

Teachers Resource Kit

Cultural Connections Through Music



Learning & Engagement
Stages 1 – 3

Cultural Connections Through Music
Stage 1-3 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 Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

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.

This resource contains three main elements:

1. **Background information on music** you'll hear at the performance
2. **A library of exciting digital resources** to engage with (great for learning differentiation and extension of students)
3. **A series of five lesson plans**, complete with suggested assessment rubrics, and useful for both pre- and post-concert engagement

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 Education team at education@sydneyssymphony.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 Creative Arts K – 6: Music Syllabus addressing performing, organising sounds and listening.

Introduction to the concert theme

Music is at its most powerful when it speaks to all of us – overcoming language and cultural barriers as it taps into the universal emotions and experience of being human. In this program, we explore the rich connections music makes possible – the transfer of new ideas and stories it encourages between cultures. These are the musical conversations the world needs more than ever.

The Sydney Symphony introduces students to the world of inspiration that lies behind beloved orchestral classics and contemporary repertoire alike. Student get to meet two of Australia's wonderful composers, Chris Sainsbury and Brenda Gifford, who share how country and culture are connected to their music. Students explore the music of many other composers who have been inspired by folk dance, song and instruments and how they celebrate these cultures in their orchestral music.

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 where available.

CHRISTOPHER SAINSBURY An Australian Concert Overture

4 minutes

Chris was inspired by his experience growing up in Regional NSW in this work. Bursting with positivity, it is essentially an unapologetically melodic piece, full of rich counterpoints, and underscored by rhythmic drive from start to finish apart from one reflective middle slow section.

BRENDA GIFFORD Bardju (Footprints) Arr. Jessica Wells

2 minute

Bardju represents our collective journey and tells us that we should tread lightly on Mother Earth; and it also represents Gifford's personal journey as a Yuin woman. Through this piece, she recalls her memories of country. Her music grounds her in, and gives voice to, her culture. "I do not create in a vacuum, and my culture is at the core of my creativity."

MANUEL DE FALLA Spanish Dance No. 1

4 minutes

This work features in the orchestral interlude and dance of Manuel de Falla's opera *La Vida Breve*.

JOHANNES BRAHMS Hungarian Dance No. 5

3 minutes

Brahms was inspired by the gypsy style music and violin performance of his Hungarian friend, Ede Reményi as he composed his Hungarian dances.

AARON COPLAND Appalachian Springs, Simple Gifts

3 minutes

Simple Gifts is a traditional Shaker song which Copland incorporate into his work.

AARON COPLAND Latin Sketches, No. 3 Danza de Jalisco

4 minutes

On a visit to Mexico in 1932, Aaron Copland was inspired by folk music and dance. He incorporated the vibrant rhythms into his orchestral music.

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 all concert repertoire: [Cultural Connections Through Music](#)
- Please note that there currently is no recording available for *An Australian Concert Overture* by Chris Sainsbury.
- Brenda Gifford's *Bardju (Footprints) Arr. J. Wells* was originally written for chamber ensemble. Have a listen to [Ensemble Offspring's performance](#) of this vibrant work.
- Alternatively, enjoy the links below to alternative repertoire formats:

[Spanish Dance No. 1 by Manuel De Falla](#)

[Latin Sketches, No. 3 Danza de Jalisco by Aaron Copland](#)

- Podcasts students may enjoy:
[Busy Kids Love Music with Carly Seifert The Life of Johannes Brahms](#)
[Busy Kids Love Music with Carly Seifert The Hungarian Dances](#)
- Podcasts teachers may find interesting:
[Composing A Culture with Rosephanye Powell](#)
[Composing as a Citizen of the World with Tania Leon](#)

Things to watch

- Share this wonderful [guitar quartet arrangement of Danza de Jalisco by Aaron Copland](#).

- [Hungarian Australians gather in Sydney to celebrate cultural festival - ABC](#)
- [Folk rendition of *Simple Gifts*](#) on the strum stick and zither (or autoharp)

Things to read

- The Australian Music Centre is a great resource for information on Australian composers. Learn more about [Christopher Sainsbury and his music here](#).
- You can find out more about Haydn's Symphony No. 104 nicknamed the "London" symphony [here](#).
- ["How do Classical Composers Use Folk Music?"](#) This article provides further explanation and musical examples of how composers have incorporated folk music into their works.
- ["The Inspiration Behind Brahms' Hungarian Dances"](#).

Lesson Plan 1

Exploring the connection between music and cultural dance

Learning Intention

Students explore the concepts of music by responding to the music using movement. Students learn about how traditional cultural dance and music may influence a composer.

Success Criteria

Students:

- share ideas about the role of a composer in music
- respond to music using movement
- describe the concepts of music they hear in the music

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES 1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. MUES 1.4 Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts.
Stage 2 <i>Years 3 and 4</i>	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.
Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.

Materials

- Audio/video player and projector
- Props e.g. ribbon, scarf, bean bags, streamers

Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra called *Cultural Connections Through Music*.
2. Assess prior knowledge of your students by asking the following questions and encouraging students to share their ideas:

- *What is a composer?*
Share these short videos that explain what a composer does:

[How do composers compose?](#)

[Music composers: Short History of the Greats](#)

- *Can you make up a musical idea just like a composer?*
Invite students to share any musical ideas they would like to share with the class on the spot. They could hum a melody, clap a rhythm or use body percussion and found sounds.
 - *Where do you think composers get their musical ideas from? What inspires composers?*
3. Now introduce the composer, Johannes Brahms. Brahms was a composer from Germany. You can watch this video together: [Meet Brahms](#)

One of Brahms' friends was a famous Hungarian violinist and composer name Ede Reményi. Listen to this podcast clip that share more about these two friends: [Brahms was inspired by his Hungarian friend](#)

Brahms was inspired by Reményi's playing, especially in the gypsy and folk style that usually accompanied traditional dances called [czardas](#). Watch this video of [traditional Hungarian dances](#).

4. As a class, move and dance to Brahms' *Hungarian Dance No. 5*. Ensure the space is set up with enough room for students to move around freely – you may want to do this activity outdoors or in the school hall.

Provide each student with a prop such as a scarf or ribbon. Ask students to listen to the music carefully and try to show what the music does in their movement.

Have fun moving to the music!

5. Now, reflect on what students have experienced by asking the class the following questions:
 - *What did you notice about the music?*

- *Were there fast and slow parts? Or loud and quiet parts? Or high and low sounds?*
 - *Do you know any musical words to describe this? Dynamics (loud/soft), Tempo (fast/slow), Pitch (high/low notes)*
 - *What did you do with your movement and props to show what was happening in the music? Can you show the class?*
6. Repeat the movement activity one more time, reminding the students of some of the things to notice in the music.
 7. Reflect on the experience one last time.
 - *Did you notice anything new about the music?*
 - *How did you move to show what was happening in the music?*

Optional: Share the following video showing [Hungarian Folk dancers performing to Brahms Hungarian Dance No. 5](#)

8. Repeat step 4 – 7 with another work from the *Cultural Connections Through Music* program. Access the audio in the Resource Library section.

Lesson 1: Learning Outcome Reflection Assessment Rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
The student can explain what a composer does.	The student can readily identify and give detailed examples of what a composer does. Exemplary understanding will be demonstrated by the student being able to align the role of a composer with other professions (e.g.a chef using ingredients to cook a recipe etc.)	The student can identify and give examples of what a composer does. There may be inconsistency in their responses or some understanding that needs to be corrected.	The student cannot identify and give examples of what a composer does.
The student can respond to music using movement and describe the concepts they hear in the music	The student demonstrates a detailed understanding of each individual concept and their links by providing detailed descriptions/examples during class discussion and one-on-one questioning as relevant to the individual age/level of the student	The student demonstrates a satisfactory understanding of each individual concept and their links by providing some descriptions during class discussion and one-on-one questioning as relevant to the individual age/level of the student. Some clarification may be required.	The student does not demonstrate a satisfactory understanding of each individual concept and their links and does not articulate descriptions/examples during class discussion and one-on-one questioning.

Lesson Plan 2

Make your own Spanish Castanets

Learning intention

Students make their own castanets using craft materials and play along to the music. Students learn about a cultural instrument.

Success criteria

Students:

- craft their own instruments
- listen to and identify the sound of the castanet
- demonstrate an understanding of cultural instruments

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

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Stage 2 <i>Years 3 and 4</i>	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.
Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.

Materials

- Audio/video player and projector
- 2 Paper plates, 8-12 Bottlecaps, Decorative materials – textas, stickers..., Craft glue, Ribbon
- Hole punch
- Scissors



Lesson Plan

1. Remind students that they will be attend a Sydney Symphony concert where they will learn all about the different inspirations that composers have from cultures around the world.
2. Listen to *Spanish Dance No. 1* by Manuel De Falla. Before playing the piece, ask your students to listen out for a special instrument. After listening to the piece together ask the following questions:
 - *What instrument did you hear?*
 - *What instrument family does this instrument belong to? Percussion*
 - *What country does this instrument come from?*
 - *Manuel De Falla is from Spain. Why do you think he chose to use castanets in his music?*
 - *Can you name any other cultural instruments that you know about? Where is the instrument from? What is it used for?*
3. Watch the following video to learn about the castanets.

[All about the castanets with Maria Vega](#)

4. Follow the step-by-step guide to create Spanish Castanets. Remember each student will need to make **two** castanets, so each step should be repeated on their second paper plate.

Step 1:

Fold your paper plate in half hole punch the folded edge.

Tip: Mark the centre of the- folded paper plate so the holes are punched evenly.



Optional Step:

Outline the shape of the castanet as shown in the picture and cut it out.



Step 2:

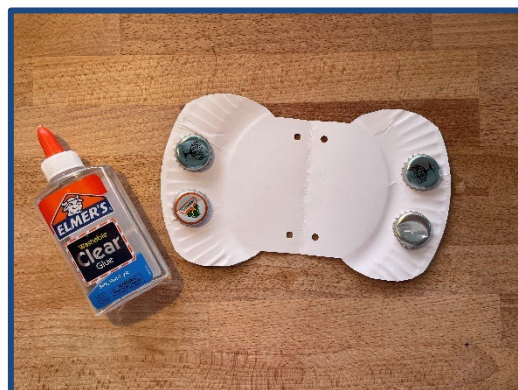
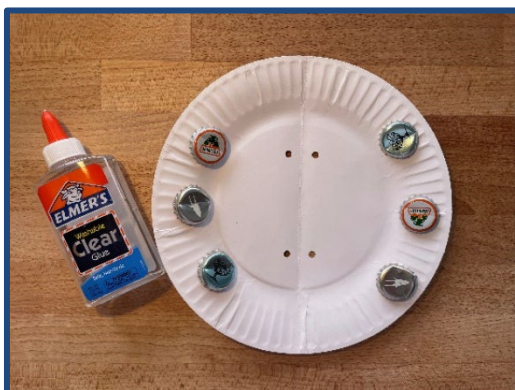
Decorate the paper plate using texas, stickers, and other materials.

Make sure both folded halves are decorated.



Step 3:

Unfold the paper plate and secure an equal number of bottlecaps on opposite sides using craft glue. Try to do this as evenly as possible so the bottlecaps 'click' when the paper plate is folded.



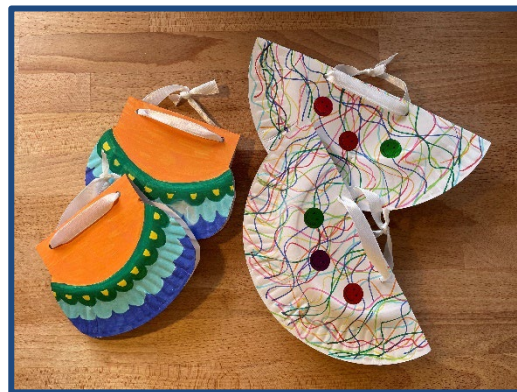
Step 4:

Cut two lengths of ribbon of 20 cm to 30 cm for the castanet handles. Thread the ribbon through the holes and tie the ends together to make a handle.



Step 5:

Play your castanets!



5. Listen to *Spanish Dance No. 1* by Manuel de Falla as a class. Can students play along only when they hear the castanets in the music?

Please share any pictures of your students' creations and playing with the friendly Sydney Symphony Learning & Engagement team by sending an email to education@sydneysymphony.com We'd love to see the fun and learning in your classroom!

Differentiation Ideas:

- Enjoy exploring these fun songs that use the castanets with K – 2 students.

[Rhythm Rumble: Castanet songs for children](#)

[Katie Kaft's Tots with Tempo: I like to play my castanets](#)

Lesson 2: Learning Outcome Reflection Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success criterion	High	Medium	Developing
Demonstrate a curiosity and/or understanding of cultural instruments	The student contributes to Q&A to share their ideas and thoughts that address the topic of the question.	The student contributes their ideas and thoughts but may need some clarification and support in answering.	The student contributes some ideas to the Q&A.
Create working castanets	The student is able to follow instructions independently and accurately with confidence to create their pair of working castanets.	The student demonstrates some ability to follow instructions with reasonable accuracy to create a pair of castanets.	The student is able to follow some instructions and produce some of the components of the castanets
Identifies the sound of castanets in music and respond to the music by playing along with their castanets at the appropriate time	The student is able to join in playing when they hear the castanets in the music at the correct moment.	The student is able to join in playing their castanets at some of the appropriate sections of the piece.	The student is able to join in and play along with the music.

Lesson Plan 3

Meet the Composer

Learning intention

Students learn about contemporary Australian composers, where they are from and how their culture influences their music. Students create their own piece of music inspired by Australia.

Success criteria

Students:

- Explore the inspiration of composers and create a piece of music.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. MUES 1.4 Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. MUS1.4 Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Materials

- Audio/video player and projector
- Classroom instruments and found sounds

Lesson Plan

1. Let's meet [Brenda Gifford](#).

Gifford shares that she uses her music as an expression of her culture in the following quotation:

Bardju represents our collective journey and tells us that we should tread lightly on Mother Earth; and it also represents my personal journey as a Yuin woman. Through this piece, I recalled my memories of country. My music grounds me in, and gives voice to, my culture. I do not create in a vacuum, and my culture is at the core of my creativity. - [Brenda Gifford \(2017\), Australian Music Centre](#)

- a) Listen to the chamber version of Gifford's [Bardju \(Footprints\)](#). Students will hear an orchestra version of this piece in the *Cultural Connections Through Music* concert.
- b) Ask the class the following questions after listening to the music:

What inspires Gifford's music?

When you listen to Bardju (Footprints), how do you think Gifford captures her inspiration?

Brenda's home is Yuin country. Can you locate Yuin country on the [Map of Indigenous Australia](#)?

What else did you learn about Brenda Gifford?

2. Now, [click here](#) to meet the composer, Chris Sainsbury.

Once you have met Chris Sainsbury, have a class discussion about what students may have learned about him. Consider the following questions:

Where did Chris grow up?

Chris mentioned that he has Dharug (Eora) heritage. Can you locate Dharug country on the [Map of Indigenous Australia](#)?

3. Next, [watch this video](#) where Chris Sainsbury describes the inspiration behind his composition *An Australian Concert Overture*.

4. Follow up with the following questions about the music:

How did the place he grew up inspire his music?

Chris describes how his composition is in three main parts. How did he describe these?

Beginning Section	Middle Section	End Section
<i>Answer: Fast section, perhaps like dance music, energetic, happy and joyful</i>	<i>Slow sections, perhaps like looking out the window on a rainy day</i>	<i>Fast section comes back</i>

Using the three-part structure that Chris described, students create music inspired by Australia. There should be a fast section, slow middle section and another fast section at the end.

5. In groups, students create a mind map about their life in Australia. Here are some guiding questions:
- What is your favourite place to visit? Why? E.g. Beach, library, local park
 - What is your favourite food/restaurant to eat?
 - What are your favourite Australian animals?
 - What Aussie sports team do you follow?
 - Name an Australian music group or TV show you like?
6. Students organise their brainstorm ideas to into the fast - slow - fast structure. For example, if their favourite place to visit is a library, their favourite food/restaurant is Macca's, and their favourite animal is a kangaroo, they might organise their ideas as follows:

Beginning Section (Fast)	Middle Section (Slow)	End Section (Fast)
Example: Fast jumping kangaroo sounds	Story time at the library	Eating a Macca's burger and playing on the Macca's playground

7. Now, using a combination of classroom percussion, found sounds and any other instruments, students form a band (2 – 4 members) and make sounds that they think shows their ideas best.

glockenspiel, story time at the library might be played as gentle egg shaker sounds, and a visit to Maccas might be a combination of all the instruments together to show how much fun it is!

Optional: Students could create lyrics or a chant to go along with their music.

8. Perform your work for the class and share your own inspiration behind the music!

Extension and Differentiation Ideas:

- Students create a graphic score to represent their ideas. Encourage students to be as detailed as they can be and show what each instrument/band member is doing.
- For K – 2 students, you might choose to pick one idea e.g. an Australian animal such as a platypus, and create a fast- slow – fast piece of music together as a class. What might the animals be doing in the fast part? E.g. swimming around. What might it be doing in the slow part? E.g. sleeping

Lesson 3: Learning Outcome Reflection Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success criterion	High	Medium	Developing
The student uses a variety of ideas to create a piece of music with contrast in tempo	The student makes ample and creative use of ideas about Australia and create a piece of music with contrasting fast and slow sections. Students are able to explain how/why they have represented their ideas musically.	The student is able to generate ideas about Australia and organize them into a structure. Students create sounds to match their ideas and show a developing understand of contrast in music.	The student is able to generate ideas about Australia and match musical sounds to their ideas.
Student contributes to class discussion demonstrating an interest or curiosity for learning about a composer	The student contributes on topic ideas to answer questions and participates in the class discussion. The student demonstrates an understanding of how and composer may be inspired and is able to connect their ideas to the inspiration of the composers they have learnt about.	The student is able to contribute ideas and answers to the class discussion. The student demonstrates and understanding of how a composer could be inspired.	The student contributes ideas and answers to the class discussion.

Lesson Plan 4

Perform a Classroom Arrangement of 'Simple Gifts'

Learning intention

Student learn a folk melody and accompanying parts and perform a piece of music as part a member of a group.

Success criterion

Students:

- Participates in music making
- Performs a piece of music as a member of a group demonstrating listening and cooperation

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. MUES1.2 Creates own rhymes, games, songs and simple compositions. MUES 1.4 Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. MUS1.2 Explores, creates, selects and organises sound in simple structures.
Stage 2 <i>Years 3 and 4</i>	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. MUS2.2 Improvises musical phrases, organises sounds and explains reasons for choices.
Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts. MUS3.3 Notates and discusses own work and the work of others.

Materials

- Audio/video player and projector
- Classroom instruments and found sounds

Lesson

1. As a class, listen to the song [Simple Gifts](#).
2. Share the following with the class:

Simple Gifts was written in 1848 by Elder Joseph Brackett and is a traditional song sung in the Shaker communities of America. The American composer Aaron Copland used this song in his orchestral music for the ballet *Appalachian Spring* and in his collection, *Old American Songs*.

Listen to [Simple Gifts from Appalachian Spring by Aaron Copland](#).

3. Learn the lyrics and melody as a class by following along with this video: [Simple Gifts](#). The lyrics are included below:

'Tis the gift to be simple, 'tis the gift to be free

'Tis the gift to come down where we ought to be,

And when we find ourselves in the place just right,

It will be in the valley of love and delight.

When true simplicity is gained,

To bow and to bend we shan't be ashamed,

To turn, turn will be our delight,

by turning, turning we come 'round right.

4. Now, that students are familiar with the melody, learn and perform a classroom arrangement of *Simple Gifts*.

The arrangement provided includes a:

- Melody which can be sung, played on tuned percussion or another instrument a student might play.
- Accompaniment provided for tuned percussion, in this instance, the xylophone. However, this part could be played on piano or guitar if students are able.
- Bass part which can be played on the marimba, piano, bass guitar, cello or

another instrument.

- Percussion parts which can be played by any combination of available classroom percussion, body percussion (clapping, patsching, clicking...), or found sounds.

5. Use your discretion and creativity to assign parts and instruments to students. The score and parts are provided in appendix A of this resource.

Simple Gifts
Classroom Arrangement

Traditional Shaker Song
Arr. by S. de Freitas

Adagio

A

Melody

Xylophone

Bass

Adagio

A

Percussion 1

Percussion 2

6

Voice

Xyl.

Bs.

B

Perc. 1

Perc. 2

12

Voice

Xyl.

Bs.

Perc. 1

Perc. 2

Lesson 4: Learning Outcome Reflection Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success criterion	High	Medium	Developing
The student participates in music making	The student learns their part of the music and works collaboratively with their group to put the parts together to produce a cohesive sound.	The student learns their part of the music and contributes their part to the group.	The students attempts to learn their part and contributes to their group.
The student performs a piece of music as a member of a group demonstrating listening and cooperation	The student contributes to a cohesive and confident performance of a piece of music. The performance demonstrates a high degree of ensemble awareness, listening, pitch and rhythmic accuracy.	The student contributes to a cohesive performance of a piece of music. The performance demonstrates ensemble awareness, listening, and accuracy in playing.	The student contributes to a performance of a piece of music. The performance demonstrates some ensemble awareness, listening. The part is played with some accuracy.

Lesson Plan 5

Reflecting on our concert experience

Learning intention

To help students reflect on and learn from their experience attending the Sydney Symphony Orchestra concert.

Success criteria

Students can:

- Recall and describe key aspects of their concert experience
- Explain their observations using key terminology encouraged in previous lessons

NSW Curriculum Links

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Stage 3 <i>Years 5 and 6</i>	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Materials

- Whiteboard and markers
- Any further resources connected to your choice of activity

Lesson Plan

1. Remind students they have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *Cultural Connections Through Music*. Ask the class:

What are some of the ways, that you learnt, culture influences composers music?

Possible answers might include:

Composers are inspired by their home country. Composers use cultural instruments in their music, composers are inspired by traditional dance, stories and folk music.

Write down students answers on the board as they share their thoughts.

2. Revisit the repertoire from this program. Does the class have a favourite piece of music? Do they remember who the composers are? What would the class like to listen to again? Would they like to move to the music?
3. What are some of the musical instruments that students remember from the concert? Which instrument did they like the most? Which instruments had a strange or interesting sound?

Visit the [Dallas Symphony Orchestra website](#) and explore the different instruments of the orchestra.
4. Ask students to draw a picture of their most memorable musical moment from the concert.

Please share any pictures of your students' creations and playing with the friendly Sydney Symphony Learning & Engagement team by sending an email to education@sydneysymphony.com

We'd love to see the fun and learning in your classroom!

Lesson 5: Learning Outcome Reflection

Assessment rubric

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success criterion	High	Medium	Developing
The student recalls and describe key aspects of their concert experience.	The student describes (in any mode relevant to the student's level/needs) elements of the concert experience in detail, articulating how the concert was experienced through the senses. The range of experiences described is significant.	The student describes (in any mode relevant to the student's level/needs) elements of the concert experience, perhaps articulating how the concert was experienced through the senses. The range of experiences described is satisfactory.	The student does not describe elements of the concert experience. The response includes very few or no observations of the experience.
The student can explain their observations using key terminology engaged with in previous lessons.	The student uses a high degree of key terms from previous lessons in order to describe their concert experience.	The student uses some key terms from previous lessons in order to describe their concert experience.	The student does not use any key terms from previous lessons in order to describe their concert experience.

Appendix A

Simple Gifts Classroom Arrangement

Traditional Shaker Song
Arr. by S. de Freitas

Adagio

A

Melody
"Tis the gift to be simple 'tis the gift to be free. 'Tis the gift to come down where you ought to be. And when we find our selves in the

Xylophone

Bass

Adagio

A

Percussion 1

Percussion 2

6

B

Voice
place just right, it will be in the valley of love and de-light. When true sim pli ci ty is gained To bow and to bend we

Xyl.

Bs.

B

Perc. 1

Perc. 2

12

Voice
shan't be a shamed. To turn, turn will be our de light, 'til by turn - ing, turn - ing we come round right.

Xyl.

Bs.

Perc. 1

Perc. 2

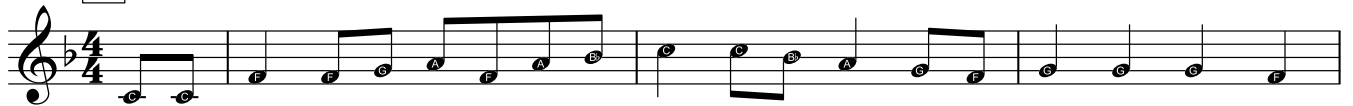
Melody

Simple Gifts

Classroom Arrangement

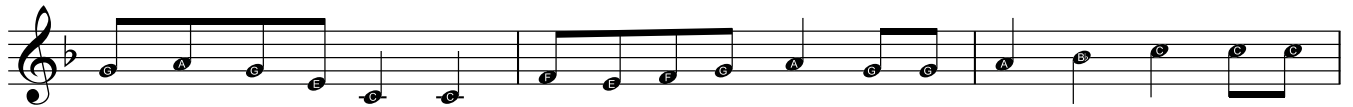
Traditional Shaker Song
Arr. by S. de Freitas

A Adagio



'Tis the gift to be simple 'tis the gift to be free. 'Tis the gift to come down

4



where you ought to be. And when we find our selves in the place just right, it will

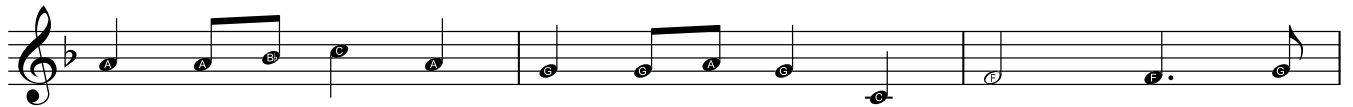
7

B



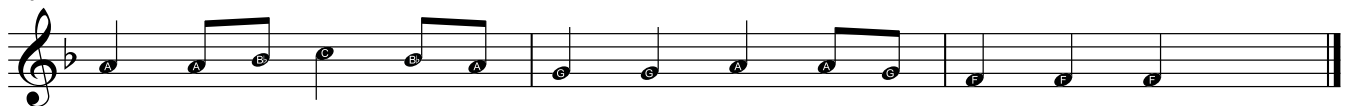
be in the valley of love and de-light. When true sim pli ci ty is gained To

11



bow and to bend we shan't be a shamed. To turn, turn will

14



be our de light, 'til by turn - ing, turn - ing we come round right.

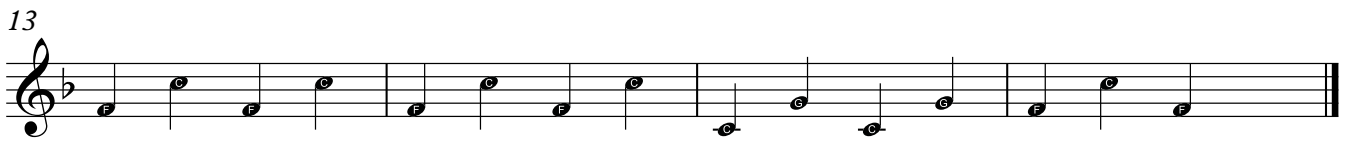
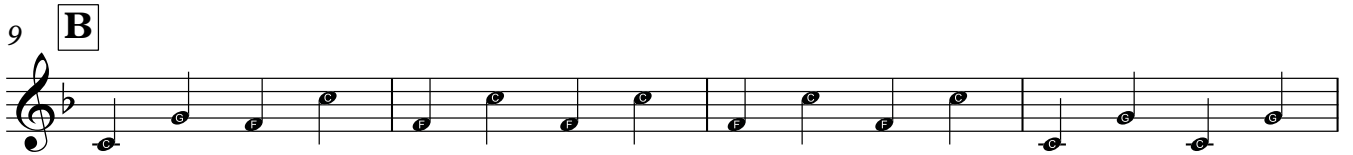
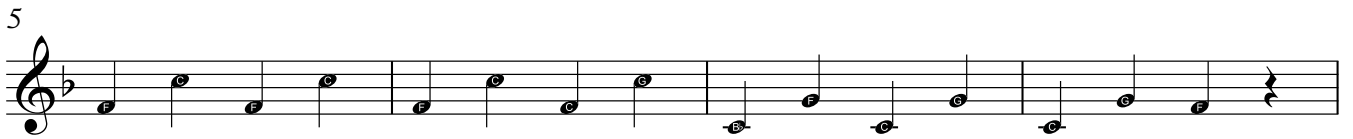
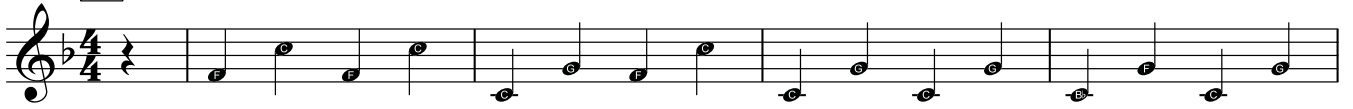
Xylophone

Simple Gifts

Classroom Arrangement

Traditional Shaker Song
Arr. by S. de Freitas

A Adagio



Bass

Simple Gifts

Classroom Arrangement

Traditional Shaker Song
Arr. by S. de Freitas

A Adagio



7

B



12



Percussion 1

Simple Gifts

Classroom Arrangement

Traditional Shaker Song
Arr. by S. de Freitas

A Adagio



Percussion 2

Simple Gifts

Classroom Arrangement

Traditional Shaker Song
Arr. by S. de Freitas

A Adagio

