



## SAMPLE TEACHING AND LEARNING OUTLINE

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**THE ARTS – MUSIC**  
**YEAR 4**

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**Disclaimer**

Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their teaching and learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the learning area syllabus.

## Time allocation on which the sample teaching and learning outline is based

One hour of teaching per week for one school term (10 weeks).

### Music key concepts embedded

- Ideas
- Skills
  - rhythm
  - timbre
  - texture
  - dynamics
- Performance
- Response

### Prior knowledge

In previous years, students have explored ideas through improvisation and notating music, particularly extending their understanding of rhythm, pitch, timbre and dynamics. Students have experimented with the elements of music and created simple compositions using the elements of music and, reflected on and refined musical ideas. They understand the basics of dynamics and that they use specific terminology and symbols to communicate. They have begun to explore leaps and intervals, specifically octaves, perfect 4<sup>ths</sup> and perfect 5<sup>ths</sup>. They have also explored how musical styles utilise the different elements of music, specifically in classical music.

Students have been presented with performance opportunities, whereby they have had to continue developing their rehearsal process and audience etiquette. They know how to show respect and engagement as an audience member.

Previously, students have been exposed to different styles of music to reflect on the meaning and purpose of both their own work and the work of others. They have also addressed music in other times, contexts and cultures. Classical music and the use of the orchestra has been covered in previous years.

### Music skills

Students begin to improvise, refine and experiment with the elements of music (specifically rhythm, timbre, texture and dynamics) to develop a simple composition inspired by one of the pieces from *The Planets Suite* by Gustav Holst.

Students explore *The Planets Suite* and how different pieces use similar instrument groups to evoke very different characters. They compare and contrast some pieces with a focus on timbre and rhythm. They examine one specific piece ('Mars' in this plan) and how different musical features give a distinct feel, e.g. ostinato, fanfares and dynamics.

Students experience the roles of performers, conductors and audience members. They work in small groups, both composing and practicing others' compositions. They refine their musical ideas. Throughout, they record their reflections, musical notation (graphic or standard) and the answers to key questions in their reflection journals.

Across the year, different skills are emphasised in:

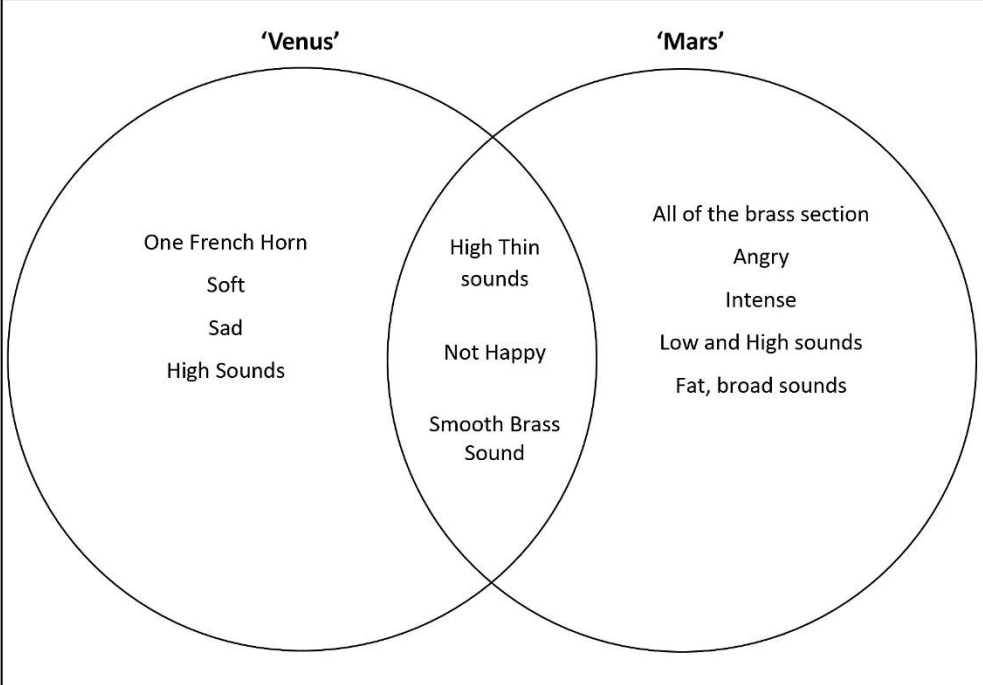
- Making **(M)**
- Responding **(R)**

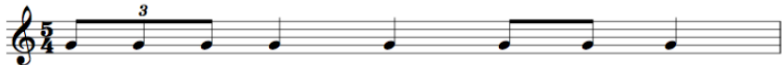

**Suggested assessments are provided throughout the outline for teachers to select the timing, type and number of assessments in line with the school assessment policy.**

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
1–3	<p><b>S&gt;</b> Development and consolidation of aural and theory skills to compose and perform music</p> <ul style="list-style-type: none"> <li>• Rhythm (rhythmic ostinato from Mars)</li> <li>• Timbre (instrument groups)</li> <li>• Texture</li> <li>• Dynamics</li> <li>• Form (ostinato – Yr 3 concept)</li> </ul> <p><b>P&gt;</b> Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>R&gt;</b> Reasons why and how people make music across different cultures, events or occasions</p> <p><b>R&gt;</b> Responses that identify and describe how the elements of music are combined and used to communicate ideas, mood and meaning</p>	<ol style="list-style-type: none"> <li>1. What do you notice about this section?</li> <li>2. In what ways do each of the sections sound different?</li> <li>3. In what ways do each of the sections sound the same?</li> <li>4. What is this piece about?</li> <li>5. What emotions do you feel when you hear this piece?</li> <li>6. What kind of person do you think this music is about?</li> <li>7. How would you describe this sound?</li> <li>8. How do these sounds make you feel?</li> <li>9. What images or movements do the sounds communicate?</li> <li>10. In what ways do the sounds indicate the character of the planet? How do they do this?</li> <li>11. Which instruments would you use for this character?</li> </ol>	<p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• <i>The Planets Suite</i> – an introduction.</li> </ul> <p>Students listen to selections of <i>The Planets Suite</i>. Note: do not provide any information apart from the names of the pieces. The entire suite goes for ~50 minutes, selections of 1–3 minutes each will be sufficient.</p> <ul style="list-style-type: none"> <li>• Students make notes against each of the pieces of music: questions 1–3 in their reflection journals. Once the students have listened to each of the sections, they discuss their responses in small groups and then as part of a larger classroom discussion. Students should add to their existing notes.</li> </ul> <p><b>LA 1</b></p> <ul style="list-style-type: none"> <li>• After the discussion, students are provided with iPads or laptops to research Gustav Holst’s <i>The Planets Suite</i> in pairs and make notes. Use the following to guide research. <ul style="list-style-type: none"> <li>▪ Why did Gustav Holst write <i>The Planets Suite</i>?</li> <li>▪ What did he use as his inspiration?</li> <li>▪ How did he structure the <i>The Planets Suite</i>?</li> <li>▪ When did he compose this <i>The Planets Suite</i>?</li> <li>▪ What other information can you find?</li> </ul> </li> <li>• Class discussion on the information students have discovered. What are some new ideas they have formed about <i>The Planets Suite</i>?</li> </ul> <p>Students reflect on their thoughts in their reflection journal.</p> <p><b>Assessment: Formative</b> Student reflection journal and anecdotal notes.</p> <p><b>LA 2</b> Introduction to timbre Warm up: Students listen to ‘Mars’ from <i>The Planets Suite</i>. Ask students about their opinion on the meaning behind the music, focusing on questions 4–6.</p> <ul style="list-style-type: none"> <li>• Students listen to examples of the <i>The Planets Suite</i>’s pieces again.</li> <li>• Ask students to move or act in character to represent the way each character comes across, e.g. the god Mars – angry and powerful, and the god Jupiter – jovial and fun).</li> </ul>

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	<p><b>Teaching concepts</b>  <i>The Planets Suite</i>, character through music, movement to music, orchestra, instrument sections of the orchestra, timbre of instruments within a section, ostinato</p>		<p>12. Which sections of the orchestra can you hear?            13. Which instruments play the ostinato and in what order?</p>	<ul style="list-style-type: none"> <li>Ask students to pose in a tableau (frozen scene) and ask groups of students whose tableau is clear to explain their character.</li> <li>Identify and discuss the sections and instruments in the orchestra (see resources).</li> <li>Explain that students are going to try to identify the different instrumental groups of the orchestra.</li> <li>Students listen to snippets of <i>The Planet Suite</i> that show the different parts of the orchestra. Ask question 7 for each section. The following table illustrates when each section is featured. Note: timing may vary between recordings.</li> </ul> <table border="1" data-bbox="1205 608 2011 1441"> <thead> <tr> <th data-bbox="1205 608 1379 683">Orchestral section</th> <th data-bbox="1379 608 1588 683">Example instruments</th> <th data-bbox="1588 608 2011 683">Examples of when the section is featured</th> </tr> </thead> <tbody> <tr> <td data-bbox="1205 683 1379 839" rowspan="3">Strings</td> <td data-bbox="1379 683 1588 799">violin, viola, cello</td> <td data-bbox="1588 683 2011 719">Mercury: 1.40</td> </tr> <tr> <td data-bbox="1379 719 1588 799"></td> <td data-bbox="1588 719 2011 756">Jupiter: Introduction</td> </tr> <tr> <td data-bbox="1379 799 1588 839">double bass</td> <td data-bbox="1588 799 2011 839">Mars: 2.30–2.45</td> </tr> <tr> <td data-bbox="1205 839 1379 1098" rowspan="4">Brass</td> <td data-bbox="1379 839 1588 879"></td> <td data-bbox="1588 839 2011 879">Mars: 0.00–1.00</td> </tr> <tr> <td data-bbox="1379 879 1588 1023" rowspan="2">trumpet, trombone, tuba, euphonium</td> <td data-bbox="1588 879 2011 916">Jupiter: 0.40</td> </tr> <tr> <td data-bbox="1588 916 2011 952">Saturn: 2.15</td> </tr> <tr> <td data-bbox="1379 1023 1588 1098">french horn</td> <td data-bbox="1588 1023 2011 1098">Venus: 1.25 Uranus: 1.35</td> </tr> <tr> <td data-bbox="1205 1098 1379 1254" rowspan="3">Woodwind</td> <td data-bbox="1379 1098 1588 1134">flute</td> <td data-bbox="1588 1098 2011 1134" rowspan="2">Saturn: Introduction</td> </tr> <tr> <td data-bbox="1379 1134 1588 1171">clarinet</td> </tr> <tr> <td data-bbox="1379 1171 1588 1254">oboe, bassoon</td> <td data-bbox="1588 1171 2011 1254">Venus: 0.30, 1.20 Mercury: 0.20</td> </tr> <tr> <td data-bbox="1205 1254 1379 1441" rowspan="3">Percussion</td> <td data-bbox="1379 1254 1588 1370" rowspan="3">bass drum, timpani, glockenspiel, xylophone, cymbals</td> <td data-bbox="1588 1254 2011 1291">Jupiter percussion arrangement</td> </tr> <tr> <td data-bbox="1588 1291 2011 1327"></td> </tr> <tr> <td data-bbox="1588 1327 2011 1441">Mars</td> </tr> </tbody> </table>	Orchestral section	Example instruments	Examples of when the section is featured	Strings	violin, viola, cello	Mercury: 1.40		Jupiter: Introduction	double bass	Mars: 2.30–2.45	Brass		Mars: 0.00–1.00	trumpet, trombone, tuba, euphonium	Jupiter: 0.40	Saturn: 2.15	french horn	Venus: 1.25 Uranus: 1.35	Woodwind	flute	Saturn: Introduction	clarinet	oboe, bassoon	Venus: 0.30, 1.20 Mercury: 0.20	Percussion	bass drum, timpani, glockenspiel, xylophone, cymbals	Jupiter percussion arrangement		Mars
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Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				<ul style="list-style-type: none"> <li>As students hear each section of the orchestra, ask questions 8–10.</li> <li>Examine contrasting examples from two sections, e.g. ‘Mercury’ and ‘Mars’ are opposites, (‘Mercury’ sounds flighty and happy; and ‘Mars’ sounds intense, brooding and insistent) but both have the same <b>timbre</b>. Use the word <b>timbre</b> to model the correct way of using it.</li> <li>Read students the following text to use as the model for a character (or adapt from characters students are exploring in class). He is mad! Absolutely furious! He stomps into the room and glares at the happy guests enjoying themselves. Some don’t notice but some stare back, looking worried. He stalks over to the table laden with food and shoves large handfuls into his mouth, before sitting heavily into a chair, still glaring at the guests.</li> <li>Explain to students that they will be developing a character and acting out the description of the action from the text above.</li> <li>Document ideas for instrumental sections they could use for the character in their reflection journal (question 11).</li> </ul> <p><b>Assessment: Formative</b></p> <ul style="list-style-type: none"> <li>reflection journal</li> <li>anecdotal notes – student contribution.</li> </ul> <p><b>LA 3</b> Exploring rhythm and timbre</p> <ul style="list-style-type: none"> <li>warm up: listen to the section ‘Uranus’ and ask students to stand up and move/behave like the ‘character’ they hear.</li> <li>Ask students to freeze in a tableau (frozen scene) and ask groups of students whose tableau is clear to explain their character.</li> </ul> <p>Listen to ‘Mars’ 0.00–1.00 and then ‘Venus’ 0.00–1.00 to answer question 12. Theory note: there are brass instruments in both. ‘Mars’ has the full brass section whereas ‘Venus’ only has the French Horn. Though they have similar sections, the timbre of each is slightly different (‘Mars’ has a fat, broad sound whereas ‘Venus’ has a lone, thinner sound). They also evoke different emotions.</p>

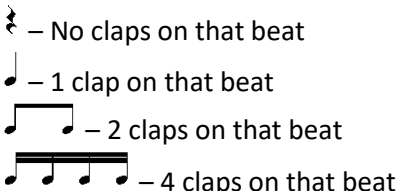

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				<ul style="list-style-type: none"> <li>As a class discuss the brass' different roles and purposes in both sections and complete a Venn diagram for the two sections (0.00–1.00 for both).</li> </ul> <p>Example:</p>  <ul style="list-style-type: none"> <li>As a class, students discuss their opinions and where the instruments might fit on the Venn diagram. Correct the Venn diagrams if necessary.</li> <li>Listen to 'Mars' from the beginning again. This time, concentrate on the ostinato.</li> </ul> <p>Theory note: an ostinato is a musical pattern that repeats. It can be rhythmic (like the one in 'Mars') or melodic. It is well explored in this video.  <a href="https://www.youtube.com/watch?v=0VksrMqE_4c">https://www.youtube.com/watch?v=0VksrMqE_4c</a></p> <ul style="list-style-type: none"> <li>This is the rhythmic ostinato from 'Mars' (the rhythm that is heard nearly all the way through).</li> </ul>


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				 <p data-bbox="1294 347 1939 376">Trip - a - let ta ta ti - ti ta)</p> <ul data-bbox="1149 384 2132 887" style="list-style-type: none"> <li>• Model clapping the rhythm and ask students to copy. The notation of the triplet (3 notes) is above the expected knowledge for a Year 4. (In simple time, three notes played in the time of two of the same value)</li> <li>• Notate the rhythm on the board and model how to say and clap it.</li> <li>• See if the students can determine the different instrumental groups that play the ostinato (strings, percussion, brass, strings, brass/trumpets, brass). Students write down their answer to question 13 in their reflection journals for the music between 0.00–2.00 – ‘Mars’: <ul data-bbox="1196 676 1442 887" style="list-style-type: none"> <li>▪ strings</li> <li>▪ percussion</li> <li>▪ brass</li> <li>▪ strings</li> <li>▪ brass (trumpets)</li> <li>▪ brass (all).</li> </ul> </li> </ul> <p data-bbox="1149 906 1433 935"><b>Assessment: Formative</b></p> <ul data-bbox="1149 943 1543 1046" style="list-style-type: none"> <li>• reflection journal</li> <li>• written notation</li> <li>• ostinato instrumentation list.</li> </ul>
4–5	<p data-bbox="277 1070 533 1206"><b>I&gt;</b> Improvisation with the elements of music to create a simple composition</p> <p data-bbox="277 1230 506 1437"><b>I&gt;</b> Communication and recording of music ideas using graphic and/or standard notation, dynamics,</p>	<p data-bbox="546 1070 779 1382"><b>R&gt;</b> Responses that identify and describe how the elements of music are combined and used to communicate ideas, mood and meaning</p>	<ol data-bbox="815 1070 1111 1422" style="list-style-type: none"> <li>1. How did Holst’s music reflect the character you chose?</li> <li>2. What kind of sound will you compose to reflect that character?</li> <li>3. What are you most excited about in</li> </ol>	<p data-bbox="1149 1070 1603 1099"><b>LA 4–5</b> Characters in <i>The Planets Suite</i></p> <p data-bbox="1149 1107 2085 1203">Note: the timing of the following learning activities is approximately 2 x 1-hour lessons. The way this time is structured is up to the professional judgement of teachers.</p> <p data-bbox="1149 1214 2123 1278">Warm up: revise the ‘Mars’ ostinato by saying (trip-a-let ta ta ti-ti ta) and clapping it.</p> 

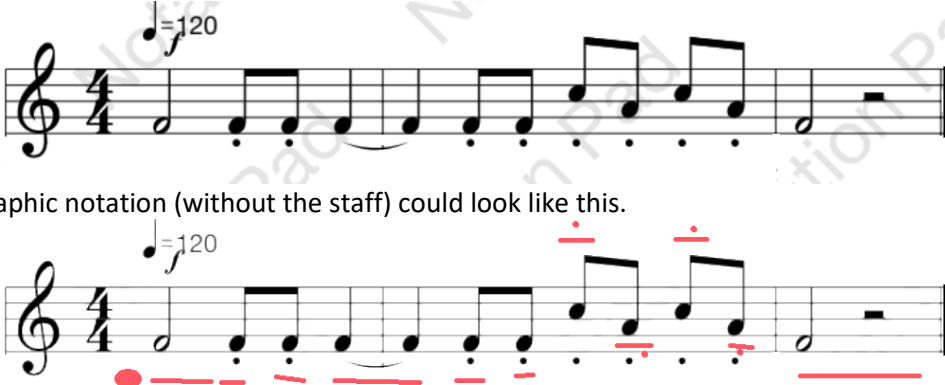


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	<p>terminology, and relevant technology</p> <p><b>P&gt;</b> Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p> <p><b>Teaching concepts:</b> ostinato, rhythm, odd time signatures, Roman gods, rhythm, dynamics, timbre, texture, simple time signatures</p>		<p>creating your composition?</p> <p>4. What are some challenges you are going to face in your composition?</p>	<ul style="list-style-type: none"> <li>Using the ostinato from 'Mars', ask students to create some body percussion instrumentation. Examples of suggested body percussion options are as follows: <ul style="list-style-type: none"> <li>clicking the tongue</li> <li>clicking fingers</li> <li>tapping the cheeks with mouth open</li> <li>tapping fingernails on something</li> <li>clapping</li> <li>tapping</li> <li>patting different parts of the body</li> <li>stomping</li> <li>rubbing hands together</li> <li>knocking.</li> </ul> </li> <li>Display images of the Roman gods (see resources). Explain each character and play a small snippet of each of the corresponding pieces from <i>The Planets Suite</i>.</li> <li>As a class, discuss how each character is represented by the music.</li> <li>Place the images around the room and ask students to find a character they want to focus on. The character with the most votes (maximum of two characters per class) will be chosen. Note: Venus, Mars and Jupiter are strong characters with very distinct personalities. The rest of this lesson plan will focus on Mars as an example.</li> <li>Using the headings in the table below, ask students to begin to plan their own composition. The composition must reflect the chosen character. Providing music players, e.g. iPads with headphones will assist this process. This example focuses on Mars.</li> <li>Ensure students copy the headings from the table below in their reflection journals.</li> </ul> <p>Example for 'Mars'</p> <table border="1" data-bbox="1151 1315 2132 1450"> <thead> <tr> <th></th> <th>What did Holst compose?</th> <th>What will you compose?</th> </tr> </thead> <tbody> <tr> <td><b>Rhythm</b></td> <td>rhythmic ostinato consistent rhythms all the way through</td> <td>rhythmic ostinato inspired by Mars</td> </tr> </tbody> </table>		What did Holst compose?	What will you compose?	<b>Rhythm</b>	rhythmic ostinato consistent rhythms all the way through	rhythmic ostinato inspired by Mars
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6–8	<p data-bbox="277 943 530 1078"><b>I&gt;</b> Improvisation with the elements of music to create a simple composition</p> <p data-bbox="277 1099 530 1382"><b>I&gt;</b> Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology, and relevant technology</p>	<p data-bbox="548 943 792 1114"><b>R&gt;</b> Reasons why and how people make music across different cultures, events or occasions</p> <p data-bbox="548 1134 792 1453"><b>R&gt;</b> Responses that identify and describe how the elements of music are combined and used to communicate ideas, mood and meaning</p>	<ol data-bbox="817 943 1126 1437" style="list-style-type: none"> <li>What is an ostinato?</li> <li>What kind of emotion does it make you feel (in Mars)?</li> <li>What time signature are you choosing for your ostinato?</li> <li>How could you write down your ostinato?</li> <li>Which rhythms are in your ostinato?</li> <li>Which instrument did you choose and</li> </ol>	<p data-bbox="1144 943 1543 975"><b>Lesson Activities 6–8</b> Composing</p> <p data-bbox="1144 979 2096 1043">This series of lessons will focus on Mars as the inspiration but other planets can be substituted.</p> <p data-bbox="1144 1064 1610 1096"><b>LA 6</b> Creating and notating an ostinato</p> <p data-bbox="1144 1101 2078 1165">Warm up: play the ‘Mars’ ostinato with different body percussion and answer question 1 in reflection journals.</p> <ul data-bbox="1144 1169 2123 1283" style="list-style-type: none"> <li>Students experiment with their own ostinato. They can choose either <math>\frac{2}{4}</math> or <math>\frac{4}{4}</math> time. Using beat circles to figure out how many claps per beat circle, they can figure out the notation with some accuracy.</li> </ul> <p data-bbox="1144 1287 2096 1426">Theory note: students can work out which notes they need through aural skill (automatically recognising it) and/or figuring it out by the number of claps per beat. Ideally, both should be used to figure out notation for the ostinato. Below are some guides. This is not an exhaustive list.</p>												

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	<p><b>S&gt;</b> Development and consolidation of aural and theory skills to compose and perform music</p> <ul style="list-style-type: none"> <li>rhythm (ostinato from Mars)</li> <li>timbre (instrument groups)</li> <li>texture</li> <li>dynamics</li> </ul> <p><b>P&gt;</b> Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p> <p><b>Teaching concepts:</b> Melody, fanfare, staccato, intervals, perfect 5<sup>th</sup>, perfect 4<sup>th</sup>, pianissimo (<i>pp</i>),</p>		<p>how does it represent Mars?</p> <ol style="list-style-type: none"> <li>What instruments (timbre) does the fanfare have? (brass and percussion)</li> <li>How does the fanfare make you feel?</li> <li>Does the fanfare remind you of anything you have heard before?</li> <li>When do you think people would use a fanfare?</li> <li>Did your fanfare sound the way you wanted it to sound?</li> <li>What did you think worked well with your fanfare?</li> <li>How does the way your fanfare goes from soft to loud make the piece better?</li> <li>What are the four dynamics that we have learned and what do they mean?</li> </ol>	<p>  </p> <p>Teaching note: students might not be able to notate 100% accurately but the aim is that they can identify rhythms they're not sure of or hear the difference when the rhythm is played back. They can make corrections themselves or with help. This is a draft process, so neatness is also not necessarily important.</p> <ul style="list-style-type: none"> <li>Students notate their rhythms in their reflection journal.</li> <li>Once they have finished notating their ostinato, group students in threes to play it with instruments or body percussion. Instruments like claves/tapping sticks, drums, shakers, tambourines or castanets are all great for ostinatos. Encourage students to think of the instrument that best represents Mars. In their groups, students must also learn their partners' ostinatos (they will be performing them as a group and adding parts to them).</li> <li>Complete question 6 in reflection journal.</li> </ul> <p><b>LA 7</b> Creating a melody</p> <p>Warm up: listen to an example of medieval fanfares, e.g: <a href="https://www.youtube.com/watch?v=LZc_bjoK3b0">https://www.youtube.com/watch?v=LZc_bjoK3b0</a>.</p> <ul style="list-style-type: none"> <li>Ask students to try and work out a fanfare on a pitched instrument (xylophones, piano/keyboard) like the one below.</li> </ul> <div data-bbox="1160 1114 2116 1300" style="border: 1px solid black; padding: 5px;">  </div> <ul style="list-style-type: none"> <li>Once students have experimented with copying (or reading) the fanfare, listen to the fanfares again.</li> <li>Complete questions 7–10 as a class discussion.</li> </ul>

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	piano ( <i>p</i> ), forte ( <i>f</i> ) and fortissimo ( <i>ff</i> )		<p>15. What are the symbols we write in the music?</p> <p>16. How has adding dynamics to your composition improved it?</p>	<ul style="list-style-type: none"> <li>Play 'Mars' and ask students if they can hear a fanfare (at approximately 1.10 and 2.15 the horns play a fanfare). Discuss the fact that fanfares were used to signal and communicate things in war (some students might identify that the fanfare sounds similar to <i>The Last Post</i> played on ANZAC day).</li> <li>Together, brainstorm the features of a fanfare: <ul style="list-style-type: none"> <li>brass instruments and sometimes percussion instruments</li> <li>staccato rhythms (strong and punchy, not soft and flowing. Also see lesson in dynamics)</li> <li>leaps between notes, e.g. perfect 4<sup>th</sup> and perfect 5<sup>th</sup> leaps. These are explained here: <a href="https://www.youtube.com/watch?v=7vlb8MO3H8k">https://www.youtube.com/watch?v=7vlb8MO3H8k</a></li> <li>(Spend some time modelling this concept)</li> <li>energetic</li> <li>forte (<i>f</i>) or fortissimo (<i>ff</i>) OR played loud (<i>f</i>) and very loud (<i>ff</i>)</li> </ul> </li> <li>In the same groups of threes as the previous lesson, explain to students that they will be creating a fanfare based on the pentatonic scale <b>C D E G A C</b>.</li> </ul> <p>Theory note: to create a fanfare, students should concentrate on the leaps between C and G and even C and F. C to G is a perfect 5<sup>th</sup> interval and C to F is a perfect 4<sup>th</sup> interval (as explained in the earlier video). Other notes are there to make it sound interesting. This is because early brass instruments didn't have keys to make different notes, so players could only play these intervals and the tradition has been kept in this style.</p> <ul style="list-style-type: none"> <li>Students need to firstly work out their fanfare (2–4 bars is perfect) and then notate it. Note: students need to keep the same time signature as they did for their ostinato. They can do this by: <ul style="list-style-type: none"> <li>writing down the note names (e.g. C, G, C, F, E, G, C)</li> <li>figuring out the rhythms (e.g. )</li> <li>placing the notes on a staff</li> <li>adding rhythms to the notes on the staff.</li> </ul> </li> </ul> <p>Students can also show their composition graphically. For example, if the fanfare is notated in standard notation like this:</p>

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				 <p>graphic notation (without the staff) could look like this.</p> <ul style="list-style-type: none"> <li>• The red shows the length of the notes, that the rhythms are <i>staccato</i> and the different high and low pitches.</li> <li>• Students notate their fanfares in their reflection journal.</li> </ul> <p>Students continue to practise their own and their partners' fanfares. Once they are comfortable doing that, they can experiment with one person playing the ostinato and one playing the fanfare, with the other practising their audience skills and giving feedback.</p> <p>Students answer questions 11–12 in their reflection journals.</p> <p>Students may need some extra time and support notating their fanfares over the week.</p> <p><b>LA 8</b> Telling the story with dynamics</p> <p>Warm up: listen to 'Mars' (2 minutes is enough, but if the students can sit for the whole piece it's great to hear the different parts). Students use their hands to show how soft or loud the music is (a little 'v' made with hands under the chin for very soft, all the way to wide hands held above the head for very loud). Answer question 13.</p> <ul style="list-style-type: none"> <li>• Re-introduce the concepts of dynamics. Progress from pianissimo (<i>pp</i>), piano (<i>p</i>), forte (<i>f</i>) and fortissimo (<i>ff</i>) and ask the students to say the word as soft or loud as the dynamics should be (pianissimo would be a whisper).</li> </ul>

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				<p>Theory note: dynamics are how loud or soft the music is at a given moment. Very few pieces of music have the same dynamics all the way through and changing the dynamics is a very effective way to bring drama and excitement to a piece of music. <a href="https://www.youtube.com/watch?v=ffcaP94N8KM">https://www.youtube.com/watch?v=ffcaP94N8KM</a></p> <ul style="list-style-type: none"> <li>Students will now plan how their whole performance is going to work and how dynamics will be used to communicate the meaning of their compositions.</li> <li>First, students must write their compositions on the same piece of paper. Emphasise the importance of neatness, as this is no longer a draft.</li> <li>Once students have written down their compositions, they can start experimenting with dynamics. One way is to copy 'Mars' and go from pianissimo (<i>pp</i>) to fortissimo (<i>ff</i>). Students don't need to be that extreme, though.</li> <li>Once students are satisfied with the dynamics in their ostinato and their fanfare they can notate it using the correct dynamics notation (<i>pp</i>, <i>p</i>, <i>f</i>, <i>ff</i> – not the words).</li> </ul> <p>Teaching point: each may have different dynamics or the same. However, dynamics for each will be harder to play successfully. Extension: students can write an 'artists' statement' about their composition: how it was inspired by Mars and in what ways it reflects Mars. This is great for displays of their compositions as well.</p> <ul style="list-style-type: none"> <li>Students then work in their groups of three to play their partners' composition while the composer conducts using the dynamics hand signals.</li> <li>Students answer question 16 in their reflection journal.</li> </ul>
9–10	<b>P&gt;</b> Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some	<b>R&gt;</b> Responses to, and respect for, the music of others as performers and audience members  <b>R&gt;</b> Responses that identify and	<ol style="list-style-type: none"> <li>What instruments start?</li> <li>What instruments come in later?</li> <li>What dynamics are in the music?</li> <li>When does your ostinato start?</li> </ol>	<p><b>LA 9</b> Practicing for performance Warm up: listen to 0.00–1.00 of Mars. Students consider beat, dynamics and when different parts come in. Students conduct 'Mars'. They must show the beat, dynamics and when different parts come in with different hand signals.</p> <ul style="list-style-type: none"> <li>In groups of threes and using their neat copies of their compositions, each student has an opportunity to conduct their composition. The other two students play either the fanfare or the ostinato (weaker students would do</li> </ul>

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	dynamics; maintaining own part at correct pitch and tempo when performing with others)	describe how the elements of music are combined and used to communicate ideas, mood and meaning	<ol style="list-style-type: none"> <li>5. When does your fanfare start?</li> <li>6. When does your ostinato finish?</li> <li>7. When does your fanfare finish?</li> <li>8. What will you need to work on next week to be ready to perform?</li> </ol>	<p>better on the ostinato). Students to practise using this process. Each group should get at least one practice.</p> <ul style="list-style-type: none"> <li>▪ Bring the two parts together. When does each start? When does each finish? (questions 4–7).</li> <li>▪ Practice this until they’re well-rehearsed.</li> <li>▪ Add dynamics.</li> </ul> <ul style="list-style-type: none"> <li>• Students answer question 8 in their reflection journal.</li> </ul> <p><b>LA 10</b> See Assessment Plan</p>

## Teaching and learning resources

What is an ostinato?

[https://www.youtube.com/watch?v=0VksrMqE\\_4c](https://www.youtube.com/watch?v=0VksrMqE_4c)

Intervals and leaps

<https://www.youtube.com/watch?v=7vIb8MO3H8k>

Dynamics

<https://www.youtube.com/watch?v=ffcaP94N8KM>

Example of a fanfare

[https://www.youtube.com/watch?v=LZc\\_bjoK3b0](https://www.youtube.com/watch?v=LZc_bjoK3b0)

*The Planets Suite* presentation – contains some great pictures of the Gods that can be used in Lesson 4

<https://www.slideshare.net/SciennesPS/guide-to-holst-and-the-planets-suite>

Images of instruments in the orchestra

[http://images.americas.creative.com/images/products/inline/MSO\\_baroque\\_orch.jpg](http://images.americas.creative.com/images/products/inline/MSO_baroque_orch.jpg)