

Teachers Resource Kit

Cultural Connections Through Music



Learning & Engagement
Stage 4

Cultural Connections Through Music
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 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 the 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 Music 7 - 10 Syllabus addressing performing, composing 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. Students 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*.

JOSEPH HAYDN Symphony No. 104 "London", IV. Finale

7 minutes

Symphony No. 104 is the last of Haydn's symphonies. The fourth movement is inspired by a folk song he heard when sung by the Croatian people living in Eisenstadt when Haydn made his home there.

AARON COPLAND Latin Sketches, No. 3 Danza de Jalisco

4 minutes

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

Resource Library

Below is a curated selection of additional 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](#)

[Symphony No. 104 "London", IV. Finale by Joseph Haydn](#)

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

- Podcasts you and your student 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 Spanish Dance no. 1 by De Falla](#).
- [Listening Guide: Haydn Symphony No. 104 "London"](#) Learn about Haydn's skilful use of symmetry, motifs (musical ideas) and silence in the entire symphony.
- [TED Talk How music crosses cultures and empowers communities](#)
- [TED Talk Electronic music and cultural diversity](#)

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.

Lesson 1

Composing inspiration

Intended Learning Outcome

Students learn about an Australian composers, and create and perform music inspired by their compositions.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<p>4.3 performs music demonstrating solo and/or ensemble awareness</p> <p>4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing</p> <p>4.5 notates compositions using traditional and/or non-traditional notation</p> <p>4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform</p> <p>4.12 demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences</p>

Materials

- Audio/video player and projector
- Instruments and found sounds

Lesson Plan.

1. Remind students that they will be attending the *Cultural Connections Through Music* Sydney Symphony Concert where they will have the opportunity to hear contemporary Australian works by two of Australia's notable composers, Chris Sainsbury and Brenda Gifford. Now, let's learn about the inspiration behind their music.
2. Let's meet [Brenda Gifford](#).
 - 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. 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](#)

- b. Click here to listen to a [podcast about Brenda Gifford](#). Have a class discussion about what students have learnt about her. Consider the following questions:

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?

3. Now, let's meet [Christopher Sainsbury](#).

- a. To learn about his composition, *An Australian Concert Overture*, [click here](#). Have a class discussion about what students may have learned about Sainsbury. Consider the following questions:

What kind of music does Sainsbury compose?

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

*What influenced Sainsbury's composition *An Australian Concert Overture*?*

What does Sainsbury try to capture about Australia in this music?

4. Next, watch [this video](#) where Sainsbury describes the structure of his composition *An Australian Concert Overture*.

Follow up with the following questions about the music:

Sainsbury 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, melodic</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 Sainsbury 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. Similar to Sainsbury and Gifford, students should consider aspects of their life and culture that

may inspire them. Here are some suggested guiding questions:

What is your favourite place to visit? Why? E.g. Beach, local park, bush walk
What is the traditional name of the land upon which you go to school and/or live?
What Australian animals do you find inspiring?
What Australia sportspeople do you admire?
How do you spend time with your friends and family?
What Australian artists or musicians do you find cool or interesting?
Are there any songs, stories or poems that remind you of Australia?

Students will use the ideas captured in their mind map to create a piece of music!

5. Now, students form a band (2 – 4 members) and compose music inspired by their Australian life! Students should consider their roles – i.e. who is responsible for the melody, harmony, accompanying rhythmic part?
6. Remember, the music must have a fast section, a contrasting slow section and return to the fast section once again.

Now, students organise their mind map ideas into what they think suits fast and slow music. For example, students might think a lazy day at the beach reminds them of chilled out, relaxing music, however the Soccerroos star [Awer Mabil's](#) action on the field inspires energetic and fast paced music.

7. Using a combination of classroom instruments, their own instruments, found sounds and body percussion, students create music that matches the inspiration behind their Australian life. Optional: Students could write lyrics if they like.
8. Students create a graphic score to represent their band's ideas. Encourage students to be as detailed as they can be showing what each instrument/band member is doing in each fast – slow – fast section. Graphic notation could be displayed on the wall as artwork too so students should be as colourful and creative as possible.
9. Each band should take turns to perform their music to the class and share their graphic notation and their Australian inspiration!

Lesson 1: Learning Outcome Reflection

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
Students show an appreciation for music as an artform	The student actively contributes to class discussions about the music and composing and identifying the links between inspiration and music.	The student contributes to class discussions about the composer and music by listening and sharing their thoughts.	The student contributes to class discussions.
Students create a piece of music with contrasting fast and slow sections.	The student creates a convincing piece of music. The student generates and contributes technically assured musical ideas to the composition adhering to the brief and works collaboratively with others. The student skilfully organises their contrasting ideas into a balanced and coherent structure.	The student creates an effective piece of music. The student generates and contributes developed musical ideas to the composition working collaboratively with others. The student is able to organise their ideas into a coherent structure.	The student creates a piece of music as a member of a group. The student generates and contributes ideas to the composition. The student is able to organise their ideas into a structure
Student create a graphic notation to represent their musical ideas	The student skilfully represents their ideas with sufficient detail in an appropriate visual form.	The student is able to represent their ideas coherently in an appropriate visual form.	The student is able to represent their ideas in an appropriate visual form.

Cultural Connections Through Music: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Lesson 2

Show & Tell: Cultural Musical Instruments

Intended Learning Outcome

Students develop and understanding of cultural instruments by researching a particular instrument and sharing what they have learnt with their peers.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	4.10 identifies the use of technology in the music selected for study, appropriate to the musical context 4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform

Materials

- Poster material (cardboard, glue, images, decorations...)
- Digital tools such as PowerPoint, Google Slides or [Canva](#)

Lesson Plan

In Manuel De Falla's *Spanish Dance No. 1*, the composer makes use of castanets. Castanets are a traditional instrument of Spain. Access this [infographic](#) example for more information about the castanets.

1. Students are to research a cultural musical instrument and share what they have learnt with their class in a "Show and Tell" session. The musical instrument could be from their own cultural background or another culture they may want to learn more about.

Optional: As the teacher, you may want to focus students on researching Australian cultural instruments. Here are some handy resources:

[Aboriginal Musical Instruments](#)
[6 Australian Musical Instruments You Should Know](#)
[Aboriginal Music](#)
[Musical Instruments of the Torres Strait Islands](#)
[Indigenous Music of Australia](#)

[Australian Aboriginal Music](#)
[Australian Bush Band Instruments](#)

2. It is important to talk to students about how we can show respect for other cultures. Have a class discussion to talk about the ways that we can respectfully appreciate the instruments and cultures. Here are some suggested ways to respectfully research and share information:
 - Learn to correctly pronounce the name of the instrument and any performers
 - If possible ask traditional performers and experts on the instruments about the instrument
 - Use trusted resources for your research
3. Students should consider the following questions as they research their chosen instrument:

What is the instrument called? Does it have a traditional name?
What materials is the instrument made from?
When and how was the instrument made?
What is the instrument used for? Folk songs, special ceremonies etc.
Who are some famous performers of the instrument?
What musical examples can we listen to?
4. Students are to produce a poster, an infographic or power point presentation to share with the class. If students have access to the instrument they choose to research, invite them to bring the instrument along for a “Show and Tell” demonstration.
5. Create a poster wall (digital or physical) of all the instruments the students have explored.

Lesson 2: Learning Outcome Reflection

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
Student demonstrates an understanding, respect and appreciation of music by researching a cultural instrument	The student has researched their chosen cultural instrument in depth covering the cultural significance and historical context and technicalities of the instruments. The student has provided suitable musical examples or demonstrations.	The student articulates the cultural significance and historical context of their chosen instrument in sufficient detail. The student has provided suitable musical examples or demonstrations.	The student has identified a cultural instrument and has presented some background information with relevant audio examples.

Cultural Connections Through Music: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Lesson 3

Explore the rhythms of Latin America

Intended Learning Outcome

Students explore and perform various rhythms and feels from Latin music as part of a group.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<p>4.1 performs in a range of musical styles demonstrating an understanding of musical concepts</p> <p>4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles</p> <p>4.3 performs music demonstrating solo and/or ensemble awareness</p> <p>4.9 demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study</p> <p>4.12 demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences</p>

Materials

- Classroom percussion
- Print outs of score and parts or digital copies
- Audio/Video player and projector

Lesson Plan

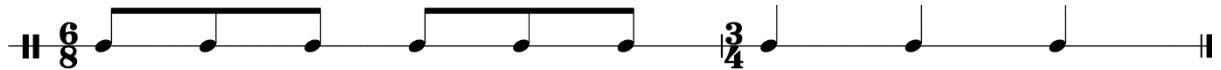
The music of Latin America had a particular appeal for Copland. He composed two dances that when put together became Two Mexican Pieces. Later, he added a third and changed the title to Three Latin American Sketches. Copland wrote, "The tunes, the rhythms, and the temperament of the pieces are folksy, while the orchestration is bright and snappy and the music sizzles along — or at least it seems to me that it does."

-Vivian Perlis, 1998, [from Boosey & Hawkes](#)

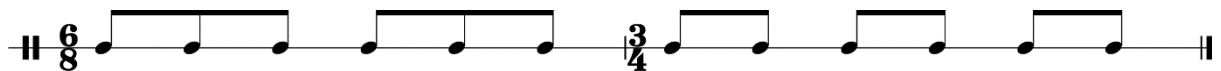
1. *Danza de Jalisco* was inspired by the rhythmic vibrancy of Mexico and is one of the pieces from Copland's *Latin Sketches*. It incorporates the *tresillo* rhythm that features in Latin music. *Tresillo* is the Spanish word for triplet. Copland uses the *tresillo* to create a two-against-three feel. This change of feel is called a *hemiola*.

Copland uses the following variations of the *tresillo* in *Danza de Jalisco*.

[Click here](#) to listen to the rhythm below:



[Click here](#) to listen to the rhythm below:



The *tresillo* has become popular in the music of Justin Bieber, Drake and Ed Sheeran. To learn more about how this popular Latin rhythm made its way into pop music take a look at this article: [What is Tresillo: The Cuban Rhythm That Powers Pop Songs](#).

2. Listen to [Danza de Jalisco](#) together as a class and follow the score in the video.

Can students hear the hemiola effect in Copland's music?

What do students notice about the way Copland has noted the time signatures?

3. Latin America is vast and there are many other Latin rhythms, feels and grooves to explore. Share the following informative links with students to learn more about Bossa Nova, Merengue, Mambo and Salsa rhythms.

[Bossa Nova 1955](#)

[Bossa Nova: A History & Musical Analysis](#)

[Merengue Dominican Special](#)

[Mambo](#)

[Mambo Dance: History, Costume, Music & More](#)

[Salsa](#)

[Guide to Salsa Music](#)

4. Now, listen to the grooves while following the notation.
All Latin groove part written by Byron Mark.

[Click here](#) to listen to **Bossa Nova**

BOSSA NOVA

Musical score for Bossa Nova percussion instruments in 4/4 time. The score consists of six staves: Shaker, 3-2 Rumba Clave, Bass Drum, Bell, Conga, and Bongo. The Shaker part features a steady eighth-note pattern. The 3-2 Rumba Clave part shows a characteristic 3-2 pattern. The Bass Drum part has a simple quarter-note pattern. The Bell part consists of a single note per measure. The Conga part features a pattern of eighth and quarter notes. The Bongo part has a pattern of quarter and eighth notes.

[Click here](#) to listen to **Merengue**.

MERENGUE

Musical score for Merengue percussion instruments in 2/4 time. The score consists of five staves: Congas, 3-2 Clave, Cowbell, Bass Drum, and Maracas. The Congas part features a pattern of eighth and quarter notes with accents. The 3-2 Clave part shows a characteristic 3-2 pattern. The Cowbell part has a simple eighth-note pattern. The Bass Drum part has a simple quarter-note pattern. The Maracas part features a steady eighth-note pattern.

[Click here](#) to listen to **Mambo**.

MAMBO

Musical score for Mambo percussion instruments. The score is written in 2/4 time and consists of six staves, each representing a different instrument. The instruments are: Shaker/Guiro, 2-3 Clave, Cowbell/Cascara, Conga, Timbale, and Bongo. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, indicating the specific rhythms for each instrument.

[Click here](#) to listen to **Salsa**.

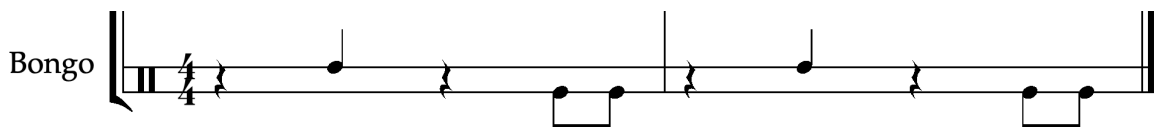
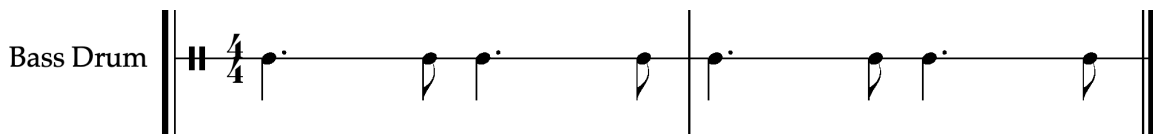
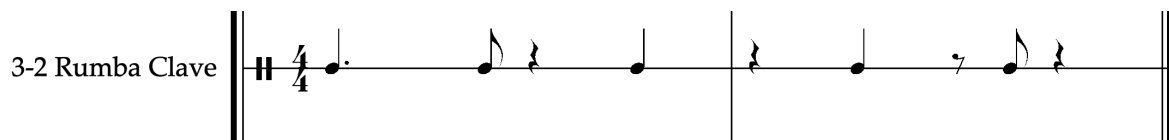
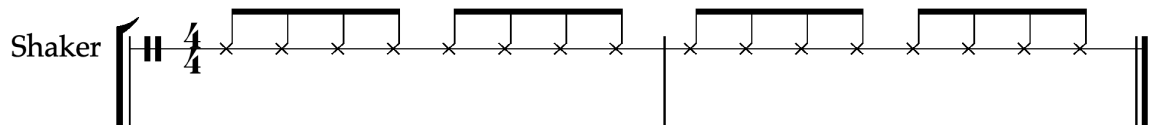
SALSA

Musical score for Salsa percussion instruments. The score is written in 2/4 time and consists of five staves, each representing a different instrument. The instruments are: 2-3 Clave, Cascara/Cabasa, Agogo Bell, Bongo, and Congas. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, indicating the specific rhythms for each instrument. The Bongo staff includes accents (v) and 'x' marks, likely indicating specific rhythmic techniques or accents.

5. Now, working in groups, learn the instrumental parts (audio examples provided) to create these Latin Grooves. Notation showing how to layer in the parts one by one has been provided. If the instruments listed are not available, substitute with found sounds or other similar sounding instruments e.g. you might replace a bass drum with a djembe, or a cowbell with a small metal pot and wooden spoon as a beater.

Bossa Nova

[Click here](#) for audio samples of each part



BOSSA NOVA

Musical score for BOSSA NOVA percussion parts, arranged in a grand staff with six staves. The time signature is 4/4. The parts are:

- Shaker:** Rests in the first two measures, followed by a double bar line. In the third measure, there are two groups of six eighth notes, each beamed together.
- 3-2 Rumba Clave:** Rests in the first two measures, followed by a double bar line. In the third measure, there is a single eighth note.
- Bass Drum:** A steady eighth-note pattern: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- Cowbell:** Rests in the first two measures, followed by a double bar line. In the third measure, there is a single eighth note.
- Conga:** Rests in the first two measures, followed by a double bar line. In the third measure, there is a single eighth note.
- Bongo:** Rests in the first two measures, followed by a double bar line. In the third measure, there is a single eighth note.

2

4

Shak

Clave

B.D

Bell

Cong

Bng

7

Shak

Clave

B.D

Bell

Cong

Bng

4

Detailed description: This block contains the musical notation for measures 7, 8, and 9. The Shak part consists of a continuous eighth-note pattern. The Clave part features a rhythmic pattern of quarter notes and eighth notes. The B.D part has a steady eighth-note accompaniment. The Bell part has a sparse pattern of quarter notes. The Cong part has a simple pattern of quarter notes. The Bng part has a rhythmic pattern of quarter notes and eighth notes.

10

Shak

Clave

B.D

Bell

Cong

Bng

Detailed description: This block contains the musical notation for measures 10, 11, and 12. The Shak part continues with its eighth-note pattern. The Clave part has a rhythmic pattern of quarter notes and eighth notes. The B.D part has a steady eighth-note accompaniment. The Bell part has a sparse pattern of quarter notes. The Cong part has a simple pattern of quarter notes. The Bng part has a rhythmic pattern of quarter notes and eighth notes.

Merengue

[Click here](#) for audio samples of each part.

Congas

Musical notation for Congas in 2/4 time. The notation shows a sequence of eighth notes with accents, starting with a dotted quarter note in the first measure, followed by quarter notes in subsequent measures.

3-2 Clave

Musical notation for 3-2 Clave in 2/4 time. The notation shows a sequence of eighth notes with accents, starting with a quarter note in the first measure, followed by quarter notes in subsequent measures.

Cowbell

Musical notation for Cowbell in 2/4 time. The notation shows a sequence of eighth notes with accents, starting with a quarter note in the first measure, followed by quarter notes in subsequent measures.

Bass Drum

Musical notation for Bass Drum in 2/4 time. The notation shows a sequence of eighth notes with accents, starting with a quarter note in the first measure, followed by quarter notes in subsequent measures.

Maracas

Musical notation for Maracas in 2/4 time. The notation shows a sequence of eighth notes with accents, starting with a quarter note in the first measure, followed by quarter notes in subsequent measures.

MERENGUE

Musical score for the first system of a Merengue piece. The score is written for five percussion instruments: Congas, 3-2 Clave, Cowbell, Bass Drum, and Maracas. The time signature is 2/4. The Congas part features a complex rhythmic pattern with eighth and sixteenth notes, accented with > marks. The 3-2 Clave part consists of a simple 3-2 pattern. The Cowbell part has a steady eighth-note pattern. The Bass Drum part has a simple eighth-note pattern. The Maracas part has a simple eighth-note pattern.

Musical score for the second system of a Merengue piece, starting at measure 6. The score is written for five percussion instruments: Conga, Clave, Bell, B.D., and Mca. The time signature is 2/4. The Conga part continues with a complex rhythmic pattern. The Clave part has a simple 3-2 pattern. The Bell part has a steady eighth-note pattern. The B.D. part has a simple eighth-note pattern. The Mca part has a simple eighth-note pattern.

Mambo

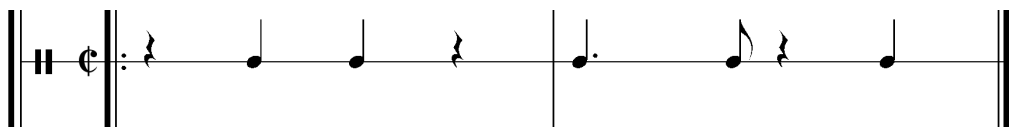
[Click here](#) for audio samples of each part.

Shaker/Guero




Musical notation for Shaker/Guero in 2/4 time. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piece ends with a double bar line.

2-3 Clave



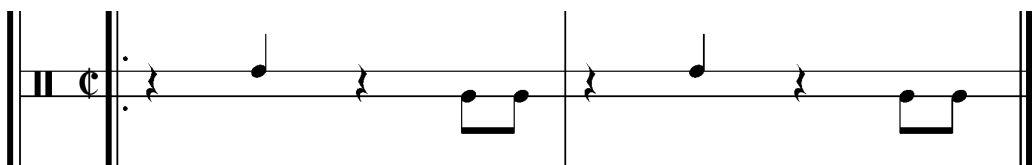
Musical notation for 2-3 Clave in 2/4 time. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piece ends with a double bar line.

Cowbell/Cascara



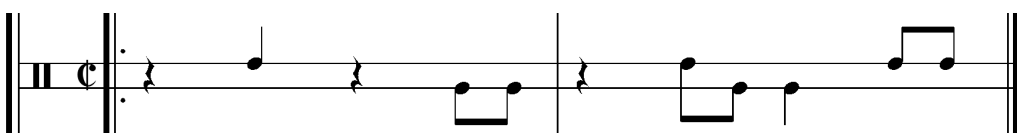
Musical notation for Cowbell/Cascara in 2/4 time. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piece ends with a double bar line.

Conga



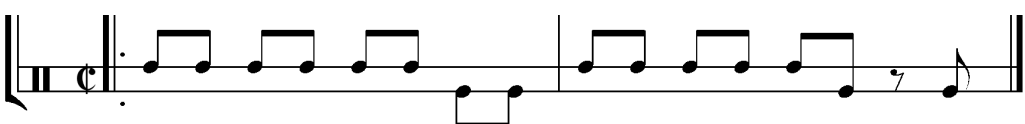
Musical notation for Conga in 2/4 time. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piece ends with a double bar line.

Timbale



Musical notation for Timbale in 2/4 time. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piece ends with a double bar line.

Bongo



Musical notation for Bongo in 2/4 time. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piece ends with a double bar line.

MAMBO

2

4

Shaker/Guiro

2-3 Clave

Cowbell/Cascara

Conga

Timbale

Bongo

Detailed description: This musical score is for a Mambo percussion ensemble. It consists of six staves, each representing a different instrument. The top staff is for the Shaker/Guiro, which plays a continuous eighth-note pattern. The second staff is for the 2-3 Clave, showing a standard 2-3 clave rhythm. The third staff is for the Cowbell/Cascara, which plays a steady eighth-note pattern. The fourth staff is for the Conga, which plays a pattern of eighth notes with rests. The fifth staff is for the Timbale, which plays a pattern of eighth notes with rests. The sixth staff is for the Bongo, which plays a pattern of eighth notes with rests. The score is divided into four measures by vertical bar lines, with repeat signs at the beginning and end of each measure.

2

4

Shak

Clave

Bell

Con 1

Timb

Bng

Detailed description: This musical score is for a Mambo percussion ensemble. It consists of six staves, each representing a different instrument. The top staff is for the Shak, which plays a continuous eighth-note pattern. The second staff is for the Clave, showing a standard 2-3 clave rhythm. The third staff is for the Bell, which plays a pattern of eighth notes with rests. The fourth staff is for the Con 1, which plays a pattern of eighth notes with rests. The fifth staff is for the Timb, which plays a pattern of eighth notes with rests. The sixth staff is for the Bng, which plays a pattern of eighth notes with rests. The score is divided into four measures by vertical bar lines, with repeat signs at the beginning and end of each measure.

8

Shak
Clave
Bell
Con 1
Timb
Bng

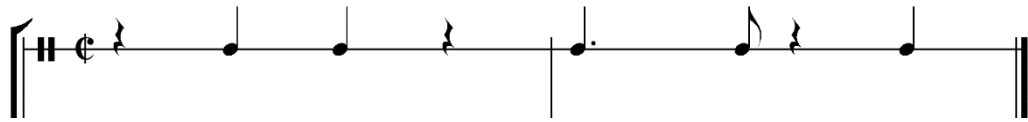
4


11

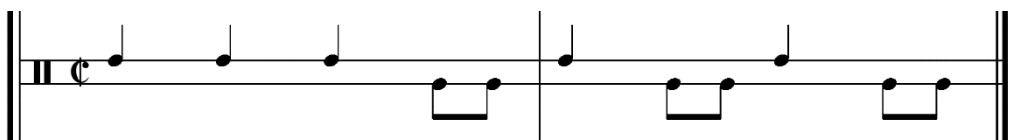
Shak
Clave
Bell
Con 1
Timb
Bng

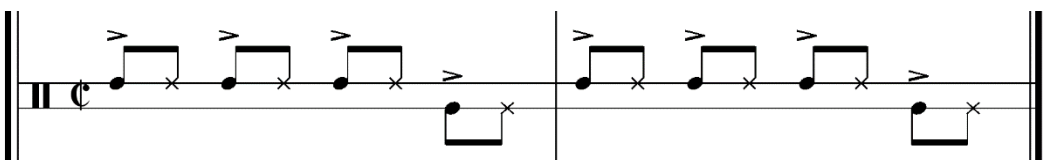
Salsa

[Click here](#) for audio samples of each part.

2-3 Clave  Musical notation for the 2-3 Clave rhythm. It consists of two measures in common time. The first measure contains a quarter rest, followed by quarter notes on G4, A4, and B4. The second measure contains a quarter note on C5, followed by quarter notes on B4 and A4, and a quarter rest.

Cascara/Cabasa  Musical notation for the Cascara/Cabasa rhythm. It consists of two measures in common time. The first measure contains quarter notes on G4, A4, and B4, followed by a quarter rest. The second measure contains quarter notes on C5, B4, and A4, followed by a quarter rest.

Agogo Bell  Musical notation for the Agogo Bell rhythm. It consists of two measures in common time. The first measure contains quarter notes on G4, A4, and B4. The second measure contains quarter notes on C5, B4, and A4, with a downward stem on the C5 note.

Bongo  Musical notation for the Bongo rhythm. It consists of two measures in common time. The first measure contains quarter notes on G4, A4, and B4, each with an accent (>) and a cross (x) below it. The second measure contains quarter notes on C5, B4, and A4, each with an accent (>) and a cross (x) below it.

Congas  Musical notation for the Congas rhythm. It consists of two measures in common time. The first measure contains a quarter rest, followed by quarter notes on G4, A4, and B4. The second measure contains a quarter rest, followed by quarter notes on C5, B4, and A4.

SALSA

2-3 Clave
Cascara/Cabasa
Agogo Bell
Bongo
Congas

This musical score is for a 2-3 Clave salsa rhythm. It consists of five staves. The 2-3 Clave staff shows a 2-beat first phrase and a 3-beat second phrase. Cascara/Cabasa has a steady quarter-note pulse. Agogo Bell has a rhythmic pattern of quarter notes with eighth-note pairs. Bongo and Congas have a steady quarter-note pulse.

4
Clave
Cabasa
Bell
Bongo
Conga

This musical score is for a 4-beat salsa rhythm. It consists of five staves. The Clave staff shows a 4-beat phrase. Cabasa has a steady quarter-note pulse. Bell has a rhythmic pattern of quarter notes with eighth-note pairs. Bongo has a rhythmic pattern of quarter notes with eighth-note pairs and accents. Conga has a steady quarter-note pulse.

8

Clave

Cabasa

Bell

Bongo

Conga

Detailed description: This musical score is for five percussion instruments: Clave, Cabasa, Bell, Bongo, and Conga. The score is organized into five staves. The Clave staff begins with a double bar line and a measure rest, followed by a sequence of notes: a quarter note, an eighth note with a grace note, a quarter note, and a quarter note. This sequence is repeated in the second and third measures. The Cabasa staff has a measure rest in the first measure, followed by eighth notes in the second and third measures. The Bell staff features a rhythmic pattern of quarter notes and eighth notes with beams, with a dotted quarter note in the second measure. The Bongo staff uses a rhythmic notation with 'x' marks and accents, showing a sequence of eighth notes and quarter notes. The Conga staff has a measure rest in the first measure, followed by eighth notes and quarter notes in the second and third measures. A double bar line is placed at the end of the first measure of each staff, and another double bar line is at the end of the third measure of each staff.

Lesson 3: Learning Outcome Reflection

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 performs a Latin groove as a member of a group demonstrating ensemble skills.	The student demonstrates convincing ensemble skills, including a confident, sustained, and assured contribution to cohesion (keeping the group together), balance by controlling their sound contribution to the whole group, communicating the musical intention, and stylistic assurance. The student performs their part with a high degree of accuracy.	The student demonstrates effective ensemble skills, including a confident, consistent, and musically responsive contribution to cohesion (keeping the group together), balance of the parts, communicating the musical intention. The student performs their part with accuracy.	The student shows awareness of performing as a member of an ensemble. Their part is balanced and audible and performs with general accuracy and understanding of the musical intention.

Lesson 4

Unpacking Sonata Form

Intended Learning Outcome

Students learn about the structural features of Sonata Form.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<p>4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas</p> <p>4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire</p> <p>4.9 demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study</p> <p>4.12 demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences</p>

Materials

- Audio/video player and projector

Lesson Plan

1. Remind students that they will soon attend the *Cultural Connections Through Music* concert presented by the Sydney Symphony Orchestra. One of the works that they will hear is the closing movement or the *Finale* of Symphony No. 104 composed by Joseph Haydn. It is nicknamed the “London Symphony” but, interestingly, Haydn used a Croatian folk melody as the main idea of the final movement.

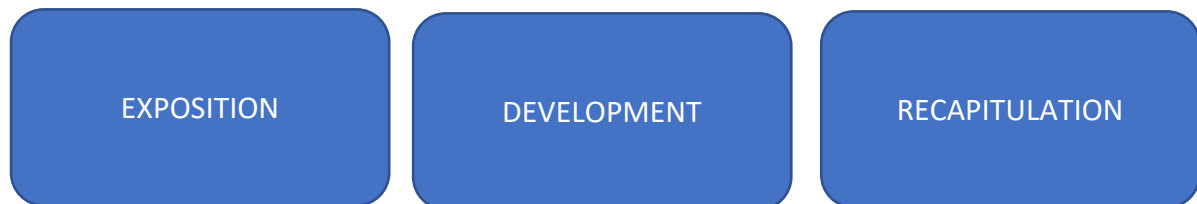
[Click here](#) to share a clip explaining how a Croatian folk melody made its way into Haydn’s music.

2. Now, [click here](#) to share performance of the Croatian folk tune, *Oj, Jelena, Jelena, jabuka zelena*.
3. Listen to the [Finale movement of Haydn's Symphony No. 104](#) as a class. Answer the following questions in a class discussion:
 - a. Can you hear the melody of the folk song at the start of the Finale movement?
 - b. Which instrument plays this melody first? What instrument plays it next?
Answer: The violins play the melody first; the oboes join the violins the second time.
 - c. What else do you notice about how Haydn uses this melody? Can you recognise the melody elsewhere in the music?
4. Haydn uses a particular structure to present and change this musical idea and others in his music – Sonata Form.

When using Sonata Form, composers follow a set of rules to use and change their musical ideas. You could think of it like a cake recipe where you have to use your ingredients in a specific way to make something delicious!

So, what is Sonata Form?

It is a structure often found in music from the Classical period from about 1750 – 1820. It is typically found in a movement of a symphony or concerto. Sonata form has 3 main sections:



5. To learn more about each of these sections access the resources below and answer the questions that follow.

[How to listen to Classical Music: Sonata Form](#)
[Music Theory Academy: Sonata Form](#)

- a. What is the purpose of the Exposition section?
- b. What are some ways that musical ideas are changed or explored in the Development section?
- c. Does the recapitulation repeat the Exposition section or the Development section?
- d. Why do you think structure or form in music is important?

Suggested Answers:

- 2.a. *The exposition presents the main musical ideas or themes in contrasting keys.*
- 2.b. *The main musical ideas or themes are varied or explored through modulation (changing keys), diminution, inversion, new rhythms, imitations, sequencing, augmentation*
- 2.c. *It repeats the Exposition but with a twist*
- 2.d. *Structure or form is a way of ordering ideas. It helps to makes sense of the music and contrast predictable and surprising parts of the music.*

Extension:

1. [Click here](#) to listen to the *Finale* from *Symphony No. 104* by Haydn. Answer the following questions.
 - a. What key is the first theme of the Exposition presented?
 - b. What key is the second theme of the Exposition presented?
 - c. What is the relationship between the key of the first and second theme?
 - d. Does the first and second theme repeat in the Exposition?
 - e. How does Haydn change and vary his musical ideas (or themes) in the Development section?
 - f. In the Recapitulation section, in which key is the first theme presented?
 - g. In the Recapitulation section, in which key is the second theme presented?
 - h. How does the key of the first and second theme compare in the Exposition and Recapitulation section?

Suggested Answers:

1.a. *D major*

1.b. *A major*

1.c. *In the key of D major, the first theme is in the tonic of D major and the second theme is in dominant key of A major. The tonic key is centred on the first degree of the scale and the dominant on the fifth.*

1.d. *Yes*

1.e. *In the development section, you hear fragments of the themes. Haydn also modulates or changes the key to the minor key. The development section is rather short.*

1.f. *D major*

1.g. *D major*

1.h. *In the Exposition, the first theme is in D major (the tonic) and the second theme is in A major (the dominant). However, in the Recapitulation section, both the first and second theme remain in D major (the tonic).*

Lesson 4: Learning Outcome Reflection

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
Students demonstrate an understanding of the musical concepts through listening and are able to communicate ideas about music in technical, social, cultural and historical contexts.	The student demonstrates a strong ability to listen and accurately identify concepts of music when describing the structure of a piece of music. The student demonstrates a comprehensive knowledge of the background of the work.	The student demonstrates a growing ability to listen and identify and describe the concepts of music related to a specific musical structure.	The student demonstrates the ability to listen and identify musical ideas in a piece of music.

Cultural Connections Through Music: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Lesson 5

Reflecting on our concert experience

Intended Learning Outcome

Students reflect their experience attending the Sydney Symphony Orchestra concert by explaining their observations and revisiting what they have learnt.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform

Materials

- “Exit Ticket” Worksheet print outs

Lesson Plan

1. The aim of this lesson is to allow students to reflect on and learn from their Sydney Symphony concert experience. Use any (or a combination) of these ideas to assist students in their reflections! Remind students they recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert was *Cultural Connections Through Music*.
2. Have a class discussion about their experience of the performance. Consider the following as a class:

Name one new thing that you learnt at the concert.

Share one thing that surprised you or that you found interesting.

How many instruments could you identify on stage? Can you name them all?

How did the music make you feel?

In what ways are composers inspired by culture in their music?

3. For individual reflection, students should complete the “Exit Ticket” worksheet provided. Students should hand this to the teacher at the conclusion of the program.
4. Allow students time to revisit the activities complete as part of the *Cultural Connections Through Music* program. Student might:

Find out more about Australian composers

Learn about another cultural instrument by asking a classmate about their “Show and Tell” project

Play through the Latin grooves again for fun

Exit Ticket

Name:

Class:

Self-reflection is a great way to review your work and think about what you've learnt- both what you've enjoyed and what may have been a challenge.

Thinking about the *Cultural Connections Through Music* program, answer the following questions about what you have learned and experienced.

1. What were some of the most interesting discoveries I made?

2. What were some of my most challenging moments and what made them so?

3. What is my proudest learning achievement?

4. What am I still curious to learn more about?

5. How might I use what I've learned in the future?

Lesson 5: Learning Outcome Reflection

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
Recall 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. 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. 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 is able to meaningfully reflect on their learning	The student is able to describe their key aspects of learning in detail with confidence using language such as musical terminology effectively.	The student is able to describe their key aspects of learning in detail using language such as musical terminology.	The student is able to share some of their learning.

Cultural Connections Through Music: Stage 4 Teaching Resource, Sydney Symphony Orchestra