

REDISCOVERED COMPOSERS



Arts and
Humanities
Research Council



KEY STAGE 3 LESSON PLAN

By Rachel Shapey

Sinfonie Concertante Op. 13, No.1 in E flat major by **JOSEPH BOLOGNE CHEVALIER DE SAINT GEORGES**

Background information

Joseph Bologne Chevalier de Saint Georges (1745 - 1799) was born in Guadeloupe, the son of a wealthy plantation owner and a slave. Bologne was the first known 'classical' composer of African ancestry. At the age of seven his father took him to France where he was educated. Bologne became a virtuoso violinist and later wrote numerous compositions. He demonstrated great skill as a conductor, directing one of the leading orchestras in Paris, where he performed his own concertos and impressed the audiences with his improvisation skills. Not only was Joseph Bologne an accomplished musician but he was also admired for his sportsmanship - he was a keen horse rider and champion fencer.

Learning outcomes

Learners will:

- **LISTEN** to *Sinfonie Concertante Op.13, No.1 in E flat major* and discuss the musical style, atmosphere, and key musical features.
- Use level-appropriate technical vocabulary to describe different aspects of the music.
- **PERFORM** the opening theme from Bologne's *Sinfonie Concertante Op. 13, No.1 in E flat major*, on keyboards (the arrangement is available in both E flat major and F major for this task) in pairs or as a class ensemble.
- Learn / refresh staff notation reading skills through following and playing the different parts.
- **COMPOSE** a musical conversation.
- Explore practically the key terms: tonic, dominant, phrase and chords.
- Collaboratively create a whole-class rondo

Key words

Tonic
Dominant
Antecedent
Consequent
Phrase
Alberti bass
Solo
Accompaniment
Melody
Rondo

LISTENING ACTIVITY



Play the music on the BBC Philharmonic website and ask pupils the following questions:

Choose two adjectives from the word bank to describe the atmosphere created by this music. Encourage pupils to also add their own adjectives.

Word Bank		
Elegant	Angry	Confused
Boisterous	Poised	Dark
Calm	Mournful	Creepy

Choose one of the following scenarios where you think this music would be suitable to play:

- A. A night club
- B. An afternoon tea garden party
- C. An art gallery
- D. A 6 year old's skate-boarding party

Give a musical reason for your answer.

General questions:

1) Which orchestral family of instruments is playing?

Percussion

Woodwind

Strings

Brass

2) Identify the solo instrument playing the main theme at 02:05

3) The tempo of the music is marked 'Allegro'. Choose the correct definition below:

Very slow	Steady walking pace	Fast
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4) What happens to the dynamics at 00:26 – 00:36?

Reading staff notation task:

Play the opening of the music and whilst it is playing, show pupils the melody in staff notation on a handout or displayed on the whiteboard. Explain that Joseph Bologne would have used staff notation to write down his music for musicians to perform.



Play the music again and ask pupils the following questions (they can highlight the score handout or annotate the board image):

- Highlight two bars with exactly the same rhythm.
- In bar 3, is the pitch of the first four quavers going up or down?
- Circle the time signature.
- How many beats are in each bar?
- Circle a bar containing a semibreve.
- What does a dot after a note (bars 2 and 5) mean?

PERFORMING ACTIVITY

Using the differentiated arrangements of Bologne's *Symphonie Concertante Op.13 No.1* (**found at the bottom of this document**), pupils can learn to play the parts on the keyboard for a class performance.

Parts have been written to work together in a whole class context. All parts can be played on the keyboard and on appropriate concert C instruments.

For the simplest arrangement, use violin 1, violin 2 and cello 1 parts. To add more difficulty, include the piano part and cello 2.

- Start with the violin 2 part. To reinforce staff notation reading skills, play the line on the piano at the front of the class and play a game of 'which note have I stopped on?'
- Continue the activity with the main melody (violin 1) and then the bass line (cello 1).
- Ask pupils to learn each part in turn on keyboards using an appropriate instrument sound setting.
- Some pupils might learn the piano and Alberti bass parts. The Alberti bass was a regular feature of keyboard music from the classical era (note: this has been added into the arrangement as it is intended for keyboard use, and was not part of Bologne's original composition)
- It might be helpful to use an amplified metronome to keep everyone in time.
- In pairs pupils can put different parts together. Then try a whole class performance!

COMPOSING: MUSICAL CONVERSATIONS

Short composing tasks

Using the example below as a starting point, pupils compose musical phrases in a classical style. This can either be done in pairs: pupil 1 composes the question phrase; pupil 2 creates the answering phrase, or individually.

Classical melodies use balanced, even phrases. It can be helpful to describe a phrase as a 'musical sentence'. In the case of Sinfonie Concertante in E flat major, the phrases in the opening section are 4 bars long.

Revisiting work on time signatures might be helpful here.

- Give pupils a C major scale and ask them to play it on keyboards or other melodic instruments.
- After demonstrating some examples of simple melodic phrases, ask pupils to compose their own 2-bar 'question' (or antecedent) phrases using only notes from the C major scale.
- To aid the process of adding chords, it is helpful if the melody starts on one of the notes from the tonic triad (C E G).
- To encourage simplicity you might wish to limit the number of notes or provide rhythmic frameworks as a starting point.
- Discuss tonic and dominant and how these notes help to make the key clear.
- You can ask pupils to choose a pitch direction for the question phrase; the 'answer' phrase can go in the opposite direction.

Question phrase example:



Now ask pupils to create an 'answer' (or consequent) phrase. This will go in the opposite direction to the question and will end on the tonic.

This could be done in pairs with one pupil writing the answer phrase for another.

Answer phrase example:



Class Rondo

A rondo is an instrumental form introduced in the classical period and consists of an opening section (A) which alternates with contrasting sections.

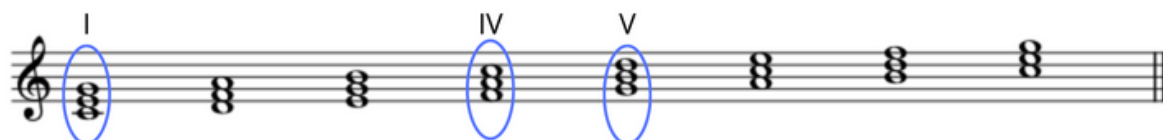
Create an extended class rondo with pupils playing keyboards on orchestral sound settings. Everyone learns one phrase that keeps returning (the given example could be used), with pupil pairs providing the alternating sections. Some pupils could compose phrases in the relative minor (A minor) or dominant (G major) to add variety to the class piece. Invite pupils who learn an instrument to join in using their instruments.

Chords

Explore harmony: use of tonic (I) and dominant (V) chords.

Introduce / recap chords and triads

Display a C major scale with triads and highlight chords I, IV and V (the strongest chords to use). Link to any work done on chords in popular contemporary music.



Using the example below, demonstrate how these chords can accompany a melody. Encourage pupils to use the melody notes on the strong beats of the bar to harmonise. Deliberately play some wrong chords to help pupils to hear the correct harmonisation.

A musical staff in 4/4 time showing a melody in the treble clef and chords in the bass clef. The melody consists of two phrases: C4-E4-G4-A4-B4-A4-G4 (quarter notes), F4-A4-C5 (quarter note), G4-B4-A4-G4 (quarter notes), F4-A4-C5 (quarter note), and G4-B4-A4-G4 (quarter notes). The chords in the bass clef are: I (C-E-G), IV (F-A-C), and V (G-B-D). The chords are played on the strong beats of the bar.

Pupils add chords I, IV & V to their melodic phrases.

If appropriate, discuss chord inversions and demonstrate how the triad notes can be rearranged to offer a different bass line and varied chord choices.

Extension

Consider the prominent use of broken chord accompaniment in 18th century keyboard music, (the Alberti bass).

Demonstrate how the 'block' chords can be broken up into a moving quaver accompaniment using the pattern: lowest – highest – middle – highest.

The image displays two systems of musical notation in 4/4 time. The first system consists of three staves: a treble clef staff with a melody, a grand staff (treble and bass clefs) with a quaver accompaniment pattern, and a bass clef staff with block chords. The second system, starting with a measure number '4', shows a continuation of the melody and accompaniment.

Taking it further

Explore the classical string orchestra that Joseph Bologne was composing for and encourage pupils to research a string instrument of their choice. Invite VMTs (Visiting Music Teachers) to demonstrate how their instruments work and arrange for the class to either see a live or video orchestral performance.

Melody

Bologne Concertante Classroom Arrangement in E flat

Allegro

Musical notation for the first piece, 'Bologne Concertante Classroom Arrangement in E flat', marked 'Allegro'. It consists of two staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5. This is followed by a quarter rest, a dotted half note G4, and a quarter note A4. A slur covers the first five measures. The second staff begins with a '6' above the staff, indicating a sixteenth-note triplet. The melody continues with eighth notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5, followed by a quarter note G4, a quarter note F5, and a quarter note E5. A slur covers the first five measures of this staff.

Bologne Concertante Classroom Arrangement in F

Allegretto ♩ = 112

Musical notation for the second piece, 'Bologne Concertante Classroom Arrangement in F', marked 'Allegretto' with a tempo of 112 beats per minute. It consists of two staves of music in 4/4 time, with a key signature of one flat (Bb). The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5. This is followed by a quarter rest, a dotted half note G4, and a quarter note A4. A slur covers the first five measures. The second staff begins with a '6' above the staff, indicating a sixteenth-note triplet. The melody continues with eighth notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5, followed by a quarter note G4, a quarter note F5, and a quarter note E5. A slur covers the first five measures of this staff.

Inner Part 1

Bologne Concertante Classroom Arrangement in E flat

Allegro



Bologne Concertante Classroom Arrangement in F

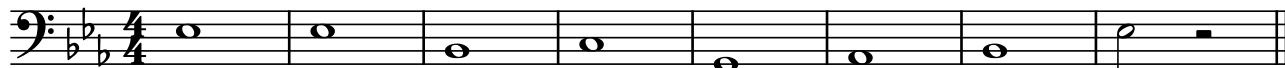
Allegretto ♩ = 112



Inner Part 2

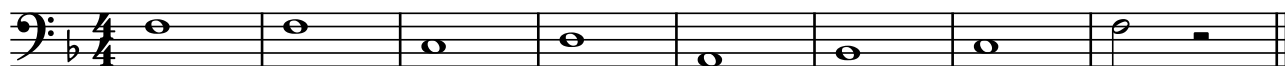
Bologne Concertante Classroom Arrangement in E flat

Allegro



Bologne Concertante Classroom Arrangement in F

Allegretto ♩ = 112



Alberti Bass

Bologne Concertante Classroom Arrangement in E flat

Allegro



Bologne Concertante Classroom Arrangement in F

Allegretto ♩ = 112



Piano

Bologne Concertante Classroom Arrangement in E flat

Allegro

The first system of music is in E-flat major (two flats) and 4/4 time. It features a treble clef with a melody starting on a whole note, followed by eighth notes, and ending with a quarter rest. The bass clef provides a harmonic accompaniment with chords.

6

The second system continues the melody from the first system, starting with a sixteenth note and moving through eighth notes. The bass clef accompaniment consists of chords.

Bologne Concertante Classroom Arrangement in F

Allegretto ♩ = 112

The first system of music is in F major (one flat) and 4/4 time. It features a treble clef with a melody starting on a whole note, followed by eighth notes, and ending with a quarter rest. The bass clef provides a harmonic accompaniment with chords.

6

The second system continues the melody from the first system, starting with a sixteenth note and moving through eighth notes. The bass clef accompaniment consists of chords.

Bologne Concertante Classroom Arrangement in E flat SCORE

Arranged by Rachel Shapey

Allegro

The first system of the score consists of five staves. The top staff is labeled 'Melody' and features a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It begins with a half rest followed by a half note G4, then a quarter note A4, and a quarter note B4, all under a slur. The second staff, 'Inner Part 1', has a treble clef and plays a steady eighth-note accompaniment. The third staff, 'Inner Part 2', has a bass clef and plays a half-note accompaniment. The fourth staff, 'Alberti Bass', has a bass clef and plays a rhythmic eighth-note pattern. The fifth staff, 'Piano', has a grand staff (treble and bass clefs) and provides harmonic support with chords and single notes.

The second system of the score consists of five staves. The top staff is labeled 'M' and features a treble clef, a key signature of two flats, and a 4/4 time signature. It begins with a half rest followed by a half note G4, then a quarter note A4, and a quarter note B4, all under a slur. The second staff, 'IP1', has a treble clef and plays a steady eighth-note accompaniment. The third staff, 'IP2', has a bass clef and plays a half-note accompaniment. The fourth staff, 'A. Bass', has a bass clef and plays a rhythmic eighth-note pattern. The fifth staff, 'Pno', has a grand staff and provides harmonic support with chords and single notes. A fermata is placed over the final measure of the system.

Bologne Concertante Classroom Arrangement in F Score

Arranged by Rachel Shapey

The image displays a musical score for a classroom arrangement of 'Bologne Concertante' in F major, 4/4 time. The score is divided into two systems, each containing five staves. The first system includes:
1. **Melody**: Treble clef, featuring a melodic line with a long slur over the first four measures.
2. **Inner Part 1**: Treble clef, providing a harmonic accompaniment with quarter notes.
3. **Inner Part 2**: Bass clef, providing a harmonic accompaniment with whole notes.
4. **Alberti Bass**: Bass clef, featuring a characteristic Alberti bass pattern of eighth notes.
5. **Piano**: Grand staff (treble and bass clefs), with the right hand playing the melody and the left hand playing chords.
The second system includes:
1. **M**: Treble clef, continuing the melody from the first system, starting with a finger number '5' above the first note.
2. **IP1**: Treble clef, continuing the harmonic accompaniment.
3. **IP2**: Bass clef, continuing the harmonic accompaniment.
4. **A. Bass**: Bass clef, continuing the Alberti bass pattern.
5. **Pno**: Grand staff, continuing the piano accompaniment.
The score concludes with a double bar line at the end of the second system.