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

Conditions of Use

These materials are freely available for download and educational use.

These resources were developed by Sydney Symphony with funding and support from the Australian Government Department of Education, Employment and Workplace Relations and Education.
Five lessons for easy implementation in the classroom based upon movement VI of Handel's *Water Music Suite*

**Year level: 7-8**

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

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Page</th>
<th>Focus activity</th>
<th>Matched to content descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>Performing</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>Listening</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>Performing</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>Performance</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>Composing</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>13</td>
<td>Listening &amp; Performing</td>
<td></td>
</tr>
</tbody>
</table>

**Lesson Index**

**Lesson 1:** Students start by listening to the piece and working in triple metre. They then consider the structure (ternary form) and perform a percussion score based upon rhythm patterns from the work.

**Lesson 2:** begins as a listening lesson to identify features of the elements of music and instruments in the piece, followed by movement activities which demonstrate an understanding of structure and ABA ternary form.

**Lesson 3:** is a classroom 2 part arrangement which can be performed on body percussion or un-tuned percussion instruments or other found sound source exploring the time signature 3/2

**Lesson 4:** is a classroom performance activity arrangement of the Hornpipe for mixed ensemble.

**Lesson 5:** is a composition task looking at how Handel has used an important motif as the main composition idea and then has the students complete a composition task exploring this technique.

(There is an optional extension lesson 6 for those wishing to examine an additional movement of the Suite)
Water Music Suite (1717)

Composer: George Frideric Handel (1685–1759)

Handel was a German composer born in the same year as Bach. He lived in England for most of the 1700s and is best known for his operas and oratorios, (works similar to operas but without scenery, acting or costumes). He was also recognized for his instrumental music, particularly the concerto.

Background

Music composed in Handel’s time is known as Baroque music. Baroque music is noted for its regular beat, tuneful and dance like melodies, repetitive rhythms and contrasts of dynamics. Most baroque orchestras consisted of a string group with a keyboard known as a harpsichord and some woodwind and brass. The orchestra was usually conducted from the keyboard player who would sit in the centre with their back to the audience. The Water Music consists of three orchestral suites, was written in 1717 to be played from a barge as the Kings party drifted down the Thames. A suite is a collection of dance movements and each of the water music suites is made up of a series of dances which reflect the popular styles of the day.

This activity is based upon Movement Six of the Suite Alla Hornpipe – Allegro Deciso and the opening movement.

Instrumentation

<table>
<thead>
<tr>
<th>Woodwind</th>
<th>Brass</th>
<th>Percussion</th>
<th>Strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes</td>
<td>4 Horns</td>
<td>Timpani</td>
<td>Violin I</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Trumpets</td>
<td></td>
<td>Violin II</td>
</tr>
<tr>
<td>2 Clarinets</td>
<td></td>
<td></td>
<td>Viola</td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
<td></td>
<td>Cello</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Double Bass</td>
</tr>
</tbody>
</table>

Teaching Notes

Key musical concepts contained in this work

- Structure: Binary and ternary form, question and answer.
- Imitation.
- Instrumentations.
- Terraced dynamics
- Time signatures and reading 3/2 time.

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

- Perform a range of tempo and dynamics.
- Demonstrate the difference between beat and rhythm.
- Perform rhythm patterns in triple time.
- Make predictions about music based upon its title.
- Discuss the hornpipe in terms of the elements of music: tempo, dynamics and mood.
- Recognize the sound of instrument families of the orchestra.
- Devise and perform movement activities to show an understanding of structure.
Listening Guide

This movement is a hornpipe in Ternary (ABA) form.
It is performed: Hornpipe – trio – Hornpipe

<table>
<thead>
<tr>
<th>Audio Cues</th>
<th>Features</th>
</tr>
</thead>
</table>
| **A** 0:00–0:16 | **Hornpipe**  
  - Fast and in the key of D major and triple time (3/2).  
  - First main theme introduced by the full orchestra.  
  - Followed by second theme first played by the strings.  
  - Theme 2 repeated by woodwinds doubling strings. |
| 0:16–0:41 |  
  - Horns play Theme 1 loudly and in harmony.  
  - Horns repeat Theme 1 this time joined by trumpets, timpani and bassoon.  
  - Woodwind and strings play Theme 2 repeated by brass and timpani.  
  - This formula of contrasting family tone colour while repeating the themes continues. |
| 0:41–1:00 |  
  - Trumpets introduce a new version of Theme 2 – same rhythm but different notes.  
  - Repeated by the French horns.  
  - Full orchestra then close this section by playing Theme 2 twice first loudly (f) and the very loudly (ff). |
| **B** 1:01–1:15 | **Trio**  
  - Suddenly quieter – a contrasting section played mainly by strings which again is a variation on the rhythmic ideas of Theme 2.  
  - In the relative minor key of B minor.  
  - Marked soft and playfully.  
  - Violins play main theme. |
| 1:15–1:26 |  
  - Woodwind enter with a short repeated figure featuring trills. |
| 1:26–1:55 |  
  - Strings return and violins have a fast moving melody while the rest of the orchestra play a \(\text{♩♩♩♩♩} \mid \text{♩} \) accompaniment ostinato figure and horns sustained chords.  
  - Strings and bassoons quietly conclude the trio with another tune based upon the rhythm of Theme 2. |
| **A** 1:56–3:00 |  
  - Hornpipe returns and is repeated exactly as it was first heard (Da capo marking on the score).  
  - This therefore makes the movement in TERNARY or ABA form. |
Visual Guide – digital teaching materials

A presentable interactive classroom PDF is included as a separate download to use with these lessons. In this download you will find:

- Slide Three: Introduction
- Slide Four: Lesson 1: Performing
- Slide Five: Lesson 1: Performing
- Slide Six: Lesson 3: Performing
- Slide Seven: Lesson 3: Performing
- Slide Eight: Lesson 4: Performance
- Slide Nine: Lesson 4: Performance
- Slide Ten: Lesson 4: Performance
- Slide Eleven: Lesson 5: Composing
- Slide Twelve: Lesson 6: Listening & Performing
- Slide Thirteen: Lesson 6: Listening & Performing
- Slide Fourteen: Lesson 6: Listening & Performing
**Sequential Classroom Activities**

**Lesson 1: Performing**

1. **Understanding Triple time (1 2 3, 1 2 3):**
   a) Teacher claps a number of 3 beat patterns e.g. \( \frac{3}{4} \) accenting the first of each three.
   b) Students respond by echo clapping the patterns.
   c) Teacher repeats activity this time students respond with a body percussion movement echoing the pattern.
   d) Divide the class into 2 groups. Have one group keep a triple beat pulse on their knees while the other group copy the triple time patterns performed by the teacher.
   e) Swap roles and repeat. Explain one group has the beat while the other plays a rhythm pattern.
   f) In pairs repeat the activity with one child echoing the other. They should keep the beat whilst ever the other one is clapping their rhythm. Then swap so the partner has an opportunity to improvise some patterns and the other the chance to imitate them.

2. **Playing the hornpipe beat:**
   a) Listen to the hornpipe opening (Audio Cue1). It is also in a three beat pattern. Conduct a \( \frac{3}{4} \) pattern saying aloud Down across (Away from body) and up to show hand direction.:

   ![Diagram]

   
   b) Practice conducting loudly (big gestures) and softly (smaller gestures).
   c) Listen to the hornpipe (Audio Cue 2) and conduct the beat and dynamics.

3. **Consider ternary Form.**

   The Hornpipe is in two parts – the Hornpipe and then the Trio. It should be performed in the order: A B A
   
   Hornpipe    Trio    Hornpipe    This is called Ternary Form.

   Look at the picture below:

   ![Diagram]

   This is a ternary form piece of art because the first and last sections are the same with something contrasting in the middle.

   Ask the students to draw their own example of a ternary form picture.
4. Rehearse the percussion chart on the following page, noting the number of repetitions of each pattern.

**Hornpipe**

\[
\begin{align*}
\text{q} & \quad \text{q} \\
\text{q} & \quad \text{-} \\
\text{q} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\end{align*}
\]

- x 5 (10 bars)

\[
\begin{align*}
\text{q} & \quad \text{q} \\
\text{q} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\end{align*}
\]

- x 4 (8 bars)

\[
\begin{align*}
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\end{align*}
\]

- x 9 (9 bars)

\[
\begin{align*}
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\end{align*}
\]

- x 2 (4 bars)

\[
\begin{align*}
\text{q} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} \\
\end{align*}
\]

- x 2 (8 bars)

**Trio**

\[
\begin{align*}
\text{Q} & \quad \text{E} \\
\text{e} & \quad \text{-} \\
\text{ry} & \quad \text{-} \\
\end{align*}
\]

- x 9 (9 bars)

\[
\begin{align*}
\text{q} & \quad \text{Q} \\
\text{Q} & \quad \text{Q} \\
\end{align*}
\]

- x 8 (8 bars)

\[
\begin{align*}
\text{q} & \quad \text{Q} \\
\text{Q} & \quad \text{Q} \\
\end{align*}
\]

- x 8 (8 bars)

5. Perform the score with the CD karaoke style.

NB there is a slowing down at the end of the trio and a couple of beats to regroup for the return to the hornpipe when you play along with the recording.
Lesson 2: Listening

1. Predicting:
   a) Discuss a hornpipe. *(A lively dance associated with sailors.)*
   b) Ask the students to predict what they think the music may be like. To do this watch a hornpipe on Youtube but without the sound. Suggestion: [http://www.youtube.com/watch?v=hvX-1D4VNLk](http://www.youtube.com/watch?v=hvX-1D4VNLk)
   c) List the ideas on the board.

2. Listen to Handel's hornpipe
   a) Ask students to patsch (slap) the beat on their legs and describe the speed of the music.
   b) Remind the students that the beat of this piece is in \( \frac{3}{4} \) and revise the conducting pattern.
   c) Discuss the hornpipe in terms of tempo, dynamics, and mood.
   d) Compare this with the predictions listed on the board.

3. Recognising:
   a) What instruments are playing the hornpipe? *(Violins, violas, cellos, double basses.)*
   b) What family of the orchestra do they belong to? *(The string section.)*
   c) How are they played? *(With a bow drawn across a string.)*


4. Moving while listening:
   a) Divide the students into pairs and give each pair a skipping rope or approx 1.5 metre piece of twine.
   b) Have students face each other, each holding an end of the rope.
   c) Have students keep the beat by making a back and forward rowing movement (like a pull and push action).
   d) When the music is loud make the action big and when soft make the action slower.
   e) Perform with the music

5. Devise actions to represent the different sections of the music (ABA) in keeping with the hornpipe theme. Perform these with the recording to show demonstrate the ternary structure of the piece.
Lesson 3: Performing

Perform the following classroom arrangement for 2 part percussion of the hornpipe reading the notation.

a) Introduce the concept of 3/2 time and write patterns which show bars of 3/2
b) Explain or revise what a tie is and how these affect a performance.
   Identify the ties on the percussion arrangement over and practice reading how they are performed.
c) Revise how rhythm is written in 3/2 time.
d) Learn to perform each line and then put them together slowly. Play with recording
e) Challenge any super musicians in your class to play one pattern in each hand
f) Divide the class into groups of 4–6. Have each group select or invent un-tuned percussion sounds to use in their performance of the rhythm.
g) Consider which instruments in their group will play each part and if the instruments will all play or take turns to vary the texture, tone colour and dynamics.
Movement 6 from the Water Music Suite
2 part percussion arrangement

Part 1

Part 2

6

11

17

23

29

35
Lesson 4: Performance

Play the arrangement from the Water Music using classroom instruments, identifying which parts are appropriate for your students to play. If just playing the rhythm then play along with a recording.
Lesson 5: Composing

1. Revise 3/2 as a time signature and how it differs to ¾ time.

2. Explain anacrusis

3. Most of the tunes in this piece are based upon this rhythm from the second theme:

![Theme 2](image)

Learn to play, sing or clap the melodies below:

**Original melody statement:**

![Original melody statement](image)

**Trumpet melody in hornpipe:**

![Trumpet melody in hornpipe](image)

**Trio opening melody:**

![Trio opening melody](image)

**Trio closing melody:**

![Trio closing melody](image)

a) Write the rhythm of each of these patterns as if they were in ¾ time.
b) Discuss how each of these melodies is derived from the original melody statement.
c) Now write your own 4 bar melodic variation on the opening melody.
d) Perform it for the class
Lesson 6: Listening and Performing (optional extension activity)

Listen to the opening of Movement 1 from the Water Music Suite (via YouTube or another website) then:

1. Learn this pattern.
   In pairs perform this as a canon with your partner:
   a) Saying the word rhythms.
   b) Clapping the rhythm.

   \[ \begin{array}{c}
   \frac{3}{4} \\
   \text{The beat is start-ing here}
   \end{array} \]

   c) Listen to movement again and perform the pattern with your partner as you hear it occur.

2. Notate the above rhythm on the board and clap it as a two part canon (repeat 3 times).

   The opening motive is then extended. Clap or say the word rhythms through.

   \[ \begin{array}{c}
   \frac{3}{4} \\
   \text{The rhythm goes like this, The rhythm goes like this, The rhythm goes like this,}
   \end{array} \]

3. Put it all together with the final statement of the motive. It is notated below

   \[ \begin{array}{c}
   \text{This is the important idea which is shared between the different instruments.}
   \end{array} \]

4. Listen to the recording and discuss the order in which the families enter with the first motive. (**Horns then strings.**)

   1. Which families play the extended version of the motive? (**Horns then woodwind.**)

   The piece is based on imitation and ideas developed from the first motive. Listen and identify all the examples of imitation that occur. A score is available for Download from the Petrucci online music library:
   http://imslp.org/wiki/Water_Music,_HWV_348-350 (Handel, George Frideric)