

Why Music? 4

Integrated Teaching activities	P	C	L	Resources
<p>Why Music? Part 4: In this unit students will learn about music and emotions, dynamics and expressive techniques, Instruments of the Orchestra: tone colour, structure and contrast in music through performing, composing, listening and responding.</p> <ul style="list-style-type: none"> Students consider the emotions illustrated on page 80, and select the one that resembles their feelings (at this time). They then select a sound source such as body percussion, voice or sound source from the kitchen. Students then interpret the graphic drawing of “excited”. Students then choose three emotions from the list and express each by making up their own music. (See activity 1, page 81). Students vary the dynamics as they improvise, describe the sounds, then notate them using their own graphic notation. (Use the grid provided on page 81) Composition task: students create a composition using three emotions. (see Assessment Activity i) Composition) Teacher introduces dynamic markings (signs, Italian word and meaning) such as the gradations of soft and loud (p, mp, pp, ppp, f, mf, ff, fff). In this section, introduce the students to the four families of the orchestra, reinforcing the ways in which the instruments all vary in tone colour and dynamics. Teacher leads a discussion about the different ways people respond to music – in particular, film music. Students complete Activity 3 (parts 1 – 4) on pages 84 and 85. In this activity, they are demonstrating a level of understanding of musical qualities of instruments of the orchestra, and of dynamics and tempo. Teacher leads a discussion on drums, drumming, rhythm and movement (see page 86). Students experiment with creating drum rhythms with the resources at hand, playing to either music heard previously in this unit, (e.g. Spiritual high, Track 10 CD 2) or to their own choice of music. Teacher then explains another way of classifying instruments from around the world, under the headings of 1. aerophones, 2. membranophones, 3. chordophones and 4. idiophones Students divide into 4 groups and each group takes responsibility for researching a different group, finding pictures, instruments where possible, and writing a brief description of each instrument. They then present their findings to the other members in the class. Students draw up a chart with the four headings above, categorising the following 				<p><i>Why Music?</i> Workbook and CD2</p> <p><i>Why Music?</i> Page 80</p> <p><i>Why Music?</i> Page 81</p> <p>Teachers’ own resources</p> <p>Activity 3, page 84</p> <p>CD 2, Track 10</p> <p>Internet sites, library books</p> <p>Chart page 89 of <i>Why Music?</i></p> <p>Teachers’ own resources</p>

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<p>instruments: <i>agogo, kena, rebana, angklung, ceng ceng kopyak, guiro, ocarina, tapan, vielle, revop.</i></p> <ul style="list-style-type: none"> Teacher guides the students through an exploration of the instruments of the orchestra, concentrating on the sound qualities: is the sound soft or loud? High or low? Smooth or short? Light or dark? Etc. Students put each instrument into a table (see page 90) and write a brief description of their sound. Teacher introduces the concept of tone colour. For this activity, students can visit the following websites: www.nyphilkids.org/main.phtml www.sydneyssymphony.com.au <p>See below for Assessment Activity ii) Listening</p> <ul style="list-style-type: none"> Teacher plays three contrasting orchestral pieces for the students from three contrasting periods (at least three times each) while the students complete the suggested activities in Why Music? – Activity 8 page 92.(Tracks 22, 23, 24) In example 1 the students list the instruments heard, identify the dynamic ranges used, identify the pitch, and the emotions the piece conjures. In example 2, the students draw a picture as an emotional response to the music and describe how this piece is different to the first. The third example asks the students to identify instruments and describe an occasion to fit the music. <i>La Mourisque</i> comes from <i>Arrangements of Elizabethan dances</i> by Alan Bonds. As the students listen again, they follow the Listening guide (see page 94). The teacher gives them information about the concept of structure, and contrast within musical compositions. Students perform the accompanying rhythms (see page 95) with the music. Teacher to explain Ternary, Binary, Rondo and Sonata Form using other examples as well. (e.g., verse chorus songs for Binary, simple folk songs like The Ashgrove for Ternary, etc.) Teacher leads students through Activity 10, page 96, nos 1, 2 and 3. Students perform the rhythm provided on page 97 with the backing track (Track 25) and improvise during the solo section. Reinforcement of Listening so far: a revision of the instruments of the orchestra and the manipulation of the concepts of music by composers of Film Music, in particular, James Horner and Ennio Morricone 				<p>for Listening Quiz on Instruments of the Orchestra</p> <p>(Page 92 – activity 8) <i>Prelude to the afternoon of a faun</i> by Debussy Track 22 <i>Ride of the Valkyries Act 111</i> by Wagner Track 23 <i>La mourisque</i> by Tielman Susato Track 24 Listening guide page 94 to <i>La Mourisque</i> by Susato Teacher’s own resources</p> <p>CD 2 Track 25</p> <p>General listening activities devised by teacher</p>

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<ul style="list-style-type: none"> Teacher gives a general background to the history of music in film and the evolution of film soundtracks. Students research some information on film composers, soundtracks and hit songs from films such as <i>Titanic</i> “My Heart Will Go On”, <i>Breakfast at Tiffany’s</i> “Moon River” and <i>Doctor Zhivago</i> “Lara’s Theme”. Teacher gives students information on film composer James Horner (<i>Aliens, Titanic, A beautiful mind, How the Grinch Stole Christmas, The four feathers, Braveheart</i>). Students follow the listening guide (see page 103) to “A gift of a thistle” from <i>Braveheart</i>, Track 26, then answer the questions 1 and 2 in Activity 3. As the students listen again, they follow the music on page 104, then do Activity 4 on page 105. Those students who are music readers, could play the melodic line on the instrument of their choice. Teacher provide students with information about film composer Ennio Morricone (<i>The Mission, The Good, The Bad and The Ugly, Cinema Paradiso, The Untouchables, Once Upon a Time in America</i>) Students follow the listening guide (see page 106) to an excerpt from <i>The Mission</i> (Track 32). In Activity 5 the students are asked to use body percussion to the given rhythm and play along to the excerpt from <i>The Mission</i> on Track 33. Students sing the melody notated in Activity 5 no. 2, and perform it with Track 32. Students revise their improvisation skills by playing along to Track 25 using the rhythm of the theme from <i>The Mission</i> (see page 107). To conclude this unit on Music and Emotions, students work on a composition to demonstrate their understanding of dynamics and expressive techniques and tone colour. See Assessment Activity iii) Composition/Performance. When finished, they could share their ideas with each other, and if confident, play their products to the class. 				<p>Teachers’ own resources</p> <p>CD 2 Track 26</p> <p>CD2 Track 32 Track 33 Track 32</p> <p>CD 2 Track 25</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, duration, dynamics and expressive techniques, structure 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 soundscapes using graphic notation
- Students are able to list responses regarding musical qualities of instruments, of dynamics and tempo
- Students are able to discuss the treatment of the musical concepts of dynamics and expressive techniques in their performances, compositions and the listening works discussed in class
- Students are able to perform to backing tracks, showing growing confidence in using their voices and experimenting with rhythms
- Students' written responses demonstrate understanding of composers' use of the musical concepts to create different structures
- Students demonstrate growing musical literacy

Assessment activities:

- Composition:** Students create a composition which includes a sequence of at least three different emotions (for example, love, anger and happiness). They are to organise the sequence of emotions into a composition either telling a story, building up excitement or drama, or simply showing a contrast of emotions. They then notate their composition using graphic notation, including a chart which explains the symbols used. The composition can then be performed or an audio recording made, or both.
- Listening:** Teacher gives the students a listening quiz on the instruments of the orchestra. The test could ask for two things: 1) aural recognition of any instrument, and 2) a category that the instruments belong to (e.g. Strings, Woodwind, Brass, Percussion)
- Composing/Performing:** Students create a composition to accompany a short film, cartoon, story sequence or photo slide show. The music should be around 30 seconds to 1 minute in length and should express more than one emotion. Students submit both a soundtrack and notation – either graphic or traditional.

Feedback:

- Oral and written feedback on their compositions that tell a story with graphic notation
- Oral feedback through discussion of music heard in the unit in relation to the concepts of music
- Oral feedback as students listen to music, improvise and learn about structure in music
- Oral feedback on group interactions, performances and compositions
- Oral and written feedback on the composition/performance task both in progress and upon completion

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

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