# Australian Music program

**Course:** Stage 5 (Elective Course)

**Topic:** Australian Music

**Unit duration:** 10 weeks

**Date commenced:**

**Date completed:**

## Unit outline

This unit of work provides students with a broad understanding of Australian Music within its historical and cultural context. It explores a range of contemporary genres such as popular music, children’s music, musical theatre, music for television, opera, art music and rock music including music of Aboriginal and Torres Strait Islander artists. Through the learning experiences of composition, performance and listening, students will learn about the concepts of music including structure, duration, pitch, texture, tone colour and dynamics and expressive techniques and how these concepts are combined to create musical features which are found within each genre of Australian music. Students will learn how to create and analyse music through a range of detailed scaffolded activities. Students will develop their literacy skills in learning how to write extended responses discussing the concepts of music in musical examples from a range of genres and styles, and apply this knowledge to performance and compositional contexts. Students will develop their musical literacy through the reading and interpretation of scores and will perform music by learning pieces both aurally and through the use of notation. Furthermore, students will also develop their composition and critical thinking skills through a group composition assessment.

## Focus outcomes

Performance

Students will develop knowledge, understanding and skills in the musical concepts through **performing** as a means of self-expression, interpreting musical symbols and developing solo and/or ensemble techniques.

* 5.1 - performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts
* 5.2 - performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology
* 5.3 - performs music selected for study with appropriate stylistic features demonstrating solo and ensemble awareness

[Music 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

### Composition

Students will develop knowledge, understanding and skills in the musical concepts through **composing** as a means of self-expression, musical creation and problem-solving.

* 5.4 - demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study
* 5.5 - notates own compositions, applying forms of notation appropriate to the music selected for study
* 5.6 - uses different forms of technology in the composition process

1. [Music 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

### Listening

Students will develop knowledge, understanding and skills in the musical concepts through **listening** as a means of extending aural awareness and communicating ideas about music in social, cultural and historical contexts.

* 5.7 - demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts
* 5.8 - demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study
* 5.9 - demonstrates an understanding of musical literacy through the appropriate application of notation, terminology, and the interpretation and analysis of scores used in the music selected for study
* 5.10 - demonstrates an understanding of the influence and impact of technology on music

[Music 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

### Values and Attitudes

Students will value and appreciate the aesthetic value of all music and the enjoyment of engaging in performing, composing and listening

* 5.11 - demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform
* 5.12 - demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences

[Music 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

### Learning Intentions

Through studying this unit students will:

* identify and discriminate between sounds and make judgements about the concepts of music and their use in a wide range of musical styles and genres
* develop skills in order to recognise, analyse and comment on the concepts of music and music of various styles, genres, times and places.
* analyse music and discuss the use of the concepts of music in known and unknown examples in a range of styles and genres
* write concisely about the concepts of music in extended aural responses
* apply their knowledge of the concepts of music in performance, composition and listening activities
* perform musical compositions and arrangements both individually and in groups through the use of listening skills and interpreting different types of notation
* demonstrate an understanding of musical literacy through reading and notating music and applying them to composition, listening and performance contexts
* manipulate the concepts of music in compositions and arrangements in a variety of styles through improvisation and experimentation
* notate compositions using both traditional and graphic notation
* develop skills in using technology specific to music, including DAW programs and general technology and applying them to composition, performance and literacy activities
* develop composition reflection demonstrating the composition process
* develop knowledge regarding the historical and cultural context of music by Aboriginal and Torres Strait Islander artists.

## Cross curriculum content

Within this unit, cross curriculum content is addressed in the following ways:

### Information and communication technologies (ICT)

Throughout the study of this unit, students incorporate technological perspectives into their work through the use of digital audio workstations (DAWS) programs such as Soundtrap, Reaper, Studio One Prime, Garageband or similar, as well as engaging with recording equipment to record compositions and performances. Students will also use freely available apps or software such as the Acapella App and auto chord generators. More broadly, students will present their work using digital technology including power points and podcast recording equipment.

### Work, employment and enterprise

Students will develop an understanding of the role of performers and composers within the music industry through the activities provided in the unit which mirror similar compositional and performance processes undertaken by professionals. The composition and performance opportunities provided in this unit encourage students to work creatively and innovatively and often in collaboration with others with the resources available to them. These skills are essential to the opportunities that may be provided to them in the world of work.

### Aboriginal and Indigenous

In this unit, Aboriginal and Indigenous music is studied through listening, composition and performance activities within its cultural context through both popular and rock music idioms. It recognises the coexistence of both traditional and contemporary Aboriginal and Indigenous musical features within the popular genres, and deeply explores the historical context of the First Nations people. The listening activities allow students to develop an understanding of the importance of Aboriginal and Torres Strait Islander language for maintaining culture, identity and expression through music.

### Civics and citizenship

Within this unit, students are given the opportunity to investigate the cultural heritage of music in Australia. Students explore a range of Australian performers, composers and artists who have contributed to the artistic life of this country through a variety of musical genres. Musical features including performance and compositional techniques specific to the genre and culture are identified through listening, and then applied through performance and composition activities.

### Environment

Environment is explored within this unit through Australian art music and more specifically, the music of Sarah Hopkins. Through experimentation with sound, students are to replicate sounds found within the natural Australian environment. They are then to organise these sounds into a group composition or soundscape that reflects the Australian landscape, whether it be flora, fauna or landscape.

### Gender

Students will focus on and learn to appreciate the musical achievements of both female and male composers and performers. The contribution and musical output of women in the male-dominated fields of composition and performing are explored within this unit through relevant and significant Australian performing artists and composers such as Missy Higgins, Yve Blake, Thelma Plum, Sarah Hopkins, Miiesha and Kate Miller-Heidke.

### Key competencies

Key competencies are embedded in the music curriculum to enhance student learning. The key competencies of collecting, analysing and organising information, communicating ideas and information, and planning and organising activities are integral to the nature of music education and are inherent in the group activities provided within this unit. Students work as individuals and in ensembles in classroom activities, and through this, the key competency of working with others and in teams is addressed. Music provides a powerful medium for the development of general competencies considered effective for the acquisition of effective, higher-order thinking skills. These skills are necessary for further education, work and everyday life. The composition, listening and performance activities provided in this unit requires students to consistently engage in problem-solving, thus addressing the key competency of problem solving.

### Literacy

Elective music requires a competent level of both linguistic and musical literacy. Musical literacy is acquired and developed through performance, listening and composition skills. Detailed composition reflections which include research and evidence of composition skills are used to develop both linguistic and musical literacy skills. Literacy skills are also developed through the scaffolding of written responses, with differentiation applied in order for students to be able to write an extended aural response.

### Numeracy

Patterning, sequencing and the mathematical principle of repetition are essential components of listening skills and musical composition and align carefully with the key competency of using mathematical ideas and techniques. These are thoroughly explored within the unit through the concepts of duration, pitch and structure and form the basis of the organisation of sound in composition activities.

## Assessment

This unit includes one assessment task which assesses the key learning area of composition.

The assessment task requires students to compose a song either individually or in small groups based on one of the composition tasks completed in class. The composition must reflect either Australian popular music, children’s music, musical theatre, music for television, opera, art music or rock music. Students must also submit a composition reflection outlining the composition process using technology.

In composition students will:

* compose a piece of music that is suitably structured and contains contrasting sections
* compose idiomatically for selected instruments
* manipulate and develop the concepts of music to create a musically successful composition
* successfully implement musical and stylistic characteristics of the genre into their work
* detail the compositional process providing an account of the experimentation, development and resolution of ideas
* demonstrate background listening skills including how their piece has been derived from the original lesson stimulus
* reflect on how they have manipulated and developed the concepts of music to create a musically successful composition
* identify stylistic elements and how they reflect the musical characteristics of their chosen genre
* use different forms of technology in the composition process

**Evaluation**

After you have taught the unit of learning, record your evaluation of the unit and any variations you implemented or would choose to implement the next time you teach the unit:

Evaluation may include consideration of the following:

* student understanding of the content and engagement with the content
* time allocated for the unit
* student acquisition of skills and whether the learning intentions and outcomes were met
* opportunities for student reflection on learning
* opportunities for peer feedback and implementation of teacher feedback to further improve their results
* appropriate sequencing of activities
* suitability of resources and variety of teaching strategies and assessment
* differentiation strategies implemented
* literacy and numeracy strategies used and their overall success in achieving outcomes.

## Learning sequence

Key

* P - performance
* L - listening
* C - composition

### Term 1

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Outcomes** | **Syllabus content** | **P** | **L** | **C** | **Teaching Strategies** | **Resources** | **Registration** |
| **5.1, 5.3 5.4, 5.7, 5.8, 5.9, 5.12** | The concepts of music  Duration  Pitch  Structure  Tone colour  Texture | X | X |  | Week 1  Popular Music – Missy Higgins   * Distribute the concepts of music checklist sheet and assessment task one * Listening – Popular music – Missy Higgins worksheet:   + listen to ‘Scar’ by Missy Higgins and answer questions in relation to **time signature**, **tempo** and **tonality.**   + complete the table according to **structure** and **performing media** used. * Performance and listening – listen to the chord progression of ‘Scar’ and try to work out the chords/bass note using a keyboard or glockenspiel and the template provided. * Perform the chords or bass notes on instruments along with the recording as a class. * Extension – students may wish to play the chords with two hands on piano or sing along using lyrics as they are playing. * Discussion – what are some of the musical characteristics of this piece according to the concepts of music? For example: what is the **texture** like? What is the **structure** like? Write down these characteristics in your books under the heading ‘Pop music characteristics.’ Suggested answers are provided in the worksheet. * Homework: Write an extended response (up to a page) in paragraphs by answering the following question: How is Missy Higgins' song ‘Scar’ characteristic of Australian Pop Music? Please provide examples from the music for each point discussed. | Concepts of music checklist (1.0)  Assessment task one  Popular music – Missy Higgin worksheet (1.1)  [‘Scar’ by Missy Higgins (00:03:34)](https://www.youtube.com/watch?v=bzCA7yNXoY8) (date accessed 13/11/2020)  Classroom instruments such as keyboards, guitars and glockenspiels. |  |
| **5.1, 5.2, 5.3, 5.4, 5.5, 5.7, 5.8, 5.9, 5.12** | Pitch  Duration  Texture  Tone colour  Structure | X | X | X | Week 2  Children’s Music – The Wiggles   * Performance - Children’s music – The Wiggles worksheet   + watch the performance of 'Five Little Ducks’ by The Wiggles and follow along with the score provided.   + using the score provided in the worksheet, perform ‘Three Little Ducks’ as a class on classroom instruments.   + discussion: what are some of the musical elements that make this a children’s song? Students are to write this in their books in dot points. * Composition and performance – in small groups, students are to compose a children’s song by using some of the musical characteristics that were discussed above using the steps provided below:  1. As a stimulus, each group must choose a children’s book (distributed to them by the teacher). They may wish to use some of the words as lyrics or they may choose to write the lyrics themselves with the book as inspiration only. 2. The piece must include one or two sections and contain a **melody** (voice with lyrics), **harmonic accompaniment** and **rhythmic accompaniment**. The total length of the composition must be at least 16 bars. 3. Using the composition scaffold provided in the worksheet, students are to begin their composition by writing a **chord progression** using only three chords D, G and A in each bar using the key of D major. Students are to play this progression through as a group to check it sounds ok. 4. Students are then to write their lyrics. 5. Students are then to **improvise** a melody using the lyrics over the top of their chord progression. 6. Add **rhythmic accompaniment** and any additional **layers** to the melody and chords. Remember to keep the **tone colour** ‘bright’ in the choice of instruments! 7. Students are to consider the children’s music characteristics. Is there anything that could be added to your group composition from this list? Which characteristics does your piece use? 8. Name your piece. 9. Students are to perform their piece to the class and record their composition on their phone or device.  * Listening – students are to listen back to their composition on their phone or device. In their books, students are to outline how their group composition reflects children’s music through specific examples taken from their piece. * Extension - using the score of ‘Five Little Ducks’ students are to answer questions based on **pitch, duration** and **tone colour.** | Children's music – The Wiggles worksheet (1.2)  [‘Five Little Ducks’ by the Wiggles (00:02:35](https://www.youtube.com/watch?v=epHTVGVNGKA)) (date accessed 16/11/2020)  A selection of children’s picture books  Composition scaffold provided in the worksheet  Classroom instruments  Phones or devices |  |
| **5.1, 5.2, 5.3, 5.4, 5.6, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12** | Texture  Tone colour  Duration  Dynamics and expressive techniques  Structure  Pitch | X | X | X | Week 3  Musical Theatre – choice of two works. Either ‘Fangirls’ by Yve Blake or ‘Matilda’ by Tim Minchin.  **Option one:** Musical Theatre – Fangirls  \*Please note the disclaimer at the beginning of the worksheet in regards to language content and themes. An ‘original’ version and ‘clean’ version have been provided for study.   * Read through the ‘Fangirls’ overview, including the interview with writer Yve Blake on ABC the Mix. * Performance – students are to perform the musical theatre warm up activity. * Listening - listen to ‘Justice’ and follow along with the vocal score provided. Discuss the dramatic context of the work outlined in the worksheet. * Performance – perform the B section (bars 30 to 37) of ‘Justice’ from ‘Fangirls’ by Yve Blake, using the recording and score provided. Students may choose to do this either individually as a vocalist by singing with the backing track provided, or they may wish to arrange it for a small group or the class. Some rhythmic accompaniment parts are provided. * Listening - listen to ‘Justice’ by Yve Blake (00:01:49 – 00:02:04) and complete the following activities:   + complete the **texture graph** provided in the worksheet by colouring in when each instrument plays across the eight bars of this excerpt.   + describe the **performing media** and how it is used in each section. For example: What is its **role**? What is each **layer** playing in regards to **rhythm** and **note values**? Can you describe any other musical features about each layer of sound?   + discussion – are the instruments acoustic? How can you tell? What are some reasons as to why composers may choose to work with **electronic performing media**? * Composition – students study three compositional/writing techniques that Yve uses in her work including **alliteration, speech rhythms** and **sprechstimme.** * Individually, in pairs or small groups, students will be writing their own short musical theatre piece using digital audio work station Soundtrap, and incorporating at least one of the above compositional techniques. Detailed step by step instructions are provided in the worksheet. Students are to upload their work to google classroom. * Additional materials are provided including Yve Blake’s TED talk for viewing and the [Creative Cast podcast](https://player.whooshkaa.com/episode?id=769670), where Yve Blake discusses the creative process for writing Fangirls, and advice for pursuing a career as a playwright and composer.   .  **Option 2:** Musical Theatre – Matilda the Musical   * Listening: Musical Theatre – Matilda worksheet:   + read through the Matilda overview as outlined in the worksheet and watch the performance of ‘Revolting Children’ by Tim Minchin.   + circle or highlight the musical elements in the table provided that can be heard in ‘Revolting Children’ by Tim Minchin according to the **concepts of music**.   + extension – colour code each box according to which concept of music it is. For example, colour all elements that are related to **pitch** in red. * Performance – using the notation provided in the worksheet, students are to learn three different **rhythms** on either the bucket drums or chairs played with drum sticks. Play these through as a class. Then, students are to work out which rhythms fit with which section of ‘Revolting Children’ by Tim Minchin and perform the whole piece as a class. * Extension – using the score of ‘Revolting Children’ by Tim Minchin, students are to answer the following questions relating to **pitch, duration, tone colour, dynamics and expressive techniques**. Then see if you can perform a section of the song on an instrument of your choice using the score provided. * Extension composition – complete the **7/8 time signature** composition activity provided in the Brendan Collins youtube clip. * Additional resources including an interview with Tim Minchin and answers for teachers are provided in the worksheet. | Musical theatre – Fangirls worksheet (1.3)  [Yve Blake ABC The Mix (00:06:30)](https://www.youtube.com/watch?v=9w8Khl-2lFI&feature=emb_logo) (date accessed 2/12/2020)  [Musical theatre warm up activity (00:05:18)](https://www.youtube.com/watch?v=y7EEMS9VPY8) (date accessed 2/12/2020)  [‘Justice’ by Yve Blake audio clean (00:05:50)](https://soundcloud.com/creative-arts-7-12/fangirls-justice-artist-demo-clean-by-yve-blake/s-LGm83I8A1s2) (date accessed 12/12/2020)  [‘Justice’ by Yve Blake audio (00:05:50)](https://soundcloud.com/creative-arts-7-12/fangirls-justice-artist-demo-original/s-L9Z0Plr2Btl) original version (date accessed 11/12/2020)  ‘Justice’ vocal and piano score provided (both a clean and original version)  [‘Justice’ by Yve Blake backing track (00:05:50)](https://soundcloud.com/creative-arts-7-12/fangirls-justice-artist-demo-instrumental-by-yve-blake/s-vTROXqs8C0X) (date accessed 11/12/2020)  Individual devices capable of using a DAW  [Soundtrap](https://www.soundtrap.com/musicmakers) digital audio workstation (date accessed 4/12/2020)  [Get started with soundtrap](https://www.youtube.com/watch?v=QNQlCyYEbQE)! (date accessed 4/12/2020)  ‘[For the Love of Fangirls’ by Yve Blake TED talk](https://www.youtube.com/watch?v=0B543Zkqq88) (date accessed 2/12/2020)  Musical theatre – Matilda the Musical worksheet (1.3)  [‘Revolting Children’ by Tim Minchin (00:00:35 – 00:04:57)](https://www.youtube.com/watch?v=A06-8IWjFSE) (date accessed 18/11/2020)  [‘Revolting Children’ by Tim Minchin (00:02:31)](https://www.youtube.com/watch?v=o6PXm34OBP8) (date accessed 18/11/2020)  [‘Revolting Children’ by Tim Minchin score](http://musicalmania2014.weebly.com/uploads/9/1/8/4/9184466/_revolting_children.pdf), (date accessed 18/11/2020)  [Brendan Collins – composing in 7/8](https://www.youtube.com/watch?v=KWpxlrLJuNw) (date accessed 20/11/2020)  [Interview with Tim Minchin](https://www.youtube.com/watch?v=P9GUTr2VXEA) (date accessed 18/11/2020) on Conan USA |  |
| **5.1, 5.2, 5.3, 5.4, 5.6, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12** | Duration  Pitch  Texture  Tone colour  Dynamics and expressive techniques  Structure | X | X | X | Week 4  Music in Television – Bluey   * Read through the Bluey overview provided on the Music for television – Bluey worksheet. * Performance – perform the ‘Bluey’ theme song using the classroom arrangement score and audio provided. * Discuss the different types of music used in television. These include teaser, theme song, underscore, bumper, tracking, diegetic music, mickey mousing, highlight, foley sounds and end credits. * Listening – students are to watch the Bluey episode titled ‘BBQ’ and fill out the cue sheet by identifying the different types of music used in the episode. They are then to choose their own episode and complete the same process. Details are provided on the worksheet. * Composition – there are three composition activities for the students to choose from:   **Option one**  Students are to compose a theme song for a show that they used to watch when they were a child. If it already has a theme song, they need to write a **new** theme song for the show. Students must include the following:   * minimum of 8 bars * it must contain a **melody** and **harmonic accompaniment** (chords) but doesn’t necessarily need to include lyrics or vocals. * use of **multimetre**   **Option two**  Students are to write some underscoring for a scene in an episode of Bluey by following the steps below:   1. Choose an episode of Bluey from the ABCiView website and select a scene that is approximately one minute long that has some underscoring in it. 2. Identify the mood of the scene. 3. Without being too influenced by the underscoring already created, brainstorm what types of musical elements you may like to include in your **own** group composition which reflect this mood according to the following:    * performing media    * tonality (major/minor)    * note values    * dynamics 4. Create a composition that could be used as underscoring for that particular scene and perform it along with the visual on your phone/laptop. You could also choose to work with computer software to create your composition by exploring digital audio workstations (DAWS) such as Soundtrap, Garageband, Reaper or Studio One Prime.   **Option three**  Students are to recreate **foley sounds** for part of an episode of Bluey of their choice from the ABCiview website by following the steps below:   1. Select a section of a Bluey episode that goes for two to three minutes. 2. In your books, write down the exact time that each foley sounds occurs, along with a description of the sound that needs to be created. For example: 1:22 - 1:26 (bench seat being dragged) 3. Experiment with creating the different sounds using items available to you and record each sound on your phone. Save it as an audio file in ‘voice memos’ or similar. 4. Document what you used to make each sound in your books and give each sound a name. 5. Once you have recorded all of your sounds, play them along with the Bluey episode from your phone or live, making sure that you play them at the correct times during performance. Alternatively, you could also choose to record them using one of the digital audio workstations (DAWS) such as Soundtrap, Garageband, Reaper or Studio One Prime. | Music for television – Bluey worksheet (1.4)  ‘Bluey’ classroom arrangement score  [‘Bluey’ theme song by Joff Bush (00:00:24)](https://www.youtube.com/watch?v=yEX5T7WfUAk) audio (date accessed 20/11/2020)  ‘[Bluey’ episode ‘BBQ’](https://iview.abc.net.au/show/bluey) (date accessed 23/08/2020)  [ABCiview website](https://iview.abc.net.au/show/bluey) (date accessed 20/11/2020)  [Soundtrap](https://www.soundtrap.com/musicmakers) (date accessed 20/11/2020)  [Garageband](https://www.apple.com/au/mac/garageband/) (date accessed 20/11/2020)  [Reaper](https://www.reaper.fm/) (date accessed 20/11/2020)  [Studio one prime](https://shop.presonus.com/Studio-One-5-Prime) (date accessed 20/11/2020) |  |
| **5.1, 5.2, 5.3, 5.4, 5.7, 5.8, 5.9, 5.11, 5.12** | Pitch  Duration  Tone colour  Texture  Structure  Dynamics and expressive techiques | X | X | X | Week 5  Opera – The Rabbits   * Performance and literacy activity – Opera – The Rabbits worksheet. Perform the **melody** of ‘Where?’ from ‘The Rabbits’ using the score provided with piano accompaniment if possible. * Think, pair, share activity – students are to study the lyrics of ‘Where?’ from ‘the Rabbits.’ and brainstorm what they think the lyrics are about. Some guiding questions may include: Why do you think the landscape is mentioned? Who are the mothers and fathers? Who needs saving? Who are the rabbits? Students are to share their ideas with a friend, and then discuss as a class. * Watch the youtube clip of the book ‘The Rabbits’ by John Marsden and Shaun Tan. Students are to answer the questions contained within the worksheet in their book which outlines the context of the text. * Listening - watch 'The Rabbits’ Opera interview with Kate Miller-Heidke (composer and performer) and John Sheedy (theatre company director) on the adaption of ‘The Rabbits’ as an Opera. Students are to complete the questions contained within the worksheet in their book which outlines the adaption and process of turning a text into an opera. * Listening - students are to be divided into six small groups and allocated one **concept of music** per group. Using the concepts of music checklist sheet as a guide, students are to listen to the audio of ‘Where?’ and fill in the concepts of music table with some musical observations according to the concepts of **structure, duration, pitch, tone colour, texture and dynamics and expressive techniques.** Each group is then to share their observations with the class for all students to fill in the rest of the table. * Composition, listening and performance – students are to listen and identify the compositional techniques that Kate Miller-Heidke uses in ‘Where?’ from ‘The Rabbits.’ These include:   + repeated broken chord with a moving bass line   + consecutive fifths   + melisma   + wide vocal range * Composition - in small groups or individually, students are to compose a short, **allegorical** piece (one verse) about a topic that is important to them that has ethical, moral or political implications. It must include the following:   + students are to compose their piece in the style of either the rabbits, marsupials or narrator as described in the listening activity.   + students must incorporate at least **two** of the compositional techniques utilised in ‘Where?’ from ‘The Rabbits’ mentioned above.   + lyrics that represent a topic that is important to the student.   + two **layers of sound** consisting of a **harmonic accompaniment** and vocals. Other instruments may be added if desired.   Additional information including a step by step compositional process is found within the worksheet.   * Homework: Students are to answer the following composition reflection questions in their books:   + why are you interested in or feel passionate about your topic?   + what do you think worked well musically in your composition?   + if you were to do the task again, what would you do differently and why? | Opera – The Rabbits worksheet (1.5)  [‘Where?’ by Kate Miller-Heidke and Ian Grandage](https://www.youtube.com/watch?v=ZL7v4YFowSE) score (date accessed 23/11/2020)  [‘Where?’ from The Rabbits by Kate Miller-Heidke and Iain Grandage](https://www.azlyrics.com/lyrics/katemillerheidke/where.html) lyrics (date accessed 23/11/2020)  ‘[The Rabbits’ by John Marsden and Shaun Tan (00:02:33).](https://www.youtube.com/watch?v=p_0KwV-qZ-4) audio book (date accessed 8/12/2020)  [‘The Rabbits’ Opera interview (00:05:50)](https://www.youtube.com/watch?v=jNOiAllsoy8) (date accessed 23/11/2020)  Concepts of music checklist (1.0)  [‘Where?’ by Kate Miller-Heidke and Ian Grandage (00:05:00)](https://www.youtube.com/watch?v=ZL7v4YFowSE) audio (date accessed 23/11/2020)  [Autochords](https://autochords.com/) chord generator (date accessed 8/12/2020)  Classroom instruments |  |
| **5.1, 5.2, 5.3, 5.4, 5.5, 5.7, 5.8, 5.9, 5.11, 5.12** | Duration  Structure  Pitch  Texture  Dynamics and expressive techniques  Tone colour | X | X | X | Week 6  Art Music – Sarah Hopkins   * Read through the overview of Sarah Hopkins on the Art Music – Sarah Hopkins worksheet. * Composition and performance - in small groups of three of four, students are to create a short composition using classroom instruments/voice that reflects the natural environment of Australia whether it be flora, fauna or landscape. They must include the following:   + two contrasting **sections**   + one instrument must play a **drone**   + **textural variety**   Students are to perform their compositions to the class and record it on their phone or device.   * Listening - Watch Sarah Hopkin’s perform her own composition 'Reclaiming the Spirit’ for solo cello and students are to answer the following questions in your books:   + what is the **instrument** used in this piece and how is it used to represent the Australian landscape?   + how many **layers of sound** can you hear? Can you describe them and what they are playing?   + describe the **tone colour** used in this piece.   + How does the **timbre** change throughout? Refer to the timbre words in the worksheet provided if needed. * Listening and musical literacy – students are to listen to the piece again whilst following along with the score excerpt provided. They are then to answer the score reading questions provided in the worksheet that relate to **dynamics and expressive techniques, duration and pitch.** * Discuss the use of **traditional notation** and **graphic notation** and how you could define each. * Performance – students are to notate the correct number of **crotchet beats** in each bar of the opening section of ‘Reclaiming the Spirit’ which contains **multimetre**. In pairs, students are then to clap the **rhythm** through with accents placed on the downbeat of each bar. * Composition and performance – notating the group composition  1. students are to listen back to their group composition and brainstorm how they could notate their composition using either **traditional notation, graphic notation** or a combination of both. 2. Students are then to notate their composition. 3. Each group is to perform their composition to the class whilst the class follows along with the score. 4. Discuss as a class if the score was successful in representing the composition. Why? Why not?   Additional notes and answers are provided in the worksheet.  Students are to start working on their group composition assessment task one | Art music – Sarah Hopkins worksheet (1.6)  Classroom instruments  [‘Reclaiming the Spirit’ by Sarah Hopkins for solo cello (00:07:13)](https://www.youtube.com/watch?v=uYHssFgV2Ow) (date accessed 24/11/2020)  Paper and textas for compositional notation or mini whiteboards  [Additional information on Sarah Hopkins](http://www.sarahhopkins.com) (date accessed 9/12/2020) |  |
| **5.1, 5.2, 5.3, 5.4, 5.6, 5.7, 5.8, 5.10, 5.11, 5.12** | All conceptsof music | X | X | X | Week 7  Popular Music by Aboriginal and Torres Strait Islander artists   * Performance – either individually or in small groups, students are to choose one of the following artists below and complete the activities listed for that artist in the Popular Music by Aboriginal and Torres Strait Islander artists worksheet.   **Option one** - Baker Boy  Practice rapping the words to ‘Meditjin’ by Baker Boy using the audio and lyrics provided.  **Option two** - Thelma Plum  Perform the song ‘Nick Cave’ by Thelma Plum on ukulele or guitar and/or voice. Lyrics and chords are provided.  **Option three** – Miiesha  Perform the song ‘Caged Bird’ by Miiesha in either a small group of singers, or you can use the Acapella App and record each part individually by yourself. Audio and lyrics are provided.  **Option four** - Yothu Yindi  Perform the song ‘Treaty’ by Yothu Yindi either individually on guitar and/or voice, or in a rock band. Lyrics and chords are provided.   * Literacy – students are to create a short slideshow about the artist or write in their books a paragraph which includes the following information:   + a short biography   + research which Aboriginal nation/s the artist comes from and identify the nation geographically on a map.   + in the piece selected for performance, what are the lyrics are about?   + do you think these lyrics and/or the music identifies this song as being written by an Aboriginal or Torres Strait Islander artists? Why/why not? * Students are to present their slideshow and performance of their chosen artist to the class. * Reflection - as a class, discuss the following questions:   + which musical genres were represented today in the popular music of Aboriginal and Torres Strait Islander artists?   + do you think that Aboriginal or Torres Strait Islander artists can have their heritage identified through their music? How? How not?   + were there any common identifiable themes found within the lyric content across all four pieces? What were they? Why have these artists chosen to explore these themes in their music? What can it tell us about the history and culture of Australia?   + think about what you knew prior to today’s lesson about the music of Aboriginal and Torres Strait Islander artists. Has today’s lesson changed your perspective? Why? Why not? * Extension – composition and performance – students are to research some other Aboriginal and Torres Strait Islander artists on the National Indigenous Music Awards website. Each student is to choose an artist and song that they would like to learn. Students are then to arrange the song for their own instrument or small group. Students are to attempt to contact the artist to let them know you are learning the song and ask if they can provide more contextual information about the piece.   Students are to continue working on their group composition assessment task one | Popular music by Aboriginal and Torres Strait Islander artists worksheet (1.7)  Classroom instruments  [‘Meditjin’ by Baker Boy audio and lyrics (00:03:11)](https://www.youtube.com/watch?v=myKF9mxAJ70) (date accessed 25/11/2020).  [‘Nick Cave’ by Thelma Plum (00:02:45)](https://www.youtube.com/watch?v=5NV6-h_Lp9o) audio (date accessed 25/11/2020)  [‘Caged Bird’ by Miiesha (00:01:34)](https://www.youtube.com/watch?v=Fo572xJ7ZXk) (date accessed 25/11/2020)  [‘Caged Bird’ by Miiesha lyrics](https://genius.com/Miiesha-caged-bird-lyrics) (date accessed 27/11/2020)  [Acapella App](https://apps.apple.com/us/app/acapella-from-picplaypost/id924635678) (date accessed 27/11/2020)  [‘Treaty’ by Yothu Yindi (00:03:38)](https://www.youtube.com/watch?v=QagDKE_29p8) (date accessed 27/11/2020)  [‘Treaty’ by Yothu Yindi lyrics and chords](https://tabs.ultimate-guitar.com/tab/yothu-yindi/treaty-chords-1835091) (date accessed 27/11/2020)  [NIMA](https://nima.musicnt.com.au/) (National Indigenous Music Awards) (date accessed 27/11/2020) |  |
| **5.1, 5.2, 5.3, 5.4, 5.7, 5.8, 5.11, 5.12** | Duration  Pitch  Tone colour  Texture | X | X | X | Week 8  Rock Music – Midnight Oil   * Read through the overview of Midnight Oil on the Rock music – Midnight Oil – The Makaratta Project worksheet. * Listening – read or listen to the Uluru statement by clicking on the link provided. Discuss the statement as a class using the guiding questions provided in the worksheet. * Performance and listening – Students are to choose to perform either ‘First Nation’ or ‘Gadigal Land’ by Midnight Oil in small groups or as a class. Additional resources are provided within the worksheet.   **Option one -** ‘First Nation’   * Listening - Students are to listen to ‘First Nation’ by Midnight Oil and answer the following questions:  1. What is the time signature? **(6/4)** 2. How many chords are being used? What do we call this repeated pattern in rock music? **(riff)**  * Performance and listening – perform the **rock beat** in 6/4 on drums (or bucket drums) and try to work out the riff of ‘First Nation’ using the **powerchords** A5, F5 and E5 on guitar or bass.   **Option two** - ‘Gadigal Land’   * Listening – students are to listen to ‘Gadigal Land’ by Midnight Oil and answer the following questions:  1. List the **instruments** that you can hear played in the intro of this song. (**rock band** and **frontline**) 2. The intro contains a **repeated melodic and chordal pattern** played by the **horns** and **guitar**. What is this called? **riff** 3. How many chords do you think are being used in this song? Three **chords**  * Performance and listening – students are to work out the riff using the chords D, G and A on guitar. The **rhythm** of the riff is provided.   Protest songs   * Composition - using the riff from either ‘Gadigal Land’ or ‘First Nation’ by Midnight Oil, students are to compose their own **protest song** (at least one verse) based on a social issue that concerns them by following the steps provided in the worksheet. They may do this in small groups or individually and record their performance on their phone or device. * Comparative listening analysis - using the recording of their own protest song and either ‘Gadigal Land’ or ‘First Nation’, students are to compare each song according to the following concepts of music: **duration, pitch, texture** and **tone colour.** * Discussion: Midnight Oil are known as one of Australia’s most iconic rock bands of all time. How do you think that the musical concepts of the Midnight Oil song and your song, represent rock music? (two paragraphs or dot points).   Additional Resources   * Listen and watch – contextual background information. Students are to watch the video on the Uluru statement website and answer the questions outlined in the worksheet which relate to the historical context of the Makaratta Project.   Students are to continue working on their group composition assessment task one | Rock music – Midnight Oil – The Makaratta Project worksheet (1.8)  [The Uluru Statement (00:04:40)](https://ulurustatement.org/the-statement) (date accessed 27/11/2020)  [’First Nation’ by Midnight Oil (00:04:55)](https://www.youtube.com/watch?v=wU77EBykmiY) audio and lyrics (date accessed 30/11/2020)  [‘Gadigal Land’ by Midnight Oil (00:04:44)](https://www.youtube.com/watch?v=wuWgE-u4keg) audio and lyrics (date accessed 30/11/2020)  ‘[Gadigal Land’ by Midnight Oil chords](https://chordify.net/chords/gadigal-land-midnight-oil-topic) (date accessed 30/11/2020)  Classroom instruments including drums and guitar  [Uluru statement website from (00:00:00 – 00:13:06](https://ulurustatement.org/the-statement)) (date accessed 27/11/2020) |  |
| **5.4, 5.5, 5.6, 5.7, 5.8, 5.10, 5.11, 5.12** | All concepts | X | X | X | Week 9  **Assessment Task**  Students are to continue working on their group composition assessment task one and receive feedback from the teacher on their progress thus far. This assessment is in two parts.  **Part 1** - composition  This composition assessment requires student to compose a song either individually or in small groups. The piece must be based on one of the composition tasks attempted in the classroom for the Australian Music topic reflecting one of the subgenres below:   * popular music * children’s music * musical theatre * music for television * opera * art music * rock music   Students must start with the initial composition they completed in class for the topic however, it may be adapted, extended or altered to meet the task requirements below. To complete this task, students must include the following:   * the composition must be between two to three minutes in length. You may need to include multiple short compositions in some topics to meet this requirement. Please see your teacher to advise. * appropriate choice of instrumentation and roles. This may include electronic performing media such as DAWS. * an appropriate structure to your piece which must include contrasting sections. * demonstrate the manipulation and development of the concepts of music to create a musically successful composition. * demonstrate an understanding of the selected style.   Students must either perform their composition in class which will be recorded by the teacher or record it themselves and hand it in for submission. Notation of the composition is not required for assessment, however, notation in some form should take place as part of the composition process.  **Part 2** – composition reflection  Students are to submit a composition reflection that documents their composition process. They may choose to present this in one of the following ways which utilises technology:   * a power point or slideshow * a video * a podcast   The reflection must contain:   * a step-by-step guide of your compositional process including reflections on this process. This should include first ideas including instrumentation and roles of each instrument. * listening observations and inspiration you took from the original lesson stimulus. * a reflection as to how you manipulated and developed the concepts of music in your composition. * a reflection as to how your piece reflects the style of music you have chosen to write in including musical characteristics contained within your piece which are reflective of the style. | Classroom instruments  composition reflection digital resources |  |
| **5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.10, 5.11, 5.12** | All concepts | X | X | X | Week 10   * Students are to be assessed on their composition assessment task one in front of the class and submit their composition reflection. | Classroom instruments  composition reflection digital resources |  |

## Resources

* [Music 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.
* [‘Scar’ by Missy Higgins (00:03:34)](https://www.youtube.com/watch?v=bzCA7yNXoY8) audio (date accessed 13/11/2020)
* [Missy Higgins biography (date accessed 23/11/2020)](https://www.missyhiggins.com/about/)
* [‘Scar’ by Missy Higgins](https://www.azlyrics.com/lyrics/missyhiggins/scar.html) lyrics (date accessed 13/11/2020)
* [’Scar’ chord structure answers](https://tabs.ultimate-guitar.com/tab/missy-higgins/scar-chords-1759444) (date accessed 4/12/2020)
* [‘Five Little Ducks’ by the Wiggles (00:02:35](https://www.youtube.com/watch?v=epHTVGVNGKA)) (date accessed 16/11/2020)
* [Chord structure answers](https://tabs.ultimate-guitar.com/tab/missy-higgins/scar-chords-1759444) (date accessed 4/12/2020)
* [The Wiggles biography](https://www.thewiggles.com.au/about-us/) (date accessed 16/11/2020)
* [Yve Blake ABC The Mix (00:06:30)](https://www.youtube.com/watch?v=9w8Khl-2lFI&feature=emb_logo) (date accessed 2/12/2020)
* [Musical Theatre warm up activity (00:05:18)](https://www.youtube.com/watch?v=y7EEMS9VPY8) (date accessed 2/12/2020)
* [‘Justice’ by Yve Blake audio (00:05:50)](https://soundcloud.com/creative-arts-7-12/fangirls-justice-artist-demo-original/s-L9Z0Plr2Btl) original version (date accessed 11/12/2020)
* [‘Justice’ by Yve Blake backing track (00:05:50)](https://soundcloud.com/creative-arts-7-12/fangirls-justice-artist-demo-instrumental-by-yve-blake/s-vTROXqs8C0X) (date accessed 11/12/2020)
* [‘Justice’ by Yve Blake audio clean (00:05:50)](https://soundcloud.com/creative-arts-7-12/fangirls-justice-artist-demo-clean-by-yve-blake/s-LGm83I8A1s2) (date accessed 12/12/2020)
* ‘Justice’ by Yve Blake score included in the booklet resource (both a clean and original version)
* [Soundtrap](https://www.soundtrap.com/musicmakers) digital audio workstation (date accessed 4/12/2020)
* [Get started with Soundtrap](https://www.youtube.com/watch?v=QNQlCyYEbQE)! (date accessed 4/12/2020)
* [For the Love of Fangirls by Yve Blake TED Talk](https://www.youtube.com/watch?v=0B543Zkqq88) (date accessed 2/12/2020)
* [‘Revolting Children’ by Tim Minchin (00:00:35 – 00:04:57)](https://www.youtube.com/watch?v=A06-8IWjFSE) (date accessed 18/11/2020)
* [‘Revolting Children’ by Tim Minchin (00:02:31)](https://www.youtube.com/watch?v=o6PXm34OBP8) audio (date accessed 18/11/2020)
* [‘Revolting Children’ by Tim Minchin score](http://musicalmania2014.weebly.com/uploads/9/1/8/4/9184466/_revolting_children.pdf) (date accessed 18/11/2020)
* [Brendan Collins – composing in 7/8](https://www.youtube.com/watch?v=KWpxlrLJuNw) (date accessed 20/11/2020)
* [Interview with Tim Minchin](https://www.youtube.com/watch?v=P9GUTr2VXEA) (date accessed 18/11/2020) on Conan USA
* [‘Heaven on their Minds’ by Lloyd Webber (00:02:52 – 00:03:07)](https://www.youtube.com/watch?v=5lTwmK__TDo) from Jesus Christ Superstar (date accessed 18/11/2020)
* [‘Meet Me Inside’ by Miranda (00:00:00-00:00:30)](https://www.youtube.com/watch?v=alQKTQdEE-0&feature=youtu.be&fbclid=IwAR3CEa2TqS5WUdG6ImFrk5UGD37tA__YnKQUJWs_KO1opfFYAFT5HAu226w) from Hamilton (date accessed 18/11/2020)
* [‘Who’s the Thief’ by Lloyd Webber (00:02:20)](https://www.youtube.com/watch?v=6njTTe2xuTg) from Joseph and the Technicolour Dreamcoat (date accessed 20/11/2020)
* [‘Paranoid Android’ by Radiohead (00:02:11 – 00:02:34)](https://www.youtube.com/watch?v=fHiGbolFFGw) (date accessed 18/11/2020)
* [‘Deliverance’ by Opeth (00:00:00 – 00:00:057)](https://www.youtube.com/watch?v=rggQNCS8UjM&feature=youtu.be&fbclid=IwAR2Z5JIbFkto5pajSs-80SBjXWBft5kqHS_F3xQNmrc4wq9c7-yojgFTV50) (date accessed 20/11/2020)
* [‘The Ocean’ by Led Zepplin (00:00:00 – 00:01:10)](https://www.youtube.com/watch?v=dohTA1xQ5TA&t=20s) (date accessed 20/11/2020)
* [‘Them Bones’ by Alice in Chains (00:00:00 – 00:00:50)](https://www.youtube.com/watch?v=zTuD8k3JvxQ&feature=youtu.be&fbclid=IwAR1M-N7H5qB7yzdOc6TYFLC0D7IL7HYenqenaw6hlTUX9FnYeYsf9n2DSbw) (date accessed 20/11/2020)
* [‘Bluey’ theme song by Joff Bush (00:00:24)](https://www.youtube.com/watch?v=yEX5T7WfUAk) audio (date accessed 20/11/2020)
* ‘Bluey’ classroom arrangement score included in the booklet resource
* ‘[Bluey’ episode ‘BBQ’](https://iview.abc.net.au/show/bluey) (date accessed 23/08/2020)
* [ABCiview website](https://iview.abc.net.au/show/bluey) (date accessed 20/11/2020)
* [Soundtrap](https://www.soundtrap.com/musicmakers) digital audio software (date accessed 20/11/2020)
* [Garageband](https://www.apple.com/au/mac/garageband/) digital audio software (date accessed 20/11/2020)
* [Reaper](https://www.reaper.fm/) digital audio software (date accessed 20/11/2020)
* [Studio One Prime](https://shop.presonus.com/Studio-One-5-Prime) digital audio software (date accessed 20/11/2020)
* [‘Where?’ by Kate Miller-Heidke and Ian Grandage](https://www.youtube.com/watch?v=ZL7v4YFowSE) score (date accessed 23/11/2020)
* [‘Where?’ from The Rabbits by Kate Miller-Heidke and Iain Grandage](https://www.azlyrics.com/lyrics/katemillerheidke/where.html) lyrics (date accessed 23/11/2020)
* ‘[The Rabbits’ by John Marsden and Shaun Tan (00:02:33).](https://www.youtube.com/watch?v=p_0KwV-qZ-4) audio book (date accessed 8/12/2020)
* [‘The Rabbits’ Opera interview (00:05:50)](https://www.youtube.com/watch?v=jNOiAllsoy8) (date accessed 23/11/2020)
* [‘Where?’ by Kate Miller-Heidke and Ian Grandage (00:05:00)](https://www.youtube.com/watch?v=ZL7v4YFowSE) audio (date accessed 23/11/2020)
* [autochords](https://autochords.com/) chord generator (date accessed 8/12/2020)
* [‘Reclaiming the Spirit’ by Sarah Hopkins for solo cello (00:07:13)](https://www.youtube.com/watch?v=uYHssFgV2Ow) (date accessed 24/11/2020)
* [Additional information on Sarah Hopkins](http://www.sarahhopkins.com) (date accessed 9/12/2020)
* [Meditjin’ by Baker Boy audio and lyrics (00:03:11)](https://www.youtube.com/watch?v=myKF9mxAJ70) (date accessed 25/11/2020).
* [‘Nick Cave’ by Thelma Plum (00:02:45)](https://www.youtube.com/watch?v=5NV6-h_Lp9o) (date accessed 25/11/2020)
* [‘Caged Bird’ by Miiesha (00:01:34)](https://www.youtube.com/watch?v=Fo572xJ7ZXk) (date accessed 25/11/2020)
* [‘Caged Bird’ by Miiesha lyrics](https://genius.com/Miiesha-caged-bird-lyrics) (date accessed 27/11/2020)
* [Acapella App](https://apps.apple.com/us/app/acapella-from-picplaypost/id924635678) (date accessed 27/11/2020)
* [‘Treaty’ by Yothu Yindi (00:03:38)](https://www.youtube.com/watch?v=QagDKE_29p8) (date accessed 27/11/2020)
* [‘Treaty’ by Yothu Yindi lyrics and chords](https://tabs.ultimate-guitar.com/tab/yothu-yindi/treaty-chords-1835091) (date accessed 27/11/2020)
* [NIMA](https://nima.musicnt.com.au/) (National Indigenous Music Awards) (date accessed 27/11/2020)
* [The Makaratta Statement (00:04:40)](https://ulurustatement.org/the-statement) (date accessed 27/11/2020)
* [’First Nation’ by Midnight Oil (00:04:55)](https://www.youtube.com/watch?v=wU77EBykmiY) audio and lyrics (date accessed 30/11/2020)
* [‘Gadigal Land’ by Midnight Oil (00:04:44)](https://www.youtube.com/watch?v=wuWgE-u4keg) audio and lyrics (date accessed 30/11/2020)
* ‘[Gadigal Land’ by Midnight Oil chords](https://chordify.net/chords/gadigal-land-midnight-oil-topic) (date accessed 30/11/2020)
* [ulurustatement website from (00:00:00 – 00:13:06](https://ulurustatement.org/the-statement)) (date accessed 27/11/2020)