



Canberra Symphony  
Orchestra

## UNIT #3

### Baroque glitz and glamour (1600s)

MUSIC ACTIVITY SUMMARY			
Focus elements	Texture	Focus piece	<b>Johann Sebastian BACH</b> Fugue in G minor, BWV. 578
Resource link	<p><b>Video #1</b> BACH Fugue in G minor <a href="https://www.youtube.com/watch?v=PhRa3REdozw">https://www.youtube.com/watch?v=PhRa3REdozw</a></p> <p><b>Video #2</b> 'Winter' from VIVALDI <i>The Four Seasons</i> <a href="https://www.youtube.com/watch?v=ZPdk5GalDjo">https://www.youtube.com/watch?v=ZPdk5GalDjo</a></p> <p><b>Video #3</b> Virtual score <a href="https://www.youtube.com/watch?v=Y76uH2xu670">https://www.youtube.com/watch?v=Y76uH2xu670</a> (first 27")</p> <p><b>Video #4</b> The Swingle Singers <a href="https://www.youtube.com/watch?v=uWZBZv6E3zY">https://www.youtube.com/watch?v=uWZBZv6E3zY</a></p> <p><b>Video #5</b> Music by Hans ZIMMER from the film <i>Interstellar</i> <a href="https://www.youtube.com/watch?v=c4tPQYNpW9k">https://www.youtube.com/watch?v=c4tPQYNpW9k</a></p> <p><b>Video #6</b> Composer Hans Zimmer and organist Roger Sayer <a href="https://www.youtube.com/watch?v=pcaOVCnsYJM">https://www.youtube.com/watch?v=pcaOVCnsYJM</a></p> <p><b>Video #7</b> Funny, short video on the Baroque period <a href="https://www.youtube.com/watch?v=GoYPkChHhKM">https://www.youtube.com/watch?v=GoYPkChHhKM</a></p>		

#### MUSICAL ACTIVITIES

<b>Listening</b> Lesson plan 3.1	<p>Listen to the first section of this piece (<b>Video #1, 10" – 23"</b>) where you can hear Bach's main melody.</p> <ul style="list-style-type: none"> <li>• Do you think there is a strong beat in this piece?</li> <li>• Can you tap the beat on your knees or another part of your body?</li> </ul> <p>When we listened to the Paganini piece, we could hear two beats in every bar (a strong beat and a weaker beat).</p> <ul style="list-style-type: none"> <li>• How many beats can you hear this time in each bar of the music?</li> <li>• Does this pattern stay the same?</li> </ul>
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**MUSICAL ACTIVITIES (cont.)**

<p><b>Listening</b> Lesson plan 3.2</p>	<p>This piece of music is from the Baroque period (1600-1750).</p> <p>Listen to a little more of the piece (<b>Video #1</b>) – there are lots of twiddly bits or decorations. One type of decoration often used in Baroque music is called a <b>trill</b> – a rapid alternation of two notes.</p> <p>Watch <b>Video #2</b> of ‘Winter’ from Baroque composer Vivaldi’s piece <i>The Four Seasons</i>. Decorations including trills are used to symbolise the cold, shivering and freezing weather of winter in Europe.</p> <ul style="list-style-type: none"> <li>• Do you sometimes feel like this in winter?</li> <li>• Can you hear any other types of decoration in this descriptive music?</li> <li>• Did you notice that the keyboard instrument being used is not a piano? What type of keyboard instrument is it? <i>(Harpsichord)</i></li> <li>• How is sound produced on a harpsichord?</li> </ul>
<p><b>Responding</b> Lesson plan 3.3</p>	<p>Recite the Mr Bach poem (<b>p.58</b>) as a class. Try changing how loud and soft you say it (dynamics) and the speed (tempo).</p> <p>Watch how Bach’s fugue is notated in <b>Video #3</b>. Try singing the poem along with Bach’s melody (<b>p.58</b>).</p> <p>Listen to The Swingle Singers sing Bach’s melody (<b>Video #4</b>). The Swingle Singers are an <b>a capella</b> vocal group – no accompanying instruments.</p> <ul style="list-style-type: none"> <li>• Which instruments do you think some of the singers are imitating?</li> </ul>
<p><b>Creating</b> Lesson plan 3.4</p>	<p>Watch how the organ is played in <b>Video #1</b>.</p> <ul style="list-style-type: none"> <li>• Can you hear and see the melody being played at different times?</li> <li>• Does the music become more and more complex with many lines of music working independently at the same time?</li> </ul> <p>This is known as <b>polyphonic texture</b>. The prefix ‘poly’ means many.</p> <p>In groups of four, create a dance with eight moves. Perform the dance at the same time with your group.</p> <p>Then, perform the same dance but at different times to each other, like Bach does in his fugue.</p>



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## CROSS-CURRICULAR EXPLORATIONS

<b>Science</b>	<ul style="list-style-type: none"><li>• What happens when you push air down different sized pipes?</li><li>• Is this how a pipe organ works?</li></ul> <p>Investigate how a pipe organ would have worked before the invention of electricity.</p>
<b>Science</b>	<p>When Bach wrote this fugue, the pipe organ was one of the most complicated machines in the world. Used in churches all over Europe, it was the Baroque period's answer to the synthesizer, used to communicate what was beyond the realm of the everyday.</p> <ul style="list-style-type: none"><li>• What is the biggest natural thing you can think of? (e.g. space)</li></ul> <p>Composers still use the pipe organ to symbolise big ideas like space – watch <b>Video #5</b>, from the film <i>Interstellar</i>.</p> <p><b>Video #6</b> shows the composer Hans Zimmer working with the organist Roger Sayer to record this music.</p>
<b>Science</b>	<p>During the Baroque period there was a spirit of adventure and discovery. Astronomers like Copernicus and Galileo looked up to the heavens and learnt that the earth revolves around the sun.</p> <ul style="list-style-type: none"><li>• What other discoveries were made during the Baroque period? (e.g. Sir Isaac Newton discovered gravity)</li></ul>



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MUSIC ACTIVITY LESSON PLAN 3.1			
<b>Focus elements</b>	Texture	<b>Focus piece</b>	<b>Johann Sebastian BACH Fugue in G minor, BWV. 578</b>
<b>Learning type</b>	Listening	<b>Lesson length</b>	Approx. 5–8 minutes
<b>Resource link</b>	<b>Video #1</b> BACH Fugue in G minor <a href="https://www.youtube.com/watch?v=PhRa3REdozw">https://www.youtube.com/watch?v=PhRa3REdozw</a>		
<b>Learning objectives</b>	Students will become familiar with Bach's <i>Fugue in G minor</i> , focusing on rhythm.		
<b>Australian Curriculum alignment</b>	<b>ACAMUR088</b> Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns. <i>Scootle resources</i> <a href="http://www.scootle.edu.au/ec/search?accContentId=ACAMUM088">http://www.scootle.edu.au/ec/search?accContentId=ACAMUM088</a>		



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## LESSON 3.1

### Listen and discuss

**APPROX. 5–8 MINUTES**

#### Measures of understanding

- Students can pat the beat on their legs in time.
- Students can count the beat aloud and pat their legs in time.
- Students can contribute to the class discussion, sharing and justifying their answers.

<b>Watch and listen</b>	Watch / listen to the 23 seconds of <b>Video #1</b> as a class.
<b>Activity</b>	Watch <b>Video #1</b> again. Ask the class to tap the beat on their knees along with the music.
<b>Questions / discussion</b>	<ul style="list-style-type: none"><li>• Is there a strong beat in this piece? Could we tap along consistently? (Yes)</li></ul> When we listened to Paganini's piece, we could hear <b>two beats</b> in every bar – we knew this because there was a stronger beat followed by a weaker beat. Watch <b>Video #1</b> again. <ul style="list-style-type: none"><li>• How many beats can we hear in each bar?</li><li>• Are there stronger and weaker beats?</li></ul> <i>(There are four beats – Beat 1 is the strongest, followed by Beat 3. Beats 2 and 4 are weaker).</i>
<b>Activity</b>	Watch <b>Video #1</b> again. Ask the class to pat the beat on their legs and count the beat softly: 1–2–3–4.
<b>Challenge activity</b>	Ask the class to pat the beats with the different accents / stressed beats. <i>(Beat 1 is the strongest, followed by Beat 3. Beats 2 and 4 are weaker).</i>



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## UNIT #3

### Baroque glitz and glamour (1600s)

MUSIC ACTIVITY LESSON PLAN 3.2			
<b>Focus elements</b>	Texture	<b>Focus piece</b>	<b>Johann Sebastian BACH Fugue in G minor, BWV. 578</b>
<b>Learning type</b>	Listening	<b>Lesson length</b>	Approx. 8–15 minutes
<b>Resource link</b>	<b>Video #1</b> BACH Fugue in G minor <a href="https://www.youtube.com/watch?v=PhRa3REdozw">https://www.youtube.com/watch?v=PhRa3REdozw</a> <b>Video #2</b> 'Winter' from VIVALDI <i>The Four Seasons</i> <a href="https://www.youtube.com/watch?v=ZPdk5GaIDjo">https://www.youtube.com/watch?v=ZPdk5GaIDjo</a> <b>Video #7</b> <i>Funny, short video on the Baroque period</i> <a href="https://www.youtube.com/watch?v=GoYPkChHhKM">https://www.youtube.com/watch?v=GoYPkChHhKM</a>		
<b>Learning objectives</b>	Students will become familiar with stylistic features from the Baroque period.		
<b>Australian Curriculum alignment</b>	<b>ACAMUR091</b> Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music.  <i>Scoutle resources</i> <a href="http://www.scoutle.edu.au/ec/search?accContentId=ACAMUR091">http://www.scoutle.edu.au/ec/search?accContentId=ACAMUR091</a>		



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## LESSON 3.2

### Listen and identify

**APPROX. 3–5 MINUTES**

#### **Measures of understanding**

Students can make observations about the music they hear, beginning to reference musical terminology.

<b>Activity / discussion</b>	<p>Watch / listen to Bach's <i>Fugue</i> again (<b>Video #1</b>).</p> <p>In small groups or pairs, ask students to write down dot-point observations about the music – thinking about the obvious things they notice.</p> <p>They do not need to use musical language – if they feel confident, they can.</p> <p>If you need to support students, do the activity as a class with leading questions based on the following examples.</p> <p><b><u>Examples</u></b></p> <ul style="list-style-type: none"><li>• The first melody starts by itself, then another melody comes in.</li><li>• It sounds quite complicated when we can hear both melodies.</li><li>• It sounds like there is an organ playing.</li><li>• There are 'trills' (students may describe this as 'frilly' or 'twiddly' or they may sing the sound).</li></ul> <p>Share and discuss answers as a class.</p>
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## LESSON 3.2

### Listen and respond

APPROX. 5–10 MINUTES

#### Measures of understanding

- Students can contribute to class discussions, thinking about why a composer might use certain stylistic features (e.g. trills).
- Students can draw what they hear as a graphic.
- Students can consider and discuss how the harpsichord produces sound.

<b>Discussion</b>	<p>Explain to students that Bach’s <i>Fugue</i> is from the <b>Baroque</b> period in history (1600–1750). One way to remember how to say Baroque is to think of a sheep sitting on a rock: “<b>baa – rock!</b>”</p> <p>The Baroque period was a very decorative time in music. One type of decoration often used in Baroque music is called a <b>trill</b> – a rapid alternation of two notes.</p>
<b>Optional activity</b>	<p>Watch the short, funny video (<b>Video #7</b>) on the Baroque period, which provides a little more context around Bach’s fugues and Vivaldi’s <i>The Four Seasons</i>.</p>
<b>Optional activity</b>	<p>Set a 10-15-minute ‘mini’ research task, asking students to look up and summarise the key elements of the Baroque period including key composers, types of music and common features.</p>
<b>Watch and listen</b>	<p>Listen to / watch ‘<i>Winter</i>’ from Vivaldi’s <i>The Four Seasons</i> (<b>Video #2</b>).</p>
<b>Discussion</b>	<p>Discuss as a class or in small groups:</p> <ul style="list-style-type: none"> <li>• There are lots of decorations used in this piece, including trills. Why do you think the composer used these trills? What does it symbolise? How does it make us feel? <i>(Vivaldi used these trills to symbolise the cold / shivering / freezing winter weather in Europe.)</i></li> <li>• Can you hear any other types of decoration in this descriptive music?</li> </ul>
<b>Activity</b>	<p>Ask students to draw what they think the decoration sounds like on the board as a graphic representation.</p> <p><i>This is subjective – look for students being able to represent the sound through their own symbol.</i></p>



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## LESSON 3.2

### Listen and respond (cont.)

<b>Questions</b>	<ul style="list-style-type: none"><li>• What instrument is playing? <i>(Harpsichord)</i></li><li>• What instrument is it similar to? <i>(Piano)</i></li><li>• What is the difference between the harpsichord and the piano in the way sound is produced? <i>(On the piano, when you press a key, a hammer hits the strings inside the piano, which creates a sound. When you release the key, a felt lowers onto the strings to stop the vibrations and sound.</i> <i>On the harpsichord, a 'plectrum' plucks the strings inside the harpsichord, which creates a sound.)</i></li></ul> <p>If you have a piano available, lift the lid and let students look inside while you play keys.</p>
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### Baroque glitz and glamour (1600s)

MUSIC ACTIVITY LESSON PLAN 3.3			
<b>Focus elements</b>	Texture	<b>Focus piece</b>	<b>Johann Sebastian BACH Fugue in G minor, BWV. 578</b>
<b>Learning type</b>	Responding	<b>Lesson length</b>	Approx. 15–25 minutes
<b>Resource link</b>	<p><b>Video #3</b> Virtual score  <a href="https://www.youtube.com/watch?v=Y76uH2xu670">https://www.youtube.com/watch?v=Y76uH2xu670</a> (first 27'')</p> <p><b>Video #4</b> The Swingle Singers  <a href="https://www.youtube.com/watch?v=uWZBZv6E3zY">https://www.youtube.com/watch?v=uWZBZv6E3zY</a></p> <p><b>Mr Bach mp3 x3</b> (poem + vocal and piano version + two-part round version)</p>		
<b>Learning objectives</b>	Students will discuss, rehearse and perform arrangements of Bach's <i>Fugue in G Minor</i> .		
<b>Australian Curriculum alignment</b>	<p><b>ACAMUR089</b></p> <p>Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community.</p> <p><i>Scoutle resources</i>  <a href="http://www.scoutle.edu.au/ec/search?accContentId=ACAMUM089">http://www.scoutle.edu.au/ec/search?accContentId=ACAMUM089</a></p>		



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## LESSON 3.3

### Learn the rhyme

**APPROX. 5 MINUTES**

#### **Measures of understanding**

Students can say the rhyme with the class in time.

<b>Activity</b>	<p>Teach the students the Mr Bach rhyme (<b>p.58</b>). <i>You can use either the Mr Bach poem mp3 or the sheet music for support.</i></p> <p>Model the poem first, then teach students using call and response.</p> <p><b><u>Call and response</u></b></p> <ul style="list-style-type: none"><li>• Say one line at a time as a 'call' and ask students to echo as the 'response'.</li><li>• Repeat for each line.</li><li>• Repeat with the first two lines / last two lines.</li><li>• Repeat for the whole piece.</li></ul> <p>For more practice:</p> <ul style="list-style-type: none"><li>• Ask one half of the room to say the first two lines and the other half of the room to say the last two lines – then swap.</li></ul>
<b>Activity / discussion</b>	<p>Change the expression of the rhyme by saying it:</p> <ul style="list-style-type: none"><li>• loud / soft</li><li>• getting louder / getting softer</li><li>• really fast / really slow</li></ul> <p>Discuss with the class:</p> <ul style="list-style-type: none"><li>• How do these changes in performance affect the mood of the piece?</li></ul>



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## LESSON 3.3

### Learn the melody

**APPROX. 5–10 MINUTES**

#### **Measures of understanding**

Students can sing the melody with the class and accompanied by video / audio.

**Note** This is a tricky piece of music to sing accurately; the melody is quite high in pitch, especially for Year 6 boys whose voices may have started to change.

If students have limited vocal / choral experience, a good measure is the extent to which they are following the melodic contour (shape of the melody – up / down etc.) and whether they are starting and ending on the same pitch.

<b>Activity</b>	<p>Teach the students the Mr Bach melody (<b>p.58</b>). Use either the Mr Bach vocal + piano mp3 or the sheet music for support.</p> <p>Model the melody first, then teach students using call and response. Go slowly – it's tricky!</p> <p><b><u>Call and response</u></b></p> <ul style="list-style-type: none"><li>• Sing one line at a time as a 'call' and ask students to echo as the 'response'. If you don't feel confident, use the mp3, pausing between lines.</li><li>• Repeat for each line.</li><li>• Repeat with the first two lines / last two lines.</li><li>• Repeat for the whole piece (with and without the mp3).</li></ul> <p>For more practice:</p> <ul style="list-style-type: none"><li>• Ask one half of the room to sing the first two lines and the other half of the room to sing the last two lines – then swap.</li><li>• Ask the class to sing Line 1 aloud and Line 2 in their heads. Repeat for Line 3 (aloud) and Line 4 (in your head). Keep in time and on pitch! Swap and sing Lines 2 and 4 aloud, with Lines 1 and 3 in your heads.</li></ul>
<b>Question</b>	<ul style="list-style-type: none"><li>• Does the melody sound familiar? <i>(Yes, it's the main subject (melody) from Bach's Fugue in G minor)</i></li></ul>



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## LESSON 3.3

### Learn the melody (cont.)

<b>Activity / discussion</b>	Change the expression of the melody by singing it: <ul style="list-style-type: none"><li>• loud / soft</li><li>• getting louder / getting softer</li><li>• really fast / really slow</li><li>• How do these changes in performance affect the mood of the piece?</li><li>• Was it different to the rhyme?</li></ul>
<b>Challenge activity</b>	Divide the class in half to sing the song in a two-part round. Have the first group start at the beginning and the second group after two bars (when Group 1 begins singing 'organs, cantatas...') <i>You can use the Mr Bach two-part round version mp3 to support you.</i>



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## LESSON 3.3

### Looking at the score

**APPROX. 3–5 MINUTES**

#### **Measures of understanding**

Students are engaged and participate in group discussions, contributing their perspective.

<b>Watch and listen</b>	Watch the first minute or two of the virtual score for Bach's <i>Fugue</i> ( <b>Video #3</b> ).
<b>Activity</b>	Sing the Mr Bach melody along with the mp3.
<b>Questions</b>	<ul style="list-style-type: none"><li>• How many parts can you see in the music? Does it change? <i>(It begins with one part and gradually adds in one part at a time.)</i></li></ul>



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## LESSON 3.3

### Listening to another arrangement

**APPROX. 3–5 MINUTES**

#### **Measures of understanding**

Students are engaged and participate in group discussions, contributing their perspective.

<b>Watch and listen</b>	Listen to The Swingle Singers, an <i>a capella</i> vocal group (no accompanying instruments) sing this same, famous Bach melody ( <b>Video #4</b> ).
<b>Questions</b>	<ul style="list-style-type: none"><li>• What instruments are some of the singers imitating? <i>(Male singers are imitating a bass instrument e.g. double bass; drum kit; wind instruments e.g. clarinet, trumpet, trombone)</i></li></ul>
<b>Challenge activity</b>	Create a table of similarities and differences between the original organ version, the Mr Bach version and the Swingle Singers' arrangement. Ask students to nominate their favourite version, using musical terms / language to explain <b>why</b> .



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## MR BACH

### RHYME

*Mr Bach wrote several tunes that sound like this*

*Organ sonatas, fugues and cantatas*

*Organ sonatas, fugues and cantatas*

*I never know which is which!*

### SHEET MUSIC

Mr. \_\_\_\_\_ Bach knows se - veral tunes that sound like this,

3  
or - gans son - a - tas fugues and can - ta - tas

4  
or - gans son - a - tas \_\_\_\_\_ fugues and can - ta \_\_\_\_\_ tas I

5  
ne - ver know \_\_\_\_\_ whi \_\_\_\_\_ ch is which. \_\_\_\_\_



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## UNIT #3

### Baroque glitz and glamour (1600s)

MUSIC ACTIVITY LESSON PLAN 3.4			
<b>Focus elements</b>	Texture	<b>Focus piece</b>	<b>Johann Sebastian BACH Fugue in G minor, BWV. 578</b>
<b>Learning type</b>	Creating	<b>Lesson length</b>	Approx. 15–20 minutes
<b>Resource link</b>	<b>Video #1</b> BACH Fugue in G minor (organ) <a href="https://www.youtube.com/watch?v=PhRa3REdozw">https://www.youtube.com/watch?v=PhRa3REdozw</a>		
<b>Learning objectives</b>	Students will create a short dance that represents polyphonic texture.		
<b>Australian Curriculum alignment</b>	<b>ACAMUR090</b> Create, perform and record compositions by selecting and organising sounds, silence, temp Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience. <i>Scootle resources</i> <a href="http://www.scootle.edu.au/ec/search?accContentId=ACAMUM090">http://www.scootle.edu.au/ec/search?accContentId=ACAMUM090</a>		



## LESSON 3.4

### Review and listen

APPROX. 2–3 MINUTES

#### Measures of understanding

Students can identify that the *Fugue* has polyphonic texture and explain why (there are multiple melodic voices).

<b>Question</b>	<p>In Lesson #2.3 (the final lesson looking at the theme from Paganini's <i>Caprice No. 24</i>), students defined the terms <b>monophonic</b>, <b>polyphonic</b> and <b>homophonic</b>.</p> <p>Give students two minutes to write the definitions in their own words based on what they remember. Review and confirm the correct definitions.</p> <p><b><u>Definitions</u></b></p> <p><b>Monophonic =</b></p> <p>Music with only one melodic line – no harmony or counterpoint. There may be rhythmic accompaniment, but there is only one line with specific pitches.</p> <p><b>Polyphonic =</b></p> <p>Music with more than one independent melody occurring at the same time. <i>Also called counterpoint or contrapuntal music.</i></p> <p><b>Homophonic =</b></p> <ul style="list-style-type: none"><li>• Music with one, clearly melodic line – the line that naturally draws your attention. All other parts provide accompaniment or fill in the chords.</li></ul>
<b>Watch and listen</b>	Listen to Bach's <i>Fugue in G minor</i> again ( <b>Video #1</b> ).
<b>Questions</b>	<p>Discuss the following as a class, or ask students to work in small groups and then share their answers:</p> <ul style="list-style-type: none"><li>• Can you see and hear the melody being played at different time? (Yes)</li><li>• Does the music become more or less complex? (More complex)</li><li>• Is there more than one melody line playing at the same time? (Yes)</li><li>• What is the texture of this piece? (Polyphonic)</li></ul>



## LESSON 3.4

### Learn a dance

**APPROX. 15-20 MINUTES**

#### Measures of understanding

Students can learn and perform a dance as a group (as a class or in a small group), together and in canon, demonstrating awareness of beat and timing

<b>Activity</b>	<p>Model an 8-beat dance for the class, counting the beats as you demonstrate.</p> <p>Teach the class the movements by modelling (counting the beats) and asking students to copy you.</p> <p>You can make up your own dance or use the example below.</p> <p><b><u>Example dance</u></b></p> <table border="1"> <tr> <td><b>Beat 1</b></td> <td>Hands high in the air</td> </tr> <tr> <td><b>Beat 2</b></td> <td>Hands on shoulders</td> </tr> <tr> <td><b>Beat 3</b></td> <td>Step to the right</td> </tr> <tr> <td><b>Beat 4</b></td> <td>Crouch down</td> </tr> <tr> <td><b>Beat 5</b></td> <td>Stay crouching, do 'Mexican wave arms' from left to right</td> </tr> <tr> <td><b>Beat 6</b></td> <td>(Two beats)</td> </tr> <tr> <td><b>Beat 7</b></td> <td>Jump up</td> </tr> <tr> <td><b>Beat 8</b></td> <td>Clap</td> </tr> </table>	<b>Beat 1</b>	Hands high in the air	<b>Beat 2</b>	Hands on shoulders	<b>Beat 3</b>	Step to the right	<b>Beat 4</b>	Crouch down	<b>Beat 5</b>	Stay crouching, do 'Mexican wave arms' from left to right	<b>Beat 6</b>	(Two beats)	<b>Beat 7</b>	Jump up	<b>Beat 8</b>	Clap
<b>Beat 1</b>	Hands high in the air																
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<b>Beat 7</b>	Jump up																
<b>Beat 8</b>	Clap																
<b>Activity</b>	<p>Once students can perform the dance, split the class into four groups and perform the dance as a canon.</p> <ul style="list-style-type: none"> <li>• Have groups start two beats after each other.</li> <li>• Have groups start one beat after each other.</li> </ul>																
<b>Discussion</b>	<p>Discuss with the class:</p> <ul style="list-style-type: none"> <li>• How is this similar to the fugue and round we sung last lesson?</li> </ul>																



Canberra Symphony  
Orchestra

## LESSON 3.4

### Create a dance

**APPROX. 15-20 MINUTES**

#### **Measures of understanding**

Students can work collaboratively to create their own 8-beat dance, demonstrating canon.

<b>Activity</b>	Divide students into groups of four or eight. Ask the groups to create their own 8-beat dances.  Have students rehearse their dances altogether. Then, ask students to rehearse their dances in a canon, starting two beats after each other and then one beat after each other.  Have students perform their canon dances for the class.
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