

Music of Our Place 1

Integrated Teaching activities	P	C	L	Resources
<p>Music of Our Place: This is an exploration of the music of Australia, in particular the music of Aboriginal and Torres Strait Islander peoples, and our cultural links with music from other countries. Students will listen and respond to examples of music from Australia, compose and conduct internet research. Specifically, they will learn about the concepts of pitch, (drone, stave notation), tone colour and duration.</p> <ul style="list-style-type: none"> • Teacher introduces the idea of different styles of music and their association with different places in the world. Students brainstorm as many different styles or genres of music as they can. (Teacher can add to the list – see page 1). Students discuss the association of music with events and places in their lives. • 26 different styles are listed on pages 2 and 3. Each student researches one style – giving a brief definition to the class, and plays a musical excerpt representative of the chosen style. (Using the internet as a research tool). • Students complete Activity 1 on page 4 – a table of styles of music and associated places. Using the internet, they research Australian composers and musicians and complete the questions in Activity 2. (Australian Music Centre www.amcoz.com.au/composers and MusicAustralia www.musicaustralia.org) • Teacher leads a discussion about our multicultural society, where we have musicians such as the Martinez Brothers, a guitar trio from South America, Ashok Roy a sarod player from India, and Zulya Kamalova from Central Russia. The students may be able to add some other names and cultures from their own experience. • Listening: Track 1 <i>Saginou</i> is sung in the native Tatar language by Zulya Kamalova. Students complete the questions in Activity 3 as they listen. (Recognising instruments, pitch and emotion conveyed). • Composing/Performing: Students listen again to Track 1, and improvise a rhythm using body percussion, writing a 2 bar ostinato to accompany the song, writing it in notation and then performing it with the music. (See Activity 4, page 8) • Listening: <i>Spirit's Dance: The Wind of Change</i> which is collaboration between two Australian artists, Matthew Doyle and Riley Lee. Students identify the two instruments played, and write a 				<p><i>Music of Our Place</i> Workbook and CD</p> <p>Students' own resources</p> <p>Track1</p> <p>Track 1</p> <p>Track 2</p>

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<p>brief description of the pitch and movement of the shakuhachi melody, then draw a graphic representation of both instruments (didjeridoo should be a drone below the shakuhachi). Students then research both instruments and complete Activity 5 page 10. Internet sites to explore: The Viva Zone http://203.210.98.229/vivazone/ Riley Lee’s website www.rileylee.net/shaku_about.html</p> <ul style="list-style-type: none"> • Teacher now relates pitch to the staff (revision for some students) – see page 11. Students complete Activity 6, and any other staff activities the teacher thinks relevant • Teacher leads revision of the woodwind family and aerophones (dijeridoo and shakuhachi), and saxophone family. (Listening activities and pictures, dvds etc). Students complete a listening quiz and instrument general knowledge quiz. • Composition task: students complete the “capture your place in music” task on page 14, imagining they are an Australian composer capturing sounds that represent their place and experience. (See Assessment Task i) Composition) • Performance task: Group Performance: class improvises to <i>Saginou</i> (Track 3) and take turns improvising during the solo breaks. (See Assessment Task ii) Performing) • Teacher introduces the students to Australian Indigenous music. Students search the internet to find some Indigenous musicians and groups (Activity 1). Teacher gives information about Indigenous language and the importance of storytelling, song and dance to Australian Indigenous culture (see pages 16, 17). Students write some information on the didjeridoo and the clapsticks. • Students use the internet to find out how a didjeridoo is made, then to write up the process in their books. (A useful website: Manikay.com www.manikay.com) • Teacher gives students names of some well-known didjeridoo players, and students listen to examples of different playing. (<i>Virtuoso Didj</i> performed by Alan Dargin, Track 4). Students complete Activity 3 (1, 2, 3, 4) • Students listen to <i>Mouthmusic</i>, performed by Matthew Doyle (Track 5) and answer questions 1 – 6 in Activity 4. (Using vocal sounds with didj playing). Students then complete exercise 2 (page 91) improvising a vocal composition over a didjeridoo drone (following steps 2 - 7) 				<p>Teachers’ own resources</p> <p>Woodwind listening resources, short tests/games etc</p> <p>Track 3</p> <p>Track 4</p> <p>Track 5</p>

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<ul style="list-style-type: none"> • Listening Task: (See Assessment Task iii) Listening) Students source the following websites for information: Adrian Ross website www.adrianross.com/ and The Didjshop www.didjshop.com/shop1/ • To conclude this unit of work students jam together to either Matthew Doyle’s composition <i>Mouthmusic</i> , or to the didjeridoo recording on Track 6 that they previously improvised to. 				<p>Track 5 Track 6</p>

<p>Outcomes</p>	<p>4.1 performs in a range of musical styles demonstrating an understanding of the musical concepts</p> <p>4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles</p> <p>4.3 performs music demonstrating solo and/or ensemble awareness</p> <p>4.4 demonstrates an understanding of the musical concepts through exploring, experimenting, improvising, organising, arranging and composing</p> <p>4.5 notates compositions using traditional and/or non-traditional notation</p> <p>4.6 experiments with different forms of technology in the composition process</p> <p>4.7 demonstrates an understanding of the musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas</p> <p>4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire</p> <p>4.9 demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study</p> <p>4.10 identifies the use of technology in the music selected for study, appropriate to the musical context</p>
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Specific content focus for this unit

<p>Students learn to:</p> <ul style="list-style-type: none">• Perform music through singing, playing and moving to a range of repertoire• Perform musical compositions and arrangements individually and/or in groups• Perform music that uses different forms of musical notation and technologies• Organise musical ideas into simple compositions both individually and in groups• Listen to and analyse a range of repertoire• Identify how the concepts of pitch, duration, dynamics and expressive techniques, structure have been used and in a range of repertoire• Respond to the range of repertoire used for listening	<p>Students learn about:</p> <ul style="list-style-type: none">• Recognising the use of musical concepts in various repertoire characteristic of the topics studied• Understanding how the concepts of music are used and manipulated in compositions and arrangement• Understanding various forms of musical notation used in the repertoire studied• Experimenting and improvising music representative of various styles, periods and genres• Aurally exploring music of various styles, periods and genres• Identifying, understanding and discussing the varying repertoire used in class and in the world of music• Responding to and discussing the varying repertoire used in class and in the world of music.
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<p>Evidence of learning:</p> <ul style="list-style-type: none">• Students are able to compose and perform using graphic notation to stimulus music• Students are able to explore the musical qualities of instruments and discuss them using the concepts of music• Students are able to describe the treatment of the musical concepts in their performances, compositions and the listening works discussed in class• Students are able to perform to backing tracks with confidence using their voices and experimenting with rhythms and percussion instruments• Students' written responses demonstrate understanding of composers' use of the musical concepts to create different structures• Students are able to plan and perform a composition about "their place" and experience• Students demonstrate growing musical literacy

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Assessment Activities:

- i) **Composing:** Students write a description of “their place” – (see exercise 1 page 89). Using the concepts of tone colour, pitch, dynamics, structure, duration, they write about the choices they would make, then draw a graphic representation of their ideas. They then interpret their graphic representation using sounds, recording them and playing their finished composition to the class if possible.
- ii) **Performing:** Listen to *Saginou* as a class. Students create new rhythms to play along with the recording. In the solo breaks, they improvise with new body percussion sounds. They then break into smaller groups and rehearse with those groups, taking turns at improvising. When happy with the resulting sounds, students perform their versions to the class.
- iii) **Listening:** Students research the history of the didjeridoo through accessing the given websites, gathering information and listening to the audio files. They then write a short review of at least one audio or video sample that they viewed, naming the sample and identifying its source.

Feedback:

- Oral feedback on research activities
- Oral feedback through discussion of music and listening activities
- Oral and written feedback on group interactions and performances

Registration and Evaluation: (Completed topics and tasks)