

Why Music? 3

Integrated Teaching Activities	P	C	L	Resources
<p>Why Music? Part 3: Vocal and body percussion and vocal styles: In this unit students will listen to vocal and body percussion, perform a rhythmic vocal pattern, create an ostinato, explore vocal improvisation and move to music. The following concepts will be learnt: tone colour, duration, pitch, and texture</p> <ul style="list-style-type: none"> • Sound colour – the guitar. Students observe types of guitars, listen to the open string sounds (<i>timbre or tone colour</i>) of five types of guitars and consider how they differ. • The voice and rhythm – students listen to the different ways voice and percussion are used in Track 1 <i>Mouth Music</i> by Toni Nation. Follow the listening guide and use body percussion in time to the beat. • Performing an ostinato – Students to listen, discuss pitch use and learn to perform the ostinato pattern at the beginning of <i>Mouth Music</i> (Track 2). When confident, they perform with the excerpt, without the recording then with the whole song (Track 1). • Vocal ostinato - as preparation for the next exercise students listen to the three vocal patterns on Tracks 3, 4 and 5. Students perform them several times to create an ostinato making the sounds both percussive and rhythmic and perform with a steady beat. Students compose, graphically notate, perform and record their own ostinato pattern. Students then self assess at the conclusion of this exercise. • Improvising with your voice – students sing the syllables as on Track 6 then make up their own patterns. They listen to Track 7 and learn to perform the pattern. They then make up rhythms for the syllables in their name using a variety of pitches. Students listen to Track 8 repeating the phrase aloud then improvising their own response. They do this several times, improvising a different response each time. • Improvising over an ostinato – students improvise a vocal part over <i>Mouth Music</i> (Track 2) exploring patterns tried earlier in the unit, short vocal melodies and experiment with new ideas. Using the recording from Exercise 6 the students improvise a vocal part above the ostinato at least four times and record the performance. Each student to choose the one they think is the most effective for self assessment. • Let's move – Students listen to <i>Spiritual high</i> (Track 9) and follow the listening guide paying attention to the use of a synthesiser. • Teacher plays the extract of <i>Spiritual high</i> (Track 10) encouraging students to make free movements to the slow beginning followed by movements in time to the beat. 				<p><i>Why Music?</i> Workbook and CD 2</p> <p>Guitars – visual and aural examples Track 1, <i>Why Music?</i> CD 2 Listening guide <i>Mouth Music</i> (p.54 booklet)</p> <p>Track 2 Track 1</p> <p>Tracks 3, 4 & 5</p> <p>Audio recording device Exercise 6: Vocal ostinato</p> <p>Track 6 Track 7 Track 8</p> <p>Track 2 Audio recording device Exercise 7: Vocal improvisation</p> <p>Track 9 Listening guide <i>Spiritual high</i> p 59</p> <p>Track 10</p>

Why Music? 3

Integrated Teaching Activities	P	C	L	Resources
<ul style="list-style-type: none"> On the second playing students are encouraged to explore other ways to move to the slow section. When the rhythm section comes in, the students clap and move to a set pattern. They do this exercise several times exploring new ways to move to the music. A jam: Students choose a vocal sound and body percussion to perform with Track 11, improvising a vocal solo in the break (listen for the words 'solo break'). Students might try moving to the music as they jam. Vocal mimics – Students now listen to the sound of the Kaluli women and children making sago on Track 12 focussing on how the voices mimic the sounds of birds in the rainforest canopy. Students write down the sounds they hear and complete the tables from page 64 of the <i>Why music?</i> workbook. Students explore the compositions of the composer Oliver Messiaen who used transcriptions of bird songs as the basis for his piano and orchestral works. (An example of this is <i>Oiseaux Exotiques</i>) Students do a google search on the name "Olivier Messiaen" and take notes from Wikipoedia. Students then explore mimicry and some artists who are involved in this form of music making. (Find links to information by searching the net for "mimicry and animals" and taking notes) Students complete Activity 2 (questions 1 – 8 page 65, 66 of workbook) as a Listening task (See assessment activity i) Listening). This task also involves some vocal practice of bird mimicry. This will be an informal part of the activity so students feel comfortable with experimenting with their voices. Students now create their own bird-like sounds, using sounds heard in the previous activity, or sounds they create themselves. They select four of these sounds and write the vocal sounds out in graphic notation. Students listen to the recording of the bird sounds in the grid on page 67, then listen again and answer the questions in Activity 3 (no.1, 2). Students consider what other sounds they can add to this composition (bird sounds, wind sounds, environmental sounds etc). They then draw up the rhythm grid (page 67 of workbook) adding music notation underneath the sounds they have chosen. They then perform this with the recording (CD 2 Track 13). 				<p>Track 11</p> <p>Track 12</p> <p>Teacher resources for listening works (e.g. Messiaen's <i>Oiseaux Exotiques</i>)</p> <p><i>Kookaburra</i> by David Gulpilil; <i>Crow Impression</i> by Christine Johnson; <i>Clarinet and Turkey Duo</i> by Leigh Hobba; <i>Katchikalli Dreaming</i>; <i>Old linden tree</i>.</p> <p>Track 13</p>

Why Music? 3

Integrated Teaching Activities	P	C	L	Resources
<ul style="list-style-type: none"> An exploration of the characteristic way different cultures use their voices to communicate: Students listen to <i>Undecided</i> by Youssou N'Dour (Track 14) following the listening guide on page 69. Students answer the questions on page 69 as they listen to the music. After listening and clapping on the 4th beat, they add another body percussion sound. As they listen again, they join in the singing of the word “undecided” each time they hear it (Track 15) Students listen to <i>Bubuka</i> by Indonesian jazz fusion group Krakatau (Track 16). They compose and perform a movement piece to this music. (See assessment activity ii: Listening/Composing/Performing) Listening: <i>Sadness</i> by Enigma (Track 17) played several times. Students write a brief description of what they hear. (This excerpt combines two different vocal styles – Gregorian chant and solo male voice). They listen again to Tracks 14 and 16, listing some differences between the vocal styles of these three examples. Listening: <i>I Gotta Style</i> by Victor Riley from Broken Hill and Morganics (Track 18 page 73) Students write a few lines about their impression of this song. Vocal percussion: In the next activities, students experiment with the different percussive-like sounds they can make with their voice (like beatboxing in <i>I Gotta Style</i>). In Activity 7, pages 74, 75, students use their voice to imitate the sounds of machines, making the sounds rhythmic and percussive (Track 19). Students then listen to Track 20 around 4 times and perform each rhythm pattern in turn. Students do the same with Track 21, performing each part in the rhythm with the recording. To conclude this unit of work, the teacher will give students some vocabulary that describes musical texture: monophony, homophony, canon, ostinato (see Activity 9, page 77). After defining the meaning of each word, students re-visit the music heard in this unit and consider how texture is used in these examples. Students then create a vocal percussion rhythm (see grid in exercise 8), adding environmental sounds and body percussion. They notate it, organise groups to practise it, then either record the performance, or perform it to the class. 				<p>Track 14 Track 15</p> <p>Track 16</p> <p>Track 17 Tracks 14, 16, 17</p> <p>Track 18</p> <p>Track 19, Track 20 Track 21</p>

Why Music? 3

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>
-----------------	---

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.
---	--

Why Music? 3

Evidence of learning:

- Students are able to compose and perform simple rhythm patterns, ostinato and vocal sounds
- Students are able to confidently use their voices in songs and vocal improvisations
- Students can improvise over a steady beat for 4 bars using a variety of rhythms and body percussion
- Students are able to discuss the listening material explored in class in musical terms, building on their knowledge of the concepts of music
- Students are able to confidently perform their compositions and the compositions of others in solo performances and in groups
- Students demonstrate growing musical literacy.

Assessment Activities:

- Listening:** Students answer questions 1 – 5 in the Why Music? workbook as directed by the teacher. Questions 6 - 8 require the teacher to play specific excerpts for the students in which they write a few lines about the sounds they hear.
- Listening/Performance/Composition:** After listening several times to *Bubuka*, students draw the shape of the vocal line (demonstrating an understanding of pitch/contour). They create a short movement that shows how the vocal line moves, and demonstrate this movement with Track 16. They form groups of 5 or 6, and teach the others in the group the movement, and then perform their composition to the class. They add body percussion to accompany the movements. They combine with other groups, so that each group takes a segment of the music and moves with it. As a final performance, the class perform a continuous movement pattern (group by group) to fit the whole of Track 16.

Feedback:

- Discussions about performances, including improvisations and group performances
- Oral and written feedback on performances of *Bubuka*
- Oral feedback through discussion of listening works
- Oral feedback from teacher and class members

Why Music? 3

Registration and Evaluation (units of work and tasks completed):

--