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

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Five 15 minute lessons for easy implementation in the classroom based upon the March from the English folk Song Suite by Ralph Vaughan Williams.

Year level: 3-4
Teacher Notes

This is a series of short 15 minute lessons for easy implementation in the classroom based upon the March from the English folk Song Suite by Ralph Vaughan Williams. They include activities in each of the music learning areas: performing, composing and listening and identify the key competencies reinforced in each activity.

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Lesson Index

Lesson 1: Listening & Moving
In this lesson students complete a series of movement activities which reinforce understanding of beat and show changes in the structure and dynamics of the music. They will consider the characteristics of a march and through movement develop an understanding of musical metre and phrasing.

Lesson 2: Performance Activities
In this lesson children will learn rhythmic patterns based on text and apply this understanding to a simple percussion score. They will read the score to perform alongside the music and they will compose their own percussion parts for a specific section of the piece.

Lesson 3: Listening & Observation
This lesson will develop listening skills and recognising the sounds and images of the instruments of the orchestra. They will describe the music they hear.

Lesson 4: Performance - Sing and Play
In this lesson the children will sing and play two English folk songs. They will then hear how a composer has used these songs in his own arrangement for a full symphony orchestra.

Lesson 5: Composing
Students will compose a short work using a favourite poem as the basis for the composition. In this lesson they will experiment with volume, tone colour and accompaniment patterns and work the piece into their own class composition which the teacher can record.
English Folk Song Suite March  
Ralph Vaughan Williams (1872-1958)

Background information (for the teacher)

Ralph Vaughan Williams was an English composer who wrote symphonies, chamber music, operas, choral works, incidental music, ballets and concerti. He arranged Christian hymns, for the organ, film, radio, TV scores and for bands. Vaughan Williams was also a collector of English folk music and songs. His hobby of collecting folk music was to influence many of his compositions, including the English Folk Song Suite. Vaughan Williams is a central figure in British music because of his long career as teacher, lecturer and friend to so many younger composers and conductors. The English Folk Song Suite is one of Vaughan Williams' most famous works. A suite is a collection of works, usually music to move to, but in this case it is an arrangement of well known British folk songs. The suite consists of three movements: March, Intermezzo and another March. The first march is called Seventeen Come Sunday, the Intermezzo is subtitled My Bonny Boy and the final movement is based on four Folk Songs from Somerset.

Key musical concepts contained in this work

- Performing: singing folk songs, learning a percussion score
- Composing: improvising and arranging tasks
- Aural skills: recognising familiar tunes; identifying beat and tempo; recognising instrument sounds
- Listening: identify aspects pitch, rhythm and tempo, dynamics and structure in this work

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

- Sing the folksongs Seventeen Come Sunday and My Pretty Caroline
- Perform a percussion accompaniment to the CD recording of this work
- Improvise melodies to create their own folk song
- Complete a group composition based on a section of this work
- Identify specific features of the concepts of music in this work

Materials required for teaching these activities:

- Internet Access for audio excerpts and speakers for playback of audio excerpts
- Skipping ropes for Lesson 1
- Percussion instruments for Lesson 2
- Print outs of listening worksheet for Lesson 3
Listening Guide – a tool for understanding the piece

The entire excerpt can be heard at the link below:
http://www.youtube.com/watch?v=cPoQGM5uQ5M
Vaughan Williams - English Folk Song Suite PART 1 of 3 - LSO & SIR ADRIAN BOULT

<table>
<thead>
<tr>
<th>Audio Cue</th>
<th>Section</th>
<th>Features</th>
</tr>
</thead>
</table>
| 0:00 – 0:05 | Introduction | • Full Orchestra  
• 3 repetitions of quaver and crotchet pattern. Starts loud and thick and descends in register, dynamics and texture with each repetition. |
| 0:05 – 0:32 | A | • Flute plays variation on I’m Seventeen Come Sunday (cue 0:05-0:19).  
• Repeated by thicker and louder orchestration between 0:19-0:32 |
| 0:32 – 1:05 | B | • Quiet section. Melody is played by clarinets and this theme is based on My Pretty Caroline. It is heard twice. |
| 1:08 – 1:40 | C | • A third tune, Dives and Lazarus is heard in the woodwinds and lower parts. This is in 6/8 while there is counterpoint in 2/4 in the brass |
| 1:40 – 2:16 | B | • Quiet section. Melody is played by clarinets and this theme is based on Pretty Caroline. It is heard twice. |
| 2:17 – 2:48 | A | • Theme A repeats as it was performed earlier played by the full Orchestra  
• 3 repetitions of quaver and crotchet pattern. Starts loud and thick and descends in register, dynamics and texture with each repetition. |
| 2:48 – 2:50 | Ending | • A change in key as this piece which started in a minor key ends with a major chord.  
• This movement is in Arch Form being A-B-C-B-A |

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 One: March Title page
- Slide Two: Lesson 1: Skipping Exercise
- Slide Three: Lesson 2 Word Patterns
- Slide Four: Lesson 2 Performance exercises
- Slide Five: Lesson 4 score and audio excerpt for Seventeen Come Sunday
- Slide Six: Lesson 4 score and audio excerpt for My Pretty Caroline
Sequential Bite-sized Activities

Lesson 1: LISTENING & MOVING

LISTENING

Play the piece and allow the students to freely improvise movements which show the mood of the music

a) Ask them why they chose their particular action?

b) What features of the music made them respond that way?

c) Now ask them to move in a way which does NOT reflect the mood or style of the music

d) Why is this not appropriate

a) This piece is called *March*.

i. What is a march? *(To walk in a regular, measured and deliberate manner.)*

ii. Where do you see marching? *(Official military and state occasions, Christmas parades, before a sports game.)*

iii. What are the musical features of a march? *(Steady walking pace, usually in duple (2) time.)*

iv. What instruments might you hear performing a march? *(Woodwinds, brass and percussion such as bass drum, snare drum, triangle, cymbals, flutes, clarinets, trumpets, trombones.)*

v. A march has a regular beat to keep soldiers walking in time. Clap the beat while listening to the start of the piece.

b) One very important feature of a march is that it has a feeling of 2. This makes it good for marching left-right; left-right.

i. Listen again and have the students step the 1 and 2.

ii. Then try stepping just on one, or on 2.

iii. To show just how strong the 1-2 feel is in this piece, try counting 1-2-3 to the beat, then 5, then 8. Needless to say, any number which can be divided by 2 will fit more comfortably than one that cannot.

c) Another important feature of a piece of music is that the tunes are organised into phrases or musical sentences. This piece has a series of regular "sentences" or phrases which are 8 beats long.

i. Form a line on one side of the room. Whilst someone claps the beat or keeps the beat on a handy instrument, ask the children to slowly march forward for 8 beats.

ii. On the eight count change direction. Teacher might count aloud: 1-2-3-4-5-6-7-turn.

iii. In groups of 3–4 make up an 8 bar military movement pattern which can be performed with the music

iv. Once each group has rehearsed their pattern, take turns performing it to the 8 bar phrases of this piece.
MOVEMENT – rough seas versus calm waters

Resources required – enough skipping ropes for the class to be in pairs.

a) In pairs, turn skipping rope to reflect dynamic or volume level (small versus large) using audio cues 1 and 5 on page 4 of the interactive pdf.

b) Wave (shake) skipping rope on the floor for the legato section – raise higher to reflect register or dynamics audio cue 2 and again at audio cue 4

Stand and enact a ‘heave ho’ by imitating pulling the rigging forward and backward audio cue 3

Remind the students that the music is grouped in phrases of 8 beats and use this information to shape your movements.
Lesson 2: PERFORMANCE ACTIVITIES

1. Learn the following word rhythms to help learn percussion rhythm patterns

**Loud section word patterns**  
NB the symbol \( Z \) indicates rest or silence

<table>
<thead>
<tr>
<th>Part 1</th>
<th>March</th>
<th>( Z )</th>
<th>( Z )</th>
<th>( Z )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 2</td>
<td>Right</td>
<td>left</td>
<td>right</td>
<td>left</td>
</tr>
<tr>
<td>Part 3</td>
<td>( Z )</td>
<td>left</td>
<td>( Z )</td>
<td>right</td>
</tr>
<tr>
<td>Part 4</td>
<td>Stand</td>
<td>tall</td>
<td>face</td>
<td>to the</td>
</tr>
</tbody>
</table>

**Soft section**

| Triangle    | \( Z \) | left    | right   | left    |
| Tambourine  | \( Z \) | left    | \( Z \) | left    |
| F cymbals   | Ten     | hut     | standing| still   |

a) Perform these patterns as individual lines first then put them together  
b) Clap the rhythm patterns saying the text in your head  
c) Transfer your pattern onto instruments and rehearse it twice  
d) Perform with the recording

1. Now perform the percussion score with the music

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Section A (Loud section)</th>
<th>Section B (Quiet section)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangle</td>
<td><img src="triangle.png" alt="Note" /></td>
<td><img src="triangle.png" alt="Note" /></td>
</tr>
<tr>
<td>Tambourine</td>
<td><img src="tambourine.png" alt="Note" /></td>
<td><img src="tambourine.png" alt="Note" /></td>
</tr>
<tr>
<td>Woodblock</td>
<td><img src="woodblock.png" alt="Note" /></td>
<td><img src="woodblock.png" alt="Note" /></td>
</tr>
<tr>
<td>Snare Drum</td>
<td><img src="snare.png" alt="Note" /></td>
<td><img src="snare.png" alt="Note" /></td>
</tr>
<tr>
<td>Whirly</td>
<td><img src="whirly.png" alt="Note" /></td>
<td><img src="whirly.png" alt="Note" /></td>
</tr>
<tr>
<td>Finger Cymbals</td>
<td><img src="finger.png" alt="Note" /></td>
<td><img src="finger.png" alt="Note" /></td>
</tr>
</tbody>
</table>

2. There is no score for the C section of the music. Create your own pattern for 3 body percussion parts

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Section C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Perform the whole piece with the recording as a class ensemble, using the scores to assist you. Remember that it is based upon the structure or plan A B C B A
Lesson 3: LISTENING & OBSERVATION

This work is written for a full orchestra. The instruments are identified in the four orchestral families:

<table>
<thead>
<tr>
<th>Woodwind</th>
<th>Brass</th>
<th>Percussion</th>
<th>Strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes</td>
<td>2 Horns</td>
<td>Timpani</td>
<td>Violin I</td>
</tr>
<tr>
<td>1 Oboes</td>
<td>2 Trumpets</td>
<td>Snare</td>
<td>Violin II</td>
</tr>
<tr>
<td>2 Clarinets</td>
<td>2 Trombone</td>
<td>Triangle</td>
<td>Viola</td>
</tr>
<tr>
<td>1 Bassoons</td>
<td></td>
<td></td>
<td>Cello</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Double Bass</td>
</tr>
</tbody>
</table>

Use the link below to help students recognise the sound of each of these orchestral instruments

http://www.dsokids.com/listen/instrumentlist.aspx

a. Teacher talk through each of the instruments while students identify which family they belong to and how their sound is made.

b. Teacher plays the work while students answer the first part of the sheet

c. Listen to the excerpt again to answer part two of the answer sheet.

d. What image or scene do you think the composer is trying to create? What features of the music made you think of that?
March by Ralph Vaughan Williams Worksheet

Student Name: ___________________________ Class: __________________________

i.) Listen to the instruments on this link (http://www.dsokids.com/listen/instrumentlist.aspx) and write a couple of words to describe the quality of their sound eg high or low, loud or soft, harsh or smooth etc.

______________________________________________________________________________________  
______________________________________________________________________________________  
______________________________________________________________________________________

ii.) In the box below, write some words that describe the character and mood of the march.

______________________________________________________________________________________

iv.) Now on the lines below, try to describe what it is about the music that made you think of the words in the box above.

______________________________________________________________________________________  
______________________________________________________________________________________  
______________________________________________________________________________________  
______________________________________________________________________________________
March by Ralph Vaughan Williams Worksheet

Student Name: ______________________________ Class: _____________________

ii.) Now listen to the whole march and place a tick next to the instruments which can be clearly heard in the piece.

**NB.** Teacher may need to refer to the listening outline for answers.

<table>
<thead>
<tr>
<th>Grand Piano</th>
<th>Piccolo</th>
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<tbody>
<tr>
<td>Cello</td>
<td>Snare Drum</td>
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<tr>
<td>Double Bass</td>
<td>Bassoon</td>
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<tr>
<td>Timpani</td>
<td>Electric Guitar</td>
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<tr>
<td>Trumpet</td>
<td>Flute</td>
</tr>
<tr>
<td>Violin</td>
<td>French Horn</td>
</tr>
<tr>
<td>Triangle</td>
<td>Trombone</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Oboe</td>
</tr>
</tbody>
</table>


Lesson 4 - Performance Sing and Play

This music is based upon a number of English Folk songs. At the time Vaughan Williams wrote the music and Australian called Percy Grainger was spending much of his life roaming the English country side to have people sing folk songs to him. He did this because the radio and films meant that people were not making their own entertainment as much and many of the rich heritage of folks songs from England were disappearing as people stopped singing them. Percy Grainger wrote them down so that the songs would be remembered.

What Australian Folk songs do you know?

1. The first song used is called Seventeen Come Sunday. Using slide 6 in the PDF presentation, click on the audio icon above the score to listen to the first verse of this folk song. As a class, learn to sing Seventeen Come Sunday.

   **Seventeen Come Sunday**
   
   As I walked out one May morn-ing, One morn-ing so ear-ly I
   Her shoes were bright, her stock-ings white, Her buck-les shone like sil-ver; She
   o-ver-tok a hand-some maid, Just as the sun was ri-sing With my
   had a black and roll-ing eye, And her hair hung down her shoul-der
   rue dum day, fol the did-dle dol, Fol the dol the did-dle dum the day

2. Now, click the icon below the score in the PDF to listen to the orchestral version of this folk song.

   **My Pretty Caroline**

3. The tune below is played by the clarinet in the suite. Listen to this tune played by the clarinet and follow the notes with a pencil while it is played

   **Clarinet theme for Section B – My Pretty Caroline melody**

4. Clap the rhythm of this piece as you listen to it again

5. Once you are familiar with the tune sing it to “lah”

6. Create some words that can be sung to this tune about My Pretty Caroline and perform them for the class.
Lesson 5 COMPOSING

On the board write the following poem:

Chomp, said the monkey.
Bananas to eat!
I'll wear banana skins,
on my little monkey feet.¹

As a class read through the poem
1. Keep a beat using body percussion
2. Now, mark the beats by placing a line before the word that falls on the beat (these words are in bold)

Chomp, said the monkey.
Bananas to eat!
I'll wear banana skins,
on my little monkey feet.

3. Say the words in a more rhythmic way to fit in with the beat (perhaps try to notate the rhythm). Here is an example:

Chomp, said the mon-ky.
Ban-a-nas to eat!
I'll wear ba-na-na skins, on my lit-tle mon-ky feet.

4. Say the words using a variety of voices (like different characters)

5. Say the poem using your favourite voice sound and experiment with dynamic (volume) changes

6. Sing your poem using a variety of ways and select the melody you like the best

7. Add percussive accompaniments, such as drones or rhythmic patterns to highlight the text

8. Make a sound recording of this song

Extension suggestion – use a poem or piece of text that is important to your class and try having them follow the same set of activities to create a special song based on that text.