



The Tasmanian Symphony Orchestra in Your Classroom

Insights into the workings of music with Richard Gill AO

LUDWIG VAN BEETHOVEN

Symphony No 7 in A Major, Op 92

II Allegretto

Teacher Resource Booklet

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INTRODUCTION

Early in 2016, the Tasmanian Symphony Orchestra secured funding to make a series of short videos with conductor and music educator Richard Gill AO. The videos are available online as part of

The Tasmanian Symphony Orchestra in Your Classroom

Insights into the workings of music with Richard Gill AO

Maestro Gill worked with the orchestra and groups of children from local schools, exploring aspects of standard repertoire. The videos demonstrate key teaching techniques, including the importance of:

- Knowing your material very well;
- Asking good questions;
- Being positive, encouraging and attentive to all responses children make; finding something valuable to build on in every response;
- Giving children the chance to self-correct by re-visiting the point at issue;
- How valuable it is to have a great memory for names!

In this movement from Beethoven, the focus was on instrument recognition and the use of ostinato. It became obvious, though, that this piece offered very clear examples of a number of musical concepts and thus warranted further time, attention and effort to produce a teaching kit that would be of use to teachers in their on-going work of helping students to understand how music works.

This resource is the outcome.

BACKGROUND INFORMATION

Ludwig van Beethoven (1770-1827) was a German composer and pianist, born in Bonn into a musical family. He lived most of his life in Vienna, Austria. Amongst Beethoven's best known compositions are his nine symphonies. By his late 20's, Beethoven's hearing began to deteriorate and by 1801 he had lost approximately sixty per cent of his hearing. During the last ten years of his life Beethoven was almost totally deaf.

Beethoven had an intense and often difficult personality. He was known for his hot temper. He had a close circle of friends who supported him, particularly towards the end of his life, through huge health difficulties and personal challenges. Beethoven was pivotal in the development of classical music and his influence was far-reaching on generations of composers. His compositions in the later period of his life introduced significant change.

Symphony No 7 in A Major, Opus 92 was composed by Beethoven between 1811 and 1812, while improving his troubled health. With his advancing deafness, Beethoven increasingly drew upon the genius of his highly developed *inner hearing* (the ability to hear notes or music inside our heads) when composing.

A *symphony* is an extended musical composition for full orchestra, usually in four movements. This symphony, in four movements, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. It is known for its use of its dance-like rhythms and *ostinati*. An 'ostinato' is a constantly repeated musical pattern. The repeated pattern may be rhythmic or melodic.

The piece premiered in Vienna in 1813, with Beethoven himself conducting - with great vigour! At its premiere, Beethoven was said to have commented that it was one of his best works. The second movement, Allegretto, was instantly popular and was frequently performed separately from the complete symphony.

GENERAL POINTS

Allow time at the beginning and end of each lesson to identify specific intended learning outcomes. Briefly first outline the planned activities and at the end of the lesson reflect with the children on progress made towards achieving those outcomes.

Some possible guiding questions:

- What are we going to do /did we do and why?
- What can you do now that you couldn't before this lesson?
- What do you know now that you didn't before this lesson?
- What can you do / understand better as a result of this lesson?
- What might be next?

Foster critical listening at every opportunity.

Some possible guiding questions/statements:

- This music feels.../reminds me of.../sounds like.../makes me...
- Brainstorm words which spring to mind to describe the music.
- Could there be a story to this music?
- How does the music make you feel? Do you like that feeling?
- How does it have this effect? How has the composer managed it?
- Is anything repeated? (think rhythm and instrumentation, not just melody);
- How did it start? What did the composer want to achieve?
- How did it finish? Why did it do that?
- Listen for the shifts in dynamics.
- Which instruments feature?
- Which instruments do you like the best? Why?
- What is the style of this music?
- Does the style appeal to you?
- What appeals to you/ does not appeal? Why do you think that is?
- Critical listening teaches us to learn to identify and appreciate qualities we might otherwise not be aware of.

STRUCTURAL OUTLINE

Section	Bars	Themes	Notes	Approximate Timing
Opening	1-2		Long chord	
A1	3-26	Theme 1	2x8-bar phrases, with the second one repeated. Strings.	0'09"
	27-50	Themes 1 and 2	Theme 1 repeated, violins Theme 2 introduced, violas and cellos Basses continue rhythm pattern.	0'45"
	51-74	Themes 1 and 2	Theme 1 Violin 1 Theme 2 Violin 2 Other strings accompany. Oboes and bassoons join Theme 2	1'24"
	75-100	Themes 1 and 2	Full orchestra. Theme 1 wind and brass, Theme 2 Violin 1. Other strings quaver arpeggio accompaniment	2'02"
B1	101-116	Theme 3	Key change to major. Theme 3 in winds. Bass strings maintain rhythm pattern, Violin 1 has a triplet pattern.	2'42"
	117-148		Development of these ideas	3'07"
A2	150-182	Themes 1 and 2	Theme 2 in wind (dominant), varied with the use of triplets. Theme 1 low in Violin 2; bass strings maintain rhythm pattern.	3'55"
	183-223	Theme 1	Theme moves to Violin 1, then is shared between all the string instruments. Joined by winds at 209, then full orchestra at 213.	4'44"
B2	224-242	Theme 3	Key change to major; essentially a repeat of the B section, 101-148	5'45"
Coda	243-278	Theme 1	Fragments of the theme move through the orchestra, with big dynamic contrasts. The movement finishes with a long diminuendo chord in the wind (cf Opening)	6'14"
				7'15"

TEACHING IDEAS

I EXPLORING BEAT AND RHYTHM

Learning Objectives

Students will:

- Recognise and create simple rhythms in 2/4 time, and perform them maintaining a steady beat;
- Understand that the same music can be performed at different speeds;
- Identify and perform the rhythmic ostinato used in this piece.

ACAMUM080/081/082; ACAMUM084/085/086; ACAMUM088/089/090

This section does not require the use of pitched instruments.

Activities

- Have students move around the room on their feet at varying speeds: creep, stride, walk, fast walk, jog. NB Avoid skipping and galloping as these are in compound time.
- With very young children, it may be wise to stay with fast / slow and variations of these (slow, very slow, really REALLY slow etc).
- Listen to a few bars of the piece and choose the speed that best matches the music.
- Teach students how to conduct a 2-beat pattern (down / up).
- Children can conduct to short excerpts from this movement and from other Beethoven compositions.
- From the rhythmic motifs notated here, choose those which match your students' age and experience. Introduce any that are new; they all come from the A I section of the Beethoven. Aim for both visual and aural recognition; have the students play, move and write them.
- Repeat and/or combine them to make complete 2/4 bars for students to perform.
- Students do their own sequences / combinations for themselves and others to perform.

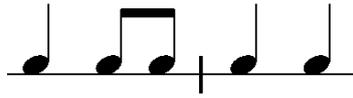
a) Each of these lasts 1 beat:

The image shows six musical motifs on a single staff, each lasting one beat. The motifs are: 1. A quarter note. 2. A pair of eighth notes. 3. A quarter rest. 4. A pair of eighth notes followed by a quarter note. 5. A pair of eighth notes followed by a quarter note. 6. A pair of eighth notes followed by a quarter note. Below each motif is a syllable: 'taa', 'ti - ti', 'zaa', 'ti - ti - ka', 'ti - ka - ti', and 'ti - ka - ti - ka'.

b) These = 2 beats and are thus a whole bar in 2/4 time.

The image shows three musical motifs on a single staff, each lasting two beats. The motifs are: 1. A half note. 2. A quarter note followed by a quarter note. 3. A quarter note followed by a quarter note. Below each motif is a syllable: 'taaaa', 'tai - ti', and 'tai - ti - ka'.

- Listen to the piece and lead students to discover the rhythmic ostinato which is the foundation of the A sections.



- Decide the length of rhythm appropriate for your students (2, 4, or 8 bars work best; the piece is built on a 2-bar ostinato which underpins 8-bar melodies) and combine any of the motifs for students to identify and perform.
- Set a **group task** to create a similar multi-bar pattern to be performed using body percussion and/or untuned percussion instruments and/or found sounds; children could add their own words too.
- **Whole-class activity:** keep a steady (audible) X X beat and have each group perform in turn. You may choose to try out student conductors.
- **Middle / upper primary group activity:**

Set a group task requiring 2 x 4-bar rhythms to be developed and constructed into a piece for untuned percussion.

- The parts can sequence / overlap / combine / reverse ...;
- The group should pay attention to tempo, dynamics and mood;
- If they have experience with making graphic scores, the composition could be notated, showing where different sounds come in and finish, what the sounds are, the dynamics of each and the rhythms used.

NB A whole-class example of this may be necessary.

2 EXPLORING BEETHOVEN'S MELODIES

Learning Objectives

Students will:

- Become familiar with the melodies used in the piece, through listening, singing and/or playing;
- Learn the musical term OSTINATO;
- Listen to other examples of Beethoven's melodies.

ACAMUM080/081; ACAMUM084/085; ACAMUM088/089

NOTE THAT:

- The notation in this section is a tone lower than the original, to better accommodate Orff mallet percussion instruments. Theme 1 uses both F and F# but not C; the bass line to Themes 1 + 2 also uses both F and F#, but not E.
- Theme 2 is tricky and needs a chromatic instrument. Some older students may be able to play it. (A student may even be able to play it on the piano, to add to the texture.)
- Encourage students to write their own words, responding to the mood of the piece, for any of the examples.

Activities

Familiarise students with all the themes by singing and/or playing them, as you see fit.

This is **Theme 1** in the A section. (bars 3-26).



Here is a tune that just has this rhy- thm: one 2-bar pat- tern, 2 beats each bar.



Called "os- tin - a - to", could-n't be simp- ler. Crotch-ets and qua- vers, taa ti- ti taa.

NB Here are alternative words for very young children

Here is a tune that just has this pattern; over and over, taa ti-ti taa.

Called "ostinato", it's really easy; over and over, taa ti-ti taa.

This is the **accompanying bass** line for both Themes 1 and 2. (bars 3-26)



This is **Theme 2** (bars 27-50)

Sing this tune that fits with the song. Count-er me-lo-dy, it adds to the at-mos-phere.

Hear it soar while the tune un-derneath goes on, fly - ing, and then com-ing home.

This is **Theme 3** (bars 101-116)

Long note starts this tune, then a - no - ther one and on it

goes. In the next phrase, hear 2 more, so lis - ten out for those.

This is the **bass line that accompanies Theme 3**. Note that the bass part starts on Beat 1, the melody on beat 2 of the first bar.

- Listen to the whole movement and have students identify how many times each of Themes 1, 2 and 3 are played; some variation is allowed, but they must be identifiable! (Hint: The Structural Outline will help you.) Use flash cards, colour coding, ...
- What combinations of the themes are used? How often? Create a graphic score version of the Structural Outline.
- Find YouTube versions of other Beethoven pieces – let your students enjoy the melodies and the different moods of the compositions. Try Moonlight Sonata, Minuet in G, Fur Elise, Violin Concerto, Pathetique Sonata (1st movement), Choral (Ninth) Symphony 4th movement, Choral (Ninth) Symphony 2nd movement – a great one for response to the music through drawing.

3 EXPLORING INSTRUMENTS AND TEXTURE

A) INSTRUMENTS

Learning Objective

Students will identify by sight and sound some orchestral instruments.

ACAMUM080/081; ACAMUM084/085; ACAMUM088/089

Activities

- Familiarise students with some orchestral instruments.
- Students enjoy looking at a full score of the movement. This helps understanding of the way Beethoven builds instrumentation and texture. Students are also fascinated if shown images (available online) of Beethoven's original manuscripts.

Refer to the Structural Outline to identify where particular instruments can be heard very clearly.

There are excellent pictures of orchestral instruments available to download from the TSO website: <https://www.tso.com.au/educate/classroom-resources/> and click on *What is a Symphony Orchestra?*

- If possible, invite players of orchestral instruments to visit and demonstrate.

B) TEXTURE

Learning objectives

Students will understand that:

- Music can have one line (UNISON) or more than one;
- Parts may be of equal importance;
- Different numbers and combinations of parts may be used at various points in a piece;
- The term for this is TEXTURE.

Activities

TWO PARTS

(i) Partner Songs

Some of the following suggestions have simple tunes which could be played on recorder or barred instruments. Some will work well with Orff accompaniments.

Many of the songs (Mid-Upper Primary particularly) may be sourced online from the ABC Sing! Index 1975-2014

Suggestions for Early Childhood

- Baa Baa Black Sheep/ Hickory Dickory Dock
- Bow Wow Wow/ Hot Cross Buns
- Row Row Row Your Boat/ Frere Jacques/ Three Blind Mice
- The Farmer in the Dell/ Here We Go Looby Loo
- Here We Go Round the Mulberry Bush/ Oh Dear, What Can the Matter Be
- London Bridge/ Pease Pudding Hot/ Mary had a Little Lamb

- London Bridge/ Merrily We Roll Along
- Sally Go Round the Sun/ See Saw Margery Daw
- Skip to My Lou/ Bobby Shafto
- This Old Man/ Michael Finnegan

Suggestions for Mid-Upper Primary

- All Night, All Day, Angels Watching/ Swing Low, Sweet Chariot
- Drink to Me Only/ Ye Banks and Braes
- Go Tell It On the Mountain/ He's Got the Whole World
- Go Tell Aunt Rhody/ He's Got the Whole World
- I Love the Flowers / Heart and Soul
- It's a Long Way to Tipperary/ Pack Up Your Troubles
- Jamaica Farewell/ Island In the Sun
- Joshua Fit the Battle of Jericho/ Hey Ho, Nobody Home
- Land of the Silver Birch with Refrain / My Paddle's Clean and Bright
- Sinner Man/ Drunken Sailor
- She'll be Comin' Round the Mountain/ When the Saints Go Marchin' In
- Shake the Papaya Down/ Play for Me a Simple Melody
- Zum Gali Gali/ Shalom Chaverim

Christmas Partner Songs

- I Hear Those Sleigh Bells Jingaling/ Jingle Bells
- Good King Wenceslas/ Hark the Herald Angels Sing
- Jolly Old Saint Nicholas/ Up On the Housetop/ Pachelbel's Canon
- We Wish You a Merry Christmas/ O Christmas Tree

(i) Melody and bass

- Play and sing these 2-part excerpts from the Beethoven.

Theme I + bass line

Musical notation for the first excerpt of Theme I + bass line. It consists of two staves in 2/4 time, key of B-flat major. The melody starts on G4 and moves stepwise up to D5, then down. The bass line starts on G2 and moves stepwise up to D3, then down.

Musical notation for the second excerpt of Theme I + bass line. It consists of two staves in 2/4 time, key of B-flat major. The melody starts on G4 and moves stepwise up to D5, then down. The bass line starts on G2 and moves stepwise up to D3, then down.

Theme 2 + bass line

First system of musical notation for Theme 2 + bass line. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff begins with a half note G4, followed by a half note A4, and then a quarter note G4. The bass staff begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2.

Second system of musical notation for Theme 2 + bass line. The treble staff continues with a quarter note B4, followed by a quarter note C5, and then a quarter note B4. The bass staff continues with a quarter note C3, followed by a quarter note D3, and then a quarter note E3.

Third system of musical notation for Theme 2 + bass line. The treble staff begins with a quarter note D5, followed by a quarter note E5, and then a quarter note D5. The bass staff continues with a quarter note F3, followed by a quarter note G3, and then a quarter note A3.

Fourth system of musical notation for Theme 2 + bass line. The treble staff continues with a quarter note B5, followed by a quarter note A5, and then a quarter note G5. The bass staff continues with a quarter note B3, followed by a quarter note C4, and then a quarter note D4.

Theme 3 + (different) bass line

First system of musical notation for Theme 3 + (different) bass line. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F-sharp). The treble staff begins with a quarter rest, followed by a quarter note G4, and then a quarter note A4. The bass staff begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2.

Second system of musical notation for Theme 3 + (different) bass line. The treble staff continues with a quarter note B4, followed by a quarter note C5, and then a quarter note B4. The bass staff continues with a quarter note C3, followed by a quarter note D3, and then a quarter note E3.

- Add bass lines on mallet percussion to songs that have repetitive chord patterns (use the name note of the chord as the bass note). Most of the partner songs listed above work really well, as do many 50's style rock'n'roll songs; **I Love The Mountains** is an example of a song with repetitive chord structure (F Dm G C) and works effectively a capella or with guitar and/or piano, to enhance understanding of texture and harmony.

MORE THAN TWO PARTS

Themes 1 + 2 + bass line

The image shows a musical score for three parts in 3/4 time, in the key of B-flat major. The score is divided into two systems. The first system consists of 8 measures. The second system starts at measure 9 and ends with a double bar line. Each system has three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music features a repetitive chord structure and a simple descending bass line.

Marimba pieces have wonderful bass lines! Encourage students to really listen to each part in an instrumental piece, and experiment with layering lines and different combinations of parts.

Here are some suggestions for easily-sourced pieces with easy and repetitive marimba/instrumental bass lines, plus melody and harmony lines:

Marimba Music I by Jon Madin, 2002, Marimba Music; www.marimbamusic.com.au; CD included

These pieces are typically based on five note scale passages with simple descending bass lines.

- Antigravity
- Grace and Favour
- Catchbottle
- Boris the Bass Man

Hot Marimba! Zimbabwean-style Music for Orff Instruments by Walt Hampton, 1995, World Music Press/ Plank Road Publishing; www.music8.com; CD included

- Balafon
- Two Three
- Mbira Jam

We're Orff: 5 Easy Orff-based Units for Beginning-Lower Primary by Mark Carthew and Tamara O'Brien, 2012, Bushfire Press; www.bushfirepress.com CD included

Welcome to Music, Susie Davis and Phil Splitter www.welcometomusic.net; great Orff Schulwerk based pieces for singing, moving and playing instruments

Publications include:

- **Beat Street**
- **Move It**
- **Razzamajazz**
- **Boomerang Jam**

- Introduce the musical term TEXTURE;
- Listen to the Beethoven and guide the students to notice the thickening texture as more instruments and lines are added.

Use this as a model to create an arrangement of a song or instrumental piece in which not everyone plays / sings all the time.

Invite student conductors to direct classroom performances, and develop a rubric with the students to help with peer evaluation of the work.

4 EXPLORING STRUCTURE

Learning Objectives

Students will recognise that:

- Some melodies are heard several times;
- Some elements stay the same and some change;
- The musical term for this is VARIATION.

ACAMUM080/081/082; ACAMUM084/085/086; ACAMUM088/089/090

Activities

HINT: Use the Structural Outline at the start of this kit to help you.

Listen to the whole movement and lead the children to discover some of these things:

- the 2-bar rhythmic ostinato is not continued in the B sections;
- A1 and A2 are not identical; neither B1 and B2, but they're clearly identifiable as repeating the melodies and some accompaniments. Introduce the term VARIATION;
- the B section uses just the 1st bar of the 2-bar ostinato;
- the tempo is the same throughout;
- the meter is the same throughout (2/4);
- the mood is the same throughout;
- the introduction is repeated at the end of the piece (coda)

Set a **group task**: create your own B section which keeps the same tempo, meter, mood and makes use of a rhythm drawn from somewhere in the A section. Encourage graphic notation.

Develop a more precise task description which will assist with student self-evaluation; turn it into a rubric if they're familiar with that process. Students could participate in the task-development process: for example, how many bars, what instruments, use of dynamics, good start and finish as well as the general requirements above.

5 PUTTING IT TOGETHER

Learning Objectives

Students will:

- Create a satisfying piece which uses some of the elements of the Beethoven example;
- Participate appropriately in a performance of this;
- Contribute thoughtfully to a critical evaluation of the work.

Depending on which activities you have chosen, you could have any or all of these at your disposal:

- For an A section:
 - Theme 1 sung
 - Theme 1 played
 - Theme 2 sung
 - Theme 2 played
 - Bass line sung
 - Bass line played
 - Any combination of Themes 1, 2 and bass line
 - Untuned percussion piece from the Rhythm activity
- For a B section:
 - the piece/s from the Structure activity
 - Theme 3 with or without its bass line
- Introduction and ending
 - Listen to the start and finish of the Beethoven and remind students that the same material is used.
 - Listen to the Coda (bar 243 – 278), which uses fragments of the 2nd half of Theme 1.

ACAMUM080/081/082; ACAMUM084/085/086; ACAMUM088/089/090

Class Activity

- Select from all the available material and sequence / combine it to create your own version. Develop a Coda, a start and a finish.
- Record the piece, play it back and discuss. Try out any amendments suggested and determine a final version. Decide on a name for the piece.
- Share this with another class.

USEFUL RESOURCES

INSTRUMENT RECOGNITION, COMPOSERS, GENERAL MUSIC KNOWLEDGE

My First Orchestra Book (Tormod the Troll): Genevieve Helsby, illustrated Karin Eklund, Naxos Books 2014; includes CD with story and orchestral tracks; suitable Grades K - 3/4

Meet the Instruments of the Orchestra: Genevieve Helsby, Naxos Books, 2007; interactive CD ROM, great photos, clearly organised with colour coded sections; suitable Grades K-6

Orchestra Bingo game: Ijam Music Education, www.IJAMed.com; CD plus game cards; suitable Grades 1-6; percussion game also available

TSO 2012 Resource Kit – TSO Quiz Show 2: useful general knowledge resource, includes worksheets; suitable Grades 3-6

Music Fun: online resource www.musicfun.net.au; click on **For Australian Schools** which takes you to the category **Musical Instruments** where useful info, crosswords, quizzes, word searches etc are available for downloading; suitable Grades 2-6

Music Basic Printables by Beverley Hernandez: Basic Music Theory Worksheets for Home Schooling - ThoughtCo; www.thoughtco.com; crosswords, word searches, illustrations; suitable Grades 2-6

Pictorial Charts Educational Trust, London: posters with clear photographs of instruments of the orchestra, instrumental families colour coded

Composers Through the Ages, charts with text by Nita Temmerman: interesting facts about composers' lives; includes illustrations and photos

NATIONAL CURRICULUM OUTCOMES

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>
<p>ACAMUR083 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 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 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>