



QUEENSLAND
SYMPHONY
ORCHESTRA
CONNECT

CINEMATIC

Learning Resource

Australian Curriculum Links: Years 7–10, 11 & 12

Suitable for music specialists and general classroom teachers

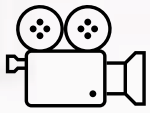


Discover the musical themes behind the great movies.

There is nothing quite like the power of orchestral music to set the scene and create the emotion behind the stories. Even better take every opportunity to watch live orchestras performing the themes from the movies in live screenings such as the *Cinematic Concert* by the Queensland Symphony Orchestra.

Links to publicly available YouTube videos used in this resource:

Newman	The Shawshank Redemption (Mozart Opera Scene)	https://www.youtube.com/watch?v=Bjqmg_7J53s
John Williams	<i>Theme</i> from Jurassic Park	https://www.youtube.com/watch?v=IDIU08RU7Tk
John Williams	<i>Somewhere in My Memory</i> from Home Alone	https://www.youtube.com/watch?v=5kHH6LJpEbQ
Williams	<i>Hedwig's Theme</i> from Harry Potter	https://www.youtube.com/watch?v=wtHra9tFISY
Elfman	<i>Theme</i> from Batman	https://www.youtube.com/watch?v=8JtDHoK9KL8
Williams	The Imperial March from Star Wars V	https://www.youtube.com/watch?v=YMvcCfs8mf8
Strauss	<i>On the Beautiful Blue Danube</i>	https://www.youtube.com/watch?v=9ahF_TnuNIU
<i>Stravinsky</i>	<i>The Rite of Spring: Part II: The Sacrifice</i>	https://www.youtube.com/watch?v=_HfObbBL0Y4
Göransson	<i>Killmonger Theme</i> from Blank Panther	https://www.youtube.com/watch?v=u8-moTAc-2E
Bach	St. Matthew Passion	https://www.youtube.com/watch?v=ZwVW1ttVhuQ
Göransson	<i>Inversion</i> from Tenet	https://www.youtube.com/watch?v=opw2wXR6kVM
Williams	The Dune Sea of Tatooine from Star Wars IV	https://www.youtube.com/watch?v=liVsa76Scck
Yeo	<i>Suite</i> from New Gold Mountain	https://www.youtube.com/watch?v=qqis5ovCiM8
Williams	<i>Superman March</i> from Superman	https://www.youtube.com/watch?v=XmsEJY08jEg
Powell	<i>Test Drive</i> from How to Train Your Dragon	https://www.youtube.com/watch?v=lpPIK4T068s
Zimmer	<i>Main Theme</i> from Interstellar	https://www.youtube.com/watch?v=dLxja_YEUWw
Davis	<i>Theme</i> from Pride and Prejudice	https://www.youtube.com/watch?v=mWxPSnGoPG8
Lunn	<i>Theme</i> from Downton Abbey	https://www.youtube.com/watch?v=6hpolb05dWM
Silvestri	<i>The Feather Theme</i> from Forest Gump	https://www.youtube.com/watch?v=NwFAwpeSBs0
Hisaishi	<i>One Summer's Day</i> from Spirited Away	https://www.youtube.com/watch?v=PkDSf0qYT-w
Vangelis	<i>Main Titles</i> from Blade Runner	https://www.youtube.com/watch?v=smpTDkLCYb0
Vangelis, arr. Thommy Andersson	<i>Main Titles</i> from Blade Runner	https://www.youtube.com/watch?v=hMd5_DcLNdE&t=1s
Streisand & Summer	<i>No More Tears (Enough is Enough)</i>	https://www.youtube.com/watch?v=QsY066wa08E
Strauss	Spracht Zarathustra	https://www.youtube.com/watch?v=QwxYiVXYyVs
Williams	<i>Theme</i> from Jaws	https://www.youtube.com/watch?v=BX3bN5YeiQs



Introduction: How music supports Cinema

Orchestral music is so often used in movies as there is an emotion attached to having 60 musicians creating a sound that will move, scare, excite, thrill you or create an emotion in you in some way. In fact, this is where many of the jobs for composers and arrangers lie in the 21st century. Not only will you hear orchestral music in movies, but listen carefully to your video games, anim , TV shows and cartoons.



Watch this excerpt from [Shawshank Redemption](#).

The power of orchestral music is used in the storyline at this point of the movie where prisoners have not heard any music during the many years of their hard labour and cruel life behind bars. The music used is a duet sung by two women from the Mozart Opera, *The Marriage of Figaro*. The choice of this music is so far from their existence that everything stops, and another life is imagined. Was this effective?

Exercise #1: Choose another piece of music that could be used to the same effect or could change the whole mood. Now play [Enough is Enough](#) by Barabara Streisand and Donna Summer. Is the title suitable to the story? Is this music also suitable? Play from 1:52mins. Does this suit the story, change the emotion or ruin the effect?

Exercise #2: Play [this](#) excerpt without any sound. Watch again with the sound on. Did you notice an increase or change in emotion, fear or excitement with or without the sound? Now listen to [this audio clip](#) while watching the same video excerpt. Does this significantly change your (the audience's) response?

Understand the Terms

Leitmotif: A leitmotif is a melody, rhythm, or a musical idea that is associated with a particular character, idea or a situation in the story. Leitmotifs help the film makers tell their story. They can also help to hint to the audience about what is about to happen.

Have you ever been watching a movie, and the music is making the scene more scary or more romantic or more heroic than it would be if you did not have the sound turned up in volume.

That is the leitmotif enhancing your feelings and emotions and attachment to the story.

Have you ever been watching a movie, and a scene is of a lovely landscape or a house in a normal looking street, however the music has a sinister sound creating a scary feeling before anything has happened?

That is a leitmotif.

Have you ever been watching a movie, and you know who is going to appear in the scene even before it has happened?

That is a leitmotif announcing a character.

Leitmotifs can underscore the atmosphere of a scene and remind the audience of a character, idea or situation in an engaging and immersive way.

Listen to famous original Leitmotifs in these compositions

Click on the images to hear the leitmotifs.

Jurassic Park theme will be instantly identifiable, composed by John Williams.



Listen to the T-Rex theme in the french horn at the beginning of the music.

Home Alone includes lyrics. Listen for the Christmas sounds such as the sleigh bells. This is again by John Williams.



Sleigh Bells

Hedwig's theme from Harry Potter was composed by John Williams. Listen for the Celeste which is a keyboard instrument like a piano but using metal plates instead of strings to create the sound.



Celeste

Theme from the 1989 movie **Batman** by Danny Elfman.



The Imperial March
Darth Vader's Theme from **Star Wars**.



Famous Leitmotifs using or inspired by classical music.

Click on the images to hear the leitmotifs.

2001: A Space Odyssey

The theme is a work called Also Sprach Zarathustra by Richard Strauss composed in 1896. The movie also includes

[On the Beautiful Blue Danube](#)

by Johann Strauss, another very famous classical work.



Star Wars: New Hope 1977

The droids R2-D2 and C-3PO find themselves stranded on a desert planet and then captured by scavengers. This original composition has often been compared to Stravinsky's [The Rite of Spring: Part II: The Sacrifice](#).

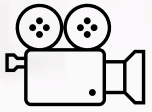


In the movie **Black Panther: Wakanda Forever**, the character [Killmonger's theme](#) (specifically the piano/string melody) is inspired by [Bach's St. Matthew Passion](#) according to composer [Ludwig Göransson](#).



While composing the movie *Tenet*, Ludwig Göransson concentrated on one of the script's time-bending themes: inversion. Göransson explained; *"Bach did it hundreds of years ago. You write music on the page and when you come to the bottom, you reverse it. So you just play from the bottom up. Those are the basic ideas of inversion. What I created is 10 steps further in that. You write a piece of music and then you revert it and make it sound the same."*

Naturally, he named this theme *Inversion*.



How do I become a composer for film?

A very **strong knowledge of music theory, instruments and composition** will always be important, however with music composition computer programs like MuseScore (beginner composers), Ableton Live, Avid Protools and Sibelius have meant that the strength in these areas can vary widely from composer to composer. Music composition computer programs should never be used as a crutch. They should be used to enhance and build upon your elemental music knowledge.

Take every opportunity to meet and learn from people in the industry. Even while at school look for opportunities to participate in workshops, programs and experiences that may arise. It is best practice to say “yes” and to be as open minded as possible. You never know who you will meet or who will remember you.

Study through accredited courses (eg. [JMC Academy](#)). You may be a composer at heart but if you want to work in film, get involved in the film industry. Learn how films are made, what a director does, what a script writer does, etc. The contacts you make and knowledge you acquire will always benefit you.

While studying music (instrumental or composition) **get to know students in the film schools.** They will want original music for their assignments. Did you know that John Williams studied piano, trumpet, trombone, and clarinet before he ever composed?

Young Australian Composer – Caitlin Yeo

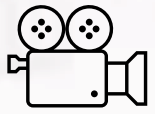


[Caitlin Yeo](#) is a multi-award winning Australian screen composer with over 80 film and TV credits. She is well known for her bold and inventive scores including *Every Little Thing* (Sundance 2024), *After The Party* (TVNZ, ABC, UK Channel4), *Bad Behaviour* (Berlinale 2023), *New Gold Mountain* (SBS), *Playing with Sharks: The Valerie Taylor Story* (Disney+), *David Stratton: A Cinematic Life* (Festival de Cannes 2017, ABC), *The Rocket* (Tribeca winner 2013), and *Danger Close: The Battle of Long Tan* (Sydney Festival 2019).

Listen to Caitlin talking about her secrets to a good film score and how she approached the composition of the theme and soundtrack to [New Gold Mountain](#), a TV series on SBS.



Click on the image and listen to the theme of New Gold Mountain.



Other jobs in the movie industry for musicians/composers:

Song Arranger: A person who writes original or new adaptations of existing songs. They do this by changing instrumentation, adding orchestration, and changing harmony, tempo, and musical style or genre.

Song Writer: A person who creates musical compositions/writes lyrics for songs, or both. Multiple song writers often work together, which is why you will likely see multiple songwriters listed on your favorite hits. Many film and TV composers begin their careers writing jingles for TV commercials and themes for TV shows. When multiple song writers have worked on different aspects of a song, more specific titles are used such as “composer” (a person who writes the music of the song) and “lyricist” (a person who mainly writes the song lyrics).

Some examples of song arranging and writing are; [Happy Little Vegemites](#) (written by Alan Weekes, arranged by Bob Gibson), [Slip Slap Slap](#) (written by Phillip Adams, composed by Peter Best), and [Round the Twist Main theme](#) (written by Andrew Duffield).

Music Supervisor: A person who ensures that the correct music is edited into the correct scenes. The music supervisor and the composer (along with the director and producers) decide which scenes have recorded songs, original music or digital music. Music Supervisors also have to make sure the production has copyright permissions to use any pre-existing music, whether it is in the background on the radio in a scene or a full song played.

Music Producer: A person who runs recording sessions, suggests changes to instrumentation, effects, and lyrics, guides the mixing, mastering, and recording engineers. They also gather ideas and inspiration for projects and develop the vision and direction for each project from start to finish.



[John Foreman](#) is a musician and composer, who has made a name for himself in Australian TV. He began aged 19 on Channel 10's morning show and now produces spectacular concerts and events throughout Australia. Students will have sung his original songs in the annual **Music: Count Us In** where every student in Australia sang the same song at the same time.

Tricks of the trade – Which instrument should I use?

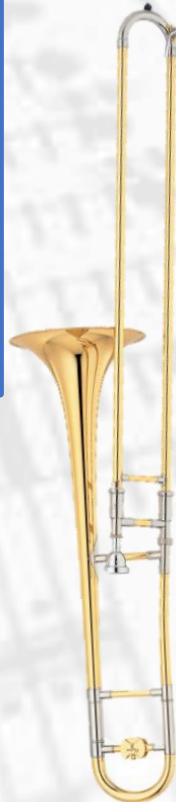
Superheroes: John Williams has become the master of Superhero movie themes. His use of the brass instruments especially trumpet and french horn (*Jurassic Park*) creates a heroic sounding theme. A driving rhythmic pattern in the bass/low sound instruments and the percussion then drives the excitement. This is a winning formula and has been used by other composers such as Danny Elfman and Hans Zimmer.



Listen to the **trumpet**, then **trombone** opening theme in [Superman March](#) containing the Superman leitmotif.

The driving bass line then enters to raise the level of excitement and anticipation.

Listen to each of the compositions on this page again. This time, note the use of synthesized sounds in juxtaposition with the orchestral instruments.



Compare the similar compositional technique of composer Danny Elfman's [Batman Theme](#) with the **trombone** taking the theme then the **march** theme driving the music forward.

The **mysterious** feeling is achieved with **suspensions** where a note is held across a chord where it does not fit (sounds bad) then the chord changes so that the note does fit (sounds good).

To add to the mysterious feel, Elfman's suspensions move from a minor chord giving a darker sound to a major chord to brighten the sound.

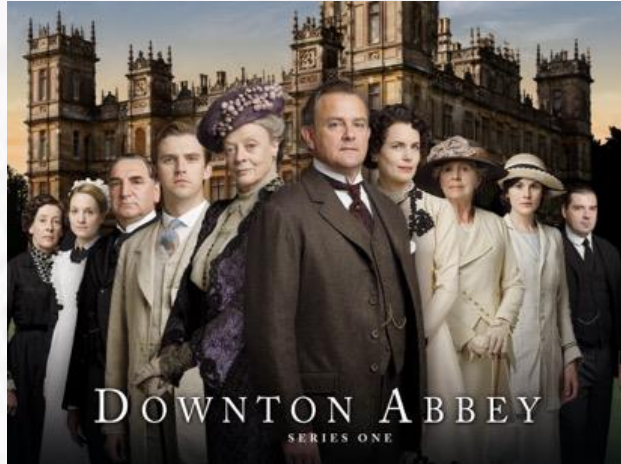
In the film [Interstellar](#), composer Hans Zimmer also begins with a simple melody and single held note bass line entering to create a mysterious feeling.



[How to Train your Dragon](#) uses percussion/drums for the driving rhythmic line with the **brass instruments** again taking the **heroic** melodic line.

Tricks of the trade – Which instrument should I use?

Historical context: The theme music will set the context of the story. It can set the place in the world or a time in history.



The use of historical styles such as a baroque style of JS Bach using strings and piano in the Theme from [Pride and Prejudice](#) places the era in which the movie is set.

A similar use of strings and piano is used for the theme from [Downtown Abbey](#) although with a lighter driving rhythm than the superhero themes which could preempt the coming of war and turmoil in the storyline.



Guqin



Pipa



Strings and piano are heard again in the theme from [New Gold Mountain](#) but this time staccato (short and detached notes) in the piano and the plucking of the strings enhance the traditional Chinese instruments used in this composition.

These sounds place the story in the Gold Fields of Ballarat and the telling of the experiences of the Chinese who came to Australia in the 1800's to find their fortune.

Tricks of the trade – Which instrument should I use?

Instrument range, register and sounds: The theme music will set the context of the story. It can set the place in the world or a time in history.



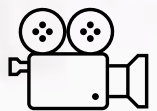
Strings and piano are used in the theme [One Summer's Day](#) from *Spirited Away* creating a very wishful feeling. Listen for the use of the high register of the instruments used.



To give a very light and wishful feeling and the image of the feather dropping to earth in the [Feather Theme](#) from *Forrest Gump* the piano is written in the high register to begin and then drops an octave before building in texture. Listen for the sustained string playing to enhance the feeling of the feather drifting smoothly.



Composers can also use non-musical items to create atmosphere and place the listener in the moment. Listen for the use of a gold pan as a percussion instrument. in the theme from [New Gold Mountain](#).



The job of an *Orchestrator* in film

An Orchestrator prepares the Composer's (often digital) compositions or sometimes just ideas, so they can be performed by live musicians. This can be done with anything from a small band to a full symphony orchestra. The process involves working with the composer to realize their vision. Adding orchestration can add real intensity and depth to a piece of music.

It is extremely important for an Orchestrator to have a **good understanding of all instruments**. They need to know how the sound is made on each type of instrument, the range of each instrument and what can physically be achieved.

Orchestrators will prepare the parts for each instrument and prepare the score for the conductor. Orchestrators also need to ensure that the music happens at exactly the right time in the movie. In order to help do this, a [click track](#) is used to link the music to the movie.

Orchestrators are also responsible for determining how certain parts of a composition will be played and by who (for example; if there is a divisi for violin, they must decide if it should be divided between first and second violins or if a more unusual orchestration is required).

It is important to create music that is playable for the musicians. For example, when there is a complex brass or woodwind part, the Orchestrator will distribute it between multiple players, so it is not played by one musician for the entire recording session.

Listen to the original version of the [Blade Runner Suite](#) from using synthesized sounds here. Now listen to [this version](#) which has been orchestrated.

Composers and their music – Sound familiar?



[John Powell](#) is a composer who is best known for the *Happy Feet* films, *Ferdinand*, *How to Train Your Dragon*, *Dr. Seuss' The Lorax*, *Solo: A Star Wars Story* and the *Bourne* film series. His work on *Happy Feet*, *Ferdinand* and *Solo: A Star Wars Story* earned him 3 Grammy nominations. Powell was a member of Hans Zimmer's music studio, [Remote Control Productions](#), and he has collaborated frequently with other composers from the studio, including Harry Gregson-Williams on *Antz*, *Chicken Run*, *Shrek* and with Zimmer on *Chill Factor*, *The Road to El Dorado*, and *Kung Fu Panda* 1 and 2.



[Germaine Franco](#) is the composer who wrote the music for Disney's *Encanto*. She won an oscar for Best Original Score for *Encanto* and was an Orchestrator for John Powell's score for *How to Train Your Dragon*. She was a member of Hans Zimmer's music studio, [Remote Control Productions](#). Germaine is the first woman to compose for Disney.



[Sonya Belousova and Giona Ostinelli](#) composed *Toss a Coin to your Witcher* from *The Witcher*, the hit Netflix series.



[Charlie Chan](#) is an award winning Australian composer. She has composed many themes for TV including the opening titles for *Killing Time* and Danielle Laidley: Two Tribes. Charlie is also the founder of [The Global Orchestra](#) which fuses live orchestral music with technology and environmental activism.



[Tom Howe](#) is a British composer who has written themes for *Wonder Woman*, *Shaun the Sheep Movie* and *The Great British Bake Off* to name a few. Howe was also a member of Hans Zimmer's music studio, [Remote Control Productions](#).

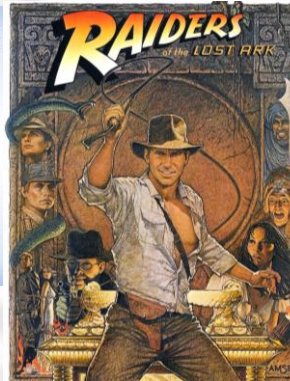
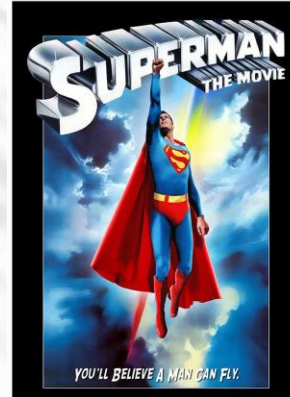
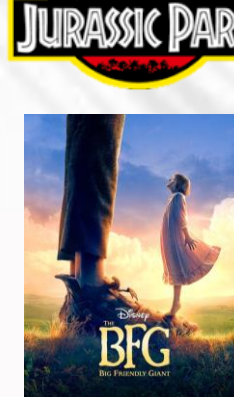
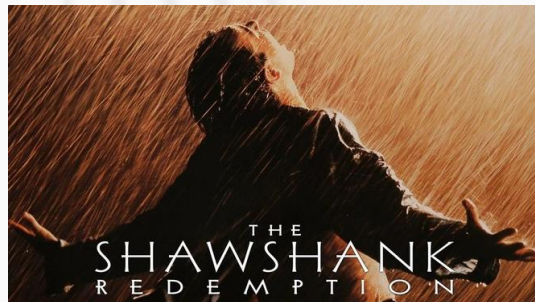
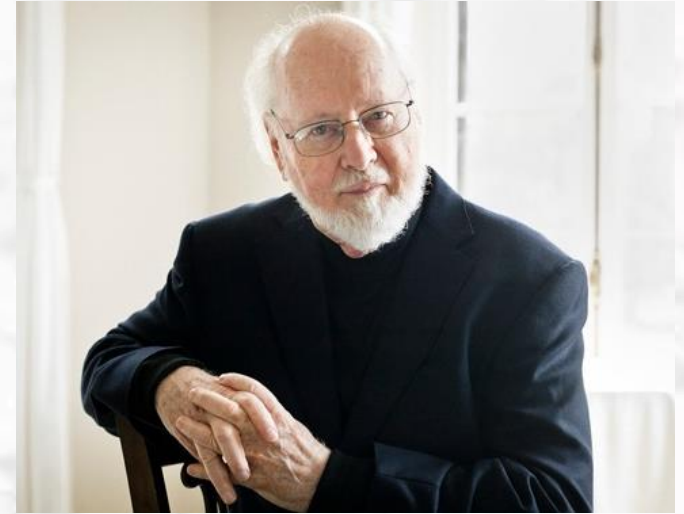
Composers and their music – Sound familiar?

[John Williams](#) might be a familiar name when you think of modern day film composers. He was born in New York City and studied cello, clarinet, trumpet and trombone as a child. He joined the Air Force as a young adult and served in it as a pianist and brass player, with secondary administrative duties. As part of his military service, Williams would arrange and conduct the U.S. Air Force Band. The Air Force also paid for him to attend music courses at the University of Arizona.

After he completed his Air Force service, Williams was accepted into Juilliard. During this time he also worked as a jazz pianist in NYC. He then moved to Los Angeles and began working as an orchestrator in the film and television business. He worked with famous composers such as Franz Waxman, Bernard Herrmann and Alfred Newman. He performed as a pianist on scores including *Breakfast at Tiffany's*, *West Side Story* (1961) and *To Kill a Mockingbird* (1962).

He began composing scores and received his first Oscar nomination for his score for *Valley of the Dolls* in 1967. He won his first Oscar for *Fiddler on the Roof* in 1971. In 1972, a young Steven Spielberg asked to meet Williams. One year later, they created [Jaws](#), which won him his first Oscar for Best Original Score.

As of 2024, John Williams has 26 Grammys, 5 Oscars, 7 BAFTAs, 3 Emmys and 4 Golden Globes.



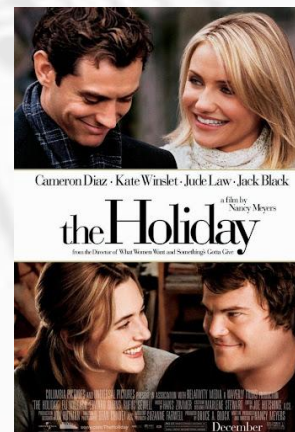
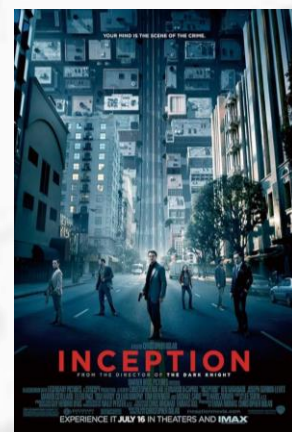
Composers and their music – Sound familiar?

Hans Zimmer was born in 1957 in Frankfurt, Germany. As a child, he studied piano and played guitar in a band. In the 1970's Zimmer moved to London playing in bands and playing a new invention of the time – the *synthesizer*.

He wrote advertising jingles for a living before meeting composer Stanley Myers who he began collaborating with. His first fully solo composing job was on a film called *A World Apart*. Another director named Barry Levinson heard Zimmer's work and offered for him to orchestrate the score for *Rain Man*. His score was nominated for an Academy Award, and the film won four Academy Awards including Best Picture.

Zimmer went on to co-found a film score company Remote Control Productions. Today, the company is comprised of multiple composers whom he has mentored. He then scored a film called *The Power of One*. Whilst scoring *The Power of One*, he travelled to Africa to record choirs and drums for the film. Disney saw this and approached him to score *The Lion King*. He won an Academy Award for Best Original Score, a Golden Globe, and two Grammys for his work on The Lion King alone.

Hans Zimmer is currently the Head of Film Music for DreamWorks Pictures and Animation.



CURRICULUM LINKS Years 7 – 10

This resource responds to the following aspects of the Australian Curriculum Years 7–10

- Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music (ACAMUR097)
- Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making, starting with Australian music including music of Aboriginal and Torres Strait Islander Peoples (ACAMUR098)
- Manipulate combinations of the elements of music in a range of styles, using technology and notation (ACAMUM100)
- Evaluate a range of music and compositions to inform and refine their own compositions and performances (ACAMUR104)
- Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, and consider music in international contexts (ACAMUR105)

CURRICULUM LINKS Years 11 – 12

This resource responds to the following aspects of the Queensland Curriculum 11- 12

Designs (Unit 1), Innovations (Unit 3), and Narratives (Unit 4) units of the Queensland Curriculum & Assessment Authority Music General Senior Syllabus.

2. Explain the use of music elements and concepts

When students explain, they present descriptions and reveal relevant facts of music elements and concepts in repertoire or music sources.

4. Analyse music (Units 2,3,4)

When students analyse, they examine and consider the constituent parts and the relationship between music elements, concepts and stylistic characteristics.

7. Interpret music elements and concepts

When students interpret, they shape music elements and concepts in performance of music.

8. Evaluate music to justify the use of music elements and concepts (Units 2,3,4)

When students evaluate, they make judgments about the ideas and concepts evident in music in relation to purpose and context, examining and determining the value or significance of music from various perspectives. When students justify, they give valid reasons or evidence to support a viewpoint, response or conclusion.

CURRICULUM LINKS Years 11 – 12 continued

1.2.2 Underpinning Factors

Literacy To understand and use Music content:

- Breaking the language code to make meaning of Music language and texts

To analyse and evaluate Music content:

- Drawing conclusions about the purpose and audience of Music language and texts
- Analysing the ways language is used to convey ideas and information in Music texts

Numeracy Identifying the specific mathematical information in the learning area

- Structural thinking, e.g., the mathematical structures of scales and scale patterns, chords and musical form
- Fractions, e.g., lengths of notes or note values
- Transformation geometry, e.g., repetition, sequence, transposition, inversion
- Groups, e.g., chords and note groupings
- Use of symbols as visual representations of concepts, relationships and quantities
- Shape recognition, e.g., the different shapes of notes indicating beat length.

21st Century Skills

- Critical Thinking – analytical thinking, problem-solving, reflecting and evaluating
- Communication – using language, symbols and texts
- Personal and Social Skills – ethical (and moral) understanding

1.2.4 Pedagogical and conceptual frameworks

Reverse chronology for historical understanding

- Understanding how knowledge of historical art forms and practices helps develop an understanding of contemporary music.

CURRICULUM LINKS Years 11 – 12 continued

1.2.5 Subject matter

Music elements and concepts

Duration	Beat and pulse, metre, accent and syncopation, tempo, rhythm
Expressive Elements	Dynamics, contrast
Melody	Melodic patterns, melodic shape and contour, motif, range and register
Harmony	Consonance and dissonance, chord progressions
Tonality	Keys and modes, scale forms, modulation
Structure	Repetition, contrast, treatment of thematic material, multi-movement structures
Texture	Homophony, polyphony, linear and vertical arrangement, voicing
Timbre	Instrumentation, instrumental techniques and devices, register

Compositional devices

Accompaniment	Orchestration, rhythmic accompaniment, pedal, harmonisation
Contrast	Modulation, inversion
Development	Call and response, countermelody
Subject/Theme	Word painting, motif
Unity	Repetition, imitation, sequence
Variation	Harmonic change, diminution, augmentation

Contexts, styles and genres

Context	Students consider how purposeful manipulation of music elements influences the communication of music ideas to create representations of ideas, emotions, events, and cultural perspectives.
Genre/Style	Music that adheres to a shared tradition, set of conventions or common characteristic/quality.

Elements of Music	Foundation to Year 2	Years 3 and 4	Years 5 and 6	Years 7 and 8	Years 9 and 10
Rhythm	Beat and rhythm Fast/slow Long/short	Tempo changes ostinato	Compound metre	Time signature Rhythmic devices - anacrusis, syncopation, ties and pause	Regular and irregular time subdivision Triplet, duplet Motif, Augmentation/ diminution
Pitch	High/low Pitch direction Pitch matching Unison	Pentatonic patterns Melodic shape Intervals Treble clef and staff	Major scales Pitch sequences, arpeggio, riff, Bass clef	Minor scales Key and key signatures Major/minor chords Ledger lines	Tonal centres, Modulation Consonance/dissonance Chromaticism
Dynamics & Expression	Forte, piano	Dynamic gradations <i>pp</i> to <i>ff</i> Legato & staccato	Staccato, legato accent	Dynamic gradations Articulations relevant to style	Rubato, vibrato, ornamentation
Form and Structure	Introduction Same/different , echo patterns, repetition Verse, chorus, round	Question & answer Repeat signs Binary (AB) form Ternary (ABA) form	Theme, motif Phrase Rondo (ABACA) form ostinato	Repetition and contrast Theme and Variation Verse chorus, bridge	Motivic development Sonata form Interlude, Improvisation
Timbre	How sound is produced Every voice and instrument has its own sound	Recognise orchestral instruments by sound In isolations and in combination	Acoustic and electronic sounds Voice and instrument types	Recognise instrumental groups	Identify instruments by name and sound production.
Texture	Melody Accompaniment Drone	Patterns occurring simultaneously	Contrast within layers of sound	Layers of sound and their role. Unison, homo/ polyphonic	Horizontal/vertical layers countermelody
Creating	Creating sounds using voice and instruments				
Performing	Playing instruments in groups.	Rhythms	Playing and reading melodic and rhythmic excerpts		Sing and play in two or more parts
Responding	Moving to beat and rhythms	Respond to the stories.	Historical context		Awareness of ensemble