



sydney symphony orchestra

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Bite-Sized Music Lessons

**A series of F-10 music lessons for
implementation in the classroom**

Conditions of use

These Materials are freely available for download and educational use.

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Spin Dance (2005)

Paul Stanhope

Duration: approximately 3:30 minutes

Year levels: 3-4

Written in the language of the Australian Curriculum in the Arts these resources include activities in each of the music learning areas: performing, composing and listening and identify the key competencies reinforced in each activity.

| Lesson | Page | Focus Activity |
|--------|-------------------|--------------------------|
| 1 | 4 | Listening and moving |
| 2 | 5 | Performing and composing |
| 3 | 6 | Composing and performing |
| 4 | 7 | Listening and moving |
| 5 | 8 | Listening and moving |

Lesson Index

- Lesson 1:** Students start with word rhythm activities which show changes between a feeling of two and of three. They then learn a chant to the main Spin Theme rhythm and are introduced to the irregular, feel of the beat in this piece.
- Lesson 2:** Students hear the Spin Theme in and perform the rhythm with the recording. They then perform the rhythm considering timbre and how sounds are made by different instruments.
- Lesson 3:** Students use a telephone number to create a rhythm composition which has irregular groupings of rhythm similar to *Spin Dance*.
- Lesson 4:** Students learn and identify the second main theme in *Spin Dance* – the angry horns.
- Lesson 5:** This lesson uses movement and words to reflect the character of each of the main themes in the piece. Students then start to think about the instruments used and make observations about the music.

Composer biography: Paul Stanhope (born 1969)

Paul Stanhope is recognised as a leading composer of his generation not only in Australia but also internationally, with performances of his works in the UK, Europe, Japan and the United States.

Spin Dance

Spin Dance is a spiky, textured and fast paced movement for chamber orchestra. The title refers to a whirling, repeated figure heard in the woodwinds and later the strings in the opening musical statement. However other connotations of the word 'spin' suggest the idea of 'spinning a yarn' (telling a tall story).

Instrumentation

| Woodwind | Brass | Percussion | Strings |
|-----------|--------------|------------|--------------|
| Flutes | French Horns | Cymbals | Violins |
| Oboes | | Bass Drum | Violas |
| Clarinets | | | Cellos |
| Bassoons | | | Double Bases |

Key musical concepts contained in this work

- Changing time signatures.
- Contrasting textures.
- Accents – variety of regular and irregular rhythmic patterns.
- Timbre – quality of sound and how it is produced.
- All instruments are featured equally.

At the conclusion of the activities students should be able to:

- visually and aurally recognise instruments from this work.
- demonstrate awareness of how a variety of sounds can be made from the same sound source.
- perform irregular rhythmic patterns.

Related Listening and Resources

Spin Dance recording:

Whole work: <https://soundcloud.com/paul-stanhope/spin-dance>

- Cue 1 (0:44): <https://soundcloud.com/paul-stanhope/spin-dance#t=0:44>
- Cue 2 (2:09): <https://soundcloud.com/paul-stanhope/spin-dance#t=2:09>
- Cue 3 (2:26): <https://soundcloud.com/paul-stanhope/spin-dance#t=2:26>

Composer's own website (including audio streams): www.paulstanhope.com

Australian Music Centre: <http://www.australianmusiccentre.com.au/artist/stanhope-paul>

Listening Guide

See the [resources](#) for a link to a recording of *Spin Dance*.

| Audio Cue | Features |
|-----------|--|
| 0:00–0:18 | <ul style="list-style-type: none"> • Opening Spin Theme repeated 3 times in the woodwind section, each repetition starts higher (repetitions are not melodically exact). • Percussive sound at cue 0:01 is from cello and double bass pizzicato (plucked strings) and again at cue 0:05, although this time it sounds more like string instruments. • Each repetition is introduced with a crescendo (gradually getting louder). |
| 0:18–0:43 | <ul style="list-style-type: none"> • An ascending scale passage in the strings. • Opening theme repeated 3 times in the string section with some comments of exclamation from woodwind and brass (repetitions are varied to maintain interest, however the syncopated rhythmic theme is the same). • Ends with a crescendo that leads to the horns. |
| 0:44–1:02 | <ul style="list-style-type: none"> • Horns play a question and answer section with bassoons and lower strings. • Time signature varies from 5/8 (3+2), 2/4, 5/8 (3+2) and 4/4. • Time signature sequence is repeated at CD Cue 0:53. • Repetition is higher in pitch. |
| 1:03–1:21 | <ul style="list-style-type: none"> • Original syncopated rhythmic pattern played by flutes, clarinets then separately by oboes and bassoons. • Strings play very quietly (<i>pp</i> - pianissimo) in even quavers as accompaniment. |
| 1:22–1:32 | <ul style="list-style-type: none"> • Angry Horn melody heard at cue 0:44 with time signature sequence of 5/8 (3+2), 2/4, 5/8 (3+2) and 4/4 is played by the violins and replied by the bassoons. • Crescendo to next section. |
| 1:33–1:46 | <ul style="list-style-type: none"> • Syncopated rhythmic phrase as at opening played by the flutes and oboes, then flute, oboe, clarinet and bassoon. • String instruments pizzicato in the background. |
| 1:47–2:08 | <ul style="list-style-type: none"> • Syncopated rhythm is heard in the strings before a very quiet section that has long, sustained notes. • Section gradually slows down (<i>poco ritardando</i> – slow down a little bit) and it is played very quietly (<i>pp</i> – pianissimo). |
| 2:09–2:25 | <ul style="list-style-type: none"> • French Sleepy horn plays a solo interrupted by slides followed by a viola solo. |
| 2:26–3:52 | <ul style="list-style-type: none"> • Clarinets play the original Spin Theme with violins joining with tremolo (a rapid reiteration of a single note) and opening is repeated. |

Sequential Classroom Activities

Lesson 1: Listening and moving

- The Spin: describe the concept of spinning a story.
 - Why would someone want to spin a story? *(If they have done something wrong).*
 - When might this happen at home? *(If you are in trouble and perhaps do not wish to displease mum, dad or guardian.)*
 - When might this happen outside of home? *(If you want to avoid a consequence for one's actions.)*
- Play 0:00-0:43 and walk around the room miming a character, a person or animal trying to do something wrong. Talk through the process with the students. How does the character get away with it? How are they walking? Where are they looking? How are they feeling and moving?
- Discuss reasons for student choice – Why? *(quiet, slow, fast, high, low, disjointed, unpredictable).*
- 2 versus 3. Play a game where students say and clap the following (NB: quavers are equal):

Ap - ple Ap - ple Ap - ple Pine - ap - ple Pine - ap - ple Pine - ap - ple

Ti - ger Ti - ger Ti - ger E - le - phant E - le - phant E - le - phant

- Now make up some of your own 3 and 2 syllable words and play the game again.
- Teach the following rhythmic cells as separate units and say them very slowly. *(Note that the teacher must know the entire phrase well before teaching it).*

| | | | | | |
|-----|---|---|---|----|---|
| 1 | & | 2 | & | 3 | & |
| Not | | | | Me | |

| | | | |
|---|---|-----|-----|
| 1 | & | 2 | & |
| | I | did | not |

| | | | | | | | | |
|----|---|----|----|---|----|-----|---|-----|
| 1 | & | & | 2 | & | & | 7 | & | & |
| do | | it | no | | it | was | | not |

| | | | | | |
|------|----|-----|----|------------|-------|
| 1 | & | 2 | & | 3 | & |
| (me) | It | was | my | Bro - ther | or my |

| | | | | | |
|-----|---|---|---|-----|---|
| 1 | & | 2 | & | 3 | & |
| Sis | | | | ter | |

- Listen to the opening cue again 0:00-0:43. Students should recognise this word rhythm in the music.

Lesson 2: Performing and composing

1. Revise the *Not me!* word pattern from Lesson 1.

| | | | | | |
|-----|---|---|---|----|---|
| 1 | & | 2 | & | 3 | & |
| Not | | | | Me | |

| | | | |
|---|---|-----|-----|
| 1 | & | 2 | & |
| | I | did | not |

| | | | | | | | | |
|----|---|----|----|---|----|-----|---|-----|
| 1 | & | & | 2 | & | & | 7 | & | & |
| do | | it | no | | it | was | | not |

| | | | | | |
|------|----|-----|----|----------|-------|
| 1 | & | 2 | & | 3 | & |
| (me) | It | was | my | Bro-ther | or my |

| | | | | | |
|-----|---|---|---|-----|---|
| 1 | & | 2 | & | 3 | & |
| Sis | | | | ter | |

2. Re-listen to the opening minute of *Spin Dance* by Paul Stanhope while revising the rhythm again. By now it should be quite familiar to the children.

Play the above rhythm on classroom percussion instruments, or clap, or make up your own percussion instruments from things found in the playground and play with pencils:

- a) Saying the words.
- b) Saying the words in your head and just making the sound of the rhythm.
- c) Trying to say the pattern very quickly with the recording.

Listen to the very beginning. Discuss how much effort a musician must apply to play it that fast.

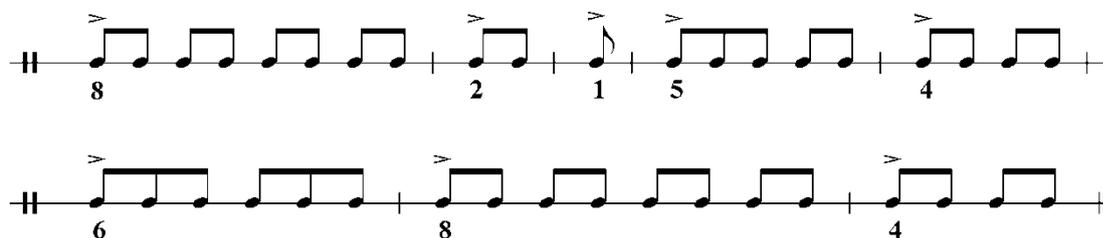
3. Timbre – exploring musical sounds.

- a) Assign or find a musical instrument. Produce 3 different types of sound on it.
- b) Class discussion: Think about how you strike the instrument, what you strike it with, and where you strike it. Do you get a woody sound, a metallic sound, a bright sound, and dark, dull, long or short sound?
- c) Play the spin theme rhythm with the interesting sound sources to the class.
- d) Draw a graphic representation of this sound source or describe how the sound was created on the handout provided ([page 9](#)).
- e) The instruments that play in the opening are from the woodwind and string family. Discuss how their sounds are made (wind instruments by blowing and strings by plucking the string or drawing a bow across the strings).

Lesson 3: Composing and performing

1. The Telephone Piece – use your school’s telephone number as a means to create a piece that uses a variety of time signatures.
 - a) Class is divided into groups of 4 with their percussion instruments from previous activity.
 - b) Teacher writes out the school phone number on the board and explains that students in group 1 play on the first beat for the first two numbers, group 2 play on the first of the following two numbers, etc.
 - c) Teacher maintains a steady pulse while the class play only the first beat of the bar
(below teacher plays quavers and students only play accents).

For example the telephone number **8215 4684** would look like this:



8, 2 played by group 1.

1, 5 played by group 2, etc.

2. Now in groups or as a class children can each choose an instrument to use for the performance of each number. A range of sounds should be used so that children can become familiar with different tone colours or timbre.
3. Once they have done this they can experiment with loud and soft by making each odd number loud and each even number soft, or alternating loud and soft etc.
4. Ask students to use the notes on a piano or xylophone instead of the un-tuned percussion instrument. They should change the note for the start of each new set of counts.

Lesson 4: Listening and moving

1. Angry Horns

- Discuss why someone might be angry if another person has 'spun' a story to them.
- Play **Cue 1** (0:44-1:02, see [resources](#)) and walk around the room miming a character that is angry.
- This theme is played by French Horns. Show a picture of these brass instruments ([page 10](#)).
- Ask students to reflect on the rhythm, tempo (speed of the beat) and dynamics (volume) of the opening spin theme.
- Discuss reasons for student choice of actions – why did they move like that? (*Because it is rhythmic, low, the quality of the sound is fuzzy and harsh, there is repetition, it is loud and accented*).
- Say the following – (NB: it is based on the start of a phone number 5458. See **Cue 1** in [resources](#))

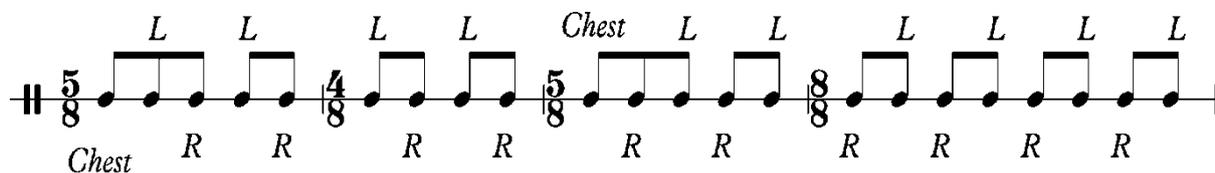


What do you mean I saw you do it! What do you mean I saw you do it was_ you_

2. Perform the following on body percussion: (C = chest, L= left leg slap, R = right leg slap)

| | | | |
|-----------|---------|-----------|-----------------|
| 5 | 4 | 5 | 8 |
| C L R L R | L R L R | C R L R L | R L R L R L R L |

Below is the notation for those who read music.



- Start slowly and gradually get faster.
- Notice that after the chest slap the accent is in the opposite hand. This creates a rocking feeling.
- Vocal improvisation: sit in a circle and say the chant above (from activity 1.f – *What do you mean* etc).
- Ask students to reply with the name of another student as set out below, until all have a turn as soloists. Each name has to be said over 2 counts so 'Kim' would be performed 'Ki-im', while 'Jonathon' would be 'Jona-thon'.



It was (name) it wasn't me_ It was (name) it wasn't me_ it was (name)_

Lesson 5: Listening and Moving

This activity involves listening to the whole of *Spin Dance*, recognising the main sections identified in earlier lessons and uses the listening sheet provided.

1. Invent three movements which reflect the character of the three main themes:
 - a) One for the spin theme using the words 'Not Me' etc from Lesson 1 to help them invent their actions.
 - b) One for the Angry Horns theme such as a robot movement
 - c) One for the sleepy horn (**Cue 2**, 2:09. See resources)
2. Rehearse these using the audio excerpts for theme recognition.
3. Listen to the whole of *Spin Dance* and perform the actions as each theme enters.
4. Note that each time the spin theme is repeated there is something different about the instruments playing, the dynamics and the timbre. Suggest that they reflect these changes in the movement by being bigger or taller or more jazzed or lower etc.
5. During the horn solo (**Cue 2**, 2:09) students should barely be moving. The spin theme returns soon at **Cue 3** (2:26).
6. Now compare the opening and the return of the spin theme at cue 2:26. What about the music is different and what is the same?
7. Ask the students which instruments they hear in this piece. The listening guide lists all the ones with a prominent theme. The whole work includes the following instruments:

Woodwind

Flutes
Oboes
Clarinets
Bassoons

Brass

French Horns

Percussion

Cymbals
Bass Drum

Strings

Violins
Violas
Cellos
Double Basses

Spin Dance by Paul Stanhope

Name: _____ Class: _____

The Spin

- My character for walking around is _____.
- My percussion instrument for finding 3 different sounds is _____.
- Draw a sound graph for what your sound looks like: (*hitting, scraping, sliding, blowing, etc.*)

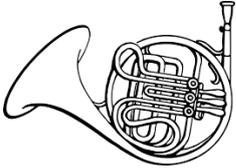
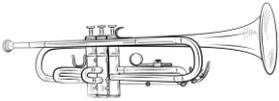
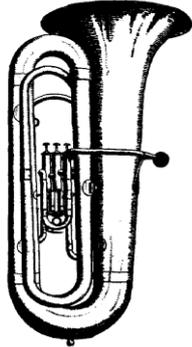
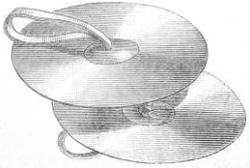
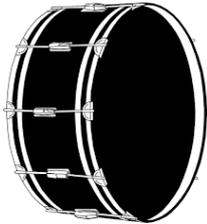
| | | |
|----|----|----|
| 1. | 2. | 3. |
|----|----|----|

- How would you describe your sounds? (*bright, dark, wooden, metallic, high, low*)
- Telephone Composition. What is your schools telephone number?

Angry Horns

- My Character for walking around is _____.
- The main rhythm looks like this:

The musical notation consists of four measures of music. Each measure starts with an accent (>) over a quarter note, followed by two eighth notes. The first measure is followed by a bar line. The second measure is followed by a bar line. The third measure is followed by a bar line. The fourth measure ends with a double bar line. Below the notes, the lyrics are: 'What do you mean I saw you do it! What do you mean I saw you do it was_ you_'. The first two notes of the first measure are aligned with 'What do you mean I', the next two with 'saw you do it!', the first two of the second measure with 'What do you mean I', and the last two of the second measure with 'saw you do it was_ you_'.

| | | | |
|--|--|---|--|
| <p>VIOLIN</p>  | <p>VIOLA</p>  | <p>CELLO</p>  | <p>DOUBLE BASS</p>  |
| <p>FRENCH HORN</p>  | <p>TRUMPET</p>  | <p>TROMBONE</p>  | <p>TUBA</p>  |
| <p>PICCOLO</p>  | <p>FLUTE</p>  | <p>OBOE</p>  | <p>CLARINET</p>  |
| <p>BASSOON</p>  | <p>CYMBALS</p>  | <p>BASS DRUM</p>  | <p>TIMPANI</p>  |

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