



Tasmanian Symphony Orchestra

Teacher Resource Booklet

Teaching ideas designed around repertoire from the Education Concert

SIR SCALLYWAG AND THE GOLDEN UNDERPANTS

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SIR SCALLYWAG AND THE GOLDEN UNDERPANTS

Tasmanian Symphony Orchestra

Marc Taddei Conductor

Paul Rissmann Presenter

Lana Kains Soprano

ROSSINI	<i>William Tell</i> Overture	2'00
SHOSTAKOVICH	Ballet Suite No I IV Polka	2'00
BRITTEN	Simple Symphony, Op 4 II Playful Pizzicato	2'30
HANDEL	Suite No 2 in D major (<i>Water Music</i>) I Allegro	1'40
VAUGHAN WILLIAMS	<i>Fantasia on Greensleeves</i>	1'45
ELGAR	<i>Wand of Youth</i> Suite No 2, Op 1b VI The Wild Bear	2'30
RISSMANN	<i>Sir Scallywag and the Golden Underpants</i>	22'

TASMANIAN SYMPHONY ORCHESTRA

Marko Letonja Chief Conductor and Artistic Director

The Tasmanian Symphony Orchestra has been at the forefront of concert life in Tasmania for more than six decades. Established in 1948 and declared a Tasmanian Icon in 1998, the TSO gives nearly 80 concerts annually including seasons in Hobart and Launceston, and appearances in Tasmanian regional centres. Additionally, the TSO collaborates with other Tasmanian arts organisations, including highly successful projects with the Museum of Old and New Art (MONA).

Resident in Hobart's purpose-built Federation Concert Hall, the TSO has a full complement of 47 musicians. Marko Letonja is the orchestra's Chief Conductor and Artistic Director. For works that require choral forces, the TSO is joined by the TSO Chorus. With approximately 80 CDs in its catalogue, including 21 titles in the *Australian Composer Series* on ABC Classics and 14 in the *Romantic Piano Concerto Series* on the British label Hyperion, the TSO is known and heard nationally and internationally. In December 2016-January 2017 the TSO gave a highly successful tour of China, performing nine concerts in seven cities, including Shanghai and Nanjing.



ABOUT THE MUSIC

William Tell Overture – Rossini (1792-1868)

Rossini was an Italian composer who composed this music in 1829. It is an overture or the opening piece to an opera.

This music is based on the legend of William Tell who refused to bow to a hat erected on a pole by a newly appointed leader. The story is that Tell escaped execution because he managed to shoot an apple off the top of his son's head with one arrow. The music is well known as the theme for the TV show "The Lone Ranger".

Ballet Suite No 1 – Polka – Shostakovich (1906-1977)

Dimitri Shostakovich was a Russian composer who lived in the 1900's during the Soviet period of history. A polka is a lively and fast dance type from European folk music and a suite is a set or collection of related pieces.

Simple Symphony – Playful Pizzicato – Britten (1913-1976)

Benjamin Britten was an English composer who is regarded as one of the most significant British composers ever. He was also a fine pianist, and created the Aldeburgh Festival which is still held every year. This Symphony is based on music that he actually wrote as a child when he was 9 -12 years old.

Wand of Youth Suite No 2 – Elgar (1857-1934)

Edward Elgar was an English composer who wrote lots of music for both singing and playing which has become famous. This includes a series of marches called *Pomp and Circumstance*, one of which includes the tune 'Land of Hope and Glory', sung at many musical and sporting events in England. The piece in this program was based on some music he wrote for a family play when he was 10 years old and then later rearranged when he was older.

Suite No 2 Water Music – Handel (1685-1726)

This music was first performed 300 years ago in 1717. It was written by George Frederic Handel after a request from the king of England at the time who wanted some musicians to perform on a barge on the Thames River in London. Many other noblemen and Londoners listened to the music from boats and barges on the river.

Fantasia on Greensleeves – Vaughan Williams (1872-1958)

Ralph Vaughan Williams was another English composer of the early 20th century. He loved folk song and English music of the 16th century and used these styles in his music. The piece in this program is one example, as 'Greensleeves' is a very old song; some people think it was written by King Henry VIII.

TEACHING IDEAS

PATTERNS FROM THE PROGRAM

BRITTEN Simple Symphony, *Playful Pizzicato*

This piece is in 6/8 time. A great way of introducing young children to compound time is through nursery rhymes, such as Hickory Dickory Dock, Doctor Foster, Jack and Jill, Humpty Dumpty; and there's also the Mexican Hat Dance.

Here's the opening melody. Try it with just one part to start with, being careful about the rests. Older children may be able to cope with the two overlapping parts.

Presto melody

Presto

The vi-o-lin's play-ing a song. Per-haps we can all play a-long.

The vi-o-lin's play-ing a song. Per-haps we can all play a-long.

If you prefer, teach the rhythm without the melody. It's very fast, but students could have a go at playing with an audio clip to see if they can keep up!

You could then develop a class piece that uses both versions, combining and sequencing them as students suggest.

Presto rhythm

Presto

The vi-o-lin's play-ing a song. Per-haps we can all play a-long.

The vi-o-lin's play-ing a song. Per-haps we can all play a-long.

Trio rhythm

This has a completely different feel. Have your students listen carefully and notice what has changed to make this a quite clear section.

Molto pesante

Left, right, left, right! Lis - ten care - ful - ly, feel the beat.

5 Left, right, felt, right! That's how it goes; it's real - ly neat!

ROSSINI *William Tell* Overture

PATSCH With a left and a right and a left, right, left, with a left and a right and a left, right, left...

CHEST PAT bass drum bass drum bass drum boom, boom, boom

The biggest problem with this piece is keeping the classroom reasonably calm!

Use it for body percussion, hand percussion, marching, partner activity (it's great for little kids learning "left" and "right"), listening, singing ...

Here is the tune, with the words (from a very long time ago!) supplied. Better still, have the children make up their own. Just keep the rhythm and the character.

To the tap of the drum we will march along,
With a left and a right, with a joyous song.
We will laugh as we go in a happy throng
On this sunny, sunny day. OK!

Enjoy. And Hi-oh, Silver!

MUSICAL FORM

Form in music can be defined as the design or the structure of a composition i.e. how the composition's parts are put together to make a whole piece. The different sections of a piece are usually assigned a letter from the alphabet A B etc.

Binary = AB (or AABB)

Ternary = ABA

Rondo = ABACADAE etc.

Song (Strophic) = Verse, Chorus, Verse, Chorus

Theme and variation = A A1 A2 A3 etc.

Useful resources:

What is musical form? Meet the Deli Dudes.

<http://musicaldeli.iheartteachingmusic.com/students/whatisform.html>

Common types of form are illustrated clearly at this site:

<http://musicaldeli.iheartteachingmusic.com/students/commonforms.html>

A fantastic visual resource for form is available as a free download from

<https://www.teacherspayteachers.com/Product/Form-Letters-Visual-Aids-to-teach-Patterns-1558954>
the author is David Row (Make Moments Matter)

Critical thinking questions/prompts for form:

- Raise your hand when you hear something different. How does the music change?
- Have you heard this music before? If so, what does it sound like?
- This music is similar, but what's different or what's new?
- What instruments are playing? How can that help us to decide how to move to the music?
- What about the music makes you think that we should move this way?
- What are some actions you can think of that would match this music?
- How can you change the action to make it fit better?
- If we called the last section A, what do you think we should call this section?
- We're at a new section of music. Is it similar to something you've heard? Is it new?
- How many parts are there in the piece?
- What's different about each section?
- How do you know that you can hear section A?
- What contrasts do you notice?
- What repetition has been used?

I ROSSINI *William Tell* Overture: *Allegro Vivace*

Paul Rissmann chose to include the *William Tell* Overture in the concert program as a link to Doofus, Sir Scallywag's horse.

- Listen to a recording of *William Tell* and ask the students to describe what is it about this piece that makes them think of a horse.

The form for the *William Tell* Overture is:

Introduction	A	B	Interlude	A	C
D	C	B	Interlude	A	Coda

Discovering the form for *William Tell*.

- Use the link below to the Marvellous Music Deli <http://musicaldeli.iheartteachingmusic.com/students/songs/williamtell.html> to provide a little history about Rossini and the story behind the music. It also provides students with a video to prompt them to work out the form of the piece as well as a video for them to check their answers and a visual guide using the "Deli Dudes" for the form. The final section provides some fun facts about the piece.

Guided listening using non-pitched percussion instruments and parachute play. The following ideas are from *Parachutes and Ribbons and Scarves, Oh My! Listening Lessons with Movement Props*, Artie Almeida (Heritage Music Press)

Listening and performing with non-pitched percussion

- Introduce the students to the folk legend of *William Tell*, a Swiss Folk Hero.
- Discuss the form of the piece.
- Divide the class into three groups Jingle Bells = Section A, Maracas = Section B and Hand Drums = Section C, in section D ask all the students to mime playing violins.
- Lead the students through some starts and stops, as well as playing along to the conductor's beat
- Play along with the recording with the conductor (teacher) bringing in the three instruments groups as per the form.
- In subsequent lessons, assign the students to different instruments.

Listening with parachute play (*it will work with ribbons, scarves, or strips of material too*)

- Review the form for William Tell.
- Discuss, interpret and practice the different movements with the parachute for the different sections.
- Section A = Trotting, is like a jogging motion. Knees come up pretty high and the feet come well off the floor. Hold the parachute in their left hands and to the trot to their right.
- Section B = Ripples and Waves means to shake the parachute to the beat. The shakes are not very large.
- Section C = Mushrooms are created by moving the parachute quickly up above the head, then bringing the arms down slowly, creating a mushroom shape as the parachute descends. This move lasts for four bars and is repeated, allowing for two mushrooms to fit into section C.
- Section D = the Washing Machine is created by holding the parachute at waist height and moving it back and forth with the arms.
- Coda = Ripples and Waves.
- Perform the routine.

Moving

- Free creative movement: how does this music make you feel like dancing or moving? (Children listen to music and move freely around room without making contact with each other or talking.)
- Afterwards discuss was the music fast, slow, loud soft, exciting, sad, happy, restful? What did it make you think of?
- The rhythm suggests galloping. What other horse movements could we try? What's the difference between trotting, cantering, galloping?
- Is there a drama or scene that you think would fit this music? You could act it out to the music. (Maybe a horse race or a chase of some sort).

Just as a piece of music has a form or structure, so do dances. As an extension of the Form activities above, students could create their own structured dances.

- Older students could create their own movement sequence or dance **AFTER** investigating the Form by using the ABCD sections of the music and adding a different movement to each section. For example A = galloping randomly around the room, B= marching forwards and backwards 4 beats each way, Interlude = clicking fingers, C = marching left and right, 4 beats each way, D = clapping and marching in a circle , Coda
- After investigating the story of William Tell, students could create a drama/play to go with the music.

Composing 1

- Compose an overlapping rhythmic pattern with a partner. Perform your composition for the class.

Composing 2

- Compose a piece that has two sections (binary form) A B. Each section should be at least four bars long. What musical elements are you going to use to show the change between section A and B so that the audience can clearly hear the two parts? Pitch, rhythm, timbre, dynamics? Are you going to use body percussion, untuned or tuned percussion instruments?

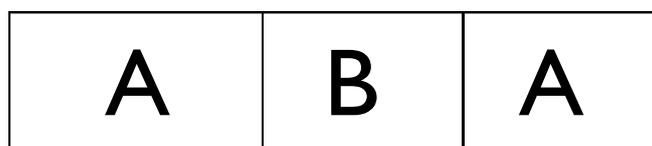
Moving

- Free creative movement for children: how does this music make you feel like dancing or moving? (Children listen to music and move freely around room without contact with each other or talking.)
- Afterwards discuss was the music fast, slow, loud soft, exciting, sad, bouncy, peaceful, happy, restful? What did it make you think of?
- As a class choose one action for the A section e. g clicking fingers on alternating hands, and a different action for the B section e. g patsching thighs. Try to listen for the change in the music and respond with the matching action. Add something for the Coda eg tapping your nose.
- Do the same process as above but with whole body movements around the room.
- Work with a partner as suggested on the overlapping rhythm pattern and perform the rhythm with a different sound or action each. (e.g. one person clap the other patsch).
- The composing in binary form activity suggested can be extended to include movement also. Students could work in small groups with tasks divided so e.g. 2 students play the music and another performs a dance to match the A and B sections.

3 HANDEL Suite No 2 in D Major (*Water Music*), I *Allegro*

Paul Rissmann chose to include the *Allegro* from Handel's *Water Music* to represent royalty: King Colin and his Queen.

The form for the *Allegro* is:



Listening

- Listen to the Allegro. What do you think the form is? What do you notice is happening in section A? What do you notice about section B?

In section A there is an opening fanfare from the trumpets answered by descending scales from the violins, then the idea is repeated in the horns answered by descending scales from the low strings.

Trumpet

French Horn

The image shows two systems of musical notation. The first system has two staves: the top staff is labeled 'Trumpet' and the bottom staff is labeled 'French Horn'. Both are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Trumpet part begins with a fanfare of quarter notes (G4, A4, B4, C5) followed by a descending scale of eighth notes (C5, B4, A4, G4, F4, E4, D4, C4). The French Horn part is silent for the first four measures, then enters with the same fanfare and descending scale. The second system shows the continuation of these parts, with the French Horn part now playing the fanfare and scale while the Trumpet part is silent.

In section B there is a dotted rhythm theme stated first by the trumpets and repeated in the horns.

Trumpet

French Horn

The image shows two systems of musical notation. The first system has two staves: the top staff is labeled 'Trumpet' and the bottom staff is labeled 'French Horn'. Both are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Trumpet part begins with a dotted rhythm theme of eighth notes (G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4). The French Horn part is silent for the first four measures, then enters with the same dotted rhythm theme. The second system shows the continuation of these parts, with the French Horn part now playing the dotted rhythm theme while the Trumpet part is silent.

Handel used a lot of repetition in the *Allegro*. He chose to have a high instrument (trumpet) playing a melody and then a lower instrument (french horn) repeating it.

Composing

- Compose a short melody using any of the notes from a C Major scale – C D E F G A B C. Working with a partner, choose a high instrument to play your melody and then a low instrument to repeat that melody. Then swap over and do the same with your partner's melody, just as Handel did in the *Allegro*.

Imagine you have been given the job as a composer to write a piece of music for King Colin and his Queen.

- Decide what you would do as a composer by colouring in the boxes below. What would your choices be for the instruments, tempo, dynamics, melody, rhythm, form and mood?

	Instruments	Tempo	Dynamics	Melody	Rhythm	Form	Mood
	Strings	Fast	Loud	Smooth	Even	Binary	Sad
	Woodwind	Slow	Soft	Jagged	Uneven	Ternary	Happy
Your	Brass						Majestic
Choices	Percussion						Silly
							Wild
							Calm

- Now listen to the *Allegro* from Handel's *Water Music* and decide how he composed the piece. Show your answers by colouring in the boxes below.

	Instruments	Tempo	Dynamics	Melody	Rhythm	Form	Mood
	Strings	Fast	Loud	Smooth	Even	Binary	Sad
George	Woodwind	Slow	Soft	Jagged	Uneven	Ternary	Happy
Handel's	Brass						Majestic
choices	Percussion						Silly
							Wild
							Calm

- Did you make the same choices as Handel? If you made different choices what were they?

Listening

- Listen to the *Allegro* from Handel's *Water Music* and decide when you hear section A and section B. Hold up a picture of the lion to show when section A is playing then a picture of the bee when you hear section B. How do you know when each section is playing?



- Ask students to draw a lion and a bee in the boxes to represent the form of the *Allegro*. Play the piece of music to them again and ask them to point to the lion and bee when they hear each section.

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4 ELGAR Wand of Youth Suite No 2, VI *The Wild Bear*

Paul Rissmann chose to include *The Wild Bear* as it provides a link to the giant in the story of Sir Scallywag and the Golden Underpants. The giant sneaks into the castle one night and steals the King's golden underpants!

The form for *The Wild Bear* is:

A	B	A	C	B	A	C	A	Coda
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Listening

- In the piece there are several sections. Identify the instruments that play in section A, B, C and the Coda. Are the sections played by the same instruments? Do they use similar rhythms? What's different about each section?
- Listen to the piece and ask the students to raise their hand when they hear section A. How many times is section A played? Does it sound exactly the same each time? If it changes, how does it change? Put your hand on your head when you hear something different. What's different or what's new?
- Use a visual resource such as <https://www.teacherspayteachers.com/Product/Form-Letters-Visual-Aids-to-teach-Patterns-1558954> the author is David Row (Make Moments Matter) which is available as a free download. Ask the students to arrange the letters in the order they think the piece is performed in.

Composing

Create some music for the giant to stomp to.

- You can choose to use all unison notes C's or a combination of C and G.
- Do you want the giant to stomp fast or slow? Loudly or softly? Decide if your piece is going to be fast or slow. Will it be loud or soft? Maybe you could try a combination.
- Play your piece for the class. Ask them to pretend they are giants and stomp around the room to your piece. Ask the class if they should have been stomping slow or fast or loudly or softly. Did they get it right?

TIMBRE ACTIVITIES

1 Play BRITTEN Simple Symphony Op 4, II *Playful Pizzicato*

- Prepare to listen to Britten Simple Symphony Op 4 (2nd Movt), *Playful Pizzicato*. Ask students to listen out for which orchestral families they can hear in the piece.
- After listening, ask students what they heard. (*Only the string family play this piece.*)
- Ask students to listen again to some of the piece and focus their listening on the style of the notes being played.
- Ask students what they heard. (*The notes are all played pizzicato.*)
- Ask students how they think string instruments make that sound. (*Plucking the strings with their fingers.*)
- Ask students how string players create long smooth sounds on their instrument. (*They use a bow to slide across the strings.*)
- Watch a You Tube clip of string players using a bow to play notes and another clip showing pizzicato playing.
- Playing with a bow: <https://youtu.be/YIbYCOiETx0> (after the brass introduction)
- The playing with a bow clip is a recording of the gallop from Rossini *William Tell Overture*. This piece will also be heard in the Sir Scallywag concert.
- Playing pizzicato: <https://youtu.be/LU4fexkx2D8> This pizzicato clip is a recording of “Playful Pizzicato”.

2 Play BRITTEN Simple Symphony Op 4, II *Playful Pizzicato*, On Your Own Instrument

- Explain to students that they are going to make an instrument that can also play “pizzicato” like the orchestral string instruments.
- Watch a You Tube clip of Britten Simple Symphony Op 4 (2nd Movt), *Playful Pizzicato* so students can see how to play in this manner: <https://youtu.be/LU4fexkx2D8>
- Brainstorm with students what materials they would need to create a string instrument.
- Students will need a small wooden or cardboard box or plastic tub with an open side. Rubber bands and/or string or wool will be needed to stretch across the box. To secure the rubber bands or string apply tape to the back of the instrument where the “strings” sit.
- Ask students to apply at least 2 rubber bands or pieces of string so they can also play a pizzicato chord on their instrument.
- When the instruments have been made experiment with plucking a single string and multiple strings to make a chord.
- Students can play their string instrument along with the recording of Britten Simple Symphony Op 4 (2nd Movt), *Playful Pizzicato*.
- To develop the activity further students could be grouped with created instruments of either similar pitch or box material playing together.
- Each student could play their instrument aloud and the class could help decide if it is a high-pitched instrument or low-pitched instrument. Rather like the violin and a cello in a string orchestra.
- Each group could play along to the music one at a time to hear the different pitches or timbral sounds created by the various materials used to make the instruments.

3 Where Does the Harpsichord Belong?

- Prepare to listen to Handel Suite No 2 in D Major (*Water Music*), Movement I. Ask students to listen to what instruments they can hear in the music.
- Listen to the music.
- List on the board what instruments the students heard in the music.
- These are: 2 trumpets, 2 horns, 2 oboes, 1 bassoon, violin 1, violin 2, viola, cello, double bass and harpsichord.
- Ask students to group the instruments listed into their orchestral families.
- Brass: trumpets and horns.
- Woodwind: oboes and bassoon.
- Strings: violins, viola, cello and double bass.
- Percussion: harpsichord.
- Ask students why particular instruments belong in the same family.
- Which instruments have a similar sound?
- Which instruments are made of the same materials?
- Which instruments are played in the same way.
- Discuss the harpsichord. Does it belong in the percussion section when it has strings?
- Show students a video recording of a piece of harpsichord music being played. <https://youtu.be/71iUAFFQ8ik>
- Make two columns on a board. One headed with strings and the other with percussion.
- Ask students to come up with a list of characteristics about the harpsichord and add these to the appropriate orchestral family column.

4 Same Family but Different Timbre. Why?

- Prepare to listen to Handel Suite No. 2 in D Major (*Water Music*), Movement I. Give each student a prepared picture of a trumpet or french horn. (See “What is a Symphony Orchestra?” pdf, available from <https://www.tso.com.au/educate/classroom-resources/>). Each student should know what their instrument is.
- Ask students to hold up their instrument picture when they hear it playing the melody and lower it when the instrument is not playing the melody.
- Play the recording from the beginning. The music begins with the trumpets playing the melody and the horn taking over this melody in bar 5. This musical “conversation” continues through most of the piece. (Refer to the score excerpt on the following pages).
- After listening to the piece, ask students what was happening in the melody between the trumpets and the horns? (*There is a melodic conversation that continually swaps from the trumpets to the horns*).
- On the board make two columns, one titled **Trumpet** and the other titled **Horn**. Ask students to listen to the piece again and focus on how the sound of the trumpet and horn is different.
- List student comments in the relevant column. (*Trumpet is pitched higher than the horn. Trumpet sound is brighter than the horn. Trumpet sound is clearer than the horn.*)
- Ask students what makes the “timbre” of the trumpet and horn so different when they are both brass instruments?
- To assist students, ask them to look at the graphic of the trumpet or horn they have. Ask them to share characteristics of their instrument. Write these in the instrument column

also. (A trumpet has three valves, a “u” shaped mouthpiece, a small amount of tubing and a small flared bell. A horn has: three valves, a “v” shaped mouthpiece, a large amount of tubing and a large flared bell)

- Show students YouTube video recordings of musicians playing the trumpet and a horn.
- Trumpet: https://youtu.be/g8b6efXwl_A
- Horn: <https://youtu.be/5HFYJXGJD68>
- Ask students what differences they could see in how trumpet and horn are played and how that would make the timbre different. (*The horn is played with the musician’s right hand resting inside the bell. The bell of the horn points down and to the side whereas the trumpet bell is pointed forward.*)
- To finish the activity ask students what could have been Handel’s reasons for choosing the trumpet and the horn to play the “Water Music” melodic conversation?
- Why was the timbre of the trumpet and horn used for the melody instead of instruments from the string, woodwind or percussion family?

5 The Timbre of Percussion Instruments

- Prepare to listen to the finale from Rossini *William Tell* Overture. Ask students to listen out for what percussion instruments they can hear.
- Alternatively, watch a recording of the music on YouTube: <https://youtu.be/YIbYCOiETx0>
- Discuss what percussion instruments were heard. (*Triangle, cymbals, bass drum and timpani.*)
- Ask students why the triangle and cymbals are heard so clearly in the music. (*They are made from metal. The pitch of the triangle is very high.*)
- Ask students to choose one percussion instrument from a selection of classroom percussion.
- When each child has selected their instrument, ask the class to sit form groups of people that have the same instrument.
- When all children are grouped ask the class how they could group the instruments further to put instruments of similar timbre together. What timbre groups would there be? (*Metals, Woods, Shakers, Skins*).
- Ask students to move into timbre groups.
- Listen to each group play their sounds together. Discuss with the class if any instrument doesn’t belong.
- Relate back to the musical recording and YouTube clip. Each orchestral family can clearly be recognised in the music of Rossini *William Tell* Overture because of the timbre of the instruments. Each group of classroom percussion instruments created by the class have their own unique timbre as well.
- To finish this activity each timbre group could play along with the beat of Rossini *William Tell* Overture one group at a time. Students will hear and discriminate between the timbres of the metal, wood, skin or shaker group of instruments.

6 A Composition of Percussion Timbres

- Watch the YouTube clip of Elgar Wand of the Youth Suite No.2 (6th Movt.), *The Wild Bear*.
- <https://youtu.be/oaFzklFgBdk>
- Ask students what the four orchestral families are. (*Strings, Brass, Woodwind, Percussion.*)
- Ask students what makes their timbre very different. (*What the instruments are made of and how they are played.*)
- Ask students to divide classroom percussion instruments into 4 different timbre groups. (*Metals, Wood, Skin, Shakers.*)
- Ask students to form groups at four people. (Some groups could have five if necessary.)
- Each group is going to create a piece of music with one instrument from each percussion group. One metal, wood, skin and shaker.
- Each student in the group will play one instrument. They should find two different sounds they can make with that instrument.
- Each instrument needs to be heard in the group's composition. Not all instruments would play at once.
- The groups will need time to create and practice their piece.
- Each group will share their piece with the class to finish.
- The audience should be encouraged to make comments about what sounds the students made on their instruments, how they created different sounds and which instruments with different timbres complemented each other.

[Trumpet Suite in D]

10 D.

Allegro

2 Oboi

2 Fagotti

2 Corni (D)

2 Trombe (C)

Violino I

Violino II

Viola

Basso

6

Fg.

2 Cor. (D)

Basso

9

2 Ob.

Fg.

2 Cor. (D)

2 Tr. (C)

VI.I

VI.II

Vla.

Basso

15

2 Ob.

Fg.

2 Cor. (D)

2 Tr. (C)

Vl. I

Vl. II

Vla.

Basso

20

Fg.

2 Cor. (D)

Basso

23

2 Ob. a2

Fg.

2 Cor. (D)

2 Tr. (C)

Vl. I

Vl. II

Vla.

Basso

ASSESSMENT

Successful completion of any of the activities in this pack will offer evidence against one or more of these outcomes, at the appropriate level for your students:

AUSTRALIAN NATIONAL CURRICULUM FOR MUSIC, Version 8.1 (sourced 25/01/2017)		
F-2	3-4	5-6
<p>ACAMUM080 Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084 Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088 Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
<p>ACAMUM081 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 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 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>
<p>ACAMUM082 Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086 Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090 Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>