

Why Music? 1

Integrated teaching activities	P	C	L	Resources
<p>Why Music? Part 1: Soundscapes: In this unit, students will be listening to and responding to the sounds of their environment, and creating soundscapes using graphic notation.</p> <ul style="list-style-type: none"> Students list some of their favourite pieces of music, then listen to the 5 excerpts on Track 1, CD 1, writing down personal responses to the music. Environmental music, the sounds of nature, music accompanying everyday activities, and background music: students listen to Track 2, CD 1, the Kaluli women and children of Papua New Guinea, and write down the loud and soft sounds; listen to Track 3, (Indonesian women on the island of Java), and do the same after listing the sounds and describing the sounds; students then brainstorm the background sounds of a typical day in their own lives. Listening: Track 4, <i>The Winds of Heaven</i> by Sarah Hopkins and Alan Lamb, which uses telegraph wires and voice. See http://www.abc.net.au/arts/adlib/stories/s873159.htm Students write an aural response in a few lines. (See below assessment activity i) Listening). Listening: Track 5, <i>Alicia's Soundscape</i>: students list the sounds they can hear and describe them. Students create "a typical day" soundscape of their own and share their responses with the class. Teacher leads a discussion on how composers document sound using different kinds of notation so that others can interpret/play these sounds. Listening: Track 6. Students look at the graphic notation symbols to compare each sound with its symbol. They then listen to Track 7 listing all the sounds heard and draw a visual representation of these sounds. After looking at the example provided they complete the final square. Students to either record a 20 – 30 second excerpt of an environmental soundscape, or write a description of sounds heard in a 20 – 30 second time frame. They then create symbols to represent the sounds heard, and notate the soundscape. Students then interpret each others' soundscapes as a performance, and write a brief evaluation of the composing aspect and the interpreting aspect of the exercise. (see exercise 1, page 119 of workbook) Listening: Track 9, <i>Ciblon</i>, of Indonesian children creating rhythmic music and write an aural response (see activity 1, page 17) 				<p>Unit 1 <i>Why Music?</i> CD 1 Track 1</p> <p>CD 1 Track 2 Track 3</p> <p>Track 4</p> <p>Track 5</p> <p>Track 6 Track 7</p> <p>Track 9</p>

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<ul style="list-style-type: none"> Group activity: Students compose a work using kitchen objects as sound sources. (Explore activities 2, 3, and 4 in accordance with the classes' abilities, resources and situation.) As a group, record the result, and graphically notate the finished product. Teacher leads the discussion about Duration: was there a beat, a noticeable rhythm, or lack of rhythm? Exploring kitchen (and percussion) sound sources – experimenting with the different ways sounds can be produced from objects. (See activity 4, page 20). Students listen to Track 12 and play the rhythm on the grid. They then compose their own rhythm and perform it. Students create a soundscape of organised sounds (see exercise 2 and 3 <i>kitchen rhythms</i> page 125 of workbook) after listening to Track 13 <i>The Sink</i> by Australian composer Graeme Leak, and <i>Spoon Man</i> by Savage Garden. (See assessment activity ii: Composition) Listening and Performance: experimenting/reading rhythms in Activity 5 page 24 (Tracks 14, 15) where students begin to read graphic notation of rhythms Students learn to notate rhythms through clapping/performing and reading graphic notation (see Activity 6) Teacher introduces the students to the idea of putting musical motifs, phrases and sentences together to form a musical composition. Listen to famous motifs (such as the opening motif of first movement of Beethoven's 5th Symphony, opening motif of first movement of Mozart's 40th Symphony) and then their extension into a <i>phrase</i> (4 bars) and then a <i>sentence</i> (8 bars) To conclude this unit of work, students play along (jam) with the recording on Track 8, and improvise in the 4 bar solo. They could do this activity as a group at first, and when confident, try it as a group performance with individuals taking the solo spot. (See assessment activity iii: Performance) 				<p>Track 12</p> <p>Track 13</p> <p>Track 14, 15</p> <p>Track 16, 17, 18, 19</p> <p>Beethoven Symphony No 5 Mozart Symphony No 40 (Teacher's own resources)</p> <p>Track 8</p>

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Outcomes	<p>4.1 performs in a range of musical styles demonstrating an understanding of the musical concepts</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>4.7 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>
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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 • Organise musical ideas into simple compositions both individually and in groups • Listen to a range of repertoire • Identify how the concepts of pitch and duration have been used and manipulated in a range of repertoire • Respond to the range of repertoire used for listening 	<p>Students learn about musical concepts through:</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 • Creating simple compositions both individually and in groups • Aurally exploring music of various styles, periods and genres • Responding to and discussing the varying repertoire used in class and in the world of music.
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Evidence of learning

- Students are able to compose and perform simple rhythm patterns and soundscapes
- Students can improvise over a steady beat for 4 bars using a variety of rhythms
- Students are able to discuss their choices of sounds and rhythms and the treatment of the musical concepts of duration and dynamics in their performances, compositions and the listening works discussed in class
- Students are able to perform their compositions in this unit
- Students demonstrate growing musical literacy

Assessment activities

- Listening:** Students listen to CD 1 track 4, *The Winds of Heaven* by Sarah Hopkins and Alan Lamb, several times. As they listen, they write a few lines about the sounds they hear.
- Composition:** Students create a graphic representation of their own soundscape and work in groups to interpret each others' soundscapes.
- Performance:** In groups, students play along to the recording on track 8, and take turns to improvise in the 4 bar solo.

Feedback

- Oral feedback about accuracy of rhythms in group performances
- Oral feedback on improvisations and group performances
- Oral and written feedback on graphic notation composition
- Oral and written feedback on music listened to in class
- Oral feedback on performances

Registration and evaluation (units of work and tasks completed)