

**SYDNEY  
SYMPHONY  
ORCHESTRA**



**Learning & Engagement  
Teaching Resource**

**Stage 1 - 3**

**Music That Makes You Move**  
Stage 1 – 3 Teaching Resource

Sydney Symphony Orchestra

# Acknowledgements

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The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

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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 artists** you'll see 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@sydneyorchestra.com](mailto:education@sydneyorchestra.com).

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## 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.

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## Introduction to the concert theme

Our chosen concert themes for 2022 embrace emerging trends regarding the needs of students within the context of the COVID-19 pandemic.

This theme, *Music That Makes You Move*, explores the links between music, movement, and kinaesthetic learning: a surefire recipe for getting our bodies moving after such a long time indoors.

Like Romeo and Juliet, shoes and socks, bread and butter, music and our bodies are inextricably linked. Not only does music make us want to move our bodies, but our bodies are - at the most fundamental level - what create the music we hear. From sound waves hitting our eardrums, to the influence of breath on our heartbeat, to orchestral dance music you simply can't sit still to, this concert follows our high-energy presenters through the history of music and movement: the Sydney Symphony Orchestra way!

This concert also features an interactive “body percussion” (rhythms made on the body) element that you are encouraged to teach students in the lead-up to the concert. During their visit to the concert, students will perform the body percussion element (from the audience) with the Sydney Symphony Orchestra!

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## 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.

### OFFENBACH Can-Can

*3 minutes*

The *Can-Can* is the widely-recognised dance of French origin in which dancers in ruffled skirts kick their legs in the air to fast-paced, rhythmic music.

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### TCHAIKOVSKY Nutcracker Suite: Dance of the Sugar Plum Fairy

*2 minutes*

This famous piece of ballet music features the beautiful, bell-like sound of the celeste. It is an excerpt from the famous Nutcracker Suite by Russian composer, Tchaikovsky.

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### BIZET Habanera from Carmen

*3 minutes*

The Habanera is a slow, Cuban dance in duple time (meaning there are two easily-counted beats to every bar of music). This particular Habanera is from Georges Bizet’s opera, *Carmen*.

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### LEGER Indian Pacific

*6 minutes*

This is a piece of programmatic music, meaning it involves a very clear narrative or story. Australian composer James Ledger uses specific musical devices to depict the movement of a train across a vast, open landscape.

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### KATS-CHERNIN Dance of the Paper Umbrellas

4 minutes

Elena Kats-Chernin is a Soviet-born Australian pianist and composer. This is another programmatic work in which the music depicts a number of beautiful, light and paper-thin umbrellas dancing across a given scene.

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## STANHOPE Helter Skelter

5 minutes

What does Helter Skelter mean? Confusion! Using a range of compositional devices (tools used by composers to create ideas/narrative in music), Australian composer Paul Stanhope creates a vivid sense of hectic and confused movement.

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## 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: [Music That Makes You Move](#)

Please note: *Helter Skelter* by Stanhope and *Indian Pacific* by Ledger are not available on Spotify.

- Alternatively, enjoy the links below to alternative repertoire formats:

[OFFENBACH Can-Can](#)

[TCHAIKOVSKY Nutcracker Suite: Dance of the Sugar Plum Fairy](#)

[BIZET Habanera from Carmen](#)

[LEDGER Indian Pacific](#)

[KATS-CHERNIN Dance of the Paper Umbrellas](#)

[STANHOPE Helter Skelter](#)

## Things to watch

- Introduce younger students to the idea of body percussion using this fun [YouTube body percussion karaoke](#) clip (*Can't Stop The Feeling* by Justin Timberlake) (4min)
- Younger students might also enjoy [this interactive clip](#) *Shake Your Sillies Out* by The Learning Station, a dance-based brain-break that gets children into their bodies via kinaesthetic approaches to learning (3min)
- Engage younger students in the magic of dance with [this brief video](#) which depicts young children meeting a ballerina for the very first time (7min)
- Students of any primary age will enjoy [this short clip](#) in which Emma Wiggle (The Wiggles) joins morning class with dancers of The Australian Ballet - featuring discussions about rhythm and counting (7min)
- Older students might like this informative [introductory YouTube lesson](#) which explains the concept of body percussion and offers simple examples with accompanying sheet music (8min)
- In this [YouTube discovery video](#), older students will enjoy science, nature and tech-lover Simon Carroll answering this question: Why Do We Dance To Music? (8.5min)

## Things to read

- Teachers can enjoy [this blog](#) on the relationship between dance and music, providing a useful jumping-off point for lesson planning preparation and class discussion
- Teachers can tune out (and then in) to [this ABC Conversations podcast](#) featuring David McAllister, former Artistic Director and Principal Dancer of The Australian Ballet - it can help offer contextual/background information on the connection between music and movement, as well as the passion of career dancers



# Lesson 1

## Exploring the connection between music, movement and dance

### Intended Learning Outcome

Students develop an understanding of how music, movement and dance contribute to one another.

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### 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>	<b>MUES 1.4</b> Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	<b>MUS1.4</b> Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	<b>MUS2.4</b> Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	<b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Pre-prepared class set of printouts, if needed (see step 6 below)

### Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is *Music That Makes You Move* (music and movement).
2. Write these three questions on the board:  
  
What is music?  
What is movement?

What is dance?

3. Ask students to consider an answer to each. You might split the class in three (for older students), have students work in pairs, or ask students to think/pair/share to the class. Write students' answers on the board in mind map format.
4. While you're doing so, be sure to help students analyse the possible difference(s) between movement and dance. Do this by pondering various sub-inquiry questions such as *what might the difference(s) be between movement and dance? When does movement become dance?*
5. Now ask students to consider what connects the two: music and dance. Your sole intention here is to establish a conceptual link between each. Focus on graduated questioning according to the students' ages/level of skill e.g.:

Why do dancers need music?

What does music help dancers to do?

When dancers hear a piece of music, what is it about that music that tells them how to move?

6. Now, organise students into small groups. Alternatively, have students complete the activity on their own in a comfy part of the room (perhaps you might ask them to find a quiet, comfortable spot on their own).
7. Play a selection of 2-3 works of concert repertoire (select from this kit's Resource Library). Play each piece once. Have students dance/move to the music - the sole goal here is allowing students to *feel* the music and improvise as they wish.
8. Next, play each piece again. This time, ask students to write down or draw *how* the music made/makes them want to move their bodies, and *why*. You might ask students to draw up (or pre-prepare yourself) a table such as the following:

Name of the work	Description or drawing of how it makes me want to move my body	What is it about the music that makes you say this

9. Hold a class discussion to help students compare, contrast and extend their responses.

### *Extension and differentiation ideas*

- Do a general search on YouTube or similar approved service for dance performances and have students watch these, articulating what they believe is happening in the narrative of the performance
- Begin the lesson by playing a song the students might already be familiar with (e.g. pop music from the charts) - ask students to dance to this, or explain how/why they'd move their bodies in a particular way to this song, and give reasons (e.g. what is it about the music?) for their answer.
- Allow students to engage with the additional resources (see Resource Library) at their own pace
- Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students

## 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 can provide conceptual definitions of - or give examples of - music, movement and dance.	The student is able to describe each concept verbally and in the written mode (relative to the age/level of the student). The student demonstrates the ability to use each vocabulary term freely (as able).	The student may be able to describe each concept verbally and in the written mode, but some inconsistency is observed across the multiple learning activities. The student sometimes demonstrates an ability to use each vocabulary term (as able).	The student is unable to describe each concept verbally and in the written mode. The student does not demonstrate an ability to use each vocabulary term in their speech/writing.
Students can identify possible links between music, movement and dance.	The student freely shares (in any learning context comfortable to the student) an ability to brainstorm possible links between the concepts. There is consistency in how the student moves/dances to the music and how the student explains their reasons for moving this way.	The student is sometimes able to demonstrate (in any learning context comfortable to the student) an ability to brainstorm possible links between the concepts. The student demonstrates some links between how they move/dance to the music and their explanations for moving this way.	The student is unable to demonstrate an ability to brainstorm possible links between the concepts. The student does not demonstrate links between how they move/dance to the music and is unable to articulate their reasons for moving this way.
Students can identify possible differences between music, movement and dance.	The student freely shares (in any learning context comfortable to the student) an ability to brainstorm possible differences between the concepts.	The student is sometimes able to demonstrate (in any learning context comfortable to the student) an ability to brainstorm possible differences between the concepts.	The student is unable to demonstrate an ability to brainstorm possible links between the concepts.

*Music That Makes You Move: Stage 1 – 3 Teaching Resource, Sydney Symphony Orchestra*

## Lesson 2

### Understanding composers' tools: rhythm, pitch and dynamics

#### Intended Learning Outcome

Students develop an understanding of the tools composers use to create a sense of movement in music.

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#### 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>	<b>MUES 1.4</b> Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	<b>MUS1.4</b> Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	<b>MUS2.4</b> Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	<b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.

#### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility

#### Lesson Plan

1. Ask students what they think a composer is/does. You might use [this resource](#) (1 minute) to solidify students' understanding.
2. Now, explain that composers - like anyone doing a job - need tools to write music, just like a cook needs different ingredients and utensils. The tools we'll look at today are

*rhythm, pitch and dynamics.*

3. Explore these concepts together in the following activities. After each step, ask students what they noticed about rhythm/pitch/dynamics?

Rhythm - go around the circle and ask students to create a unique rhythm (they can clap this or tap it on their bodies)

Pitch - what is the highest note you can make with your voice? What is the lowest?

Dynamics - what is the loudest sound you can make with your voice? What is the softest?

4. Take a moment to consolidate a description for each concept by sharing the following definitions. You could write it up on the board.

Rhythm: the way sounds are organised.

Pitch: how high or low a sound is.

Dynamics: how loud or soft a sound is.

You might also watch the following resources:

[What is rhythm?](#) Lerner's Education (2.5 minutes)

[What is pitch?](#) Music with Meg (5.5 minutes)

[What is dynamics?](#) Mr Henry's Music World (2.5 minutes)

5. Listen to your choice of concert repertoire together. Before listening, ask students to focus on one concept. Listen to a short excerpt for younger years.

Suggested repertoire for each concept:

Rhythm: *Habanera* by Bizet

Pitch: *Dance of the Sugar Plum Fairy* by Tchaikovsky, *Dance of the Paper Umbrellas* by Katz-Chernin

Dynamics: *Can-Can* by Offenbach, *Helter Skelter* by Stanhope

6. After listening, ask students what they noticed about the musical concept in each work. How did the composer use the ingredients rhythm/pitch/dynamics in their music?

#### *Extension and differentiation ideas*

- Have students search the library, internet etc. for images they feel represent each of the key terms (e.g. a drum for rhythm, a tall building and a short building representing high/low pitch etc.) - print and add to the poster
- Pre-prepare (or have students cut out) our game of match/snap (see Appendix 1 for full-page activity, ready for you to photocopy and cut out). Students should match examples to their correct categories (rhythm, pitch, or dynamics).
- Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students



## 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
Explain what a composer does.	The student can readily identify and give detailed examples of what a composer does. Exemplary understanding demonstrated by the student aligning 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.
Provide conceptual definitions for - or give examples of - rhythm, pitch and dynamics	The student is able to match each term to its definition. The student demonstrates an ability to describe, give examples of, and use each term freely throughout the lesson.	The student is sometimes able to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.	The student is unable to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.
Explain what a composer does.	The student can readily identify and give detailed examples of what a composer does. Exemplary understanding demonstrated by the student aligning 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.

*Music That Makes You Move: Stage 1 – 3 Teaching Resource, Sydney Symphony Orchestra*

# Lesson 3

## Music and storytelling

### Intended Learning Outcome

Students develop a conceptual link between music and storytelling by using language (verbal and written responses) and identifying musical concepts that support a narrative.

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

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Paper and writing/drawing implements

## Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is *Music That Makes You Move* (music and movement).
2. Pick a selection of concert repertoire (also known as "works") from the Resource Library. Try to ensure these are contrasting e.g. they are different in feel/focus.
3. Have students write or draw a story based on each work. You could split the class into groups to focus on different works or choose one work to focus on (whole class) per lesson, across a sequence of lessons. Each story should have a clear beginning, middle and end. See Appendix 2 for full-page activity, ready for you to photocopy.
4. Storytime! Once students have completed their drawings, share a few with the class.
5. Now, set the challenge of using movement only (no words!) to tell the story along with the music. Ask students to perform for the class or another group, asking the other students to guess what the story is about.

### *Extension and differentiation ideas*

- Choose the class' favourite picture story book - then, cycle through the works for the concert (see the Resource section of this booklet), playing a short selection of each, and have students select which work they think best 'fits' the book (and explain why)

### 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 uses a variety of key terminology in their verbal/written responses (appropriate to the age/level of each student and including terms engaged with in the previous lessons).	The student makes ample and creative use of key vocabulary term articulated in previous lessons (e.g. rhythm, pitch, dynamics, music, movement etc.) in their verbal and written responses, appropriate to the age/level of the student.	The student sometimes uses key vocabulary term articulated in previous lessons (e.g. rhythm, pitch, dynamics, music, movement etc.) in their verbal and written responses, appropriate to the age/level of the student.	The student does not use key vocabulary terms articulated in previous lessons (e.g. rhythm, pitch, dynamics, music, movement etc.).
Demonstrate an understanding of which specific compositional devices/musical elements (e.g. rhythm, pitch, dynamics etc. or students' eliciting of these) contributes to particular elements of a narrative.	The student can explain freely particular elements of their drawing and how this connects to what they hear/heard in the music. The student uses ample key terminology in their response (written, drawn and/or verbal).	The student can explain how some particular elements of their drawing connect to what they hear/heard in the music. The student uses some key terminology in their response (written, drawn and/or verbal).	The student cannot explain how elements of their drawing connect to what they hear/heard in the music. The student does not use terminology in their response (written, drawn and/or verbal).

*Music That Makes You Move: Stage 1 – 3 Teaching Resource, Sydney Symphony Orchestra*

## Lesson 4

### Let's perform with the Sydney Symphony Orchestra!

#### Intended Learning Outcome

Students learn about body percussion and join in at the live performance.

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

#### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Paper and writing/drawing implements

## Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is *Music That Makes You Move* (music and movement). Explain that as part of the concert, they will perform (from their seats) along with the orchestra! They will do this by using something called "body percussion" (write on the board)
2. Brainstorm with students using the following questions as prompts:

What do you think the words "body percussion" might mean?

What is percussion? *musical instruments played by striking with the hand or with a stick or beater*

What is "body percussion" then?

3. Now let's try some body percussion beats!

Working as a whole class or split into 3 for each part, *say* and *do* the action to keep a rhythm. Younger students could copy the demonstration of each part by the teacher.

Click

clap

stomp

click

clap - ping

stomp

click

clap - ping

stomp

Note: the rest symbol  indicates silence for one beat.

Ask students what they notice about each sound and rhythm. *The click is high and short, the clap keeps a steady beat and the stomp is low and slow.*

4. Ask students to try out as many different body percussion sounds they can. Draw them or write them down so they remember them!
5. Now that you know a little more about body percussion, let's try a body percussion pattern to Offenbach's *Can-Can*! Watch the following video together: [Can Can 1 - Percussion by Musication](#).

In groups or as a class, create a body percussion action for each symbol you see for



example, red dot is a clap, blue triangle is a patsch (slap legs) and so on. Now, play your body percussion pattern along to the video.

You might only use an excerpt of the video (such as 0:50 – 1:12) depending on your class.

6. In groups, invent your own body percussion pattern to the *Can-Can* and perform it to an audience! To add structure, encourage students to have a memorable pattern for their favourite section of the music and then have sections for improvisation, where you make it up on the spot, for the element of surprise!

Now you're ready to join in with the Sydney Symphony!

#### *Extension and differentiation ideas*

- Older students could create a graphic notation of their invented body percussion pattern. Swap their graphic notation with another group. Reinterpret the new graphic notation using body percussion. Compare and reflect together.

## 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
Listen and respond to instructions.	The student demonstrates a strong ability to listen and respond to instructions, replicating the demonstrated gestures, and contributing amply (where possible) to class discussions.	The student demonstrates a growing ability to listen and respond to instructions, sometimes replicating the demonstrated gestures, and contributing (where possible) to class discussions.	The student does not demonstrate the ability to listen and respond to instructions, and cannot replicate the demonstrated gestures. The student does not contribute to class discussions.
Explore body percussion sounds	Students are able to create a variety of body percussion sounds and represent them in written/drawn form	Students are able to create a few different body sounds and represent them in /drawn form	Students can create some body percussion sounds
Learn given gestures to perform a body percussion piece.	The student can perform the gestures to a high degree of accuracy and consistency.	The student can perform the gestures to a satisfactory degree of accuracy and consistency.	The student cannot perform the gestures to a satisfactory degree of accuracy and consistency.
Perform an invented body percussion pattern along with the music.	Students are able to combine a variety of body percussion sounds into a pattern and perform it accurately to the music	Students are able to combine a few body percussion sounds into a pattern and perform it along to music	Students are able to perform body percussion to music

*Music That Makes You Move: Stage 1 – 3 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.

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

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Paper and writing/drawing implements

## Lesson Plan

1. Remind students they recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert was *Music That Makes You Move* (music and movement).
2. Sensory Brainstorm! Students use the 5 sense (hearing, sight, taste, touch, smell) to describe their concert experience but writing a few sentence or drawing a picture.

What did the concert look like?

What did it sound like?

Describe how you felt on the day of the concert?

3. Revisit the Resource Library of this kit. Ask students which piece(s) of repertoire they would like to listen to again.

Ask why they would like to listen to that work again?

Was there anything they were curious about in this music?

Is there anything they were confused about?

4. Allow students to move freely (in a suitable space) to one of the works. While they are moving they should try to concentrate on the rhythm, pitch and dynamics and try to imitate where they hear using their bodies.
5. Now move to another work. What is different about how this work makes you move?
6. Contact the team in charge of publishing your school's newsletter or e-news and consider sharing students' responses with the school community.

**We'd love to see what you and your students create! Once your students have finished this activity, feel free to send their work through to us at [education@sydney-symphony.com](mailto:education@sydney-symphony.com)**

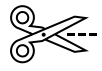
## Lesson 5: Learning Outcome Reflection

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 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.
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.

*Music That Makes You Move: Stage 1 – 3 Teaching Resource, Sydney Symphony Orchestra*

## Appendix 1: Match/Snap



Task: Cut out the cards below and mix them up. Match examples to their correct categories (rhythm, pitch, or dynamics). You could work in pairs, one with the descriptions and the other with the categories.

A dripping tap	Rhythm
A horse trotting evenly along a track	Rhythm
A steady drum beat	Rhythm
Thunder that starts far away then comes closer, and closer, and closer.	Dynamics
Calling to your friend from across the playground - a whisper at first, then a shout.	Dynamics
The siren of a fire truck moving further and further away.	Dynamics
The sound of a flute compared to the sound of a big bass drum.	Pitch
Your voice, compared to the voice of an adult.	Pitch
The highest note you can sing, and the lowest note you can sing.	Pitch



Appendix 2: Music and storytelling

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Task: Listen to the music and draw a story to match. Your story should have a beginning, middle and end.

Three large, empty rectangular boxes with slightly wavy borders, arranged horizontally. These boxes are intended for drawing a story corresponding to the beginning, middle, and end of a piece of music.

Beginning

Middle

End