
Philharmonia

Scheme of Work and Teacher Resources

A scheme of work
with complete teacher
resources for key stage
2 pupils designed to
support learning for the
Philharmonia Orchestra's
Orchestra Unwrapped

Welcome

How to use this resource

Guide

There are seven different pieces of music which will be played at this concert. For each piece, there are three resources:

- **Teacher Resource Pack**
- **Student Workbook**
- **Presentation**

Teacher Resource Pack

This contains information and tasks to support your teaching of the piece of music.

Each piece has:

- Short 5-minute task
- Medium 20-minute task
- Longer 45-minute task

You might choose to do all three tasks for a piece of music, or you might just decide to do one of them. Each task has ideas to support and scaffold, and to stretch and challenge, with a range of tasks based around research, listening, composing, performing and linking to other subjects more widely.

In the Teacher Resource Pack there is also an Eco-Schools link, which is linked to the Eco-Schools award schools can go through. This is structured in seven steps, linked to the pieces of music, and is hopefully helpful towards your school gaining this award.



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The Steps are:

1. Grieg Morning Mood
2. Sibelius Finlandia & Tchaicovsky Swan Lake
3. Moberg Evening
4. Murrsorgsky Night on a Bald Mountain
5. Montgomery Starburst
6. Montgomery Starburst
7. Sigfúsdóttir Oceans

There is also a Listening Guide for each of the pieces which highlights the main musical ideas linked to the YouTube clip at the start of the Teacher Resource Pack.

Student Workbook

The workbook is for pupils to work through the tasks outlined in the Teacher Resource Pack. We have tried to keep these as compact as possible to reduce printing.

Presentation

The ideas from the Teacher Resource Pack and the Student Workbook are combined into a Power Point Presentation to make teaching easier; the notes from the Teacher Resource Pack are in the notes for each slide to aid teaching.

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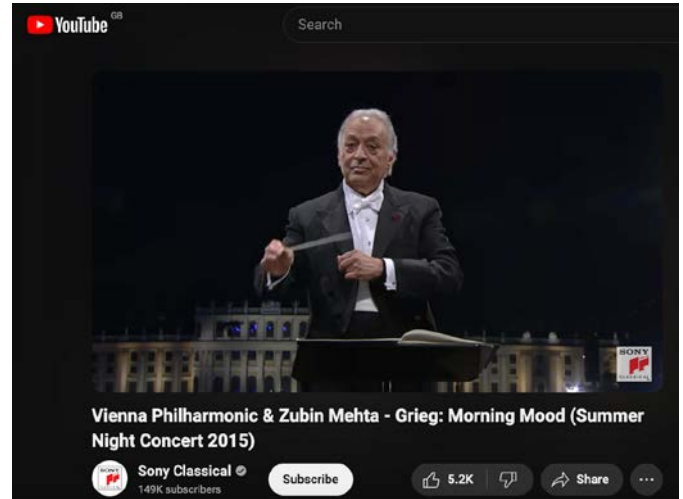
GRIEG - Morning Mood

Listening:

[Click here for link ►](#)

Short 5-minute task: Listening

Without giving away the title, listen to the opening section of the piece, playing this out loud to the class. As they listen, ask them to consider what words they think of, or how the music makes them feel. Discuss as a class.



Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- Ask more able pupils to consider what the title of this piece might be and why, justifying their reasons- Ask pupils to consider what time of day this piece might represent and why, justifying their reasons	<ul style="list-style-type: none">- Consider giving students a list of words to choose from to support – for example: calm, waking up, peaceful, relaxing – with some other words that aren't linked to the piece – for example: angry, frightened, running away

Medium 20-minute task: Creative Response

Depending on your situation, this task looks for pupils to create a creative response to the piece of music, which can be played in full up to four times. There is no right or wrong answer here, it is a chance for pupils to listen and respond to the music.

- **Art Link:** using colouring pencils and plain paper, ask students to create a poster to advertise a concert which will feature this music, played by the Philharmonia Orchestra
- **English Link:** ask students to write a short story linked to the music. Their story should have a beginning, middle, and end, linking to the structure of the music (which also has a contrasting middle section)

Stretch and Challenge

- **Art Link:** ask students to consider integrating the orchestra into their response, merging the instruments of the orchestra with the natural landscape of dawn breaking.
- **English Link:** ask students to consider introducing characters to their story, and how they respond to the sun rising in the morning.

Support and Scaffold

- **Art Link:** ask students to draw a poster that shows the sun rising over the countryside. There is a big river running through the scene with mountains on the left and the sea to the right.
- **English Link:** ask students to write a sentence for the beginning, middle and end reflecting what happens when the sun rises. You might consider giving them the start of the sentence asking them to complete it in their own words.



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Longer 45-minute task: Performing and Composing

The main melody to the piece is based on 5 notes – this is called a pentatonic, or five-note, scale. The five notes used are E F# G# B C#, as shown below:



If you are using diatonic glockenspiels with notes C D E F G A B, you might want to try this in C major using the notes C D E G A:



© Wikipedia

- **Performing Task:** if you have instruments which are pitched (like a keyboard or glockenspiel), ask pupils to try playing this melody. Pupils can also use their voices if these instruments are unavailable.
- **Composing Task:** ask students to compose their own melody using the notes of the pentatonic scale.

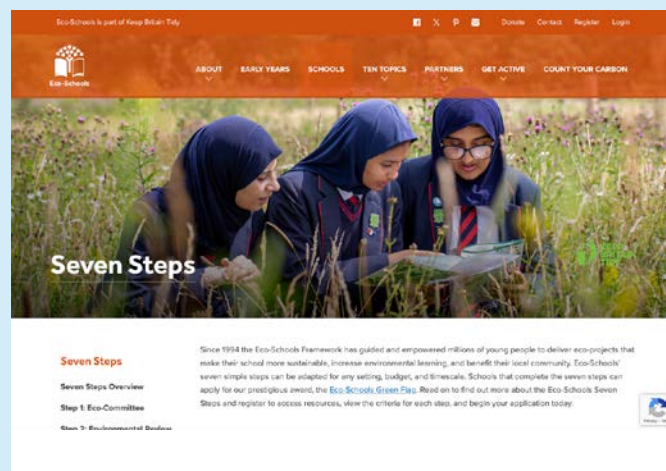
Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none"> - Performance Task: ask students to consider adding chords. E major – E G# B and C# minor – C# E G# work well. - Composition Task: ask students to choose a new pentatonic scale using five notes of their choice, and using a different rhythm to the original piece, and representing a different emotion or scene to the original. 	<ul style="list-style-type: none"> - Performance Task: if you have a keyboard, ask pupils to use the five black keys (F#, G#, A#, C# and D#). If working on a glockenspiel, use C, D, E, G, A – you might consider removing the other keys to give further support. - Composition Task: ask pupils to base their composition on the same five notes they have used for the performance task, using similar rhythms.

Eco-Schools Link:

Step 1: Eco-Committee

This piece is a great introduction to the natural world, asking students to think about the countryside and the seasons. This would be a good chance to complete step 1 of the seven steps for the Eco-Schools Green Flag award, by creating an Eco-Committee for pupils. This is a chance for pupils to meet regularly to discuss the environment and to create plans for what they can do to support their community to become more environmentally friendly.

More information can be found here: ►



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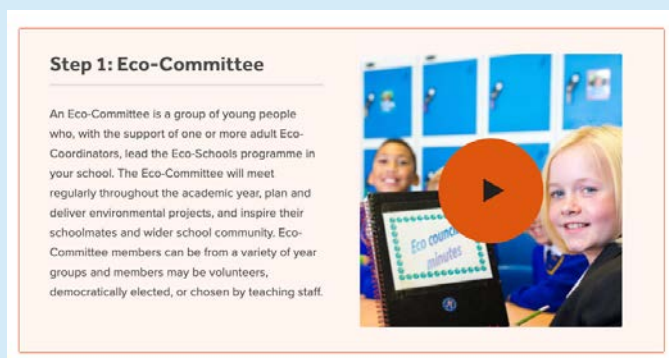
Being in a committee is very similar to how a musical ensemble runs. In a musical ensemble, like an orchestra, you often have a conductor, who directs the ensemble, plus the leader of the orchestra and section principals. This delegates different areas of responsibility and could be the basis of how you set up your eco-committee.

Consider:

- **Committee Chair** – Conductor
- **Vice-Chair** – Leader of the Orchestra (usually a First Violin)
- **Other roles**, e.g. linked to different year groups or areas of the school – Principal Instrumentalist

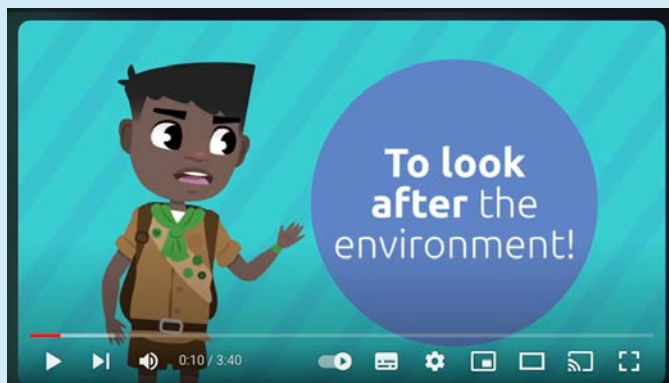
As you set up your committee to review your school's environment, link this to the orchestra to enable students to understand how the orchestra is structured.

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The video in the link below might be a useful start to introduce the ideas of sustainability and 10 ways we can be more environmentally minded – **watch this here** ►

© YouTube



Listening Guide:

Timings based on the video link at the top of this section.

Timings	Musical features to listen out for
0:00-1:25	<ul style="list-style-type: none">• Time signature: 6/8 compound time (each slow beat divided into 3 beats)• Tonality: E major• Instruments: Flute opening solo melody, then to the oboe. Strings and woodwind accompany and interject with fragments of the melody. The music builds (crescendo/ gets louder) to 0:58 where the full orchestra plays with the violins having the melody• Timbre and texture: strings play arco (bowed) to give a soft and smooth effect
1:25-2:08	A new section exploring some new ideas to give contrast, with faster rhythms being used with fragments of material from the opening appearing. Cellos have the opening melody in a high range from 1:25.
2:09-3:56	<p>The opening theme comes back, now in the French Horn (2:09) and then in the violins (from 2:44). The clarinet has a trill at 2:51 – where the performer alternates between two notes next to each other very quickly. The flute then copies this at 2:53.</p> <p>From 3:25 the music returns to the opening with the flute solo, copied by the bassoon at 3:32 before fading out.</p>

SIBELIUS - Finlandia

Listening:

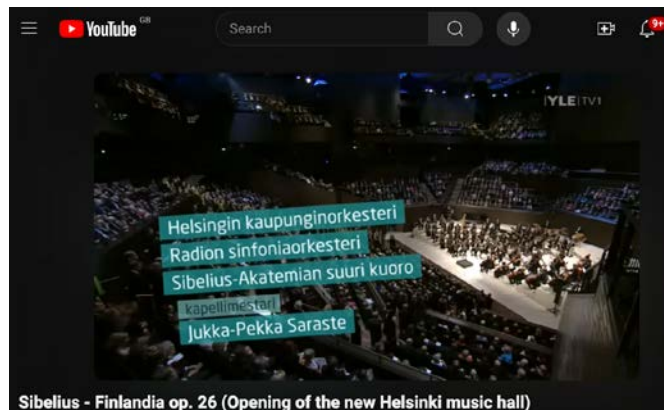
[Click here for link ►](#)

Short 5-minute task:

Composing

Split the class into three different groups, asking them to consider what music might sound like to represent three different aspects of the natural world:

1. **Forests**, complete with tall, old trees and winding paths through the landscape
2. **Mountains**, tall and rugged, often with snow on the peak
3. **Rivers and oceans**, some fast-flowing, some deep, some even with whales in...



Consider what instruments they might use and why, as well as what music they might plan to represent the scene. If you want to extend this task, ask pupils to feedback their ideas to the other groups.

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- The more able groups can consider more aspects of the natural world, or more complex narratives within the original aspect	<ul style="list-style-type: none">- Focus on instruments students would use and why they have chosen this – bigger instruments often represent bigger animals or landscapes, for example

Medium 20-minute task: Class Singing

This piece has a very famous moment, which has been used as a hymn within religious services. It is a beautiful and calm piece. For this task, try asking the class to sing along using the resources below. If you have someone who might be able to play this on the piano, consider asking them to accompany.

Be Still My Soul – [hymn pdf](#) ►

Be Still My Soul – [YouTube video \(no lyrics\)](#) ►

Be Still My Soul – [YouTube video \(with lyrics\)](#) ►

You might also be interested to know that this melody is also used in Wales as an unofficial anthem, *Dros Gymru'n Gwlad* (For Wales, Our Country) – have a listen to this arrangement of the melody on the [link here](#) ►

Stretch and Challenge

- Ask students to try singing another part, for example the alto line which is the lower notes on the treble clef stave
- If you have a group of able musicians, ask them to put together a performance as a group using harmony and/or instruments, and asking a pupil to try conducting the ensemble

Support and Scaffold

- Pair up pupils so they can support each other – for example by following the text on the score with their finger
- Ask pupils who do not want to sing to support in other ways – for example by saying how loud or quiet the class should sing as additional directors



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Longer 45-minute task: **Listening**

This piece is a tone poem – a piece of music for orchestra which explores an idea, emotion or scene. In this piece, the music is roughly split into 3 different sections, each of which represents a different part of the story. You could do this task as a whole class, all together, or you could use three groups with each working on their own section and

then feeding back to the whole class.

The task is to establish what themes, emotions and musical features are used in each section, playing the music to pupils to allow them to consider what is going on in the music.

A guide to this is below:

Section	Possible theme and emotions in the music	Musical features
A 0:25-3:08	Sadness at the occupation of Finland by foreign forces. People are frightened.	Minor chords on brass instruments, timpani drum rolls, loud dynamics, dramatic pauses
B 3:08-5:32	More celebration as the fight back against foreign forces starts. A sense of pride.	More animated – string flourishes, more hope, move into a major key. Rising melodies give hope. Cymbal crashes.
C 5:32-end	A reflection on the war that has just happened – a chance for peace. Calm, hopeful, rousing, triumphant, celebratory.	The Hymn Tune melody starts, initially on solo flute with string accompaniment using tremolo (rapid bow movements on the same note) with a choir. More instruments are added and the strings take the melody over.

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- If you wish to extend your learning of this piece, there are some excellent resources on the BBC website here which encourage pupils to build a performance around the ideas explored in this piece	<ul style="list-style-type: none">- Focus on the effect the music has – is it scary, is it joyous – as an initial approach- Then consider the instruments that can be heard, especially playing the melodic ideas

Eco-Schools Link:

Step 2: Environmental Review

As a part of reviewing the environment of your school, it might be useful to consider a class debate, with two sides.

The first side should look at the environment in the present day – what are the concerns, what is causing these concerns and how can we address them?

The second side should consider the environment from the viewpoint of Sibelius who wrote this piece in 1900. Are there any concerns? What might be causing them? Is there any need to address them? Students might want to research the industrial revolution to support their thinking.

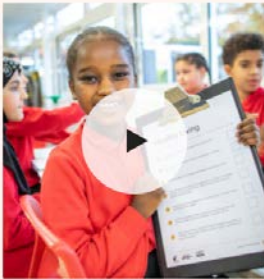
This can then build into their understanding of their specific environment.

To help pupils to understand the issues around this, the video here might be helpful in looking at the causes and effects of **climate change** ►



© Smile and Learn (YouTube)

More information can be **found here** ►



Step 2: Environmental Review

Using our free resource (downloadable when logged in to your Eco-Schools account) an Eco-Committee completes an Environmental Review of their school. The Review can be completed as a group, or in smaller teams, and is a great way to identify environmental initiatives already taking place in your school, areas for improvement, and opportunities for quick eco-wins.

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Listening Guide:

Timings based on the video link at the top of this section.

Timings	Musical features to listen out for
30:45-34:00	<ul style="list-style-type: none">• Time signature: Cut Time (2/2)• Tonality: D minor, though ambiguous <p>Horns, trombones and the tuba start the piece with dramatic repeated chords, separated with rests to give silence (30:45-31:49). Timpani rolls add further drama.</p> <p>From 31:50 the woodwind section a calmer idea, which is then taken up by the strings from 32:03. The music uses chords, with all parts moving at the same time – this is called homophony and is a common texture used in choral music (perhaps linking to the hymn, heard later).</p>
34:00-36:30	<p>A sudden new rhythm with a faster tempo – we are now allegro (fast) and we have semiquavers playing repeated notes in the brass (from 34:05) with the cellos and double basses playing tremolo (rapidly alternating between two notes).</p> <p>The strings and wind play the opening idea, interjected with the brass semiquavers, all over a timpani roll on a pedal note.</p> <p>Violins have fast movement from 34:36 to raise the musical temperature – there are lots of notes here to make the excitement build!</p> <p>From 34:52 the music moves to a brighter major key and sounds more celebratory, complete with cymbal crashes and trills in the upper wind (flutes, oboes and clarinets). There is lots going on, creating a very busy texture. This is called counterpoint – where instruments are working together but on their own material, and is the opposite to homophony.</p>
36:30-38:30	<p>The music now moves into the hymn – we return to homophonic thinking.</p> <p>The flutes have the main theme from 36:30, accompanied by tremolo strings to give a mystical feel. From 37:00 the violins take over the main theme.</p>
38:30 - end	<p>The middle section ideas return to finish the piece in a triumphant fashion.</p>

TCHAIKOVSKY – Swan Lake

Listening:

[Click here for link ►](#)

Short 5-minute task:

Listening

Watch this short opening scene from *Swan Lake*, but importantly make sure the sound is on **mute** so the music cannot be heard:

[Listen here ►](#)

As students watch, ask them to consider:

- What is going on in the scene?
- What music might go well with the scene?



Tchaikovsky - Suite from Swan Lake, Op. 20: Scene - UNC Symphony Orchestra

Then turn the volume back on and play this scene again, this time with the music. Do the students think this music works with the scene? Why?

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- By differentiated questioning – ask more challenging questions ('why?'), including asking students to justify their answers	<ul style="list-style-type: none">- By differentiated questioning – ask more entry level questions ('what did you notice?') that allows all voices to participate

Medium 20-minute task: Performing

This piece uses a few really effective musical devices:

- **Triplet Rhythms:** where three notes are played in the space of one beat (see the harp in the opening bars of this piece)
- **Tremolo:** often used on string instruments where each note is rapidly bowed (see where the strings come in from 0:16 on the video). This can also be performed on instruments like the piano or glockenspiel by rapidly striking notes
- **Pedal Notes:** where the same note is played, often in the bass, as the chords above change (see the bass instruments from 2:05, where the note B is repeated)

Stretch and Challenge

- More able students can combine the musical devices above to create more developed compositions

Support and Scaffold

- Try singing the melody with each note having the words 'one-two-three'; this uses a triplet

The task here is to split pupils into three groups to encourage them to experiment with these musical devices using the theme of 'Twinkle Twinkle Little Star'. A free to use score and video can be [found here](#) ►



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Longer 45-minute task: **Arranging**

This is a fun and creative task for pupils who might like to arrange music – that is to take a melody, in this case from Tchaikovsky, and to change it into a new musical style – for example from a Romantic Period ballet to a piece of Jazz.

The opening theme to Swan Lake looks like this (transposed to A minor to allow performance on glockenspiels):



- Start by trying to play this theme as a class
- Then think about how you could change the style of the piece, perhaps by:
 - Changing quavers into dotted rhythms
 - Using syncopation (off-beat rhythms) as chords (try A minor – ACE)
 - Adding percussion underneath using ostinato (repeated) patterns
 - Changing the tempo

These videos might help to give pupils some inspiration, as they work individually or in smaller groups:

- **Jazzical Collection ►**
- **Amanda Lee and Friends ►**

Stretch and Challenge

- Students could consider changing the melody to be in a major key (starting on a G rather than an E), allowing them to create different versions of the theme as an arrangement

Support and Scaffold

- Students could play the theme, learnt as a class, with other pupils adding percussion (this could be vocal beat boxing or on instruments, if available) to create a four-bar arrangement

Eco-Schools Link:

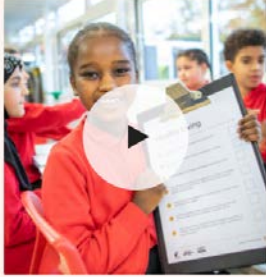
Step 2: Environmental Review

The swans pictured by Tchaikovsky in his ballet form part of the natural world we all live in. Consider what risks are posed to swans from items like plastics; what can we do to prevent this from happening?

The video here ► looks at the impact of climate change on animals and might be a good introduction to the discussion:



The video here ► looks at animal extinction and might also be helpful in thinking about the impact of climate change on animals:



Step 2: Environmental Review

Using our free resource (downloadable when logged in to your Eco-Schools account) an Eco-Committee completes an Environmental Review of their school. The Review can be completed as a group, or in smaller teams, and is a great way to identify environmental initiatives already taking place in your school, areas for improvement, and opportunities for quick eco-wins.

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Use the resource on the Eco-Schools website to help you conduct an environmental review of your school. What areas are positives? Where could small changes have a big impact on how much energy we use?

As an extended task, consider planning and/or creating a 15-second advert for radio to raise awareness of the impact of climate change on animals. As you plan this, consider:

- What words would be spoken?
- What music should we use to help set the emotional scene?
- Would you compose the music, or use pre-existing music?

More information can be **found here ►**

Listening Guide:

Timings based on the video link at the top of this section.

Timings	Musical features to listen out for
0.00-0:5	<ul style="list-style-type: none">• Time Signature: Common Time (4/4)• Tonality: B minor• Tempo: Moderate Tempo <p>The music starts with broken chords on the harp, followed by a solo oboe playing the main melody. The strings accompany, playing tremolo, giving a shimmering feeling – like still water on a cold night.</p> <p>From 0:28 the double basses play pizzicato (plucking the string) giving a new effect, similar to the harp.</p>
0:56-2:40	<p>The main melody is now played loudly (fortissimo) by the French Horns (0:56) complete with a timpani roll on the note B – providing a pedal. The string tremolo continues, glistening as if they are on the water. The music sounds elegant but majestic, and perhaps even a bit scary...</p> <p>From 1:17 the woodwinds play repeated triplets, giving the effect that the music is moving on but the tempo (the beat) stays the same as before – it is just they are playing faster rhythms. The violins play a new melody to give contrast to the opening idea; this also contains triplets.</p> <p>From 1:59 the music accelerates (gets faster) and then slows down to give a climax at 2:14 – the violins and flutes having the melody over a pedal in the lower instruments.</p>
	<p>The music fades out into the next scene.</p>

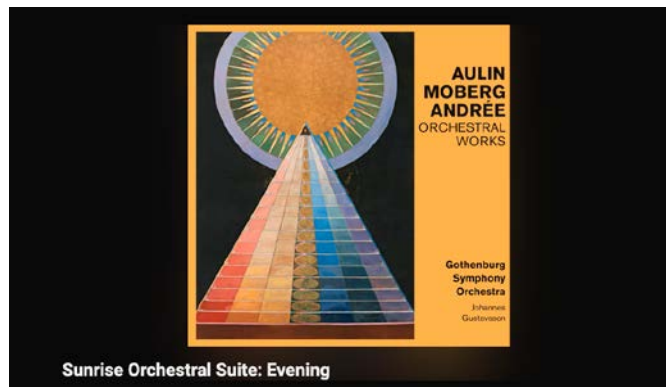
Moberg - Evening

Listening:

[Click here for link ►](#)

Short 5-minute task: Listening

Introduce the piece as being a piece of music that represents a particular time of day. Play the music to the students, asking them to consider what time of day they think the music is picturing, and crucially – why they think this.



Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- Encourage students to use musical vocabulary when justifying their answers, e.g. in the instruments used, the dynamics used. If you have explored particular musical vocabulary previously – e.g. triplet, ostinato, pedal – these are present in the piece.	<ul style="list-style-type: none">- Encourage responses and scaffold to support pupils in to developing their ideas further.- Another good strategy to support musical confidence is for students to ‘say it again, say it better’, repeating a previous answer and trying to improve it by adding new ideas.

Medium 20-minute task: **Comparison**

As this piece is looking at the end of the day, it makes for a great comparison with the Grieg piece, which looks at the start of the day.

This could be done as a class task, where you play both pieces back to back and ask pupils to think about similarities and differences, or it could be done in smaller differentiated groups using the ideas below.

Stretch and Challenge

- Identify more extensive similarities and differences looking at:
 - Melodic profile (up/down)
 - Instrumental techniques used
 - Use of repeated patterns (ostinato)
 - Rhythms used
 - Textures used – when is there a soloist, and when is the full orchestra used?

Support and Scaffold

- Identify 1 similarity and 1 difference between each piece looking at:
 - Instruments playing the melody
 - Tempo
 - Dynamics
 - Tonality (major or minor)



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Longer 45-minute task: Performing and Composing

This task would match well with the creative task from the Grieg, where pupils were invited to respond to the music by making art or responding with creative writing.

For this task, you could use similar parameters – that is:

- **Art Link:** using resources available, ask students to respond to the music in a visual form by creating a piece of artwork on the theme of ‘Evening’.
- **English Link:** ask students to write a short story linked to the music. Their story should have a beginning, middle, and end.

It might be that this task responds to the work completed for Grieg – i.e. providing a new angle to the artwork or story.

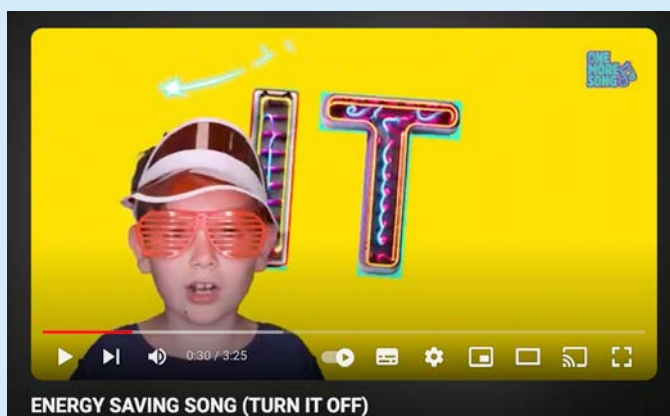
You could also extend or scaffold this using the ideas below.

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- Art Link: ask students to consider integrating the orchestra into their response, merging the instruments of the orchestra with the natural landscape of sunset. Pupils could also use different materials to create something beyond colouring pencils.- English Link: ask students to consider introducing characters to their story, and how they respond to the sun setting in the evening. To stretch pupils further, consider asking them to respond in poetry, or in the style of a particular author they might be studying.	<ul style="list-style-type: none">- Art Link: ask students to draw a poster that shows the sun rising over the countryside. There is a big river running through the scene with mountains on the left and the sea to the right.- English Link: ask students to write a sentence for the beginning, middle and end reflecting what happens when the sun sets. You might consider giving them the start of the sentence asking them to complete it in their own words.

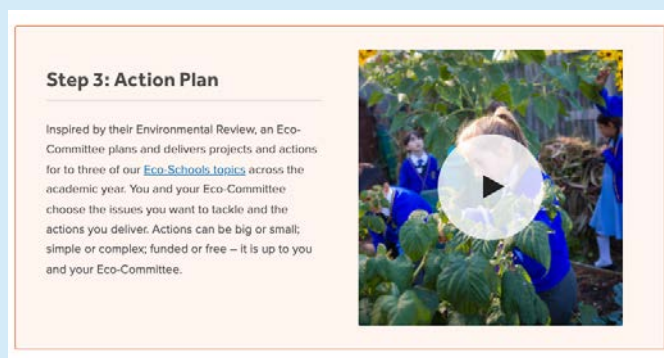
Eco-Schools Link:

Step 3: Action Plan

Having created an Eco-Committee in your school (Step 1) and completed the review (Step 2), now is a great time to craft an Action Plan to address three of the ten topics listed on the Eco-Schools website. This can be bespoke for your situation; the key is linking to the three topics and creating a plan which outlines what action is to be taken, by who, and by when. This will then result in improvement and change in this area.



As a fun musical activity, the song here might help pupils with the idea of turning lights and devices that use energy off. [Watch here](#) ►



Equally, if you are looking at recycling the song here might be a helpful way to get your class understanding the ideas of recycling [here](#) ►

Some areas to consider:

- Developing routines at the end of the day to turn electrical items off
- How do you recycle as a school – are there recycling bins?
- Do you have school policies on single-use plastics?
- If your school has a kitchen – how do you manage food waste?

More information can be [found here](#) ►

Listening Guide:

Timings based on the video link at the top of this section.

Timings	Musical features to listen out for
0:00-1:10	<ul style="list-style-type: none">• Time Signature: 4/4 common time• Tempo: Brisk Allegro, but can be felt as a slower tempo in 2/2 <p>The piece starts with low woodwind (Clarinet) and strings playing repeated patterns. The violins take the idea over from 0:20 giving a mysterious effect. From 0:41 the upper woodwind (Flutes, Oboes and Clarinets) play the opening theme again, complete with a slightly faster tempo and pizzicato bass from the cellos and double basses. Towards the 1:00 mark, the music moves into the higher pitches of the instruments.</p>
1:10-2:28	<p>Brass instruments enter with a new idea, before a return to the opening idea now in a brighter major key using the full orchestra with pizzicato strings interjecting the texture. This is repeated again from 2:02.</p>
2:28-3:21	<p>The brass idea from earlier is repeated, giving a moment of stillness before upper strings and flutes enter at 2:38 with a version of the main theme, now bright and in a major key. The opening idea returns at 2:54, with an accelerando to speed the musical tempo up, before slowing into 3:10.</p>
3:21-end	<p>A return to the opening idea with minor tonality and original slower tempo. Music gradually gets slower as the heat of the sun disappears beneath the horizon.</p>

Mussorgsky - *Night on a Bald Mountain*

Listening:

[Click here for link](#) ► this version is the version used in the film *Fantasia*.



Short 5-minute task: Pointless Answer

The idea for this task is to ask pupils to think of 5 words they link to the word 'mountain' - for example 'steep, rugged, snow, tall'. The trick is they need to try and come up with a unique word that no one else in the class has thought of within their 5 words – i.e. a pointless answer, linked to the TV show of the same name.

When pupils have thought of their words they can write them down in the pupil workbook and then ask the other members of the class what words they wrote down, ticking the word in their book if another person has that word. Any words without ticks at the end are the winners!

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- By outcome as a free choice of words	<ul style="list-style-type: none">- Give pupils the suggested words above and work with them on a more individual basis to support.

Medium 20-minute task: Planning Task

The aim of this task is to encourage pupils to think about what the music might sound like from the title alone – i.e. before they have heard the piece of music.

The idea behind the task is to imagine that the class are all composers who have been approached by a Film Director to write the opening music for a new film they are working on. The film is called '*Night on a Bare Mountain*'. The synopsis of the film is as follows:

- The film takes place at night
- There is a tall, jagged mountain with no trees or plants on above a small sleepy town
- In the mountain lives a scary creature with huge wings and sharp claws – almost like a huge bat. It lives in the shadows and is never seen, but its presence is felt everywhere in the town below the mountain.
- The scary creature scares the people of the small town below – there are strange noises in the night, and ghosts and witches have been spotted moving up the mountain to meet the scary creature!

Students are tasked with planning the music to meet the film brief above followed by discussing their ideas with the class.

Support and Scaffold

- Leave just the film synopsis for pupils to work with, giving them a very open task

Support and Scaffold

- Consider using Van Gogh's painting '*Starry Night*' ([seen here ►](#)) to help give inspiration
- Ask pupils to think about the mood they are trying to establish first
- Then think about what instruments they would use and why
- Then think about how those instruments might be played to make the strange noises and/or ghosts

If your students are enjoying this task, this could be extended to allow them to try and compose and perform the music to accompany their planning.

The video here is a great introduction to [the piece ►](#) and might help to give pupils some inspiration, though it does feature music from the piece!

Longer 45-minute task: *Fantasia*

Having asked students to plan their own music, they might be interested to see what Walt Disney did with this piece of music in his 1940 film '*Fantasia*'.

Watch the clips here:

Part 1 ►

Part 2 ►

Watch the videos and discuss the ideas the class had with Walt Disney's ideas. Does Mussorgsky's music match their stories? What was similar and different?

After you have watched the film, you might want students to complete the listening challenge in their workbook based on the Listening Guide at the end of this resource.

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- Open ended questions in the discussion with justification using musical vocabulary	<ul style="list-style-type: none">- Use more closed or direct questioning to develop confidence and differentiate the discussion- Support with use of musical vocabulary to develop musical confidence

Eco-Schools Link:

Step 4: Curriculum Link

As this unit is all to do with Nature through music, there is a natural link between the curriculum and the Eco-Schools programme. Have a think if there are other areas where you could explore this – for example by studying the following throughout the year:

The Industrial Revolution

- This video is a short introduction to the period – [watch here](#) ►
- The Horrible Histories for Vile Victorians looks at inventions formed during the Industrial Revolution – [watch here](#) ►

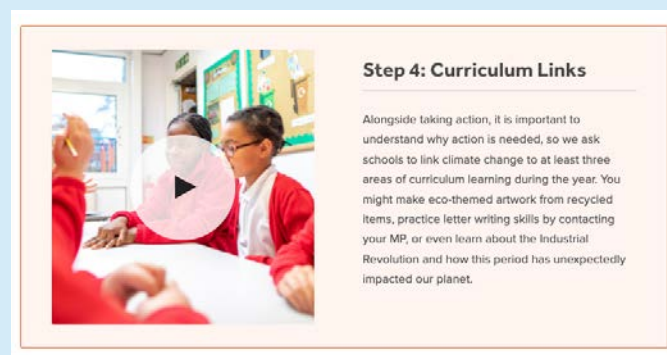


Recycled Art Project

- Consider creating a display in school on the theme of Nature using only recycled materials collected in school; you might want to picture Grieg's 'Sunrise' or Moberg's 'Evening', or even Mussorgsky's 'Mountain'...

Persuasive Writing

- Consider writing a letter as a class to your MP to ask for more to be done in your local area to support with reducing our impact on the planet

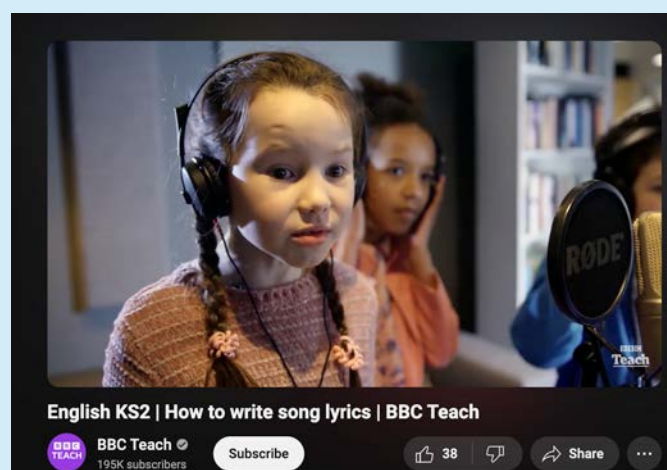


Climate Change

- Reading and understanding more about climate change – the BBC resource below is comprehensive – [watch here](#) ►

Song Writing Challenge

- Have a go at writing new words and/or music to create a song that can be used in your school to help spread the word about the environmental work you are doing. The video here looks at the links between songwriting and creative writing and might be helpful to get students thinking – [watch here](#) ►



More information can be [found here](#) ►

Listening Guide:

Timings based on the video link at the top of this section.

Timings	Musical features to listen out for
0.00-1:18	<ul style="list-style-type: none">• Time signature: 2/2• Tonality: D minor• Tempo: Allegro (fast) <p>The music opens with the violins playing a chromatic (notes a semitone apart) idea on the notes G[#], A and Bb. This creates a mysterious and sinister mood. The cellos and double basses enter with a stomping idea and then the woodwind play fast notes sliding from an A to an Eb; these notes are three tones apart – a tritone – and this is often used in music to represent the devil.</p> <p>At 0:23 the lower brass play a scary and ominous melody against staccato (short) accompaniment from the upper woodwind and strings. Listen out for tremolo strings to suggest trembling. These ideas are then repeated.</p>
1:18-1:35	A new idea using double-stopping in the violins – this is where you play two strings at the same time. This can be heard from 1:18 complete with xylophone to give a brittle feel.
1:35-2:45	A calmer section with a new melodic idea is introduced on solo piccolo, echoed by violins using harmonics (1:46) which sounds high and creepy. These ideas are passed around the orchestra as the music reaches a climax at 2:22 with slides (glissando) in the strings. At 2:36 the music almost has the feel of a creepy march.
2:45-5:40	A new idea is introduced and the music again starts to build in musical temperature, repeating music heard earlier.
5:40-8:41	A gong and bell can be heard; the dawn is breaking and the events on the mountain start to stop as the sun rises. Listen out for violins playing with mutes (to make them quieter) and the use of harp as the sun rises and the witches fade away. A solo oboe at 7:00 adds tranquility to the music, as does the flute solo from 7:35. The music ends in a major key as a new day starts.

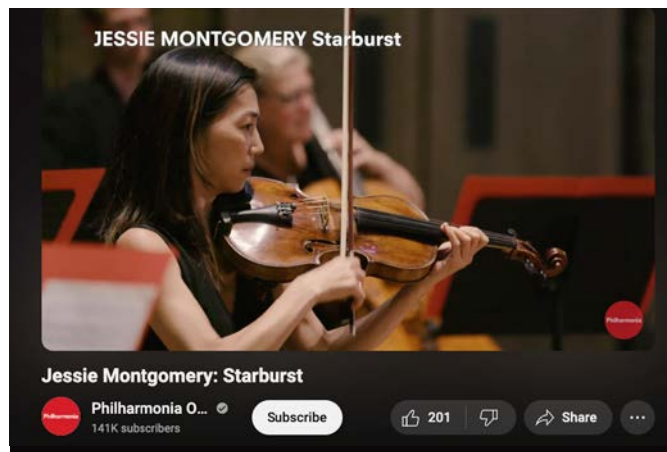
MONTGOMERY – Starburst

Listening:

[Click here for link](#) ►

Short 5-minute task: Opposites Game

The aim of this game is for each student to create 3 musical words and to write them down. They then need to say their word to another member of the class, who tells them what the opposite to their word is. If the opposite is not known they can ask the student to reveal the answer.



Some examples:

- Major/Minor
- Staccato/Legato (short/smooth)
- High/Low (in pitch)
- Fast/Slow (in tempo or rhythm)
- Notes/Rests
- Forte/Piano (Loud/Soft)
- Crescendo/Diminuendo (Get Louder/Get Quieter)

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- Encourage more challenging vocabulary use, and ask pupils to define the terms when discussing	<ul style="list-style-type: none">- Give some of the options above for pupils to select from to enable them to engage.

Medium 20-minute task: Creative Task

This piece is all about rapidly changing musical colours, linked to the idea of a starburst – where lots of new stars are born very quickly, and often in an explosive manner!

For this task, students should work in pairs to plan and/or create a resource which takes the idea of rapid change, contrasts and the natural world. They may wish to design a poster, write, compose ideas or something else entirely. This might look at climate change, or the development of society, or another area that students are interested in. The main focus is to ensure students understand contrasts and changes, and how these can occur in many different situations.

Stretch and Challenge

- Encourage pupils to respond in a new way to previous creative tasks to stretch their imagination

Support and Scaffold

- Give pupils a specific area to look at – for example where nature meets human buildings – as a focus

You may wish to play the track for students as they get to work, so they can become familiar with the music and the sudden changes.



Longer 45-minute task: **Composing and Performing**

Having completed the tasks above, pupils should have a good idea of how contrast can be achieved in music.

This longer task asks students to compose and perform a piece of music they have created which demonstrates musical contrasts.

To do this, they should imagine they are writing 30 seconds of music, divided into three different sections, each lasting around 10 seconds. Each of the three sections should demonstrate different opposites, which the rest of the class need to guess.

For example:

- 0-10 seconds: high and low pitch
- 10-20 seconds: slow and fast tempo
- 20-30 seconds: piano (quiet) and forte (loud) dynamics

Students should have lots of ideas if they have played the short opposites game at the start of the lesson.

Students could use classroom instruments if available, or they could use their voices – any mix of instruments and voices will work in this challenge.

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- More able groups could combine elements, so for example 0-10 seconds involves high and low pitch and getting louder/getting softer dynamics.	<ul style="list-style-type: none">- Start with one contrast first, then add another if there is time

Eco-Schools Link:

Step 5: Informing and Involving and Step 6: Evaluation

This step is about putting all the good work you have been doing and making some noise about it! Can you write an update on the work of the Eco-Committee in the school newsletter to parents? Can you write to the local paper to tell them more about what you are doing, and how it is linked to this musical programme? What can you do to raise the impact of your work as a community?

Step 5: Informing and Involving

Step 5 encourages Eco-Committees to get loud about their Eco-Schools' work whilst involving others in as many ways as they can. Your Eco-Committee might share their work through newsletters, social media, local press, or environmentally-themed pupil-planned assemblies. They should also carefully consider how the projects in their Action Plan can be extended to involve schoolmates, staff, and families to maximise the impacts of their work.



Step 6: Monitoring and Evaluation

It is important for an Eco-Committee to understand the positive impacts they have created by monitoring and evaluating the projects in their Action Plan. This provides a platform to build on and will help inspire others to get involved in the future. Your Monitoring and Evaluation should work for you – it can be anything from before and after pictures, to graphs and charts, or even diary entries, it is your choice!



Ask if you can present your findings to your Headteacher – consider using data, graphs or photos to help show the impact your work has had on the school and community. This could be a great time to share your song writing from the Mussorgsky with people in your community, too.

More information can be [found here](#) ►

It is also a good time to evaluate your work. What is working? What positive impacts have your actions had? What behaviours have changed thanks to your work?

Listening Guide:

Timings based on the video link at the top of this section.

Timings	Musical features to listen out for
0:00-0:54	<ul style="list-style-type: none">• Tempo: Lively and fast• Time Signature: 4/4• Tonality: ambiguous and unclear, but the note A is important <p>The lower strings start with an upward-rising pattern in fast semiquavers, passing this up to the viola, then the violins. The upper strings then play a staccato chord in quavers which is dissonant – i.e. it sounds a bit clashy. Underneath this, the lower strings have chord stabs and melodic fragments.</p> <p>From 0:11, the lower strings use pizzicato – they pluck the string to give a different effect. The other strings play with the bow – this is called arco.</p> <p>There are lots of changes in musical colours, some only lasting a few seconds, to create rapid contrasts. There are some particularly striking changes in dynamics too!</p>
0:54-2:17	<p>The music energy changes at 0:54 to give a short moment of rest, before launching again. There are some use of harmonics in this section, giving a space-like feeling to the music. There are some ostinato (repeated) rhythms in the violas and second violins to accompany this section.</p>
2:17-3:00	<p>A return to the opening ideas, with new musical contrasts to keep the listener engaged.</p>
3:00-end	<p>The lower strings start a new idea, acting as a coda (or ending section). There is lots of call and copy between the different instruments before they all settle on a chord to end the piece.</p>

SIGFÚSDÓTTIR - Oceans

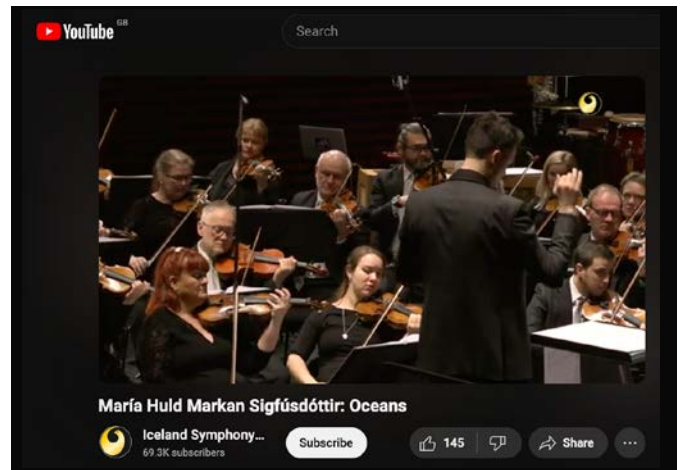
Listening:

[Click here for link ►](#)

Short 5-minute task: **Secret Drawing Task**

For this quick task we are looking for students to quickly draw their interpretation of the ocean; they only have 2 minutes to do this, and they must keep their ideas secret from other members of the class.

When the two minutes are up, ask pupils to show their work to the class and group together similar pictures – for example, those showing calm seas, rough seas, and oceans with fish in together.



The ocean is vast, and has many different states, as demonstrated by the class. Composers have responded to the sea in various ways, too.

Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- By outcome, and via more challenging questions in the subsequent discussion	<ul style="list-style-type: none">- By outcome, and via more supportive questions in the subsequent discussion

Medium 20-minute task: Comparison Task

The Ocean has long been a source of inspiration for composers. Sigfúsdóttir wrote this piece in 2018. Another composer who wrote music about the sea was Debussy – his piece ‘La Mer’ (‘The Sea’) is very famous, and very different; it was completed by 1905, over a hundred years earlier.

This task looks at comparing 30 seconds of the Sigfúsdóttir and the Debussy to understand that composers have used the orchestra in very different ways to represent the same thing. There is a space to build on the art work from the short task too, as the oceans represented in both pieces are likely to be in very different states.

Debussy ► (use from 2:27-3:10 only)

Sigfúsdóttir ► (use from 2:06-2:40)

Stretch and Challenge

- Encourage use of musical vocabulary with justification accompanying their answers, especially in the ‘what might be happening’ section.

Support and Scaffold

- Encourage pupils to work at a level they are confident at, and build on this with questioning. Dynamics is a good entry comparison.

	Sigfúsdóttir	Debussy
Instruments	Strings, using glissando, using sul tasto to give cold and still effect	Full orchestra – string shapes mimic waves, cymbal crashes, horn and wind melodies
Tempo and Rhythm	Unclear pulse, long sustained notes	Regular pulse, fast rhythms, use of ostinato (repeated) shapes
Dynamics	Crescendo and Diminuendo – swells of the sea	Sudden changes in dynamics – wind and waves
What might be happening?	Maybe a cold, still sea at dawn?	The wind and the waves are interacting on rough seas

Longer 45-minute task: **Timbre challenge**

Much of this piece makes use of instruments in different ways, especially in the string section, where instruments are played without vibrato and *sul tasto* (see the Listening Guide for more on this). This creates individual and unique timbres, or sounds, to evoke the vast oceanic landscape.

This task encourages pupils to think about all the different ways you can play an orchestral instrument; you might decide to group pupils into four groups, with each group investigating an orchestral family (woodwind, brass, percussion and strings). Equally, you might decide to give your students a choice of what instrument they would like to research, working in pairs or individually. If you have access to devices, these can be used to encourage and develop research skills.

If not, then the Philharmonia Instrument Guides ([found here ►](#)) might be useful in understanding more about the capabilities of each different instrument.

Whilst this is mainly a research task, if pupils have classroom instruments and can demonstrate the different timbres they have researched, this should be fully encouraged!

For example, if using glockenspiels they might consider:

- Holding the note to mute the sound
- Changing the material of the beater
- Placing another item on top of the note to vibrate alongside the note

This could also be applied to djembe drums:

- Holding the drum skin with the non-striking hand to impact the amount the drum skin can vibrate
- Playing with a flat hand (palm) or a curved hand (so your little finger hits the skin rather than the palm of your hand)
- Playing on the rim of the drum and in the centre of the drum

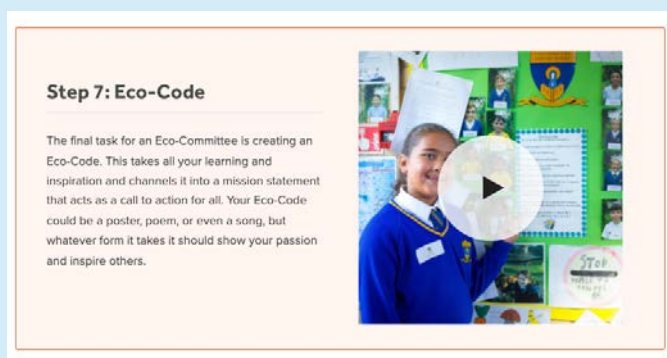
Stretch and Challenge	Support and Scaffold
<ul style="list-style-type: none">- Much will depend on whether you run this as an individual, pair or group task to allow more able pupils to stretch their research skills. If pupils have access to IT they could consider extending this project into making a PodCast, investigating their chosen instrument to a greater degree. They might even decide to try and interview the performer from the Philharmonia video!	<ul style="list-style-type: none">- Much will depend on how you structure this task, as to whether you have pupils working in groups or individually. Selecting an instrument like the violin could help pupils to make progress as they have covered <i>pizzicato</i> (plucked), <i>arco</i> (bowed), <i>sul tasto</i> (over fingerboard) and mutes (making the instrument softer) in the pieces in this concert.

Eco-Schools Link:

Step 7: Eco Code

As the final stage of the Eco-Schools programme, this step encourages you to create an Eco Code to show your commitment to the environment. This could be a poster, a sign, a poem, or even a song, and will help leave a legacy of your work completed during the academic year.

More information can be [found here](#) ►



If you are looking for more activities related to the Oceans, World Ocean Day is celebrated on 8 June. The resources below might be useful:

- What are oceans and why are they important?
A short film narrated by David Attenborough for the UN Conference in 2017 can be [seen here](#) ►
- Introduction to World Ocean Day, the value of water and the need for looking after our water systems can be [found here](#) ►
- The UN film for World Ocean Day 2024 can be [seen here](#) ► as a call to action



- As a part of your work looking into Oceans, consider running an assembly or events in your school to mark World Ocean Day, educating the students in your school on the importance of these issues, using this work to help your school achieve the Eco-Schools Award.
- When you are planning your assembly or event, think carefully about the music you might choose to use to open and close your assembly. Remember that the music will impact how people feel, so think carefully!

Listening Guide:

Timings based on the video link at the top of this section.

Timings	Musical features to listen out for
0:00-1:50	<ul style="list-style-type: none">• Time Signature: 4/4, though hard to hear a clear pulse• Tonality: ambiguous, no clear home key• Instruments: Full Symphony Orchestra including Piccolo, Bass Clarinet, Harp, Vibraphone and divided strings <p>The piece starts very quietly with high violins. Notice the sound – it sounds different. This is because where the string players put the bow on the strings is different; rather than playing near the bridge of the instrument, they play higher, over the fingerboard. This changes the timbre – the sound quality – making it softer and more dreamy. This is called <i>sul tasto</i>. The strings also play without vibrato. Vibrato is where you slightly vibrate your hand on the fingerboard to warm the sound; by removing it, we get a colder sound quality. Note the violas playing harmonics, giving a glassy feel.</p> <p>The strings enter gradually, all in a high range, creating waves of sound punctuated by short solo fragments in the flute, oboe, clarinet, bassoon and harp.</p>
1:50-3:00	<p>Strings have glissando (slide) shapes, falling and rising like waves, creating a mysterious quality. The dynamics crescendo into 2:22, then die away (<i>diminuendo</i>) again.</p>
3:00-4:45	<p>While the long sustained notes continue in the strings, the woodwind have more rhythmic ideas in this section, initially on one note each, with some use of triplets. The pulse is still unclear and it is hard to hear where start of each bar is – this is because melodic ideas start in the middle of bars, and use ties to mask the start of the bar, creating a mysterious effect. The Brass enter for the first time in this section, building to a climax at 4:02.</p>
4:45-6:55	<p>The music becomes louder here, complete with timpani rolls, before dying away suddenly at 5:02. The opening ideas return, with added percussion, and more melodic fragments throughout the orchestra.</p>
6:55-end	<p>The music continues to swell – gradually, with increased sense of pulse through use of repeated rhythmic patterns. Notice the use of gong at 7:38, and regular notes on the timpani. The music fades with a return of flute and bassoon solo ideas, including use of the vibraphone (8:48). The music fades to nothing – back to where it started from.</p>

Women Composers

There are three pieces of music in this concert composed by women. The role of women composers is hugely significant to the history of music; ensuring that these perspectives are heard is important and benefits us all.

We wanted to highlight these perspectives, just in case you did not study all the works of the concert and as such might have missed out on this exciting chance to look at the changing nature of music history.

By listening to the Moberg, Montgomery and María Sigfúsdóttir pieces, it is a good time to discuss the role of women in classical music, and why there might appear to be so few pieces written by women composers in the popular canon of music. Significant amounts of work have been happening in recent years to address this and ensure space on concert programmes for women. Importantly it is not that the music does not exist – it does – but rather that the view of society on the role of women was such that writing music professionally was not an option to many women. Below are some resources that might be useful in having this valuable discussion with your students.

A short introduction to Women Composers

The video here from the Orchestra of the Age of Enlightenment looks at some of the issues experienced by women in music, as well as highlighting some of the pioneering women who, despite the challenges, wrote fantastic music.

[Watch here ►](#)



Challenging gender roles

An interesting task to try with your class is to ask your students to draw people doing different jobs; you could ask them to draw a firefighter, a surgeon, a fighter pilot, and then ask them to give their character a name. Have they drawn a man doing the role? The video below, which uses this idea, then has students meeting the people doing these roles, all of whom are women. It is a powerful moment – if you can run something similar in your school it will be an important and transformational moment for your students and their learning.

[Watch here ►](#)

BBC Ten Pieces 2024

If you are interested in your pupils knowing more about music written by female composers, the BBC 10 Pieces for 2024 is looking at ten female composers throughout history, with lots of excellent resources to support learning. The video game music for *Minecraft* and *Plant vs. Zombies* was composed by Laura Shigihara and features in this resource – it might be your pupils already play these games online.

[Check it out here ►](#)

Notes



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Resources created by Richard Bristow

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