from its own ashes.

1. Predict and listen

- If you were writing music to represent a bird – what sort of things would you do?
- What sorts of instruments might be good and creating bird sounds?
- This bird is always on fire – so how might you show this in your music?

Then listen to the Firebird Dance.

As a class discuss what you heard and what predictions you had that were correct.

- Read this description of the firebird to the students:
'Its feathers ablaze with golden or silvery sheen, its eyes shine like crystal, it lives in a golden cage. In the darkness of night, it flies into a garden and lights up as brilliantly as if it were a thousand burning fires. A single feather from its tail can light up a dark room. It feeds upon golden apples that have the power of bestowing youth and beauty...'

Watch the YouTube clip as an introduction to the Firebird story

<https://www.youtube.com/watch?v=gcwJyZ0tgEI&t=4s>

2. Comparison Activity

Listen to Fawkes Theme from Harry Potter using the YouTube link below:

<https://www.youtube.com/watch?v=1pnxGaY0FN4&t=2s>

Explain to the class that a phoenix is also an imaginary bird with special powers. Ask the students what similarities/differences they hear between the two pieces **

3a. Stage 1

Listen to the Dance of the Firebird again

- Allow students to move freely to the music as if they were a firebird dancing
- Then allow students to draw what they think the firebird might look like.
- Watch an excerpt that shows the firebird dancing. How similar were the children's movements?

https://www.youtube.com/watch?v=2gmRr_0xM6Y&t=83s

3b. Stage 2 upwards

Listen again to the piece for musical clues that create the sound of a bird.

As a class discuss how the music shows the bird

- Chirping and making bird calls
- Fluttering around once captured
- Suggests it is a magical and mysterious creature

4. Exploring Unusual sounds

Stravinsky asks the string players for *glissando*, *tremolo* and *harmonics* and even combines this requiring a harmonic *glissando* what makes a new sound, almost electronic. It certainly was a new magical and mysterious sound to the audiences of 1919 when the Suite was played.

In the concert make sure you look for ways the string players are playing that is different to regular bowing or plucking.

In your classroom use the instruments available and see what bird sounds you can invent. Can you also make interesting sounds using your mouths, bodies or other "non-musical" items?

5. Compose

Younger students: working in groups

- Use the sounds you have discovered to improvise the sounds of a firebird in a forest at night.
- Think about the sounds you predicted in Exercise 1 and what Stravinsky has done to create his sound picture of the bird.

- How might these sounds be shown in symbols or drawing?
- Create a sound scape using a large piece of paper to notate the sound scape

Grades 5 and above: Read excerpt from *A Winter's Tale*

In groups:

- Ask them to discuss that the poem is about
- Plan how they might show these things in sound
- Compose a soundscape to accompany the poem including short musical interludes between each line.

5. Infants/ Early Primary Students

Use this piece and the imaginary concept of a bird of fire for a creative writing task appropriate to their grade level:

- Describe the way a bird moves that is similar to the way a fire moves (e.g. wings flutter, soaring high and low, etc).
- What range of colours that can be found in a fire that might also be in the Firebird's wings?
- Use this music as a stimulus for writing and plan a poetry writing session

Some starting points might be:

My firebird flies/soars in the sky
 My firebird jumps/leaps illuminating a dark room
 My firebird lands and swirls into smoke

Use the different qualities of the movement created, to encourage development of language for writing.

6, Years 5 and above

Stravinsky likes to create mystery in his music through the use of:

- chromatic and unusual scales in combination with traditional ones
- using extremes of range
- creating new chords or combining 2 chords to make new chords
- extremes and sudden changes of dynamics
- exploring the ways that instruments create their sound.

Task: You have been asked to write and record a minute of music for a Cabaret Show at the local Town Hall where a magician conjures a firebird in a magic show. Use some of Stravinsky's composition techniques to create your score and compose using available classroom technology. **

Lesson 4: Stravinsky: *Berceuse* from the *Firebird Suite*

Intended Learning Outcomes

By the end of this lesson students should be able to:

- Describe the musical features of a *Berceuse* (*Lullaby*)
- Perform *ostinato* patterns from this movement
- Discuss how the mood of a lullaby has been created and structured through the composer's manipulation of the concepts of music
- Identify the sound of the bassoon

Materials

- List of words on board for activity 1c
- Classroom instruments
- Recording of the *Berceuse* from the *Firebird Suite* from the Spotify Playlist

Lesson Plan

1. Listen to the *Berceuse* from the *Firebird Suite*
 - a) Before telling the student the meaning of the word *Berceuse*, ask them to write down three words (adjectives) that describe the music on a piece of paper and keep for future reference. (e.g. dreamy, calm, low, gentle, mysterious).
 - b) Ask the students what might be happening in the story when this music is played.
 - c) Share with the class the "program" or story that the music is about.

Berceuse is French for 'lullaby'. Prince Ivan captures the Firebird but she escapes by giving him a magical feather to use whenever he needs her help. When Ivan is overwhelmed by Kastchi's men, he uses the feather and the Firebird rescues him, first exhausting the bad guys in a frenzied dance and then lulling them to sleep with this *Berceuse*.

- d) Discuss the following word pairs and their meanings before listening to *Berceuse* again.
n.b. the last 3 pairs are for older students.

soft	loud
calm	exciting
high	low
jerky	smooth
fast	slow
Moving by step	Jumping between notes
trumpets	harp
Running notes	rocking movement
bassoon	Flute
Energetic	Floating
AB form	ABA form
3 beats per bar	4 beats per bar

Brass band	strings
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- Students select the most appropriate from each of the pairs of words to describe the music while listening to *Berceuse*.
 - Discuss their conclusions as a class.
 - Compare students original 3 descriptive adjectives from the first listening to the list.
- e) Show students the images of the two solo wind instruments and ask them to name them.
- The bassoon is larger, so it is deeper in sound.
 - Both instruments are played by blowing through a reed (pictured in between)
- f) Set a homework task to investigate one of these instruments, its history and how it is played.



Perform

In his *Berceuse*, Stravinsky uses repeated patterns as the accompaniment to the main theme. Use of quiet repetition is in part how he gives the music the character of a lullaby.

- a) Ask very young children to move to the music as if they are sleepwalking or part of a dream whilst playing the piece again.
- b) The arrangement below is in a key easy to for Primary students to play on classroom instruments. Each line is an ostinato pattern from the *Firebird Suite*.

Learn to play these patterns from the bottom up in a slow 4 beat count. Note names are included below to help with reading them.

Remember it is a lullaby, so it should be played softly and smoothly.

- c) Once the students have learnt the patterns, try layering them one on top of the other until all four parts are being played. Encourage the students to play softly in the style of a lullaby.

Upper primary extension composition/performance activity:

1. Learn the ostinato accompaniment patterns and perform as a class in 4 parts.
2. Using the notes ACDEG (A min pentatonic) improvise patterns that can be played as a melody above the accompaniment ostinatos.
3. Choose some students to improvise their patterns whilst the rest of the class play the ostinato accompaniment and create your own class lullaby.

Secondary Activities

1. Listen to the *Berceuse* again
 - (a) How many times is the melody played? (3 times)
 - (b) What instruments play the opening melody? What family are they from?
 - (c) How many beats in the introduction before the melody enters?
 - (d) What instruments are used in the introduction? What family are they from?
 - (e) Describe the pattern first heard in the introduction. Draw the contour of it.
 - (f) As the piece continues, this 4 note pattern changes – how?

- (g) Listen to the whole piece - it is in ternary form.
 Follow the sections below while listening to the piece.
 Then use the table to outline what instruments and musical features are prominent in each section.

Introduction Audio 0.00''	A 0.09''	B 1.21''	A 2.03''	Coda (ending) 3.05''

2. Performance

- a) Observe the following features of Stravinsky's *Berceuse* on the score below:
- Drone in the bass instrument
 - 4 note ostinato which appears first in the introduction and continues
 - Use of an "echo" or reply to the melody in bar 7 and 8 and before the end
 - Use of *glissando* in a number of parts to suggest magic
 - Additional of other ostinatos as the piece grows
 - Use of chromatic notes in the melody lines
- b) Learn to perform the arrangement

3. Compose

- a) **Ask the class:** What is the purpose of a lullaby?
What are the musical features of a lullaby?

Stravinsky's lullaby uses a lot of ostinatos (repeating patterns) possibly because repetition without change can make a listener sleepy.

- b) **Task:** compose a lullaby that could be used in a Harry Potter film that could be sung by Dumbledore when he wants his students to go to sleep. **

- Divide into groups of 3-4 students with a range of instruments available to each group.
- Use only the notes C, D, E, G, A (pentatonic scale).
- Write a lullaby including the features used in Stravinsky's lullaby:
 - a four-note ostinato
 - an 8-beat lullaby melody
 - a higher echo style 8beat melody
 - a drone using the notes C and G in any rhythm or order
 - words for the melody for Dumbledore to sing.

- c) Perform each Lullaby for the class and discuss its strengths.

Lesson 5: Stravinsky: *Infernal Dance* from the *Firebird*

Intended Learning Outcome

By the end of the lesson students will recognise the main theme in the *Infernal Dance* and be able to perform it (either just rhythm or with the pitch).

They will also understand how the composer has used of the concepts of music and instrumentation to paint a picture in sound and be able to describe the timbre of the music.

Materials

- Recording of the Infernal Dance from Spotify.
- Visualisation of the instruments playing
- [https://www.youtube.com/watch?v=y7JC_UhZUso&list=PL_E2wdEawW2Mlzn - P2o5j4sy7kREL0fu&index=5](https://www.youtube.com/watch?v=y7JC_UhZUso&list=PL_E2wdEawW2Mlzn-P2o5j4sy7kREL0fu&index=5)
- Word box from Lesson 4 (for younger students)
- Score of the *Infernal Dance* for secondary students downloaded from IMSLP library
- <https://imslp.org/wiki/Special:ImagefromIndex/523783/nhivp>

Lesson Plan

Read and perform

1. This movement is one of the most exciting in orchestral music. It depicts the dance of the evil wizard who has captured the Firebird and the princesses.
Listen to the Infernal Dance
2. The main theme for this piece is menacing. What about the music makes its sound scary?
Younger students might select words from the word box to describe what they hear. N.b. for very small children teacher will ask does it sound “x or y”
3. This piece has a very strong beat grouped into 3’s.
Listen to the piece and try to clap a regular 1, 2, 3 pattern against it. Is it easy or difficult?
The reason it is tricky is because Stravinsky has used a device called *syncopation*. This means that instead of placing important notes on the beat, he has them played in between the beat.

Below is the pattern - count the three beats aloud and clap on the X’s
n.b. Where there is an XX in the same box, play 2 claps evenly

1	2	3	1	2	3	1	2	3	1	2	3
X	X	X	X	X X		X	X	X	X	X X	

Repeat the clapping exercise using dynamics (volume) X is loud, x is soft:

1	2	3	1	2	3	1	2	3	1	2	3
X	X	X	X	x X		X	X	X	X	x X	

4. Listen to the opening of the infernal dance (from start to 45 seconds)
Identify this rhythm and try to clap it with the recording.

Younger students:

- What types of moves did the ballet dancers do for this *Infernal Dance*?
- What do you think the word infernal means? (Relates to hell or wickedness)
- Listen to the piece again and invite students to move freely imagining themselves as dancers on stage performing for the evil Kachai

Year 3 and above:

This is the shape of the rhythm of this tune, BUT Stravinsky gives it more spice by starting it after the beat, not when the beat starts, a technique called *syncopation*.

a) Clap this passage.

N. the dot means no sound, it is just a marker to help the students see where the beat starts.

1	2	3	1	2	3	1	2	3	1	2	3
. X	. X	. X	. X	. X	X	. X	. X	. X	. X	. X	X

b) Once this is mastered, divide the class into 2 groups and have one play the rhythm and the other, the rumbling 4 notes per beat (semiquavers) on the bottom line.

1	2	3	1	2	3	1	2	3	1	2	3
. X	. X	. X	. X	. X	X	. X	. X	. X	. X	. X	X
xxxx	xxxx	xxxx	xxxx	xxxx	xxxx	xxxx	xxxx	xxxx	xxxx	xxxx	xxxx

c)

d) Learn how to conduct 3 beats in a bar - it is a triangle shape

Start with right hand held in front of you at nose height

On ONE move hand straight down to about belly button height
Don't let hand flop, imagine you are drawing in the air from one point to the next

Then move hand away from your body out to the right on beat TWO

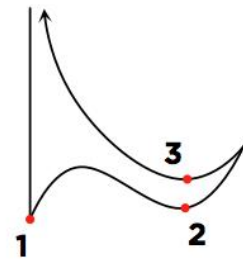
Finish the triangle shape by moving to the starting point on THREE

Practice this pattern counting the three beats aloud

Experiment with:

- Big and small beating to show loud and soft
- Fast and slow to show the speed of the music

Play the *Infernal Dance* while the students keep a 3-beat pattern.
Encourage them to show the volume and speed of the music.



Primary and Secondary students - Watch

This YouTube link shows how the orchestra is used in the *Infernal Dance* and provides a graphic score of what each instrument is playing.

https://www.youtube.com/watch?v=y7JC_UhZUso&list=PL_E2wdEawW2Mlzn_P2o5j4sy7kREL0fu&index=6

Secondary - Listening Task**

The focus of this activity is to listen to the various section of the movement using the audio cues to identify the featured instruments and how Stravinsky create the frenzy of an *Infernal Dance*.

It might be useful to use the score and Figures in the score are included.]

1. This movement is in a rondo form. What makes it interesting is hearing how Stravinsky changes the tune each time it returns.

Complete the table below using the audio cues to focus on each section of the piece.

The first section has been done to guide the answers.

Audio timing	What instruments feature	What Stravinsky does
Start	Double bass and timpani Bassoons and horns answered by trumpets	<ul style="list-style-type: none"> - Soft semiquavers on low instruments - A section syncopated tune is first heard - Accents from whole orchestra and repetition of the tune - Loud, building texture as music progresses
0:31" (Figure 2)	Strings	<ul style="list-style-type: none"> - Repeat of the tune with a new character - Ends in 3 strong chords.
0:46" (Fig. 4)		B section -- contrast
0:58" (Fig. 7)		<ul style="list-style-type: none"> - A Section - Return of theme – with changes - Section ends with 6 loud chords.
1.21" (Fig. 11 + 2 bars)		- C Section
1.49" (Fig. 15)		- String singing melody

2.26" (Fig. 21)		<ul style="list-style-type: none"> - Return of A Section – new version again
3.00" (Fig. 25)		<ul style="list-style-type: none"> - Section ends with 9 chords – echoed by 3 short trumpet chords - String theme from Fig. 15 heard again through a much denser texture - Music starts to accelerate
3.24" (Fig. 29)		<ul style="list-style-type: none"> - Fast and furious.
3.51" (Fig. 35)		<ul style="list-style-type: none"> - Coda - Builds to a big dissonant climax chord with full orchestra

Secondary Arrangement of the Main theme of the *Infernal Dance* for class performance.