

ACO VIRTUAL

Education Materials Stage Three

BRANDENBURG CONCERTO NO. 3, MOVEMENT ONE (C. 1721)

Johann Sebastian Bach

STRING QUARTET NO.1, IN G MINOR, OP. 27 MOVEMENT ONE (1877-78)

Edward Grieg

Arranged for the Australian Chamber Orchestra

OBLIVION

(1982)

Astor Piazzolla

STRUNG OUT

(1987)

Roger Smalley



**BRANDENBURG CONCERTO NO. 3,
MOVEMENT ONE
(C. 1721)
Johann Sebastian Bach**

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1. Before Your Visit

Background

Johann Sebastian Bach (1685-1750) wrote music influential in religious, court and secular circles and is known as one of the most famous Baroque¹ composers. He was employed as an organist, composer and musical director in a number of courts, churches and houses of noblemen. He wrote music to suit the musicians he worked with.

The Brandenburg Concertos were dedicated to the Margrave of Brandenburg, a Russian nobleman. There are six concertos in all and they were written for a variety of instruments. *Concerto No. 3* is written for three groups of equally matched musicians – violins, violas and cellos, accompanied by a basso continuo² part played by the double bass and harpsichord. The full work has three movements and the ACO are playing the first movement in this installation.

NB: You can hear the harpsichord in the ACO recording but it is not part of the installation.

¹ Features of Baroque music can further be investigated at http://en.wikipedia.org/wiki/Baroque_music

² Features of a Continuo or Basso Continuo can be found here http://en.wikipedia.org/wiki/Basso_continuo#Basso_continuo or <http://www.merriam-webster.com/dictionary/continuo>.

Listening Guide

Listen to the following excerpts identifying Motif 1 and Motif 2 and the many times they recur throughout the movement:

Excerpt	Sound file cues	Features
One Motif 1	0:00-0:17	Listen for the orchestral statement of Motif 1 by violins; violas accompany with a quaver pattern and cellos and double basses in octaves.
Two Motif 1	0:18-1:41	Listen for the fragments of Motif 1 as they are shared between the instruments.
Three Motif 2	1:42-1:57	Listen for Motif 2 - a descending ascending motif is shared by the violin 1 and violin 2; the other instruments accompany using semiquaver (other violins), quaver (viola) and crotchet (cello, double bass and harpsichord) patterns.
Four Motif 1	1:58-2:24	Listen for the fragments of the Motif 1 as they are shared between the instruments.
Five Motif 2	2:25-2:30	Listen for Motif 2 as it is played by violin 3, others accompanying as before.
Six Motif 1	2:31-3:18	Listen for the fragments of Motif 1 as they are shared between the instruments.
Seven Motif 1 & 2	3:18-3:30	Listen for Motif 2 as it is repeated with Motif 1 in violin 1.
Eight Motif 1	3:31-3:55	Listen for the fragments of Motif 1 are shared between the instruments, this time accompanied by punctuating chords.
Nine Motif 2	3:56-4:19	Listen for Motif 2 with melody shared between the instruments.
Ten Motif 1	4:20-4:35	Listen for the fragments of Motif 1 as they are shared between the instruments, this time accompanied by punctuating chords.
Eleven Motif 1	4:36-5:00	Listen for the elongated Motif 1 as it returns, shared between the instruments and finishing with block chords.

ACTIVITY ONE

KEEPING TIME

1. Encourage the students to echo as you clap a series of four beat patterns.
2. Have students form a circle and pass the beat around the circle – one beat to one student in turn. Once this is established, have students clap quavers and then semi-quavers (changing patterns once they are established):
 - a. crotchets
 - b. quavers
 - c. semiquavers

Discuss the mathematical relationships between crotchets (one), quavers (half) and semi-quavers (quarter).

3. Divide the students into three groups playing the following patterns first separately and then together. Swap groups so everyone has a turn at each pattern.

The image shows three staves of musical notation in 4/4 time, each starting with a double bar line and a repeat sign. The first staff is labeled 'Pat (patschen)' and contains four crotchets (quarter notes) on a single line. The second staff is labeled 'Clap' and contains two groups of four quavers (eighth notes) beamed together, with a horizontal line underneath each group. The third staff is labeled 'Snap' and contains two groups of eight semiquavers (sixteenth notes) beamed together, with a horizontal line underneath each group.

4. Transfer the patterns onto non melodic instruments –
 - a. Crotchets - drums
 - b. Quavers – clave or wooden instruments
 - c. Semiquavers - egg shakers, maracas or other shaken instruments (it would be preferable to have pairs of shakers so the pattern can be alternated as it is very fast).

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ACTIVITY TWO

WHAT'S IN A TUNE?

1. Standing in a circle, sing or speak a known song such as *Mary had a little lamb* in unison.
2. Now have students sing or speak the individual syllables of the words of the song one after each other so each person says the next word or syllable in turn. For example – *Ma-ry had a lit-tle lamb.*
3. Explain that you are going to play an elimination game whereby each person has to sing the words (or syllables) in turn one after the other, maintaining the melody line. If someone misses their word or syllable they have to sit down in their place and the game continues until only one person is standing.
4. Repeat until no one misses a word or syllable.
5. Listen to the concerto from sound recording cue (0:18-0:50) and ask students to identify how the motif is shared amongst the instruments (violins, violas, cellos, double bass and harpsichord) as they have done with the simple nursery rhyme.

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ACTIVITY THREE

SNAKES AND LADDERS

1. Find as many melodic instruments as you can (xylophones, metallophones, glockenspiels of varying sizes) and put them end to end from the smallest to the largest, highest to lowest.
2. Have students play the notes in a descending order starting with the highest note of the smallest instrument and continuing to the lowest note of the largest instrument in turn.
3. Encourage students to find the notes that are the same pitch. For example, the bottom notes of the smaller instruments will be the higher notes of the middle sized instruments and so on.
4. Now play a scale that starts at the very top note and descends down the instruments as they get bigger, with each instrument joining in on their common notes one after the other.
5. Play the scale up and down the instruments several times.
6. In groups, have students improvise patterns that have descending and ascending notes.
7. Perform for the rest of the class in turn.
8. Listen to Motif 2 of the *Brandenburg Concerto No. 3* and discuss with the students the way Bach uses ascending and descending patterns to contrast with the Motif 1 (1:41-1:57)

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ACTIVITY FOUR

DANCE FOR UNDERSTANDING

1. Arrange class into three concentric circles – one inside the other. Give the inside circle a scarf or ribbon.
 - a. Have the inside circle twirl their ribbons or scarves in time (while the rest of the class clap the semiquaver pattern).
 - b. Have the next circle walk quickly in a clockwise direction while the rest of the class claps the quaver pattern.
 - c. Have the outside circle step slowly in an anticlockwise direction while the class claps the crotchet beat.
2. Choose three beat keepers who have a good sense of timing. Have one play the crotchet beat on the drum, one the quaver beat on a wooden instrument, and one the semiquaver beat on two shakers in alternate hands.
3. Have each circle do their movement simultaneously while the instrumentalists keep their pattern.

Extension:

4. Perform the movements along with the first section of Bach's *Brandenburg Concerto No.3*, movement one. Instruct the two outside circles to change direction at the following sound recording cues:

0:17

0:33

0:50

1:08

Have a capable student stand next to the recording device and call out 'change' at each sound recording cue so the students know when to change direction.

5. Swap the groups around so they all get a turn at each part.
6. Ask each group of students to create their own set of 3 movements.

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2. Visiting ACO VIRTUAL

1. Circle the instruments you can see and hear.



Psnj.org

2. Write the name of the instrument next to the correct picture. You can use the App if you need.
3. Select one musician and stand in front of them.

- a. What instrument are they playing?

- b. What does it sound like?

- c. What else do you notice?

Use the App on your mobile phone or iPad to answer the following questions.

1. What is the name of the musician you have chosen?

Name: _____

Where do they come from? _____

2. Does your musician play during every bar of the piece? Yes No
3. Find another player who plays the same notes as your musician. What is their name?

4. Listen to the Bach. The main melody is played firstly by the violins. As the music is played, point to the instruments who take over the main melody or parts of it.
5. Find a cello player or a double bass player, stand in front of them and follow their part.
6. What is the mystery instrument that you can hear but can't see?

7. In your own words, describe this piece of music (e.g. Bumpy, smooth, exciting, slow, moody).

When you have finished, feel free to walk around and interact with the installation.

**STRING QUARTET NO.1, IN G MINOR,
OP. 27 MOVEMENT ONE**

(1877-78)

Edward Grieg

Arranged for the Australian Chamber Orchestra

1. Before Your Visit

Listen to *String Quartet No.1, in G Minor, OP.27 Movement One*.

2. Visiting ACO VIRTUAL

3. After Your Visit

Activity One:

Creating Drama

1. Before Your Visit

Listen to *String Quartet No.1, in G Minor, OP.27 Movement One*.

2. Visiting ACO VIRTUAL

1. Circle the number of performers you can see

4 8 13 20 100

2. This piece was composed by Edward Grieg. He lived in Norway which is a country in Europe. Norway is famous for its freezing winters, fjords and rough coastline.



3. As you listen to the piece again, imagine you are in Norway. What is it about the music that helps you to imagine Norway?

4. After the rather slow and dramatic opening, the instruments begin the main theme. How is it different?

5. Sometimes the instruments play sections of the melody one after the other (taking turns). Sometimes all the instruments play together (in unison). Discuss the effect this has.

6. In the next section, the music descends in pitch. How does this affect the body language of your musician?

7. Walk around and observe each player in turn. Consider what their role is at that moment in the piece. (Common roles = solo, harmony, accompaniment, riff, bass line).

When you have finished, feel free to walk around and interact with the installation.

3. After Your Visit

ACTIVITY ONE

CREATING DRAMA

1. Listen to the first section of Grieg's String Quartet (0:00-1:45) and discuss the way Grieg uses the following compositional techniques:

- Contrasting dynamics
- block chords
- ascending and descending fast-moving motifs

2. Have students examine how Grieg creates a sense of drama by increasing the speed

The musical score is presented in two systems. The first system includes staves for Violin I, Violin II, Viola, and Cello. The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is in 4/4 time and features a key signature of one flat. The first section shows a slow tempo with block chords and a slow-moving motif. The second section shows a fast-moving motif in the Violin I part, with the accompaniment becoming more rhythmic and driving.

of the accompaniment from semibreves, to minims, to crotchets, to quavers in the accompaniment as illustrated in the score below.

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OBLIVION
(1982)
Astor Piazzolla

1. Before Your Visit

Listen to *Oblivion*

2. Visiting ACO VIRTUAL

3. After Your Visit

Activity One:

Remembering *Oblivion*

Activity Two:

Exploring The Tango

1. Before Your Visit

Listen to *Oblivion*.

2. Visiting ACO VIRTUAL

1. This piece was written for a film. Use your imagination to describe the story you think the film is about.

2. Now look up the story on the App. How is it similar/ different to yours?

3. This section of the music was written as a dance called the tango.

What is it in the music that makes you want to dance?



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4. Listen to the cello and double bass parts. Their part repeats many times. This is called an ostinato and helps to provide the feeling of a tango dance.

5. Which instrument is playing the solo? _____

6. Which instruments play an ostinato? _____

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7. Try to write out the rhythm of the ostinato?

8. Describe the sound and feeling of the solo part.

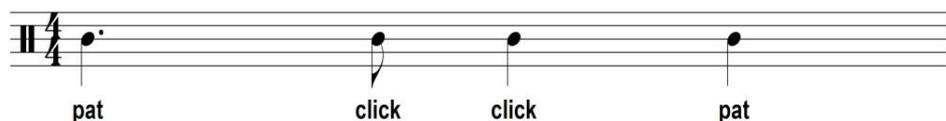
When you have finished, feel free to walk around and interact with the installation.

3. After Your Visit

ACTIVITY ONE

REMEMBERING *OBLIVION*

1. Listen to *Oblivion* and encourage the students to trace the melody, played by the solo violin, in the air with their finger.
2. Teach the students the following one-bar ostinato pattern:



3. Play *Oblivion* again and encourage students to move around the room performing the ostinato pattern in time to the music. Focus their attention on the double bass part, which follows this ostinato pattern.
4. Discuss with the students how the ostinato pattern provides a firm foundation for the solo melody, which is melancholy and very fluid.
5. Discuss the role of the other instruments in their accompaniment pattern.
6. In pairs encourage the students to devise a simple one-bar ostinato pattern and improvise a four-bar melody that is dance-like to go with their ostinato accompaniment.
7. Each pair performs their pattern in turn. Insert Piazzolla's ostinato pattern (from step 2) twice as an interlude between each 4 bar melody.

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ACTIVITY TWO

EXPLORING THE TANGO

1. Divide students into pairs to research Tango dancing on the internet. Allocate each group one of the following aspects of the Tango:
 - History of Tango dancing
 - Styles of Tango dancing
 - Costumes used in Tango dancing
 - Instruments and body percussion used to accompany the Tango
2. Each pair should present their findings to the class in the form of a digital multi-media presentation.

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STRUNG OUT
(1987)
Roger Smalley

1. Before Your Visit
Background

Listening Guide

Activity One:

Can You Hear The Difference>?

Activity Two:

How Many Ways Can You Play A String Instrument?

Activity Three:

Glistening Glissandos

Activity Four:

Ending A Conversation Abruptly

2. Visiting ACO VIRTUAL

1. Before Your Visit

Background

Roger Smalley (1943) was born in England and studied at the Royal College of Music. He moved to Australia in 1974 to take up a post at the University of Western Australia. Smalley has a wide range of experience as a performer, composer and director of contemporary music including working with avant-garde composers, such as Karlheinz Stockhausen and Pierre Boulez.

His compositions have been widely acclaimed using contemporary techniques in an accessible way. In 2004 he was named one of Western Australia's Living Treasures, and in 2011 he was made a member of the Order of Australia.

Strung Out was written in 1987 to mark the 75th anniversary of the University of Western Australia. It is a work of great brilliance and virtuosity. The title is a multiple play on words, as the work itself is scored for string instruments and they are required to perform 'strung out' across the stage – 4 violins, 1 viola, 1 cello, 1 double bass, 1 cello, 1 viola, 4 violins. This formation affects the experience of the audience from both a visual and aural perspective.

In the ACO Virtual installation you will hear an excerpt from the work – the middle and last sections.

Listening Guide

Listen to the following excerpts and listen out for the features described below:

Recording cues	Features
0:00-0:22	This excerpt begins with the cellos and double bass, who are in the centre of the stage, playing a vigorous rhythmic motif that gradually gets softer and slower (like a machine running down)
0:23-0:56	The two violas (either side of the cellos) and eight violins (four either side of the violas) enter in layered fashion with shimmering harmonics that gradually fade away
0:57-2:00	The note F sharp is played pizzicato (plucked) and shared amongst all instruments across the stage. This gradually develops into a more rhythmically and melodically complex idea that ascends and descends through the instruments
2:01- 3:11	Long very soft, bowed (arco) notes are gradually layered over each other, starting with the cellos and working outwards to the violins on both sides of the stage. The long notes are accompanied by very soft triplet patterns using the Louré bowing ³ technique. This section finishes with a legato expressive melodic idea on the violins
3:12- 3:56	This section develops rhythmically and melodically becoming louder and more vigorous. It finally unites and ends with a glissandi (slides) motif in cellos and violas, finishing with a pronounced unison glissando
3:57-4:23	A descending and ascending glissando-like semiquaver pattern begins in one set of violins, moves to the violins on the other side and ends with strong chords played by everyone
4:24-4:52	A new rhythmic motif begins in violins on one side and is picked up by the other instruments across the stage, ending with long held notes on the violin and viola
4:53-5:11	A soft, fast triplet pattern begins in both sets of violins and then becomes an ascending and descending pattern, ending in pulsing long notes moving from the middle to outer instruments
5:12-6:15	Legato expressive solos are shared by violins and violas on both sides of the stage over punctuated chords and pulsed notes in other instruments (muted). This section ends in a unison B flat played by all instruments and gradually dying away
6:16-6:21	Right side (unmuted) violins play a vigorous soft semiquaver pattern
6:22	The rest of the instruments play the note A as a sforzando ⁴ pizzicato as 'if switched off' suddenly

³ Louré bowing can be thought of as a legato version of slurred staccato, or as several detaché strokes in the same direction of the bow with the bow remaining in continuous motion. The weight is released slightly between notes so the notes are articulated

⁴ Sforzando - a note or chord that is to be played with a sudden strong accent

ACTIVITY ONE

CAN YOU HEAR THE DIFFERENCE?

1. Students choose a percussion instrument from as wide a variety as possible – unpitched, pitched, wooden, skin, metal and shakers.
2. Encourage the students to experiment with their instrument in a respectful manner and find three completely different sounds.
3. Go around the circle and have each student play one of their three sounds. Identify the names of the instruments as you go⁵.
4. Continue around the circle until there are no new sounds.
5. Discuss with the students the many ways of making sounds on instruments – both percussion and other instruments.
6. Divide the students into four teams and ask them to identify the name of a range of percussion instruments you play whilst hidden behind a screen. The first team to write the name of the instrument on the board wins a point.

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⁵ Refer to websites featuring percussion instruments for information such as <http://www.dsokids.com/athome/instruments/percussionfamily.aspx>

ACTIVITY TWO

HOW MANY WAYS CAN YOU PLAY A STRING INSTRUMENT?

1. Research the sound, history and construction of the four main instruments found in the Australian Chamber Orchestra – violin, viola, cello and double - bass using the internet or other resources.
2. Share images of the instruments and discuss the properties of each instrument's sound. Particularly noting that: as the instruments get bigger their sound becomes lower in pitch, they are all played with a bow (referred to as *arco*), though can sometimes be plucked with a finger (referred to as *pizzicato*).
3. Encourage students to explore the ACO Virtual app for iPhone which can be downloaded from the ACO website, and explore information about the players they will be viewing when they attend the installation and the instruments they play. Identify each of the four string instruments.

EXTENSION

1. Explore with the students some of the different ways string instruments can be played. Students might experiment with some techniques on a violin, cello or guitar in the classroom.

<i>Pizzicato</i>	Using the fingers to pluck the strings of an instrument that is normally played with a bow
<i>Arco</i>	Played using the bow of a stringed instrument, usually indicated after a passage played pizzicato
<i>Glissando</i>	Sliding a finger up or down the string of a stringed instrument to move smoothly from one note to another
<i>Harmonics</i>	Very high notes produced from a fundamental note, played on string instruments by placing the finger lightly on the string
<i>Louré bowing</i>	<i>Louré</i> bowing can be thought of as a legato version of slurred staccato, or as several detached strokes in the same direction of the bow with the bow remaining in continuous motion. The weight is released slightly between notes so the notes are articulated
<i>Sforzando</i>	A note or chord that is to be played with a sudden strong accent
<i>Muted (con. Sord.)</i>	A device is placed on the strings to dampen or reduce their sound
<i>Legato</i>	Play in a smooth even manner

2. Listen to the excerpt of *Strung Out* and see if you can identify any of these techniques (refer to the listening guide).
3. Discuss with the class how these techniques add variety to the piece.

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ACTIVITY THREE

GLISTENING GLISSANDOS

1. Using the melodic instruments (as set up in Activity Three) encourage the students to find a way of making a glissando sliding from one note of the instrument to another using hands or mallets.
2. Devise a class composition by pointing to different students in turn to do their glissando – try to overlap as many as possible.
3. Listen to the excerpt from *Strung Out* (2:50-3:56) where the ACO play a range of glissando patterns layered over one another.
4. Discuss the effect this creates.

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ACTIVITY FOUR

ENDING A CONVERSATION ABRUPTLY

1. Listen to the very end of the *Strung Out* (6:16-6:22). One side of the violins play a busy semiquaver pattern and then all the other instruments pluck the note 'A' very forcefully (*sforzando*). The instruction Roger Smalley gives in the music is 'as if switched off'.
2. Encourage students to move freely around the room until you give a signal and when they see the signal they all call out the letter 'A' (or sing it).
3. Have a small group of students improvise busy overlapping patterns on their instruments and on a given signal from a nominated conductor they suddenly stop as all the other instruments play the note 'A' loudly and forcefully 'as if they have been switched off'.

EXTENSION

1. Discuss other ways Roger Smalley might have ended the piece and try performing different endings in groups.
2. Students can record or notate their best endings and share with other schools through the ACO website.

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2. Visiting ACO VIRTUAL

1. List the order in which the instruments are standing around the room.

2. How does this order affect the sound? _____

3. In the middle section all instruments play the same note. Describe what is happening by listening and watching.

When you have finished, feel free to walk around and interact with the installation.