



Tasmanian Symphony Orchestra

Presents

Sergei Prokofiev

Peter and the Wolf

Teacher Resource Booklet

Prepared by

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BACKGROUND

Prokofiev (1891-1953) wrote *Peter and the Wolf* in 1936. This 'symphonic fairy tale for children' has become his most frequently performed work.

There are many recordings, movies and book versions, including a Disney read-along book, with narrators as diverse as David Bowie and Peter Ustinov.

Teaching materials are at least as numerous as recordings, are very easy to find, and focus on identifying the musical themes, associated with particular instruments, to depict characters in the story.

This teaching resource aims to do a bit more than that.

- **Painting with Sound** develops student understanding of the musical elements of timbre, rhythm, tempo, pitch, articulation and dynamics by considering their expressive potential as they are used in the work.
- **Motifs in Music** looks at the compositional device of the motif and asks students to create their own and explore its potential.
- **Stories in Music** charts the narrative structure of the text and how that is paralleled in music. It is as much an English / Literacy activity as a musical one.

Each activity is stand-alone.

PAINTING WITH SOUND

LEARNING INTENTIONS

Students will use aural skills to identify compositional devices used (ACAMUM080 / 084 / 088).
Students will explain how timbre, rhythm, tempo, pitch, articulation and dynamics can be used to communicate meaning by analysing excerpts from PROKOFIEV'S *Peter and the Wolf*. (ACAMUR083 / 087 / 091)

** indicates an Assessment Opportunity.

ACTIVE LISTENING

Using a table like the one below, ask students for their understandings of how these elements of music are used by composers to paint a musical picture, particularly of different animals.

Tempo (the speed of the beat)	Dynamics (volume and how it changes)	Articulations (how the notes are played)	Timbres (instruments and how they are used)	Pitch (how high or low the sounds are)	Rhythm (patterns of short and long sounds and silences)

** As their answers are collected, refine them into a selection of descriptive terms that the students can refer to in the following listening activity. Keep the table of descriptive words on display for the students to refer to. It might look something like this:

Tempo (the speed of the beat)	Dynamics (volume and how it changes)	Articulations (how the notes are played)	Timbres (instruments and how they are used)	Pitch (how high or low the sounds are)	Rhythm (patterns of short and long sounds and silences)
Fast Slow Moderate Changing from ... to ...	Loud Soft Changing from ... to ... Medium or moderate	Staccato (short) Legato (long and joined) Tremolo A mixture of the above. Accented (placing emphasis on certain notes) Ornaments (trills and frills)	Muted Open (not muted) High Low String Percussion Brass Woodwind Metal Wood Specific instrument sounds Sounds mixed together to make new sounds	High Low Ascending Descending Moving from ... to ... Patterns	Repeating Changing Short notes Long notes Rests Silences Patterns Phrases

If key concepts are missing, use questioning to tease them out so that the students have all the vocabulary they will need for analysis.

Introduce *Peter and the Wolf* – a story with musical pictures. Listen to the complete work.
NB In preparation, teachers will need to identify the counter for each excerpt before undertaking the next activity.

** Using the worksheet on the following page, ask students to listen for tempo in each of the excerpts you are about to play, and to write their observations down in the appropriate character's box. Play each character's theme, identifying them before playing.

Ask the students to listen for dynamics, and play all the themes again, identifying each. Proceed with each column in the chart, always identifying characters and which element to listen for before playing the themes.

ANALYSIS

** As a class, discuss the students' findings and draw out from the discussion ways in which Prokofiev used timbre and other musical elements to bring characters to life in this music.

Name: _____

Peter	The Bird
The Cat	The Grandfather
The Wolf	The Duck
The Rifle Shots	Any other observations

MOTIFS IN MUSIC

A motif is a short musical idea (shorter than a phrase) that occurs often in a piece of music. It can be melodic, harmonic, or rhythmic, or all three. It is a musical fragment or succession of notes that has some special importance in or is characteristic of a composition. (Wikipedia)

INTRODUCTION

In *Peter and the Wolf*, each creature is characterised by a distinctive motif. The unit explores how the elements of music are employed to illustrate or 'paint' the characters. Students will develop an understanding of these elements through an investigation of the motifs.

Activities in this section of the resource support the development of student understanding of the musical elements of dynamics, pitch, rhythm, tempo, texture and timbre. Some revision of these may be necessary, for example:

- Dynamics: use movement to respond to loud/soft/getting louder/getting softer/high/low;
- Pitch: move your body in the direction of pitch played on a tuned instrument or voice;
- Rhythm: clap the rhythm of a song, maintaining a steady beat
- Tempo: move to a drum beat that changes tempo;
- Texture: move according to whether music is played by a solo instrument or more than one;
- Timbre: visit the TSO Education website for pictures and video clips of instruments; click on *What is a Symphony Orchestra?* tab.

LEARNING INTENTIONS

- Students will develop an awareness and understanding of a motif in a musical work. (ACAMUM080 / 084 / 088).
- Students will identify motifs in a musical work and understand how the musical elements of rhythm, pitch, dynamics, tempo and timbre can be used to affect the mood and intention (ACAMUM080 / 084 / 088).

** Indicates Assessment Opportunity

TUNING IN

- Discuss how music can tell stories and describe things.
- ** Listen to *Peter and the Wolf*. Discuss the music and what instruments can be heard. Include discussion on what effect the choice of instruments has on the feel or mood of the piece.

STAGE I: LISTEN, MOVE AND SING

Here are some of the themes from *Peter and the Wolf*.

Peter

Violin 1

Violin II

Viola

Violoncello

The musical score for Peter is in 4/4 time and consists of four staves. The Violin I staff has a melody starting on G4, moving up stepwise to D5, with accents and a dynamic marking of *p*. The Violin II staff has a sustained G4 with a dynamic marking of *p*. The Viola staff has a melody starting on G3, moving up stepwise to D4, with accents and a dynamic marking of *p*. The Violoncello staff has a melody starting on G2, moving up stepwise to D3, with accents and a dynamic marking of *p*.

The Cat (clarinet)

The musical score for The Cat is in 4/4 time and consists of a single staff. The melody starts on G4, moving up stepwise to D5, with accents and a dynamic marking of *p*.

The Grandfather (bassoon)

The musical score for The Grandfather is in 4/4 time and consists of a single staff. The melody starts on G2, moving up stepwise to D3, with accents and a dynamic marking of *f*. There are triplets of eighth notes in the second and fourth measures.

For each theme:

- ** Move to the music and decide on an action or movement to indicate when a particular motif occurs. This could be moving in a way that describes the creature.
- ** Have students show the pitch shape with their hands. Discuss what is happening with the shape.
- ** Use voices to match the pitch direction.
- ** Spend time listening to evidence of these elements: dynamics / tempo / timbre / texture and through guided questioning, discuss what students notice.
- ** Demonstrate the rhythm pattern on body percussion.
- Introduce the word *motif* and discuss how it relates to rhythm/pitch patterns.

STAGE 2: WORKING WITH MOTIFS

LEARNING INTENTIONS

- Students will demonstrate their understanding of a motif and how the musical elements of rhythm, pitch, dynamics, tempo and timbre can be used to affect the mood and intention (ACAMUM081 / 085 / 089)
- Students will compose, arrange and perform their own motifs using the elements of rhythm, pitch, dynamics, tempo and timbre. (ACAMUM081 / 085 / 089)

** Indicates Assessment Opportunity

Use any identified motif as a focus. The motif for **Peter** has been chosen here to demonstrate an activity outline. The melody line only is displayed, to avoid having a complicated visual.



- ** Listen to the orchestral track *Peter and the Wolf* and identify where the motif occurs. Identify how many times it occurs. Discuss how the motif 'paints' a picture of *Peter*. Younger students might focus on the first bar only.
- Revisit the movement activity from Stage 1.
- ** Replay the motif and follow the pitch contour with your hands. Try vocalising the main pitch line while demonstrating the pitch contour with your hands or with scarves.
- ** Identify the melodic element and try singing it (hum or la la..). Play some pitch matching games and then try reproducing the melody on tuned percussion after identifying the starting note. Use listening/the shape of the written score on the example to identify all the notes.
- ** Through guided discussion, identify the instrumentation (timbre). Identify if the motif is layered with other instruments playing complementing patterns (harmony and rhythm).
 - Which instrument is playing the main pattern?
 - What other instruments do you hear and what patterns are they playing?
 - What effect does the instrument choice have on the feel/mood of the music?

Focus on rhythm:

- ** Play the rhythm pattern of *Peter* on body percussion.
- ** Add untuned percussion to provide a steady beat and/or play one of the rhythms already identified.
- ** Experiment with re-arranging the rhythmic pattern. *Can you make it walk/run/skip/gallop/tip-toe/slide?* etc. Incorporate corresponding movement.

Focus on pitch:

- ** Learn to play the motif on xylophones and marimbas.
- ** Through listening, identify a note/notes other instruments are playing as accompaniment and experiment on tuned percussion. (The extent to which you explore this will depend on the class group. Younger students might just demonstrate layered patterns on untuned percussion.)
- ** Older students could experiment with re-arranging the pitch in the main melody to create different versions.
- ** Find your own one or two notes that can be played as an accompanying ostinato. (This could be done in small groups and will assist in making the transition to composition.)
- ** Try putting parts together

Focus on mood:

- ** Experiment playing in different ways to change the mood; fast/slow, loud/soft, high/low, staccato/legato, solo/layered and so on. Note the changes in mood.
- ** Experiment with other elements to further explore how they change the mood of the re-crafted motif: change the tempo, dynamics, tone (instrument choice and method of playing) and texture (*How many instruments will play?*). Explore how the motif can be played considering the following concepts: happy/sad/angry/scary/dreamy/excited/powerful/weak.

STAGE 3: COMPOSITION

LEARNING INTENTION

Students will demonstrate their understanding of the elements of music by composing a motif based on a theme. (ACAMUM082 / 086 / 090)

The Task: in pairs or groups of 3-4, compose a melodic motif on an agreed theme, for example, a creature of your choice. (You may wish to confine the task to a more specific theme, such as; creatures of the sea, creatures of the night, creatures of the Australian bush.) Confine the task to the C major scale for younger students. Include the A minor scale for older students to allow further investigation of mood.

** Indicates Assessment Opportunity

- ** With the class, devise a task description, making sure all elements discussed and experimented with in previous activities are addressed. (Younger students work with two or three elements.)

Here is an example:

Choose no more than eight notes.

** Consider layering the composition with beat, harmony and rhythm parts.

** Notate the work graphically or conventionally.

** Instrumentation can be combined with movement and voice.

Add lyrics if you wish.

It must take 2-3 minutes to perform.

Each group member must contribute ideas and participate in the presentation of the piece.

Decide on a time limit for the task.

- ** With the class, design a simple rubric to use as a guide to task requirements and to serve as an evaluation tool. Make sure it includes identifying the name of the creature and how the motif demonstrates this.

STAGE 4: PERFORMANCE

LEARNING INTENTIONS

- Students will demonstrate their understanding by performing their own motifs before the class. (ACAMUM082 / 086 / 090)
- Students will provide respectful feedback which illustrates careful listening and understanding of some ways in which music communicates meaning. (ACAMUR083 / 087 / 091)

** Indicates Assessment Opportunity

Crafting the Performance

- Groups share their work. Make audio/video recordings.
- ** Invite reflective comment from the composers/performers using the rubric as a guide. Then invite feedback from the audience/listeners.
- ** Provide time to refine/modify works while considering the feedback. This might be an ideal time to revisit and listen to examples in the repertoire for further guidance.
- ** Groups perform a second time. Record the performances.
- ** Once again, invite comment from the performers, then listeners. Note changes in the feedback to reflect changes in level of achievement.
- ** In each case, compare both versions of the recording to evaluate changes in level of achievement.

STORIES IN MUSIC

Composers select and combine musical elements in a particular way to communicate certain feelings and effects. In *Peter and the Wolf*, Prokofiev narrates a story which has moments of calm, tension, threat and resolution using different combinations of musical elements to portray the emotions of these moments. He also assigns signature tunes and timbres to the characters in the story.

** = assessment opportunity

NARRATIVE STRUCTURE

This section explores how music can be constructed to create a narrative where tension builds to a climax and then is resolved. This is a common narrative structure in fairy tales and children's stories where there is a sense of 'threat'. These activities may be useful when students are studying narrative writing in their general classroom curriculum.

Teachers may choose to do the following activities in a similar order, or select and re-order those activities which most suit their students.

LEARNING INTENTIONS

Students will:

- identify key events in a story (ACELT1690/1701)
- describe the feelings of the characters and/or the audience at key points in a story (ACELT1599/1605/1610)
- analyse the musical elements of short musical excerpts from key points in the story (ACAMUM080/084/088; ACAMUM083/087/091)
- match music excerpts to key points in the story based on the tension that is portrayed in the music.

WHAT'S THE STORY? WHAT ARE THE FEELINGS IN IT?

Read the story of *Peter and the Wolf* without the music, using just the text. A version of the narration is included as Appendix A, or you may prefer to use the picture book:

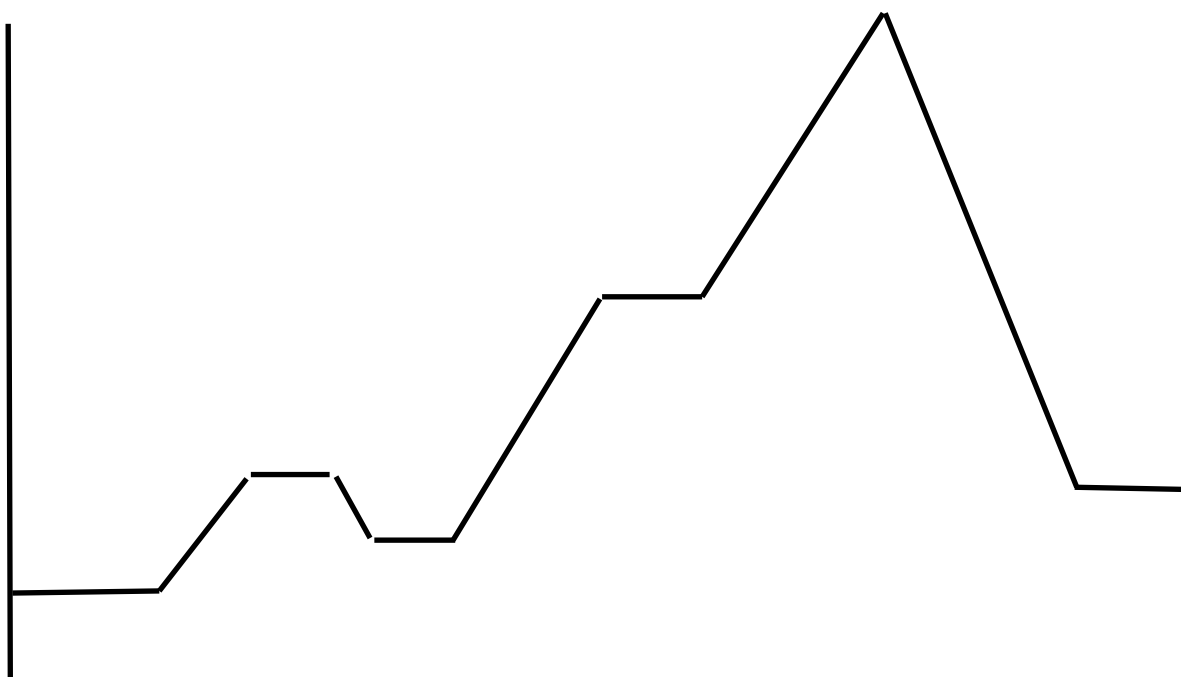
Vassiliev, D & Murray Cree, L (2013), *Peter and the Wolf*, National Gallery of Australia, Canberra

- ** Discuss the feelings when the bird and duck are arguing, when the wolf gets the duck, when the bird is 'baiting' the wolf, when the wolf is captured and 'everything is alright' at the end.
- ** Record these feelings in a table, perhaps leaving space to add in related musical elements later on. For example:

Event	Early morning "All is well"	Bird and duck arguing	Wolf chases and catches the duck	Peter and Birdie are trying to catch the wolf with the lasso	Taking the wolf to the zoo in a big procession
Mood / feeling	Calm sunny	Annoyed Loud, argumentative	Frightening Threatening Anxious Sad	Holding breath Biting lips Anxious courageous	Relieved Happy Excited Triumphant

CHARTING THE TENSION

Make a story graph with the students which shows the anxious moments and how the tension builds in the story. It might look something like this:



Some main points to include in your discussion and to show in your graph would be:

- The calm morning at the beginning
- When the duck and the bird are arguing and the cat sneaks up on them
- After the argument, Grandfather comes out and the morning is calmer again
- The wolf comes and there is the chase where the duck gets caught
- Peter, the cat and the bird are up in the tree, working out a plan
- The bird flies around the wolf's head and the lasso gets closer and closer
- The wolf is caught
- The hunters and Peter take the wolf to the zoo in a triumphant procession

At this point, you may like to skip to the activity of “Make your own Peter and the Wolf music” later in this resource, or you may prefer the students to listen to samples from Prokofiev’s work before composing their own musical narration. This is detailed in the next section.

LISTEN AND MATCH THE MUSIC TO THE POINTS IN THE STORY

Listen to short excerpts from *Peter and the Wolf*, making sure that the verbal narration is excluded. It would help students to hear the samples more than once. Play them out of sequence to the story. You may like to use the list of suggested excerpts below, or choose your own samples.

There are many recorded versions available. The times given here are from a recording which has no spoken narration and lasts for 24 minutes and 22 seconds (24:22). It is also possible to get recordings which include the music only and which separate the musical events in the story into individual tracks. A good example is the recording by the Czechoslovak Radio Symphony Orchestra (1989/90), conducted by Ondrej Lenard, Naxos label 8.550335. Track titles and numbers from this recording is included in this list of excerpts also.

Point in story	Naxos label 8.550335 <i>Peter and the Wolf</i> Track title and time	Time in continuous recording with no narration (24:22 total)
Early morning, “All is well”	The bird 0:26 – 1:00	1:44 – 2:15
The duck and the bird argue	The duck 1:13 – 1:54	4:29 – 4:50
The duck is chased and caught by the wolf	The duck jumps out of the pond 0:00 – 0:27	10:43 – 11:11
Carefully catching the wolf with the lasso	Peter catches the wolf with a lasso 0:00 – 0:27	15:55 – 16:20
The triumphant procession marches the wolf to the zoo	They all march together, Peter, then the Hunters with the wolf 0:00 – 2:09	19:45 – 20:36

- ** Ask students to match these excerpts to points on the graph or to the feelings listed on the table drawn up previously. How do these pieces of music make you feel?
- ** What is going on in the music to make you feel that way?
- Which excerpt do you think goes where in the story? Refer back to the previous discussion about what the characters in the story or the audience felt at particular points.
- ** Analyse each excerpt in terms of musical elements, discussing how a particular combination of musical elements portrays a feeling. You might like to add to the table drawn up earlier. It could look like this:

Event	Early morning “All is well”	Bird and duck arguing	Wolf chases and catches the duck	Peter and Birdie are trying to catch the wolf with the lasso	Taking the wolf to the zoo in a big procession
Mood / feeling	Calm sunny	Annoyed Loud, argumentative	Frightening Threatening Anxious Sad	Holding breath Biting lips Anxious courageous	Relieved Happy Excited Triumphant
Musical Element	‘Light’ texture. Strings, high pitch Staccato, leaps moving upward in the melody line. Trilling on flute, birdsong	Some discordant notes Busy oboe line Back and forth between two instruments. Accompaniment on strings climbs in pitch	Climbing accompaniment from strings. Rhythm becomes busier/faster Oboe/duck pitch climbing, staccato, hurrying and becoming discordant Loud ‘alarm’ chord	Music quickly descends in pitch Soft and quick playing on strings Pauses before loud bales on brass insistent playing on the beat by low brass	Legato brass Medium loud ‘Light’ trills and fast arpeggios on clarinet, strings and flutes Major tonality Bass line feels like ‘skipping’

COMPOSE YOUR OWN MUSICAL NARRATION

Use students’ understandings about how feelings can be portrayed in music to create a soundtrack to a children’s picture book. Choose a story which has a building sense of threat and a happy resolution. Fairy stories and nursery rhymes often have such a structure. A more modern story to use could be *Night Noises*, by Mem Fox and Terry Denton (1989). A list of stories which could be used is included in APPENDIX B. Alternatively, students could compose their own music for certain points in the *Peter and the Wolf* story BEFORE listening to samples from the orchestral piece.

LEARNING INTENTIONS:

Students will:

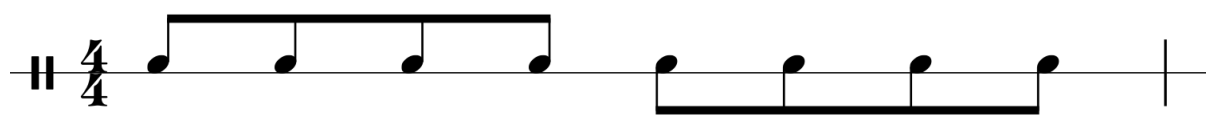
- explore ways to change a short musical phrase to create different effects (ie—scared, calm, anxious, joyous) (ACAMUM080/084/088; ACAMUM081/085/090)
- work in small groups to create soundtracks which give a sense of building tension and then resolution. (ACAMUM082/086/090)
- go through a process of rehearsing, refining and performing their work. (ACAMUM082/086/090)

WAYS INTO COMPOSING A SOUNDTRACK FOR PICTURE BOOKS

Identify important points in the story where the tension is building and the addition of a soundtrack would be most effective. It would also be useful to identify where there could be pauses in narration to allow for music to be played.


It may assist students to be given a simple phrase which is then manipulated to change the atmosphere or feeling according to the point in the story. You could use any repetitive phrase or theme from the text.

For example, in *Night Noises*, by Mem Fox and Terry Denton (1989), the phrase “Lillie Laceby went on dreaming...” occurs every second page. Use the text to create the rhythm that the students work with.



Lil - lie Lace - by went on dream - ing

If there is no repetitive phrase, perhaps use the characters' names or other concepts which occur throughout the text to create a rhythmic phrase that students can then alter:



Lil - lie Lace - by Butch Ag - gie Night noi - ses!

Students could use this rhythm to create a tune on a pentatonic scale. ** Encourage students to experiment with changing dynamics, tempo, timbre, pitch and texture while using this rhythmic phrase.

After an appropriate time to improvise and experiment with ways to play these rhythms, ** take students through a process to decide what they are going to use for key points in the story, how to reflect on and refine their work.

** You could use such tools as “Two Stars and a Wish” or single dimension rubrics in peer assessment, or “Bump it up” for self-assessment.

MAKE YOUR OWN PETER AND THE WOLF MUSIC

This activity could be done before the section 'listen and match the music to the points in the (Peter and the Wolf) story' described previously.

- Small groups could work on scenes designated by the teacher, or have a page each. In the planning stage, spend time connecting the feelings of the scene with elements of music that portray those feelings. ** Discuss the effects of changing dynamics, rhythms, tempo, timbre, pitch and texture and how to use these to create a sense of building tension before a happy resolution. Depending on the age and experience of your students, you may wish to limit the discussion of musical elements to a manageable number.
- As outlined above in the *Night Noises* example, it may be useful to provide students with a simple phrase or rhythm based on the text from the story. They could spend some time exploring what effect it has when certain musical elements are changed, before making decisions on what they are going to keep for their composition and performance.
- ** Practise, edit, refine and perform their soundtrack.
- ** After creating their own soundscape, ask the students to listen to excerpts of Prokofiev's composition and discuss how he has used musical elements in comparison to their own work.

APPENDICES

APPENDIX A: PETER AND THE WOLF – TEXT ONLY

The narration here is from the 1942 version of the score, published by Boosey and Hawkes. Text breaks (starting a new line) indicate intervening music.

Early one morning Peter opened the gate and went out into the big green meadow.

On a branch of a big tree sat a little bird, Peter's friend. "All is quiet," chirped the bird gaily.

Just then a duck came waddling round. She was glad that Peter had not closed the gate, and decided to take a nice swim in the deep pond in the meadow.

Seeing the duck, the little bird flew down upon the grass, settled next to her and shrugged his shoulders:

"What kind of a bird are you, if you can't fly?" said he. To this the duck replied "What kind of a bird are you, if you can't swim?" and dived into the pond.

They argued and argued, the duck swimming in the pond, the little bird hopping along the shore.

Suddenly, something caught Peter's attention. He noticed a cat crawling through the grass.

The cat thought: "The bird is busy arguing. I'll just grab him." Stealthily she crept towards him on her velvet paws.

"Look out!" shouted Peter, and the bird immediately flew up into the tree,

while the duck quacked angrily at the cat

from the middle of the pond.

The cat walked round the tree and thought: "Is it worth climbing up so high? By the time I get there the bird will have flown away."

Grandfather came out. He was angry because Peter had gone into the meadow. "It is a dangerous place. If a wolf should come out of the forest, then what would you do?"

Peter paid no attention to his grandfather's words. Boys like him are not afraid of wolves.

But grandfather took Peter by the hand, locked the gate and led him home.

No sooner had Peter gone, than a big grey wolf came out of the forest.

In a twinkling the cat climbed up the tree.

The duck quacked, and in her excitement jumped out of the pond.

But no matter how hard the duck tried to run . . . she couldn't escape the wolf.

He was getting nearer . . . nearer . . .

catching up with her

and then he got her, and with one gulp, swallowed her.

And now, this is how things stood: the cat was sitting on one branch,

The bird on another . . . not too close to the cat

And the wolf walked round and round the tree looking at them with greedy eyes.

In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on.

He ran home, got a strong rope and climbed up the high stone wall.

One of the branches of the tree, round which the wolf was walking, stretched out over the wall.

Grabbing hold of the branch,

Peter lightly climbed over on to the tree.

Peter said to the bird: "Fly down and circle round the wolf's head: only take care that he doesn't catch you."

The bird almost touched the wolf's head with his wings while the wolf snapped angrily at him from this side and that.

How the bird did worry the wolf! How he wanted to catch him! But the bird was cleverer, and the wolf simply couldn't do anything about it.

Meanwhile, Peter made a lasso and, carefully letting it down,

caught the wolf by the tail and pulled with all his might.

Feeling himself caught, the wolf began to jump wildly trying to get loose.

But Peter tied the other end of the rope to the tree,

and the wolf's jumping only made the rope round his tail tighter

Just then...

the hunters came out of the woods,

following the wolf's trail and shooting as they went.

But Peter sitting in the tree said: "Don't shoot! Birdie and I have caught the wolf. Now help us take him to the zoo.

And there . . .

Imagine the triumphant procession:

Peter at the head

After him the hunters leading the wolf.

And winding up the procession, grandfather and the cat. Grandfather tossed his head discontentedly: "Well, and if Peter hadn't caught the wolf: what then?"

Above them flew birdie chirping merrily: "My, what brave fellows we are, Peter and I! Look what we have caught!"

And if one could listen very carefully, he could hear the duck quacking inside the wolf: because the wolf in his hurry had swallowed her alive.

APPENDIX B: STORIES AND PICTURE BOOKS THAT HAVE A 'THREAT' NARRATIVE

Fox, Mem & Denton, Terry (1989), *Night Noises*, Puffin Books. Published by the Penguin group, Australia.

The Three Billy Goats Gruff (various picture book versions available)

Hartnett, Sonya & Masciullo, Lucia (2011), *Come Down, Cat!* Puffin Books. Published by the Penguin group, Australia

Lesley Gibbes and Stephen Michael King (2014), *Scary Night*, Working HTitle Press, Adelaide

Ian Trevaskis, illustrated Sue O'Loughlin (1990), *Quincy*, Ashton Scholastic, Gosford NSW

NATIONAL CURRICULUM FOR MUSIC ASSESSMENT OUTCOMES

CONTENT AND ACHIEVEMENT DESCRIPTIONS	F-2	3-4	5-6
	<p>Students become aware of rhythm, pitch, dynamics and expression, form and structure, timbre and texture. They explore sounds as they learn to listen to and make music; to discriminate between sounds and silence and soft and loud sounds; to move and perform with beat and tempo; and to listen as performers and as audience.</p> <p>By the end of Year 2, students communicate about the music they listen to, make and perform and where and why people make music. Students improvise, compose, arrange and perform music. They demonstrate aural skills by staying in tune and keeping in time when they sing and play.</p>	<p>Students extend their understanding of the elements of music as they develop their aural skills; match pitch and show the direction of a tune with gesture or drawings; recognise difference between notes moving by step and leap; recognise and discriminate between rhythm and beat; explore meaning and interpretation, forms, and elements including rhythm, pitch, dynamics and expression, form and structure, timbre and texture as they make and respond to music.</p> <p>By the end of Year 4, students describe and success similarities and differences between music they listen to, compose and perform. They discuss how they and others use the elements of music in performance and composition. Students collaborate to improvise, compose and arrange sound, silence, tempo and volume in music that communicates ideas. They demonstrate aural skills by singing and playing instruments with accurate pitch, rhythm and expression.</p>	<p>Students further their understanding of rhythm, pitch, dynamics and expression, form and structure, timbre and texture in music; extend their understanding and use of aural skills as they sing and play independent parts against contrasting parts and recognise instrumental, vocal and digitally generated sounds; explore and use rhythm, pitch, dynamics and expression, form and structure, timbre and texture in music they perform and compose; explore meaning and interpretation, forms and elements of music as they make and respond to music.</p> <p>By the end of Year 6, students explain how the elements of music are used to communicate meaning in the music they listen to, compose and perform. They describe how their music making is influenced by music and performances from different cultures, times and places. Students use rhythm, pitch and form symbols and terminology to compose and perform music. They sing and play music in different styles, demonstrating aural, technical and expressive skills by singing and playing instruments with accurate pitch, rhythm and expression in performances for audiences.</p>
AURAL SKILLS	<p>ACAMUM080</p> <p>Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084</p> <p>Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088</p> <p>Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
PERFORM	<p>ACAMUM081</p> <p>Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085</p> <p>Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089</p> <p>Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
COMPOSE	<p>ACAMUM082</p> <p>Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086</p> <p>Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090</p> <p>Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>
LISTENING (context and purpose)	<p>ACAMUR083</p> <p>Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR087</p> <p>Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR091</p> <p>Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>