



DRAFT

THE ARTS: MUSIC

Teaching and Learning Exemplar
Year 6



Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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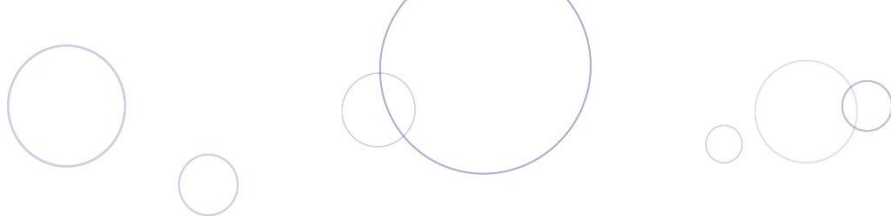
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Background

This Teaching and Learning Exemplar (the exemplar) has been developed by the School Curriculum and Standards Authority (the Authority) as part of the *School Education Act Employees (Teachers and Administrators) General Agreement 2017* (Clause 61.1–61.3).

The *Western Australian Curriculum and Assessment Outline* (the *Outline* – <https://k10outline.scsa.wa.edu.au/>) sets out the mandated curriculum, guiding principles for teaching, learning and assessment, and support for teachers in their assessment and reporting of student achievement. The *Outline* recognises that all students in Australian schools, or international schools implementing the Western Australian curriculum, are entitled to be given access to the eight learning areas described in the *Alice Springs (Mparntwe) Education Declaration*, December 2019.

This Music exemplar for Year 6 articulates the content in the *Outline* and approaches to teaching, learning and assessment reflective of the Principles of Teaching, Learning and Assessment. This exemplar presents planning for eight weeks of teaching and learning for each of the four terms, with a time allocation of one hour per week. The planning includes suggested assessment points.

Teaching

The year-level syllabuses for each learning area deliver a sequential and age-appropriate progression of learning and have the following key elements:

- a year-level description that provides an overview of the context for teaching and learning in the year
- a series of content descriptions, populated through strands and sub-strands, that sets out the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn
- an achievement standard that describes an expected level that the majority of students are achieving by the end of a given year of schooling. An achievement standard describes the quality of learning (e.g. the depth of conceptual understanding and the sophistication of skills) that indicate the student is well-placed to commence the learning required in the next year.

Assessing

Assessment, both formative and summative, is an integral part of teaching and learning. Assessment should arise naturally out of the learning experiences provided to students. In addition, assessment should provide regular opportunities for teachers to reflect on student achievement and progress. As part of the support it provides for teachers, this exemplar includes suggested assessment points. It is the teacher's role to consider the contexts of their classroom and students, the range of assessments required, and the sampling of content selected to allow their students the opportunity to demonstrate achievement in relation to the year-level achievement standard. Teachers are best placed to make decisions about whether the suggested assessment points are used as formative or summative assessment and/or for moderation purposes.



Reflecting

Reflective practice involves a cyclic process during which teachers continually review the effects of their teaching and make appropriate adjustments to their planning. The cycle involves planning, teaching, observing, reflecting and replanning. Throughout this cycle, teachers adjust their plans as they work with their students to maximise learning throughout the year. As such, a long-term set of tightly planned lessons is not conducive to reflective practice.

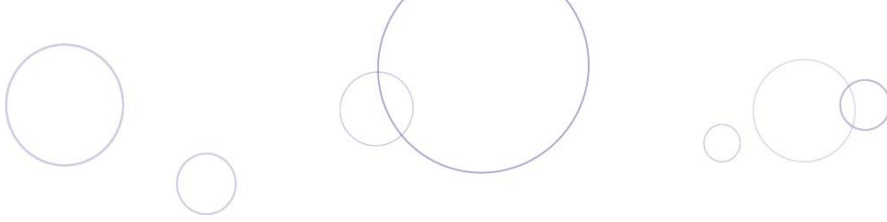
This exemplar supports reflective practice and provides flexibility for teachers in their planning. The exemplar shows how content can be combined and revisited throughout the year. Teachers will choose to expand or contract the amount of time spent on developing the required understandings and skills according to their reflective processes and professional judgements about their students' evolving learning needs.

Catering for diversity

This exemplar provides a suggested approach for the delivery of the curriculum and reflects the rationale, aims and content structure of the learning area. When planning the learning experiences, consideration has been given to ensuring that they are inclusive and can be used in, or adapted for, individual circumstances. It is the classroom teacher who is best placed to consider and respond to (accommodate) the diversity of their students. Reflecting on the learning experiences offered in this exemplar will enable teachers to make appropriate adjustments (where applicable) to better cater for students' gender, personal interests, achievement levels, socio-economic, cultural and language backgrounds, experiences and local area contexts.

At any point, teachers can adjust the:

- **timing of the lessons**, e.g. allowing more time where required, or changing when content is taught to fit local or cultural celebrations, such as NAIDOC Week or Harmony Day
- **scheduling of assessments** to allow for further consolidation of teaching and learning, or to accommodate students' participation in personal or cultural events, such as Ramadan
- **mode of delivery**, e.g. allowing students to perform a section of their composition or performing in a group instead of individually
- **setting of the lessons**, e.g. attending a live performance of an orchestra or musical group, or inviting musical groups to deliver an incursion
- **opportunities to engage with the content descriptions**, e.g. listening to music that reflects a theme in another curriculum learning area, linking literature with musical songs, games and dances, exploring sound production of instruments from a scientific perspective
- **ways students work**, e.g. students supporting each other in mixed ability groups or teachers forming ability groups for targeted support
- **delivery of the content descriptions** to make it more engaging, challenging or appropriate, e.g. moving from the experiential to explicit teaching of concepts by including interactive and movement based activities, using visual text such as picture books as a stimulus to music making, or incorporating music and language from other cultures in songs, games and dances
- **teaching strategies used**, e.g. building up to collaborative group structures by engaging in partner work first or games and dances that involve changing partners
- **content descriptions, skills or modes of learning for individuals** with formal or informal learning adjustments.



The general capabilities and cross-curriculum priorities

The *Outline* incorporates seven general capabilities and three cross-curriculum priorities that can be utilised to connect learning across the eight learning areas.

The general capabilities and cross-curriculum priorities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the 21st century. Teachers may find opportunities to incorporate the capabilities and priorities into their teaching and learning programs.

The full description and exemplification of the general capabilities can be found on the Authority website:

<https://k10outline.scsa.wa.edu.au/home/teaching/general-capabilities-over/general-capabilities-overview/general-capabilities-in-the-australian-curriculum>.

The full description and exemplification of the cross-curriculum priorities can be found on the Authority website:


<https://k10outline.scsa.wa.edu.au/home/teaching/cross-curriculum-priorities2/cross-curriculum-priorities>.

The Arts: Music

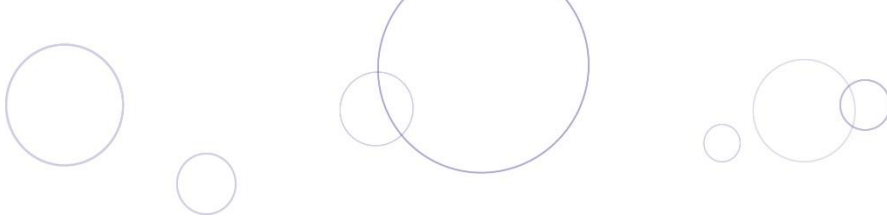
The Western Australian Curriculum: The Arts: Music allows for the opportunity to study music from all cultural contexts across a continuum of time. Music is an integral part of the expression of people through the ages and is a vehicle through which story, beliefs and emotions are expressed. Social and political contexts often imbue the music of a particular nation and music develops out of responses to events that impact people.

The Arts: Music provides students with the knowledge, understandings and skills with which to create their own music as an expression of themselves in this time and context and to appreciate and respond to the composed music of others. They develop the skills required to perform their own music and reflect deeply on the meaning and purpose of music as an art form.

Diagram 1 – How to read the teaching and learning exemplar

Content from the Western Australian curriculum 1	Teaching and learning intentions 2	Learning experiences 3
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time):  pitch (intervals occurring in scales); tonality: minor form <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention 2a</p> <p>Students experience the use of scat through echo phrases before improvising their own. They learn that improvisation is a creative process that relates to trial and error. Students gain confidence in ‘speaking’ scat, before attempting to ‘sing’ scat.</p> <p>Students apply their understanding of improvisation and choose a mode of creating that they feel comfortable with. Students learn that improvisation is a key element of jazz of creating music within a specific structure and parameters. They learn that they must be aware of the need for the audience to replicate their improvisations.</p> <p>Focus questions 2b</p> <ul style="list-style-type: none"> Which phrases/words sound as though they fit? Which phrases/words sound uncomfortable? <p>Suggested assessment point 2c</p> <p>Using a tick list, assess selected students for:</p> <ul style="list-style-type: none"> rhythmic timing phrasing of improvisation creative use of scat 	<p>Warm up activity</p> <p>Syncopated greeting rhythm activity</p> <p>Greet students with the syncopated rhythm or poem that has been developed and learnt last week. Students echo spoken words.</p> <p>Include more scat phrases at the end for students to echo.</p> <p>A student may offer a scat phrase for students to echo.</p> <p><i>Hey Yo</i></p> <p>Sing through <i>Hey Yo</i> (refer to last week).</p> <p>In the improvisation ‘break’ offer some scat phrases which can be spoken or sung</p> <p>Review the term ‘improvisation’ and select a student to offer an improvisation of their choice – using a body percussion pattern, a movement, a spoken or a sung scat – for the other students to echo.</p> <p>Organise for two–three students to offer their improvisation in this session.</p>

- The Western Australian curriculum is the mandated curriculum content to be taught from the *Western Australian Curriculum and Assessment Outline*.
- Teaching and learning intentions may provide additional information and/or examples to assist with the interpretation of curriculum content.
 - The learning intention is expressed as the key concept students derive from the activity and how it relates to the curriculum content. It offers a bridge/link between the curriculum content and how the activity incorporates and makes explicit the learning required.
 - Focus questions scaffold the teaching and learning and are integral to the learning experiences, and targeted for student expression of their understandings and concept development.
 - Suggested assessment points provide opportunities to monitor student progress and to facilitate teacher planning.



3. Learning experiences describe the interaction and activities that take place to facilitate learning, and the development of student skill, knowledge and understanding. The activities reflect a sequential continuum of learning, building on prior knowledge and moving students from the known to the unknown in carefully scaffolded ways.



Ways of Teaching

This Year 6 exemplar provides teachers with a range of learning experiences that can be adapted to the context of the school, the resources available and the needs of the students. While the learning experiences have been developed and are predicated upon a degree of prior learning that aligns with the year level curriculum content and required outcomes, the assessment tasks allow for differentiation of student ability and level of success.

The exemplar engages with a range of genres and includes listening tasks that provide students with a diverse exposure to music created for different contexts, different audiences and using a vast array of instruments including electronic sound production.

Implicit within the exemplar are cross-curricula connections, especially with the Learning Areas English and Humanities and Social Sciences, as well as other Arts subjects.

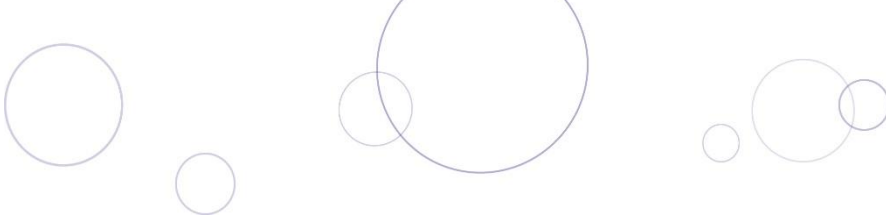
Music has two interrelated strands – Making and Responding. Students develop skills, knowledge and understanding through the creative process of making music and performing it for a variety of different audiences. The Teaching and Learning Exemplar provides opportunities to explicitly teach concepts, terminology and skills, while simultaneously allowing students to develop understanding and apply their knowledge and skills through experiential activities and improvisation tasks. It has been developed to provide a continuum of learning, moving from the discrete to the abstract, from the known to the unknown and increasing in complexity. Activities are scaffolded for students to ensure success and parameters are open-ended to allow for extension opportunities.

Students engage with a range of activities that guide them to explore how the elements of Music combine to create a piece of Music. They are encouraged to use critical thinking skills to analyse music and evaluate its effectiveness and then apply their understandings to create their own music. Students make informed decisions about their responses to hearing music, performing music and creating music and justify their responses using terminology and drawing upon their knowledge of how music is created.

To engage students in the Arts, teachers typically create learning experiences which:

- use all aspects of perception: sensory, emotional, cognitive, physical and relational to make learning experiential for students
- develop skills in students through modelling, coaching, practising and reflecting
- enable students to work individually and collaboratively, using flexible grouping to accommodate their needs and strengths
- encourage students to take risks and extend their ideas
- foster participation in projects in a flexible, dynamic learning environment
- provide opportunities for students to experience the Arts in live or virtual settings
- explore significant and recognisable examples of the Arts from different times and cultures to develop in students an aesthetic and cultural appreciation of the Arts.

Many aspects of the Arts syllabus are recurring and teachers should provide ample opportunities through practice for revision and consolidation of previously introduced knowledge and skills.



Further information on ways to teach the Arts can be found on the Authority website:
<https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-teaching>.

Note: links to electronic resources

This sequence of lessons may utilise electronic web-based resources, such as YouTube videos. Schools are advised to install advertising blocking software prior to using online material. Additionally, teachers should be present while an electronic resource is in use and close links immediately after a resource such as a video has played to prevent default 'auto play' of additional videos. Where resources are referred for home study, they should be uploaded through Connect, or an equivalent system, that filters advertising content.



Ways of Assessing

The suggested assessment points included in this exemplar alert teachers to only some of the opportunities to monitor individual student progress and achievement during day-to-day learning activities. Teachers can decide whether the suggested assessment points are to be used as learning experiences, formative or summative assessment or, alternatively, to plan and develop their own assessments. Information collected from these assessments will allow teachers to monitor student learning and development to inform future planning, provide a focus for feedback to students, support discussions with parents, and provide evidence for reporting on student achievement requirements. Teachers should consider a range of ways in which evidence of student achievement will be collected in addition to the examples provided in this exemplar. Where possible, the assessment criteria should be developed with the students and made visible to guide their work.

Assessment in Music takes both summative and formative forms. There are suggested assessment points through each term of the Teaching and Learning Exemplar. At the end of each semester, there is a formal assessment task which provides students with the opportunity to reflect the learning they have achieved through a compositional task. They are also asked to offer a self-reflection and peer reflection on their own and others' performances.

In Music, the following assessment tools are all valid and relevant to making informed judgements on the achievement standards of each student.

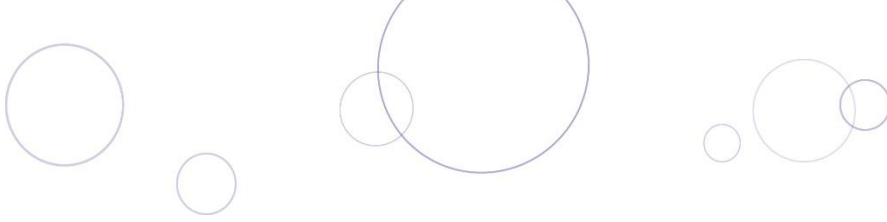
- Teacher observation
- Checklists
- Assessment of performances
- Videos of performances
- Composition planning documents
- Notated documents
- Anecdotal evidence
- Reflection sheets

Formative assessment opportunities that arise naturally out of the learning experiences within the exemplar, allow the teacher to reflect on student achievement and progress while identifying gaps in skill, knowledge and understanding. Many assessments are able to occur incidentally within the classroom environment while students are engaged in the process of creating and performing.

Further assessment strategies can be found on the Authority website:

<https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-assessing>.

In addition to the suggested assessment points, Appendix B and Appendix C provide teachers with examples of assessments that can be used for both assessment and moderation purposes. Both assessments provide teachers with the resources, or links to resources, required for students to complete the task, and are accompanied by marking keys to ensure teachers make valid and reliable judgements on student achievement. The exemplar supports the prior learning required for students to complete the tasks in both Appendix B and Appendix C.



Prior knowledge

In previous years, students have explored ideas through improvisation and notating music using both standard and graphic notation. They have extended their understanding of rhythm, tempo, pitch, dynamics, timbre, form and texture. Students have experimented with the elements of music in the creation of simple compositions and reflected on and refined musical ideas. They have also explored how a range of musical styles utilise the different elements of music.

Students have been presented with performance opportunities, developing the rehearsal process and their understanding of audience etiquette.

Students have been exposed to different styles of music, identifying factors that influence music from other times, cultures and contexts. They have reflected on the meaning and purpose of both their own work and the work of others.

They understand that music tells a story – not just as lyrics to a song but as instrumental music – that it evokes emotions and images and can imbue visual imagery with deep and emotive meaning.



Year level description

In Year 6, students continue to develop and consolidate their aural and theory skills, identifying and performing pentatonic and major scales, intervals and melodic patterns and the difference between pentatonic, major and minor tonality. They identify tempo and metre changes and organise beat and rhythm in simple and compound time.

Students improvise with and manipulate the elements of music to create simple compositions, incorporating expressive and stylistic features. They use standard notation, terminology and relevant technology to trial, record and communicate their music ideas.

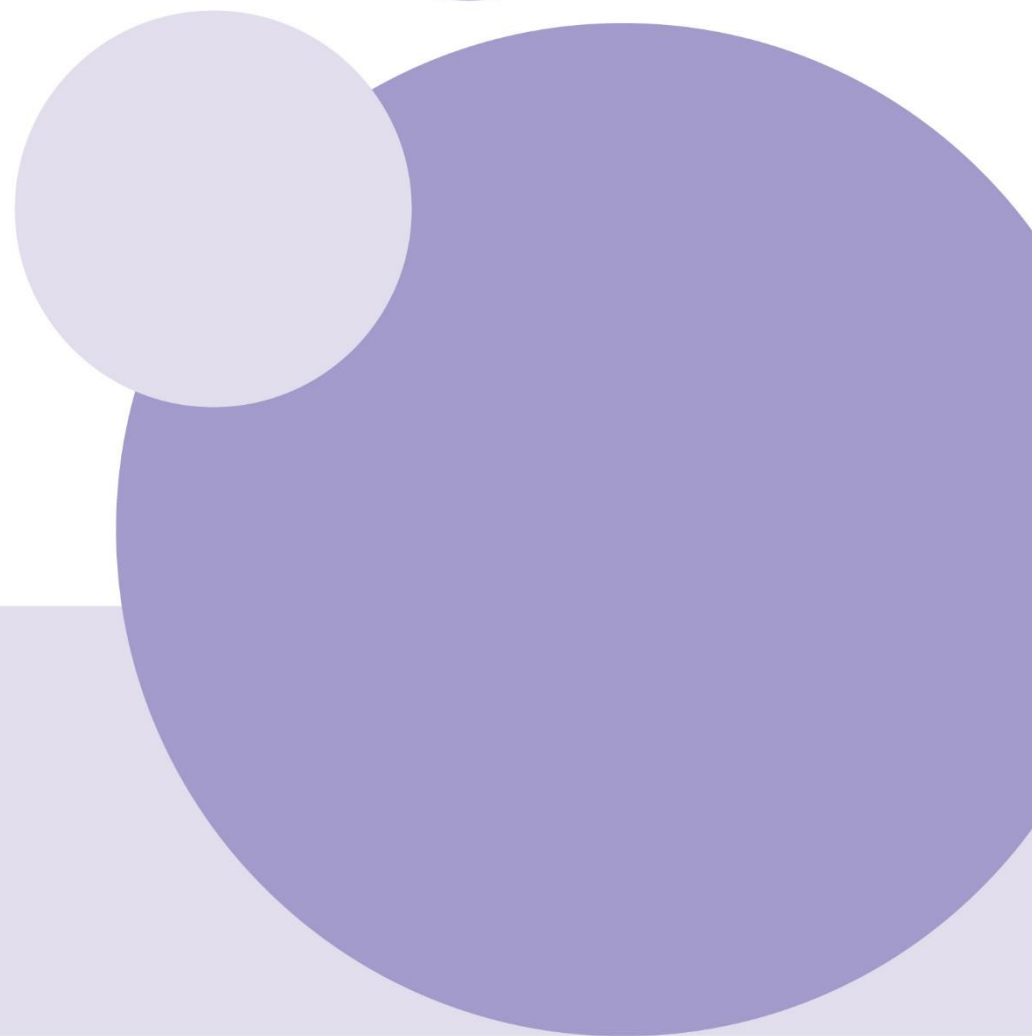
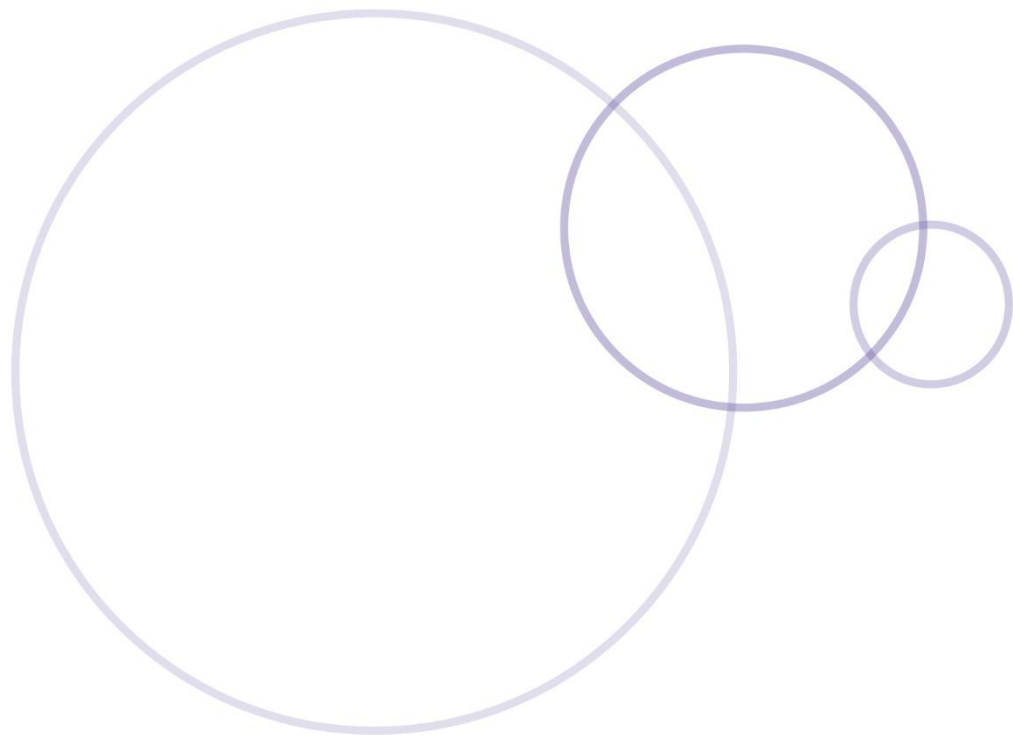
Students experience music as performers and audience members. They perform solo and ensemble music with developing technique, incorporating expressive and stylistic features, and maintain and balance their own part when singing and playing with others. Students explore how to improve musical performance as soloists and ensemble members and sustain and engage an audience, working individually and collaboratively to develop and apply appropriate rehearsal processes.

They listen to, reflect on, and respond to factors that influence musical styles in particular cultures, times and contexts, and analyse how the use and combination of the elements of music define a particular style or context.

Year 6 Achievement Standard

Standard, students improvise, select and organise rhythm patterns in simple and compound time, with some errors. They identify metre and some metre changes in simple and compound time, and identify tempo and some tempo changes. Students improvise, identify, sing and play melodic patterns based on pentatonic and major scales, with some inconsistencies. They generally identify pentatonic, major and minor tonalities, and use standard rhythmic and pitch notation. They improvise, select and organise some elements of music to represent a music idea. Students experiment with an element of music in an attempt to provide contrast and incorporate some known expressive and stylistic features. They identify and describe some instruments and methods of sound production, and identify some different parts within a composition. Students identify some forms and musical structures. They sing and play with some inconsistencies in tuning, timing and technique, incorporating some appropriate expression and stylistic features, and generally maintain their own part when performing with others. Students use some peer feedback to adapt and refine their ideas when rehearsing and performing.

Students listen and respond to music, and identify and describe links between the use of some elements of music to the composer's purpose, or a particular time, culture, event or context. Students identify and describe some stylistic and musical characteristics, using some appropriate music terminology.



TERM 1

Weeks 1–8: Music



Overview

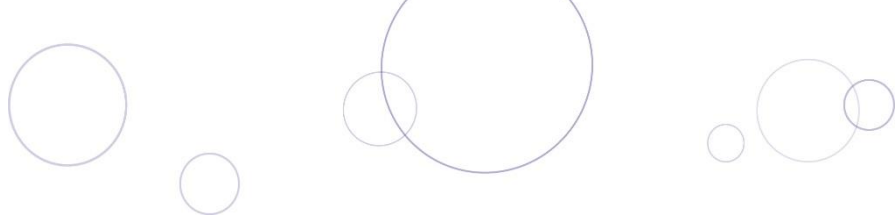
The focus of lessons in Term 1 is toward developing and consolidating aural and performance skills in students through rhythm. There is a strong focus on echo patterning, moving to simple improvisation tasks and beginning to incorporate melodic elements.


The process is carefully scaffolded to ensure success and the open framework of activities allows for differentiation.

Collaborative and cooperative learning is incorporated in some activities as well as developing the capacity to work independently.

Below is an overview of the resources required for Term 1.

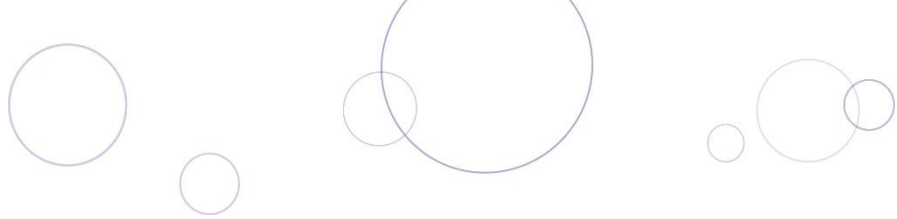
Term 1			
Week 1 Teacher devised 4-bar body percussion rhythm pattern	Week 2 Non-tuned percussion instruments	Week 3 Non-tuned percussion instruments Environmental percussion instruments Tuned percussion	Week 4 Non-tuned percussion instruments Environmental percussion instruments Melodic instruments - xylophones
Week 5 As well as instruments as required, a Composition Think sheet per student	Week 6 As well as instruments as required, a Composition Think sheet per student	Week 7 Required instruments Final composition notation worksheet	Week 8 Instruments, notated music and self/peer evaluation sheets Filming device

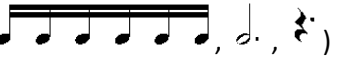


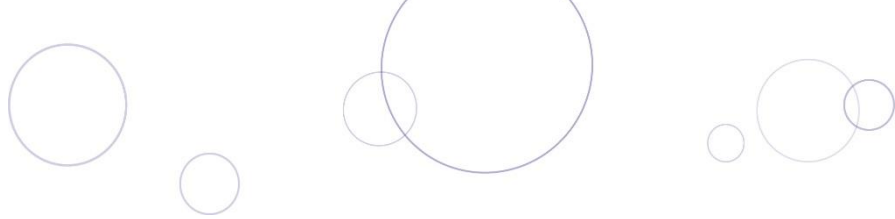
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Learning intention</p> <p>Students experience music as a performer and perform solo and ensemble music incorporating stylistic features such as dynamics and tempo. Students develop the ability to maintain and balance their own part.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Which note value have I placed on my knees? • Which note value have I placed in my hands? • How many beats is the sequence? • If the time signature is four beats in a bar, how many bars is the rhythm sequence? • Are you able to isolate the pattern of bar 3? • What are the rhythm note names for bar 1? • How can we add some musical interest to this rhythmic pattern? 	<p>Rhythm activity</p> <p>Rote teach a four bar rhythm at a complexity level that suits the students' level of ability and prior learning; for example:</p>  <p>When teaching the rhythm, place each percussion note value in a different body part. For example:</p> <ul style="list-style-type: none"> • ta (knees) • ti-ti (clap hands) • ta-a (a foot stamp) • tika-tika (tap chest) <p>Teach one bar at a time to ensure students are embedding the rhythm by memorisation.</p> <p>Once the rhythm has been learnt, add the rhythm names to the sequences.</p> <p>Give students an opportunity to perform the rhythm by themselves for the class.</p>




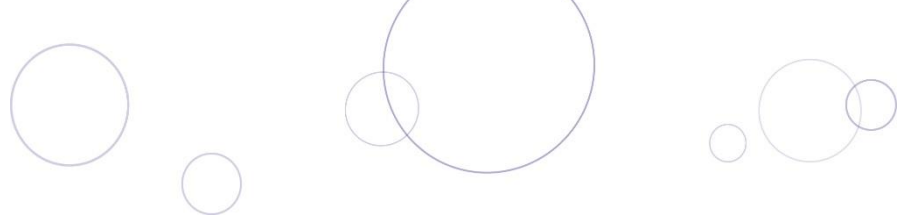
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none"> • Is there a concept that you have been reminded of today? • Did you learn something new today? 	<p>In a circle, divide the students into two groups and perform the known rhythm as a two-part canon.</p> <p>This can be performed with the canon beginning after one bar, or two, or three bars.</p> <p>Students determine which canon starting point they prefer.</p> <p>The circle can be divided into four sections and students can perform the rhythm as a four-part canon.</p> <p>Students rehearse the canon several times, varying the tempo and dynamic shape of the canon. Encourage students to offer suggestions about the dynamic shape and vocal expression of saying the rhythm names.</p> <p>Conclusion</p> <p>Use the focus questions to recap the lesson and check-in with student understanding of the concepts covered in the lesson.</p> <p>Sing the 'welcome' song as a 'goodbye' song and invite students to respond by singing it back.</p>



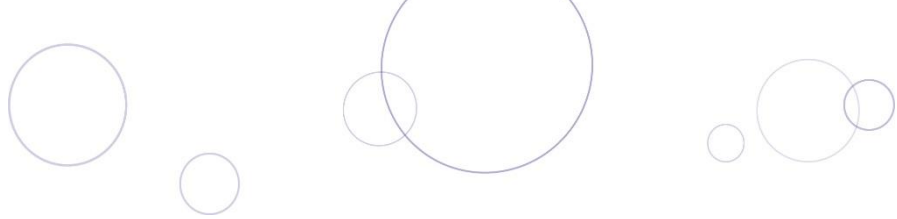
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) pitch (intervals occurring in scales); tonality: minor <p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Making</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Learning intention</p> <p>Consolidation and continuing development of pitch and rhythm. Students identify intervals, melodic patterns, rhythms and tonality while organising what they hear (aurally) into sequences of rhythmic and melodic notation.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which note (solfa) begins the sequence? What note (solfa) ends the sequence? Does the sequence travel by steps or skips or leaps or a combination of these? Which time signature (beat pattern) do you hear? Is the rhythm simple or compound time? How many phrases can you identify? <p>Learning intention</p> <p>Students experience music as a performer, perform solo and ensemble music using body percussion and percussion instruments, and incorporate stylistic features such as dynamics and tempo. Students develop the ability to maintain and balance their own part.</p>	<p>Warm up activity (pitch and rhythm)</p> <p>Pitch and rhythm warm-up activity as for Week 1. Vary the sequence of notes and rhythms from Week 1 but maintain a two bar pattern. Assessment of Week 1 activity will help identify the ability levels of the students.</p> <p>Adjust the pattern by simplifying or adding complexity, and scaffold those students who are having difficulty ‘hearing’ the patterns, either melodically or rhythmically.</p> <p>Students notate using an individual whiteboard or pencil and manuscript.</p> <p>Rhythm activity extension</p> <p>Review the rhythm pattern from Week 1 and the activities that accompanied it. Perform a two-part canon as a whole class.</p>



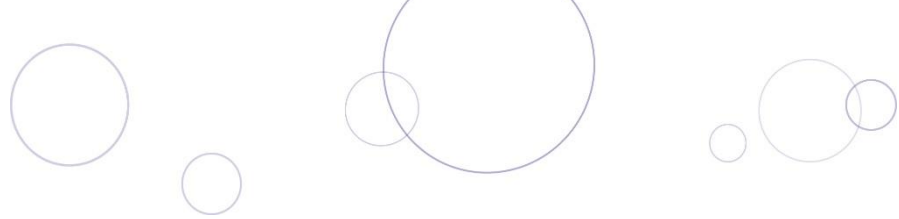
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>Students consolidate their understanding of a rhythmic ostinato as a composed element developed from an improvised pattern.</p> <p>Improvisation is experimenting with sound, rhythm and pitch to create a pattern. Composition develops from improvisation when the pattern is established, notated and is able to be replicated by the composer and others.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What other body percussion can you use for this pattern? What is improvisation? What is an ostinato? Are you able to identify which part of the texture is accompaniment? <p>Suggested assessment point</p> <p>Using a tick list, assess:</p> <ul style="list-style-type: none"> student capacity to create a simple ostinato performing the ostinato in time and accurately playing the chosen percussion instrument correctly 	<p>Improvisation activity</p> <p>The teacher demonstrates an improvised pattern on a non-tuned percussion instrument as a model for the students. Invite individual students to demonstrate a different ostinato.</p> <p>Select a small group of students (two–three) to add or perform a one-bar ostinato on a percussion instrument; (for example, claves, tambour or woodblock) while the class performs the rhythm as a canon. Students can be rotated through this activity and create their own ostinato within this small accompaniment group.</p> <p>In groups of four, students practise the pattern as a four-part or two-part canon (depending on their ability), maintaining their own part. Students can choose to use the same body percussion parts that have been practised or change the body percussion patterns within their group.</p> <p>Each group chooses a non-tuned percussion instrument to add an improvised rhythmic ostinato to their group’s canon. Every student in the group can rotate through to</p>



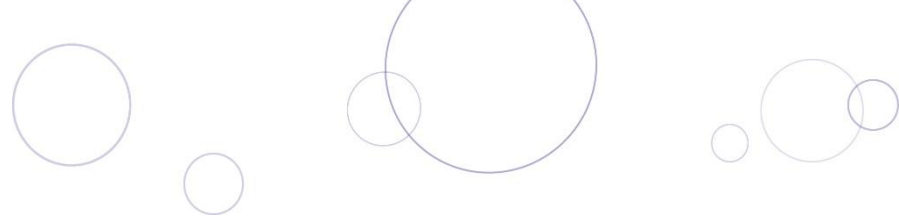
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none"> • Is there a concept that you have been reminded of today? • Did you learn something new today? • Have you noticed improvement in your own performance? 	<p>add their own devised ostinato on the non-tuned percussion instrument.</p> <p>Select some groups to perform as a whole or to demonstrate their ostinato patterns.</p> <p>Challenge the students to perform the following activity.</p> <p>Patsch on knees – left hand maintains the beat while the right hand taps the rhythm pattern. Students maintain the beat and the correct pattern (at the same time).</p> <ul style="list-style-type: none"> • If the student can do this, swap the role of each hand. <p>Differentiation could include keeping the beat in the feet and clapping the rhythm in hands.</p> <p>Conclusion</p> <p>Use the focus questions to recap the lesson and check-in with student understanding of the concepts covered in the lesson.</p> <p>Sing the ‘welcome’ song as a ‘goodbye’ song and invite students to respond by singing it back.</p>



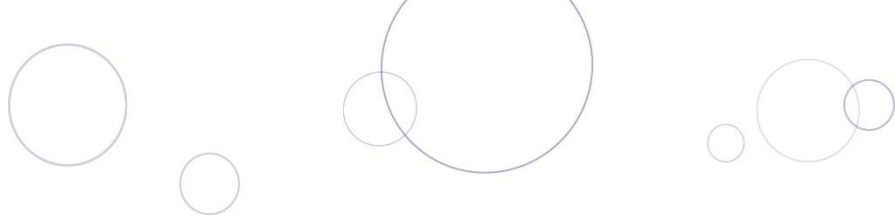
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • form • timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) • texture (layers of sound) <p>to compose and perform music</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Students practise playing together as an ensemble and learn the importance of maintaining their own part with correct timing.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What strategy/ies do you need to use when thinking of the pattern backwards? • What is an ostinato? • How does an ostinato contribute to the effect and performance of the rhythmic canon? • Are there certain pitches (notes) that sound better together as an ostinato if we use two for the melodic ostinato? • What is improvisation? • How many layers of sound have we produced in this activity? Does that number of layers change? • How can we make the sound of this instrument last for two beats? • Which percussion instruments express the rhythmic pattern most accurately? • Could we use different percussion instruments for different parts of the pattern? 	<p>Gather the class back into a circle. Distribute percussion instruments to every student as a group of instruments.</p> <p>Allocate four – six of each instrument depending on the number of different non-tuned percussion instruments that can be accessed.</p> <p>Environmental percussion objects work well in the classroom; for example, plastic buckets and chopsticks, plastic containers with rice or seeds and drumsticks.</p> <p>The four bar pattern is then performed using the percussion instruments. Students may have to devise ways to make a sound last two beats (where a minim is included) if playing on a non-tuned percussion instrument with a short duration sound (such as claves).</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • Is there a concept that you have been reminded of today? • Did you learn something new today? • Have you noticed improvement in your own performance? 	<p>As a whole class, students perform the pattern as a two or four-part canon, playing on their non-tuned percussion instruments in place of body percussion.</p> <p>If there is access to a melodic instrument such as a xylophone, bass xylophone, bass/regular Boomwhackers, encourage a student, one at a time, to add a one-bar melodic bass line drone (one or two notes) to the canon and improvise their rhythm and pattern.</p> <p>Extension activity 1</p> <p>Groups of four with four different instruments perform the canon as a two or four part depending on ability.</p> <p>Extension activity 2</p> <p>Groups of four with four different instruments perform as a two or four-part canon forwards and backwards.</p> <p>Conclusion</p> <p>Check-in with the challenge set in week 2.</p> <ul style="list-style-type: none"> • Patsching the beat in one hand and the rhythm in the other and performing them at the same time.



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none">• What new terminology have you added to your knowledge and understanding of music?	<p>Provide an opportunity for a couple of students to demonstrate this challenge.</p> <p>Use the focus questions to recap the lesson and check-in with student understanding of the concepts covered in the lesson.</p> <p>Sing the 'welcome' song as a 'goodbye' song and invite students to respond by singing it back.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 4</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) pitch (intervals occurring in scales); tonality: minor <p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p>	<p>Learning intention</p> <p>Students consolidate and continue to develop skills related to pitch and rhythm. Students identify intervals, melodic patterns, rhythms and tonality while organising what they hear (aurally) into sequences of rhythmic and melodic notation.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which note (solfa) begins the sequence? Which note (solfa) ends the sequence? Does the sequence travel by steps or skips or leaps or a combination of these? Which time signature (beat pattern) do you hear? Is the rhythm simple or compound time? How many phrases can you identify? 	<p>Warm-up activity (pitch and rhythm)</p> <p>Pitch and rhythm warm-up activity as for previous weeks. Vary the sequence of notes and rhythms but continue to maintain a two-bar pattern.</p> <p>Previous assessments will assist in identifying the ability levels of the students.</p> <p>Adjust accordingly (simplify or make more complex) and scaffold those students who are having difficulty 'hearing' the patterns either melodically or rhythmically.</p> <p>Take note of where students are beginning to make improvements in their aural ability.</p> <p>Students notate using an individual whiteboard or pencil and manuscript.</p> <p>As a check-in, call on individual students to perform or write the rhythm and melody (as solfa or on a staff) on the classroom whiteboard.</p>


Content from the Western Australian curriculum

Teaching and learning intentions

Learning experiences

Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles

Development and consolidation of aural and theory skills, including:

- rhythm (simple time, compound time: )
- tempo (changing tempos; terminology)
- pitch (intervals occurring in scales); tonality: minor
- dynamics (terminology and symbols); expressive devices (accents)
- form
- timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds)
- texture (layers of sound)

to compose and perform music

Learning intention

Students melodically improvise and manipulate the elements of music to create a simple class composition in rondo form. They experience music as a performer and perform solo and ensemble music on percussion instruments incorporating stylistic features such as dynamics and tempo. Students develop the ability to maintain and balance their own part.

Focus questions

- How many different ways have we played/performed this pattern?
- Is there an expression of this pattern that you prefer?
- Can you think of other activities that we can do with this pattern?
- How are these two scales different?
- Can you describe how each one sounds?

Melodic improvisation activity

As a whole class, review the known pattern and the different ways it has been expressed as music.

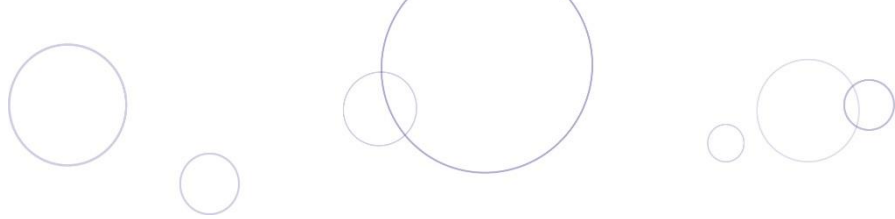
Distribute non-tuned percussion instruments as before, make sure students begin playing a different instrument than the previous week.

Depending on available resources, allocate four–six xylophones evenly spaced around the circle. If there are no xylophones available, consider other melodic instruments that can be used such as Boomwhackers or recorders (if they are part of a class recorder program).

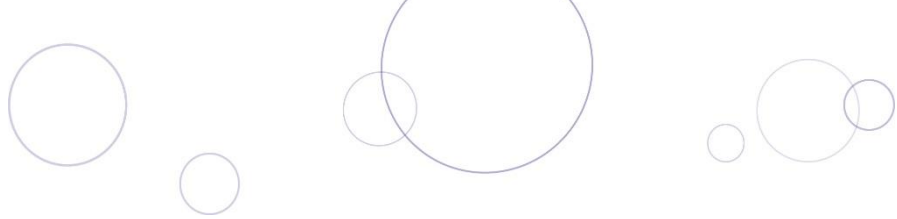
Glasses with water tuned to specific notes sound beautiful, as do plastic water bottles tuned with water to create water flutes.

The tonality used for this activity is pentatonic (major) – C D E G A.

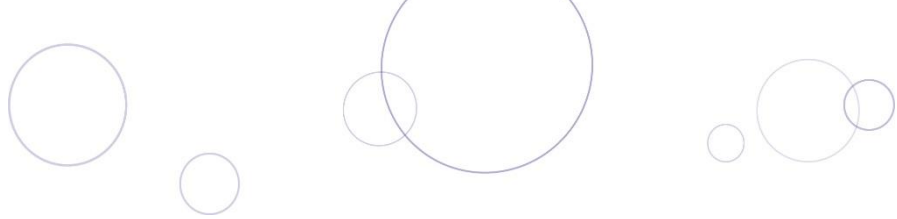
- This also provides an opportunity to explore pentatonic (minor) – A C D E G as an alternative.
- A minor sound can be achieved on xylophones also by using A B C E F which fits within the parameters of the pentatonic number of notes.




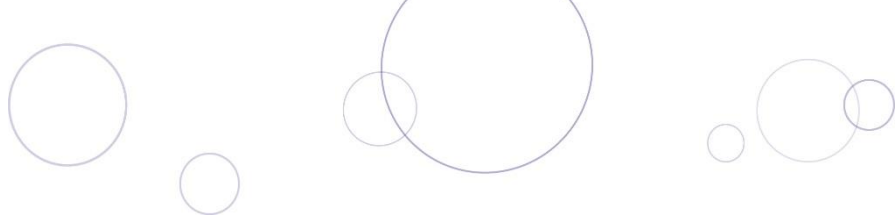
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Suggested assessment point</p> <p>Using tick list, assess:</p> <ul style="list-style-type: none"> • student capacity to play the rhythm correctly and in time while improvising a melody to the rhythm on a pentatonic xylophone (C D E G A) • the ending of the melody (on a C or G) • student demonstrates an understanding of the start and end moments of their improvisation 	<p>Students with percussion instruments play the rhythm pattern either in unison or as a canon and played once through.</p> <p>One instrument group plays the beat while one student creates a melodic pattern on the pentatonic xylophone (or other melodic instrument) using the four-bar rhythm pattern and ending on the tonic note of the scale being used.</p> <p>The rhythm pattern is then played as before and the second student then improvises a pentatonic melody using the rhythm pattern.</p> <p>Once all four students have improvised, rotate the circle and four new students are given the opportunity to improvise. The form is called rondo.</p> <p>Theme A Percussion group expression of the rhythm</p> <p>B Percussion group keeps the beat while a student improvises a pentatonic melody using the learned rhythm</p> <p>Theme A A different percussion group expresses the rhythm</p>




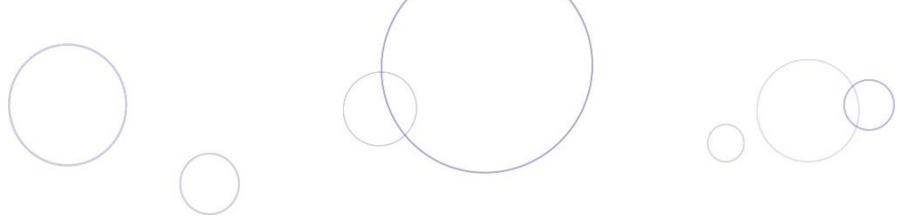
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>C Percussion group keeps the beat while a student improvises a pentatonic melody using the learned rhythm</p> <p>Theme A A third percussion group expresses the rhythm</p> <p>D Percussion group keeps the beat while a student improvises a pentatonic melody using the learned rhythm</p> <p>Theme A</p> <p>Conclusion</p> <p>Recap student understanding of rondo form.</p> <p>Sing the 'welcome' song as a 'goodbye' song.</p>



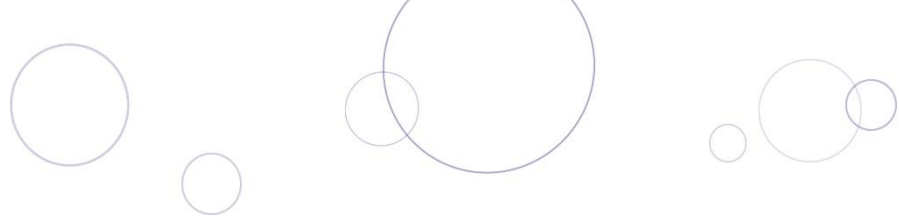
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 5</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) pitch (intervals occurring in scales); tonality: minor <p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p>	<p>Learning intention</p> <p>Students consolidate and continue to develop skills related to pitch and rhythm. Students identify intervals, melodic patterns, rhythms and tonality while organising what they hear (aurally) into sequences of rhythmic and melodic notation.</p> <p>Students experience an example of a melodic improvisation within a given structure as a demonstration by the teacher.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which note (solfa) begins the sequence? Which note (solfa) ends the sequence? How many different pitches did you hear? Do you recognise the rhythm pattern? Does the melodic sequence travel by steps or skips or leaps or a combination of these? Which time signature (beat pattern) do you hear? 	<p>Warm-up activity (pitch and rhythm)</p> <p>Pitch and rhythm warm-up activity as for previous weeks. Vary the sequence of notes and rhythms but continue to maintain a two-bar pattern.</p> <p>Previous assessments will assist in identifying the ability levels of the students.</p> <p>Adjust accordingly (simplify or make more complex) and scaffold those students who are having difficulty 'hearing' the patterns either melodically or rhythmically.</p> <p>Take note of where students are beginning to make improvements in their aural ability.</p> <p>Students notate using an individual whiteboard or pencil and manuscript.</p> <p>or</p> <p>Use the learnt four-bar rhythm pattern and model a pentatonic sung 'hello' song on two bars of the pattern which the students echo. This models correct lyric-rhythm synchronicity, a pentatonic melody and accurate singing.</p>



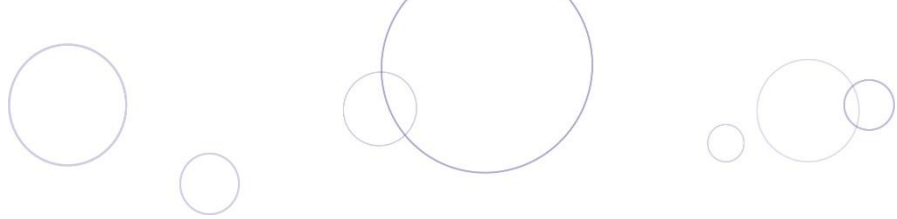
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor 	<p>Learning intention</p> <p>Students work cooperatively to improvise and manipulate the elements of music to create a simple composition. They communicate and record their ideas using standard notation and correct terminology.</p> <p>Students make choices about how they structure and create their music within a scaffolded example and apply appropriate rehearsal processes to improve their musical performance. They make choices about instruments to use and how they manipulate texture and form to produce a group composition.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Do the instrument choices reflect your theme? Does your tonality choice reflect your theme? Do you have a plan for seamless transition between the parts as you rotate through? Are you clear about the process of the activity? 	<p>Call on individual students to perform or write the rhythm and melody (as solfa or on a staff) on the classroom whiteboard as a check-in.</p> <p>Small group improvisation/Composition activity</p> <p>Review the previous weeks' activities and check student understanding of terminology and concepts.</p> <p>This small group activity needs to be carefully explained and is modelled on the whole class activity of the previous week. It will take two–three weeks to complete.</p> <p>Students will work in small groups of three to four people to create a simple composition based on the rhythm pattern of the previous three weeks. The following parameters direct each small group composition. Each group will:</p> <ul style="list-style-type: none"> Have a melodic instrument – xylophone/recorder/chime bars/boomwhackers, etc. according to classroom resources. Choose two or three different non-tuned percussion instruments depending on the size of the group. <ul style="list-style-type: none"> One instrument (e.g. tambour or claves) will be allocated the 'beat keeper'. The other one or two instruments will play different ostinato patterns.



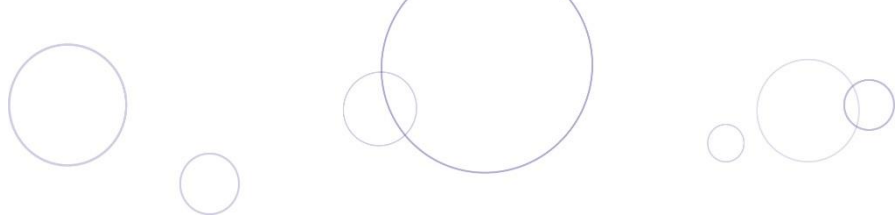
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • dynamics (terminology and symbols); expressive devices (accents) • form • timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) • texture (layers of sound) <p>to compose and perform music</p>		<ul style="list-style-type: none"> ▪ The group decides on the patterns and notates them using stick notation. • Choose a theme for their composition; for example: ‘food we like’, ‘ball games’, ‘school days’, ‘holidays’, ‘hairdos’, (model an example for the students). • Write lyrics for their theme that rhythmically fit the learnt rhythm pattern. The syllables must match the rhythm and must rhyme. • Use a pentatonic scale – they can use a major or a minor pentatonic, depending on the mood of their lyric. • Improvise (compose) the rhyme as a melody on the tuned instrument while the other parts (accompaniment) are played. Each student must rotate through all the parts of the composition – make sure each student is given the opportunity to improvise their pentatonic melody to the rhyme and to play each non-tuned percussion accompaniment. • Decide how to structure their music so that each student plays all parts and an introduction and a coda (ending) are included. • Notate each member’s pentatonic melody once it has been rehearsed and sing their own melody to the rhyme.




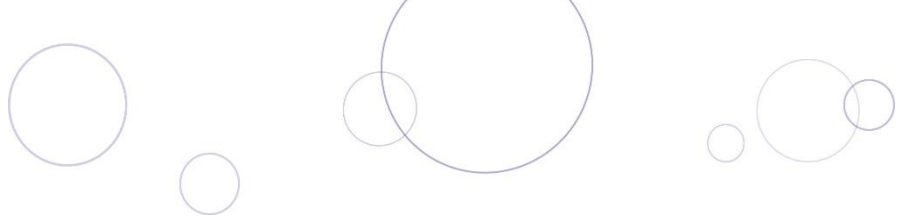
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	Focus questions <ul style="list-style-type: none">Name one thing you have achieved today.	<ul style="list-style-type: none">Incorporate dynamics and tempo markings using correct standard terminology. Conclusion <p>Recap the criteria for the group composition and find out how far into the process each group has progressed. Make sure that their draft work is named and returned for working on next week (see draft composition worksheet).</p> <p>Sing the 'welcome' song as a 'goodbye' song.</p>



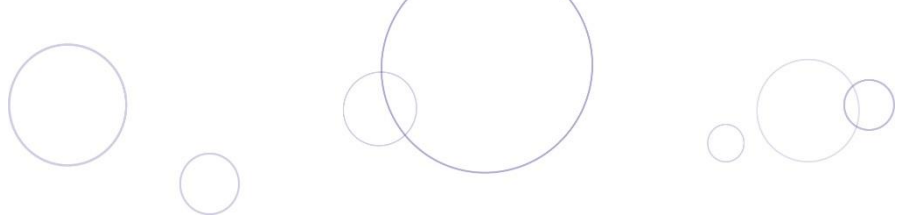
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 6</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ♩, ♪) pitch (intervals occurring in scales); tonality: minor <p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students consolidate and continue to develop skills related to pitch and rhythm. Students identify intervals, melodic patterns, rhythms and tonality while organising what they hear (aurally) into sequences of rhythmic and melodic notation.</p> <p>Students discover ‘call and response’ as a musical device and improvise their own simple response within a given structure of three notes.</p> <p>Focus questions</p> <ul style="list-style-type: none"> How many different pitches did I use? Can you name them as solfa (note names)? Which bars of our rhythm pattern did I use for the ‘call’ component of the ‘hello’ song? <p>Learning intention</p> <p>Students work cooperatively to improvise and manipulate the elements of music to create a simple composition. They communicate and record their ideas using standard notation and correct terminology.</p>	<p>Warm-up activity (pitch and rhythm)</p> <p>Pitch and rhythm warm-up activity as for previous weeks.</p> <p>Use the learnt four-bar rhythm pattern and model a pentatonic sung ‘hello’ song which the students echo. This models correct lyric-rhythm synchronicity, a pentatonic melody and accurate singing.</p> <p>To check in, call on individual students to perform or write the rhythm and melody (as solfa or on a staff) on the classroom whiteboard.</p> <p>or</p> <p>Invite individual students to improvise by singing the same lyrics to a set range of notes – e.g. <i>do re mi</i> or <i>so mi la</i>.</p> <p>Small group improvisation/Composition activity (continued from Week 5)</p> <p>Review the previous weeks’ activities and check student understanding of the task parameters.</p>




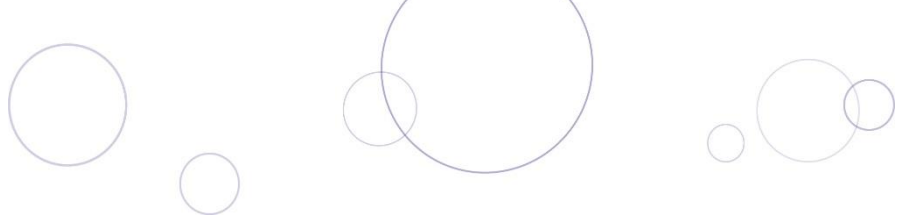
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • rhythm (simple time, compound time: ) • tempo (changing tempos; terminology) • pitch (intervals occurring in scales); tonality: minor • dynamics (terminology and symbols); expressive devices (accents) • form • timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) • texture (layers of sound) <p>to compose and perform music</p>	<p>Students make choices about how they structure and create their music within a scaffolded paradigm and apply appropriate rehearsal processes to improve their musical performance. They make choices about instruments to use based on their timbre, and how they manipulate texture and form to produce a group composition.</p> <p>Encourage students to think critically about their composition, evaluate its effectiveness and implement changes to enhance its effectiveness and improve the final music performance.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Does your plan support a seamless transition between the parts as you rotate the instruments? • Is there something about your group composition that you would like to change? Please rationalise your decisions. 	<p>Students continue in their groups working on the compositional task using the parameters from Week 5.</p>




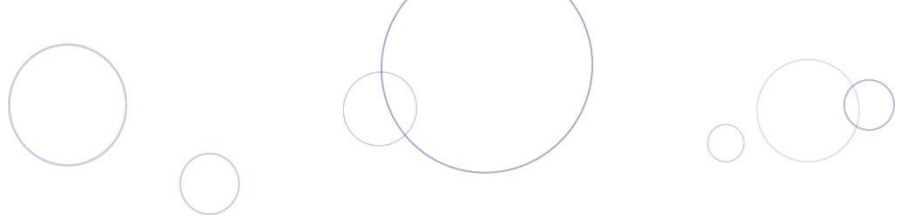
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p> <p>Responding</p> <p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p> <p>Factors that influence musical styles in particular cultures, times and contexts</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Learning intention</p> <p>Students respond and contribute to a performance as performers and audience members. They offer explanations that identify and rationalise the combination of elements of music. Student-audience members offer constructive and objective responses.</p>	<p>This week is an opportunity to have a short performance of part of the group compositions. Each group presents one section of their composition (one melodic improvisation) for the rest of the class.</p> <p>Conclusion</p> <p>Remind students there is only one more rehearsal (or working week) before they perform their compositions in Week 8.</p> <p>Respond to any student questions and address any gaps in understanding observed while students were working together.</p> <p>Make sure that their draft work (see draft composition worksheet) is named and returned for working on next week.</p> <p>Sing the ‘welcome’ song as a ‘goodbye’ song.</p>



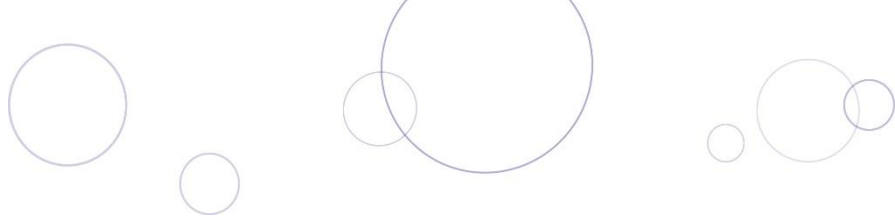
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) pitch (intervals occurring in scales); tonality: minor <p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students consolidate and continue to develop skills related to pitch and rhythm. Students identify intervals, melodic patterns, rhythms and tonality while organising what they hear (aurally) into sequences of rhythmic and melodic notation.</p> <p>Students discover ‘call and response’ as a musical device and improvise their own simple response within a given structure of three notes.</p> <p>Focus questions</p> <ul style="list-style-type: none"> How many different pitches did I use? Can you name them as solfa (note names)? Which bars of our rhythm pattern did I use for the ‘call’ component of the ‘hello’ song? <p>Learning intention</p> <p>Students work cooperatively to improvise and manipulate the elements of music to create a simple composition. They communicate and record their ideas using standard notation and correct terminology.</p>	<p>Warm-up activity</p> <p>Choose two bars of the learnt rhythm and sing an improvised ‘hello’ using either <i>do re mi</i> or <i>so mi la</i>. Students echo initially.</p> <p>Invite individual students to ‘answer’ the ‘hello’ improvising around the same three notes. Encourage students to pitch pattern their response. Maintain the same ‘call’ (the teacher improvisation).</p> <p>As a whole class activity, choose one of the rhythm and melodic ‘call and response’ sequences and notate on the classroom whiteboard.</p> <p>Small group improvisation/Composition activity (continued from Week 5)</p> <p>Review the composition activity and check student understanding of the task parameters.</p> <p>Students continue in their groups working on the compositional task.</p>




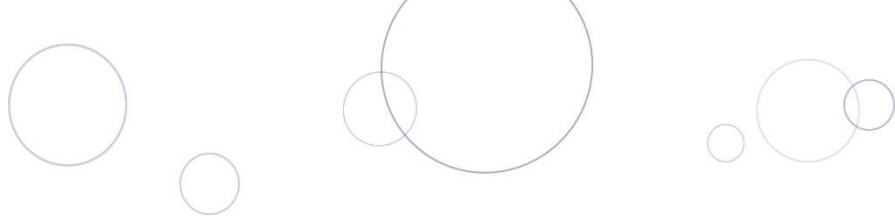
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • rhythm (simple time, compound time: ) • tempo (changing tempos; terminology) • pitch (intervals occurring in scales); tonality: minor • dynamics (terminology and symbols); expressive devices (accents) • form • timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) • texture (layers of sound) <p>to compose and perform music</p>	<p>Students make choices about how they structure and create their music within a scaffolded paradigm and apply appropriate rehearsal processes to improve their musical performance. They make choices about instruments to use based on their timbre, and how they manipulate texture and form to produce a group composition.</p> <p>Encourage students to think critically about their composition, evaluate its effectiveness and implement changes to enhance its effectiveness and improve the final music performance.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Is your plan for a seamless transition between the parts as you rotate through working? • Is there something about your group composition that you would like to change? Please rationalise your decisions. 	<p>Students check-in with each other and the teacher to make sure that each of the criteria are being met.</p> <p>Make sure that the notation matches their performance.</p>




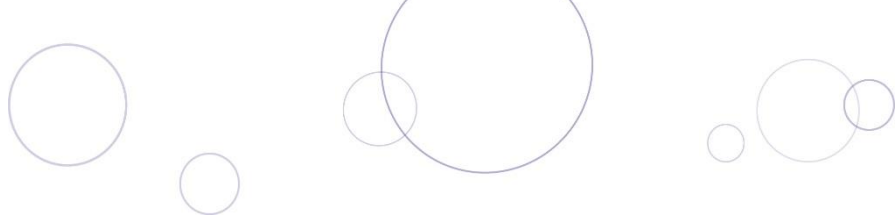
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p> <p>Responding</p> <p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Learning intention</p> <p>Students respond and contribute to a performance as performers and audience members. They offer explanations that identify and rationalise the combination of elements of music. Student-audience members offer constructive and objective responses.</p>	<p>Conclusion</p> <p>Remind students that next week they will be performing their compositions in Week 8.</p> <p>Respond to any clarifying student questions and address any gaps in understanding observed as students have been working together.</p> <p>Sing the ‘welcome’ song as a ‘goodbye’ song.</p>



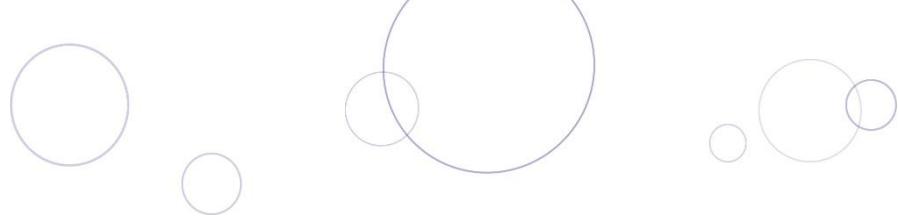
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) pitch (intervals occurring in scales); tonality: minor <p>Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students consolidate and continue to develop skills related to pitch and rhythm. Students identify intervals, melodic patterns, rhythms and tonality while organising what they hear (aurally) into sequences of rhythmic and melodic notation.</p> <p>Students discover ‘call and response’ as a musical device and improvise their own simple response within a given structure of three notes.</p> <p>Focus questions</p> <ul style="list-style-type: none"> How many different pitches did I use? Can you name them as solfa (note names)? Which bars of our rhythm pattern did I use for the ‘call’ component of the ‘hello’ song? <p>Learning intention</p> <p>Students have worked cooperatively to improvise and manipulate the elements of music to create a simple composition. They have rehearsed and communicate their composition through performance to the whole class.</p>	<p>Warm-up activity</p> <p>Choose two bars of the learnt rhythm and sing an improvised ‘hello’ using either <i>do re mi</i> or <i>so mi la</i>. Students echo initially.</p> <p>Invite individual students to ‘answer’ the ‘hello’ improvising around the same three notes. Encourage students to pitch pattern their response. Maintain the same ‘call’ (the teacher improvisation).</p> <p>As a whole class activity, choose one of the rhythm and melodic ‘call and response’ sequences and notate on the classroom whiteboard.</p> <p>Small group improvisation/Composition performance</p> <p>Performances of student group compositions.</p> <p>Arrange the groups around the room to facilitate ease of performance. Students are to perform their composition for the whole class.</p>



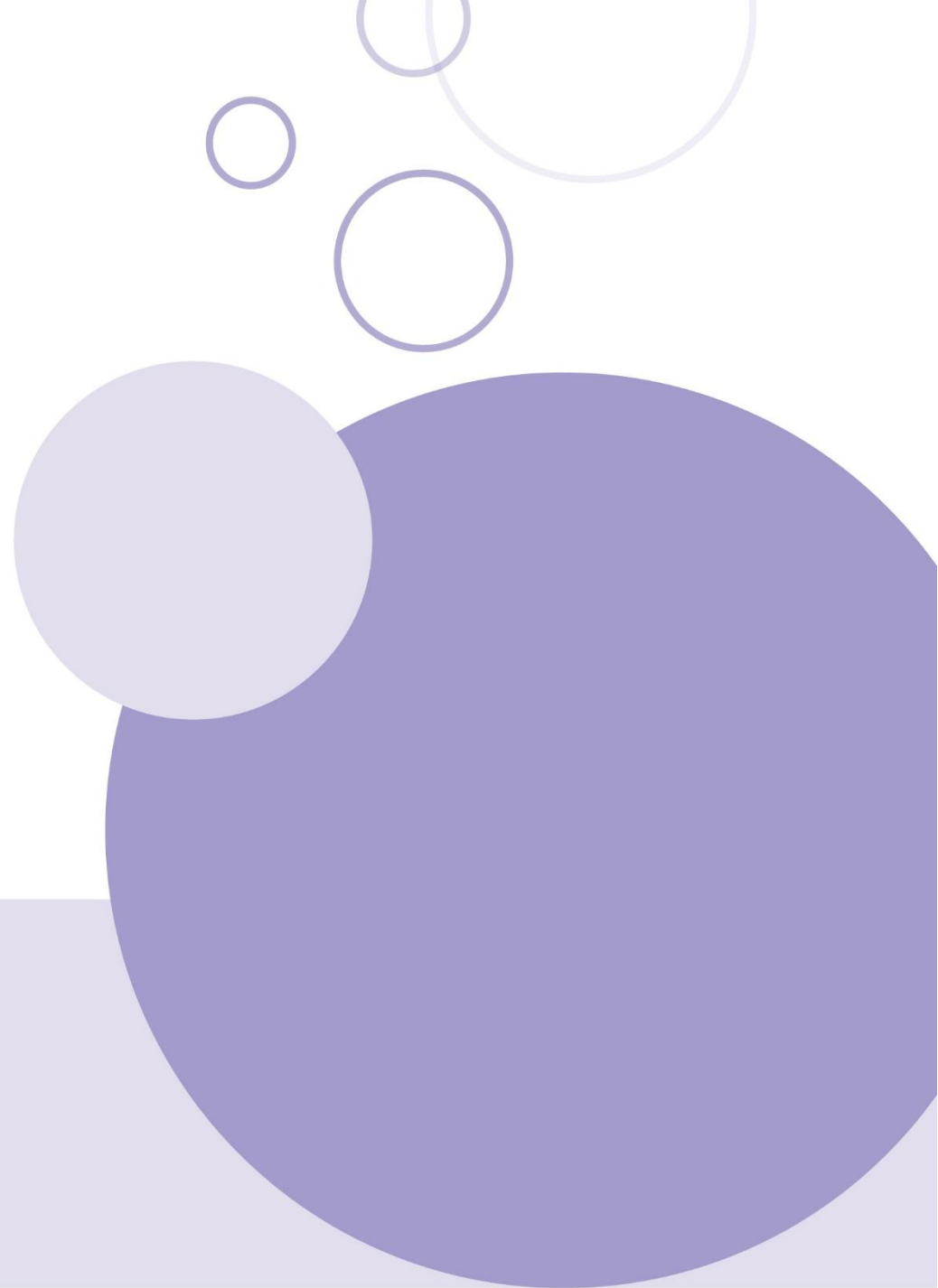
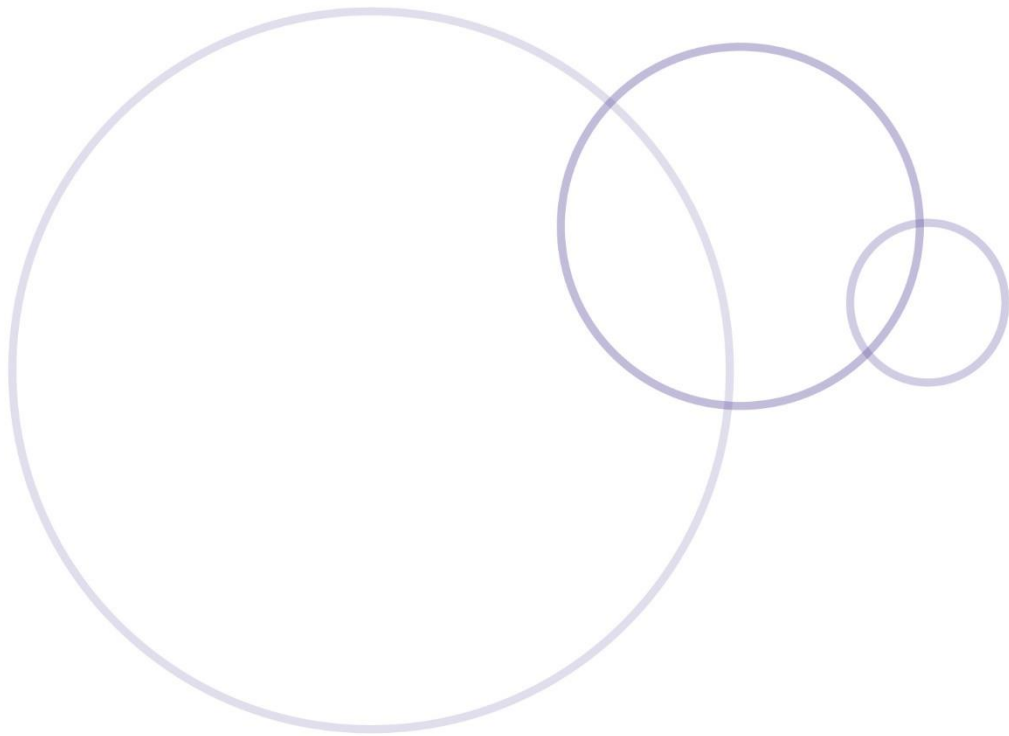
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p> <p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p>	<p>Students are encouraged to think critically about their composition, evaluate its effectiveness and identify elements that they would change to enhance its effectiveness and improve the final music performance.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Is your plan for a seamless transition between the parts as you rotate through working? Is there something about your group composition that you would like to change? Please rationalise your decisions. <p>Learning intention</p> <p>Students respond and contribute to a performance as performers and audience members. They offer explanations that identify and rationalise the combination of elements of music.</p> <p>Students as audience offer constructive and objective responses.</p> <p>Focus questions</p> <p>These questions can be used to prompt appropriate feedback and responses from audience and performers.</p>	<p>Film performances for assessment and feedback purposes.</p> <p>At the conclusion of each group’s performance, their peers offer constructive and positive feedback. Limit comments to three–four students and select different students to feedback each time.</p> <p>The performing group may be asked the same questions.</p> <p>An evaluation sheet based on reflective practice may be used for each group’s performance.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p> <p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<ul style="list-style-type: none"> • What did the group do well? • Was there anything they could have done or added to improve their performance? • Is there anything you would do differently? (asked of the performing group) <p>Formal assessment point</p> <p>Record student performances for assessment purposes.</p> <p>Assess student performance based on the sample assessment marking key (Appendix A)</p> <ul style="list-style-type: none"> • individual pentatonic melodies performed accurately • singing in tune • play percussion instruments with correct technique and in time • perform the ostinato patterns correctly • maintain own part within an ensemble • accurate notation and performance matching 	<p>Conclusion</p> <p>Applaud each group’s performance. Highlight one positive aspect for each group.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>If the completion of the self reflection and evaluation sheets for performing groups and audience have not been completed in class, set another time for it.</p> <p>Sing the 'welcome' song as a 'goodbye' song.</p>



TERM 2

Weeks 1–8: Music



Overview

The focus of lessons in Term 2 is toward consolidating the rhythm skills learnt in Term 1 and developing the concept of canon. There is a strong focus on maintaining and balancing a part within a group performance.

Emphasis is placed on listening with intent to a range of pieces which offer opportunities for analysis through compare and contrast activities. The examples included in Appendix A for this term are suggestions for your reference. There will be other examples that may fit your student context more appropriately.

This unit on listening develops students' understanding of how a composer manipulates a specific element of music to create a new composition from a known melody. The framework for the composition task is based on the form theme and variations.

Students explore manipulating elements of music such as rhythm, texture, pitch to create variations on *Frère Jacques*.

Collaborative and cooperative learning is incorporated in some activities as well as developing the capacity to work independently.

Below is an overview of the resources required for Term 2.

Term 2			
Week 1 Links for the teaching and learning experiences (Appendix A) A sequence of rhythms for canon activity Venn diagram or bubble map	Week 2 Links for the teaching and learning experiences (Appendix A) Drumsticks or chopsticks – 1 pair per student Teacher-led Can-Can dance	Week 3 Drumsticks or chopsticks – one pair per student Tuned percussion of other tuned instruments such as recorders	Week 4 Drumsticks or chopsticks – one pair per student Non-tuned percussion instruments Melodic instruments Mind map template for use as a whole class discussion on elements of music

**Term 2****Week 5**

Drumsticks/chopsticks

Non-tuned percussion instruments

Melodic instruments

Composition template

Composition task instructions for teachers and students (Appendix B)

Week 6

Link for the teaching and learning experiences (Appendix A)

Instruments as before

Composition template

Week 7

Link for the teaching and learning experiences (Appendix A)

Instruments as before

Composition template

Week 8



Performance week

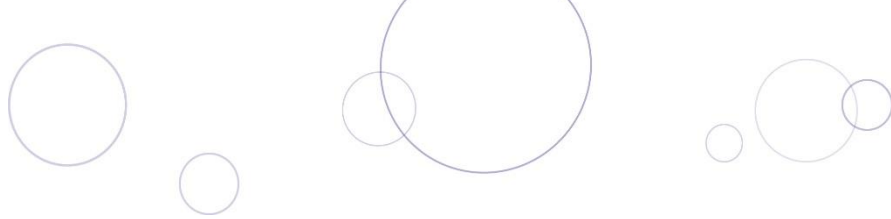
Non-tuned percussion instruments

Melodic instruments

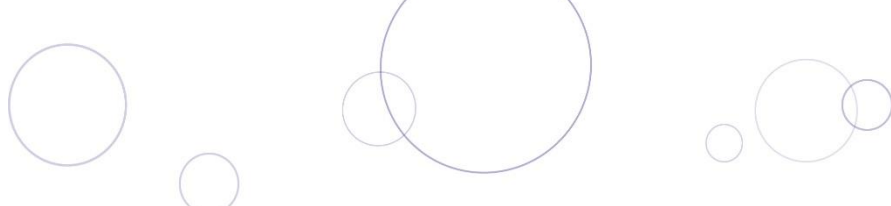
Composition template and assessment task documents (Appendix B)

Marking key (Appendix B)

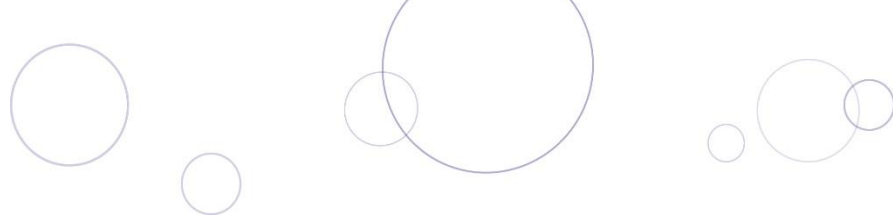
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 1</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  pitch (intervals occurring in scales); tonality: minor form texture (layers of sound) 	<p>Learning intention</p> <p>Students consolidate their aural skills and critical thinking skills by correctly copying rhythm patterns in canon and singing a known song as a two-part canon as a class.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What strategies could you use to clap the correct rhythms when copying them in canon? 	<p>Warm-up activity (rhythm)</p> <p>Building on the rhythm activities of the previous term, welcome students and explain the concept of spontaneous canon rhythms.</p> <p>The teacher performs a four-beat clapped rhythm pattern in simple time followed by four beats clapped above the head followed by a different four-beat pattern; forexample,</p>  <p>Students copy the patterns four beats behind (i.e. students are performing the clapped pattern while the teacher is clapping four beats above head)</p> <ul style="list-style-type: none"> Teacher plays a four beat clapped pattern Teacher plays a four beats clapped above head/Students play the previous four-beat clapped pattern Teacher plays a different four-beat clapped pattern/Students play four beats clapped above head.



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Learning intention</p> <p>Students sing in tune with correct timing and accurate pitch. They maintain their own part when performing with others.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What strategies could you use to sing the song correctly with others as a canon? <p>Learning intention</p> <p>Students respond to music and identify the use and combination of elements of music to create a particular effect or mood. They identify where the elements of music have been manipulated to change the effect or mood or the way the imagery of the music is communicated. They use appropriate music terminology when discussing their ideas and opinions and are able to organise their thoughts to gain understanding.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Which element/s of music have been changed? • Which element/s of music are the same across both recordings? 	<p>Warm-up activity (pitch, rhythm, texture)</p> <p>Whole class sings <i>Frère Jacques</i> in unison.</p> <p>Divide the class into two and sing as a two-part canon.</p> <p>Compare and contrast listening activity</p> <p>Engage with a compare and contrast activity using the same piece of music performed two different ways and analysing the differences and commonalities.</p> <p>Listen to both versions without comment.</p> <p>Invite students to make an observation about the music they have just heard</p> <p>Use a Venn diagram or bubble map to create a visual representation of the differences and commonalities.</p> <p>Examples of music and songs that can be used for this activity:</p> <ul style="list-style-type: none"> • ‘I need a hero’, A version from animated film, <i>Shrek</i> (sung by Jennifer Saunders) (Appendix A)




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> Identify the elements of music that have been manipulated to create the differences; (for example, tempo, texture, instrumentation). Can you identify the instruments that are the same and the instruments that are unique to each piece? Is the tempo different for each piece and if so which terminology would you use to describe the different tempos? How many instruments or voices can you identify in each piece? <p>Learning intention</p> <ul style="list-style-type: none"> Students identify elements of music that inform their preference using correct terminology. 	<p>https://www.youtube.com/watch?v=dLHCS6oL7lo. compare and contrast with 'I need a hero', also from <i>Shrek</i> (Frou Frou version) (Appendix A)</p> <p>https://www.youtube.com/watch?v=nnjQZ2mxU1I&list=RDnnjQZ2mxU1I&start_radio=1.</p> <ul style="list-style-type: none"> An orchestrated recording of one of the pieces from <i>Pictures at an exhibition</i> Gustav Mussorgsky <i>Orchestral Ballet of the unhatched chicks</i> (Appendix A) <p>https://www.youtube.com/watch?v=nAtAvF2cepg. compare and contrast with Original piano suite <i>Ballet of the unhatched chicks</i>.(Appendix A)</p> <p>https://www.youtube.com/watch?v=PHqf1R7VSKc.</p> <p>Discuss with the students their preference for a version and the reasons for their choice.</p>



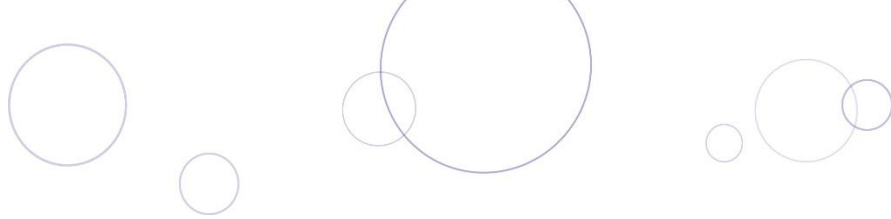
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Conclusion</p> <p>Use the <i>Frère Jacques</i> melody to craft a 'goodbye' song as an echo; for example:</p> <p><i>Goodbye, goodbye (Students repeat)</i></p> <p><i>See you soon (Students repeat)</i></p> <p><i>Have a lovely day today (Students repeat)</i></p> <p><i>Fare thee well (Students repeat)</i></p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  pitch (intervals occurring in scales); tonality: minor form texture (layers of sound) <p>Responding</p> <p>Factors that influence musical styles in particular cultures, times and contexts</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Learning intention</p> <p>Students consolidate their aural and critical thinking skills by correctly copying rhythm patterns in canon and singing a known song as a two-part canon as a class.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What strategies could you use to clap the correct rhythms when copying them in canon? <p>Learning intention</p> <p>Students respond to music and identify the use and combination of elements of music to create a particular effect or mood. They identify where the elements of music have been manipulated to change the effect or mood or the way the imagery of the music is communicated. They use appropriate music terminology when discussing their ideas and opinions and are able to organise their thoughts to gain understanding.</p>	<p>Warm-up activity</p> <p>Distribute a pair of chopsticks or drumsticks to each student.</p> <p>The teacher performs a four-beat tapped rhythm pattern in simple time followed by four beats tapped above the head followed by a different four-beat pattern. Students copy the patterns four beats behind. (Continuation activity from Week 1.)</p> <p>Warm-up activity (pitch, rhythm, texture)</p> <p>Recap by singing <i>Frère Jacques</i> in unison.</p> <p>Divide the class into two and sing as a two-part canon.</p> <p>Divide the class and sing as a four-part canon.</p> <p>Compare and contrast listening activity</p> <p>Recap the compare and contrast activity from the previous week.</p> <p>Introduce a new pair of listening pieces:</p> <p><i>Infernal Galop</i> from Act II, Scene 2 of <i>Orpheus in the Underworld</i>. Jacques Offenbach (Appendix A). This music is better known as the Can-Can.</p>



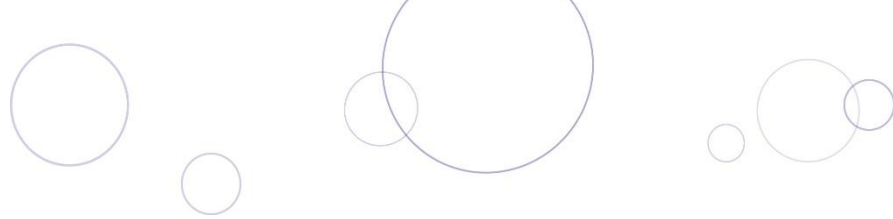
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none"> • What can you identify as being common across both pieces? (Melodic content) • Which instruments can you hear in the first piece? In the second piece? • Why has the composer Saint-Saens manipulated the music? • Which element of music is the central changed element? (<i>Tempo and instrumentation</i>) • Using correct terminology, how do you describe each music musically for tempo and dynamics? • Which version do you prefer? 	<p>https://www.youtube.com/watch?v=okQRnHvw3is&list=RDKoQRnHvw3is&start_radio=1&t=94.</p> <p><i>Tortoises</i> from <i>Carnival of the Animals</i> Saint-Saens (Appendix A).</p> <p>https://www.youtube.com/watch?v=wPHqJTpg0-U.</p> <p>Listen to both, initially without comment, then invite students to offer observations.</p> <p>Discuss with students the elements that have been manipulated (primarily tempo).</p> <p>Compare and contrast, using a Venn diagram or bubble map, to visually represent the differences and commonalities.</p> <p>Teach the students how to dance the Can-Can!</p> <p>Conclusion</p> <p>Use the <i>Frère Jacques</i> melody to craft a goodbye song – either use the same words as the previous week or create a new version.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 3</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form texture (layers of sound) <p>to compose and perform music</p>	<p>Learning intention</p> <p>Students consolidate their aural skills and critical thinking skills by correctly copying both simple and compound time rhythm patterns in canon and, singing a known song as a two-part canon as a class.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What strategies could you use to clap the correct rhythms when copying them in canon? 	<p>Warm-up activity</p> <p>Distribute a pair of chopsticks or drumsticks to each student.</p> <p>The teacher performs a four-beat tapped rhythm pattern in simple time followed by four beats tapped above the head followed by a different four-beat pattern. Students copy the patterns four beats behind. (Continuation activity from Week 1).</p>
<p>Making</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part</p>	<p>Learning intention</p> <p>Students continue to develop their singing skills while extending their understanding of the elements of music such as form and dynamics. They consolidate their rhythmic understanding by successfully discovering a simple rhythm pattern from a known song.</p>	<p>Warm-up activity (pitch, rhythm, texture)</p> <p>Recap by singing <i>Frère Jacques</i> in unison.</p> <p>Encourage students to echo in a contrasting dynamic (for example, sing first four beats forte and echo four beats piano).</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>at correct pitch and tempo when performing with others)</p> <p>Responding</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Suggested assessment point</p> <p>Using a tick list, assess student:</p> <ul style="list-style-type: none"> • ability to sing in tune • ability to maintain own part. <p>Learning intention</p> <p>Students use aural and rhythmic skills to discover how to play a known piece of music. They demonstrate their ability to discern pitch patterns and pitch direction and to self-correct when they make mistakes. They then refine their performance of the known song once they have discovered how to play it accurately.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Are there patterns in the song that repeat? • Which musical form are the phrases structured around? 	<p>Aurally discover the rhythm of the song.</p> <p>Sing as a two-part round, first with words and then with rhythm names.</p> <p>Performance activity</p> <p>Divide students into groups according to the availability of melodic instruments such as Boomwhackers, xylophones, individual recorders and according to mixed ability levels. Skilled students peer support and mentor less skilled students in the group.</p> <p>If using Boomwhackers for this activity, make sure that there are at least three students in each group so all notes are covered. These students work together to play the melody.</p> <p>Students discover how to play <i>Frère Jacques</i> on the melodic instrument being used. If using a variety of instruments, make sure the starting note is the same for each instrument so that all groups can perform together in unison and as a round.</p> <p>It is important that every student has an opportunity to practise and play the melody.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Learning intention</p> <p>Students are reminded of the ways in which the elements of music can be used and combined to create a particular effect or mood.</p> <p>They identify or remember the specific elements of music that have been manipulated to change the effect or mood or the way the imagery of the music is communicated.</p> <p>They use appropriate music terminology when discussing their ideas and opinions.</p>	<p>Listening/revision activity</p> <p>Listen to both versions of the Can-Can and recap the ways you can manipulate the elements of music to create new compositions.</p> <p>Review how to dance the Can-Can and practise the dance to one of the versions of the Can-Can – <i>Tortoises</i> or <i>Infernal Galop</i>.</p> <p>Conclusion</p> <p>Sing a goodbye song to <i>Frère Jacques</i> as in previous weeks. Encourage a student to offer a goodbye version of the melody.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 4</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  pitch (intervals occurring in scales); tonality: minor form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) <p>Making</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Learning intention</p> <p>Students explore the variety of sounds that can be produced using body percussion. The level of complexity increases when movement is introduced to a previously static experience of rhythm. Students need to engage with increased focus in order to complete the patterns presented by the teacher accurately and in time.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What makes a body percussion pattern harder to follow and remember than a straight rhythm? What strategies could you use to remember the pattern while clapping 4 straight beats? <p>Learning intention</p> <p>Students build on the previous week’s activities and transfer their understanding of the pitch patterns to determine the solfa notation of the song. They gain an implicit understanding of tonic and dominant through the experience of discovering a known tune.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which solfa note is the most likely beginning and ending note? 	<p>Warm-up activity</p> <p>Building on the previous week’s warm up activity, substitute the chopsticks or drumsticks for body percussion.</p> <p>The teacher performs a four-beat body percussion rhythm pattern in simple time, followed by four beats clapped above the head followed by a different four beat pattern. Students copy the patterns four beats behind as before.</p> <p>Warm-up activity (pitch, rhythm, texture)</p> <p>Recap by singing <i>Frère Jacques</i> in unison in words followed by rhythm names.</p> <p>Aurally discover in solfa the melody line using pitch patterning and identifying step and skip intervals in the melody.</p> <p>Use solfa to sing in unison</p>





Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> What is the solfa range of the song? 	
<p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students consolidate their understanding of the elements of music through a class discussion. They begin applying the knowledge and understanding they have from previous activities towards the process of making their own music.</p>	<p>Performance activity</p> <p>Give students an opportunity to remember how to play <i>Frère Jacques</i> on available melodic instruments.</p> <p>Play <i>Frère Jacques</i> as a canon.</p> <p>Compositional activity (assessment task)</p> <p>Using <i>Frère Jacques</i> as a foundational piece of music, brainstorm with the students the elements of music that they can manipulate to create a new composition. Use a</p>




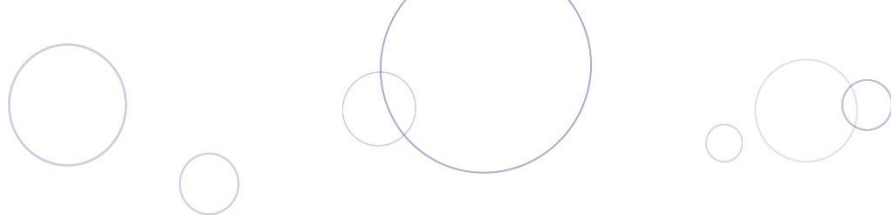
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Learning intention</p> <p>Students respond and contribute to the creation of a variation of a known song. They identify elements of music and suggest ways they can be manipulated in order to create something new. Students respond as audience members and contributors to the creative process.</p>	<p>mind map to record ideas and contributions from the students.</p> <p>Examples</p> <ul style="list-style-type: none"> • Rhythmic variation • Melodic variation • Tempo changes • Change the melody from an echo melody to a ‘question and answer’ melody • Add a rhythmic or melodic (or both) ostinato accompaniment • Add a melodic accompaniment • Add a rhythmic percussion accompaniment • Alter the style of the melody (e.g.: adding jazz elements or altering the time signature to become a dance in 3 beat time or into compound time) <p>Choose one of the brainstormed examples to work as a whole class to create something new. Work through how to create a rhythmic variation of the original melody; for</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>example:</p>   <p>Conclusion</p> <p>Sing a goodbye song to <i>Frère Jacques</i> as in previous weeks. Request a student to offer a goodbye version of the melody.</p>



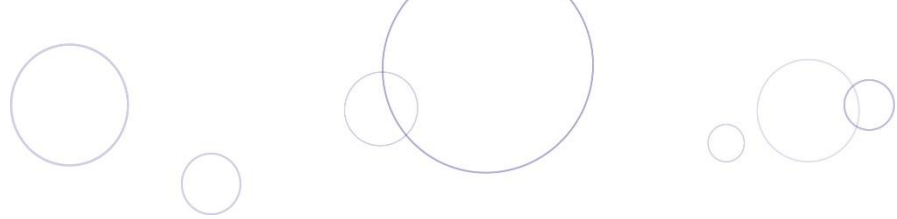
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 5</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) <p>timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds)</p> <p>Making</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Learning intention</p> <p>Students explore the variety of sounds that can be produced using body percussion. The level of complexity increases when a relatively new experience of rhythm is introduced. Students need to engage with increased focus in order to complete the patterns presented by the teacher accurately and in time.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Can you name the difference between the rhythms from last week and this week? Give an example of a time signature for the rhythms this week? <p>Learning intention</p> <p>Students maintain their own part as an individual, with correct timing, dynamics and pitch</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which strategies did you use to help you to maintain your own part? 	<p>Warm-up activity</p> <p>Building on the Week 4 warm up activity substitute the chopsticks or drumsticks for body percussion and facilitate as before.</p> <p>The teacher performs the four-beat body percussion rhythm patterns in compound time.</p> <p>Warm-up activity (pitch, rhythm, texture)</p> <p>Recap by singing <i>Frère Jacques</i> in a two-part canon in solfa.</p> <p>Students stand around the classroom in different places. Allow students to choose their entry point into the canon and sing as a four-part canon (i.e. students choose to join in singing either as 1st entry, 2nd entry, 3rd entry, 4th entry).</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students discover how they can change a known piece of music by manipulating different elements of music (pitch, rhythm, tempo, and texture) to create a new but still recognisable composition. They begin to understand the form of music theme and variations as they change an original melody in small but significant ways.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Which element is the easiest to manipulate to create something varied and why? • Which element do you think would be the hardest to change and why? • Does it have to be complicated to be successful? • Which musical strategies will you use to transition from variation to variation? 	<ul style="list-style-type: none"> • Students are encouraged to choose their entry point independently and not join in with those around them. • Conversely, students are randomly allocated an entry point so that they enter independently of those around them. <p>Compositional activity (assessment task)</p> <p>Sing <i>Frère Jacques</i> in solfa using the rhythmic variation that the class brainstormed from the previous week.</p> <p>Recap the previous weeks' intentional learning points regarding the elements of music.</p> <p>Discuss with students the criteria for the compositional activity. (Teaching documents and composition templates Appendix B).</p> <p>Standard criteria</p> <ul style="list-style-type: none"> • The following are suggested required elements to be included as those to be manipulated. It is suggested that each specific criteria is tackled separately as a version of <i>Frère Jacques</i> so there will be four sections to their final composition in the form of theme and variations.




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Summative assessment</p> <p>Assessment task overview and supporting documents (Appendix B).</p>	<p>Students work independently within groups so they can assist each other in performance.</p> <ul style="list-style-type: none">• <i>Frère Jacques</i> is played in its original form• <i>Frère Jacques</i> is played with a rhythmic accompaniment using at least one or more percussion instruments• <i>Frère Jacques</i> is played where the rhythm must be changed in some way (rhythmic variation, time signature change, introduction of other style of rhythm such as jazz)• <i>Frère Jacques</i> is played where the melody must be changed in some way; (for example, question and answer or melodic variation). <p>Extension criteria:</p> <p>The following criteria can be added as extension/advanced elements of the activity that students can choose or be encouraged to engage with as well:</p> <ul style="list-style-type: none">• addition of an introduction and coda (ending)• a melodic accompaniment using chords or single accompaniment line• addition of a middle contrasting section of new material <p>Give students planning time.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Please note: If there are no melodic instruments available for use by students, they can develop the rhythmic elements and use their voice to develop melodic variations.</p> <p>Conclusion</p> <p>Sing goodbye song as in previous weeks.</p>






Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 6</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  pitch (intervals occurring in scales); tonality: minor texture (layers of sound) 	<p>Learning intention</p> <p>The level of complexity increases when a relatively new experience of rhythm is introduced – in this case the rhythm pattern has been extended from four-beat patterns to eight-beat patterns. Students need to engage with increased focus in order to complete the patterns presented by the teacher accurately and in time.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Can you name the difference between the rhythms from last week and this week? 	<p>Warm-up activity</p> <p>Return to the original mode of canon rhythms using handclapping; however, instead of four-beat patterns, perform eight-beat patterns – putting a straight eight beats clapped overhead between each rhythm pattern.</p> <p>Warm-up activity (pitch, rhythm, texture)</p> <p>Recap by singing <i>Frère Jacques</i> in a two-part canon in solfa.</p> <p>Students stand randomly in the classroom. Allow students to choose their entry point into the canon and sing as a four-part canon (i.e. students choose to join in singing either as 1st entry, 2nd entry, 3rd entry, 4th entry).</p> <ul style="list-style-type: none"> Students choose their entry point independently – not join in with those around them. Conversely, students are randomly allocated an entry point so that they enter independently of those around them. <p>Once all students are singing, they walk around the room to find the other students who are singing the same canon entry and stand together.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Factors that influence musical styles in particular cultures, times and contexts</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Learning intention</p> <p>Students respond to music and identify the use and combination of elements of music to create a particular form of music. They identify where the elements of music have been manipulated to change the original melody. They begin to understand the form theme and variations. They use appropriate music terminology when discussing their ideas and opinions and are able to organise their thoughts to gain understanding.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • For each variation of Mozart’s melody, can you identify the element that has been changed/manipulated? • Have all the elements been changed at some point? • Using correct terminology, how do you describe each section of music musically? 	<p>Listening activity</p> <p>Listen to some of Wolfgang Amadeus Mozart's twelve variations on the theme "<i>Ah, vous dirai-je, Maman</i>" K. 265/300e. Refer to the YouTube clip, <i>Mozart: Variations on "Ah, vous dirai-je, Maman"</i> Ken Barker,</p> <p>https://www.youtube.com/watch?v=DDMvvelPXj0&list=RD-DDMvvelPXj0&start_radio=1&t=504s.(Appendix A)</p> <p>Encourage students to identify the elements of music that have been varied.</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students discover how they can change a known piece of music by manipulating different elements of music (pitch, rhythm, tempo, and texture) to create a new, but still recognisable, composition. They begin to understand the form of music theme and variations as they change an original melody in small but significant ways.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Which element is the easiest to manipulate to create something varied and why? • Which element do you think would be the hardest to change and why? • Does it have to be complicated to be successful? 	<p>Compositional activity (assessment task)</p> <p>Remind students of</p> <ul style="list-style-type: none"> • the task • the criteria • the order of their theme and variations <p>Distribute instruments as required and available. Assist and scaffold students within their groups.</p> <p>Each student must develop their own variations and invite other students in the group to assist in adding ostinatos – on percussion instruments, for example.</p> <p>Students notate their rhythms using standard notation and staff notation or solfa notation for melody.</p> <p>Conclusion</p> <p>Sing goodbye song as in previous weeks.</p>

Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) form texture (layers of sound) <p>to compose and perform music</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) pitch (intervals occurring in scales); tonality: minor 	<p>Learning intention</p> <p>Students are building sequencing skills and using their working memory to follow the rhythms as performed by the teacher. They develop strategies to remember each sequence and perform it accurately. Repetition of this activity enables students to recognise improvement of their skills and ability.</p> <p>Learning intention</p> <p>Students identify that the tonality of the Mozart melody has changed. This is the element that has been manipulated. They also identify which of the notes of the song have been changed in order to create the new tonality and identify it as minor. The minor pentatonic scale can be introduced at this point – <i>la ti do – mi fa</i>.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which main element has been changed in our <i>Frère Jacques</i>? Which describing words would you use for the changed sound of the melody? 	<p>Warm-up activity</p> <p>This week choose between using hand claps, sticks, or body percussion.</p> <p>Return to the original mode of canon rhythms using eight-beat patterns.</p> <p>Warm-up activity (pitch, rhythm, texture)</p> <p>Recap by singing <i>Frère Jacques</i> in unison in solfa.</p> <p>Sing <i>Frère Jacques</i> for the students in a minor key using words.</p>  <p>Discuss where the melodic changes happen in the melody to manipulate the melody from major to minor.</p> <p>Students sing <i>Frère Jacques</i> in the minor key using words.</p>



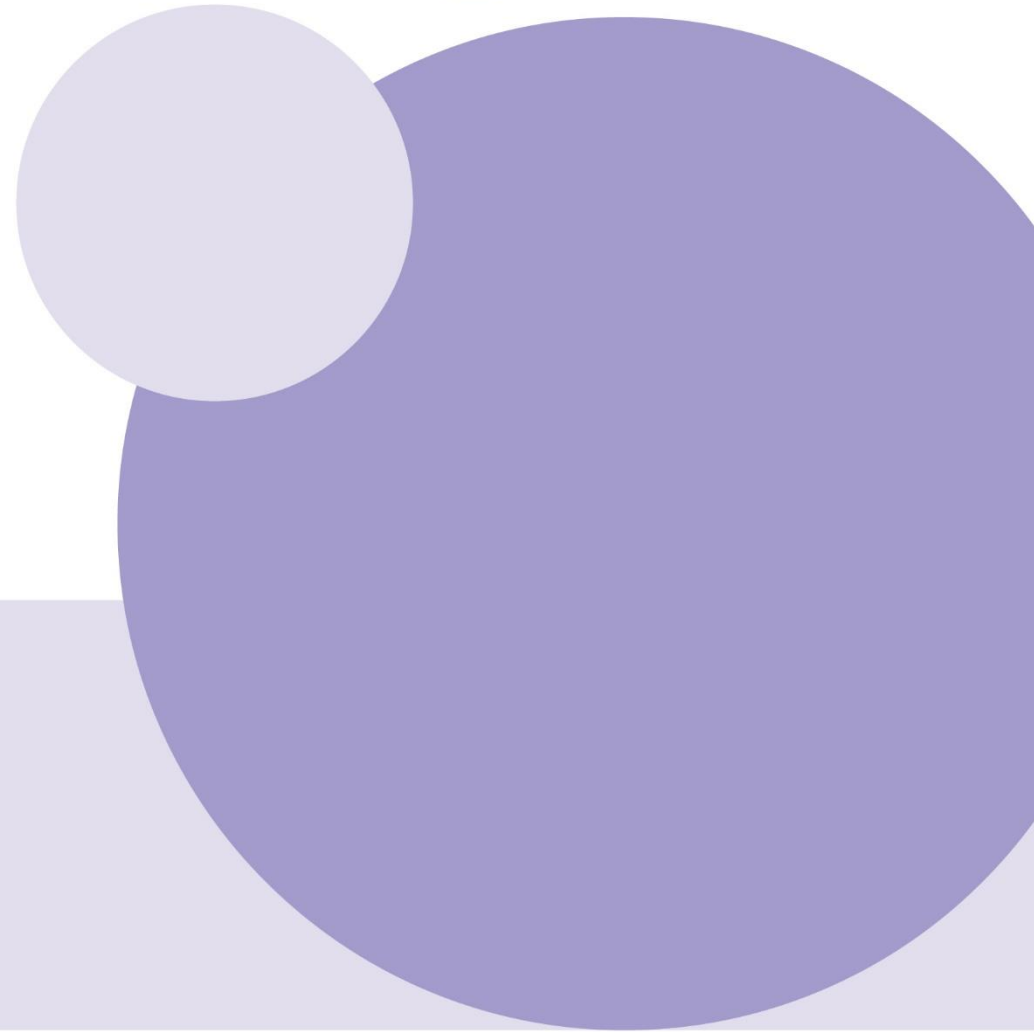
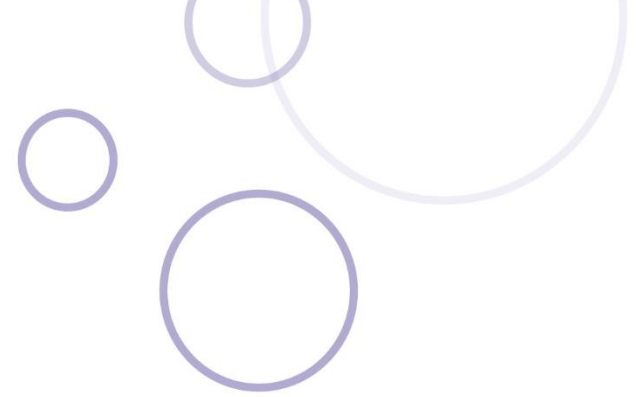
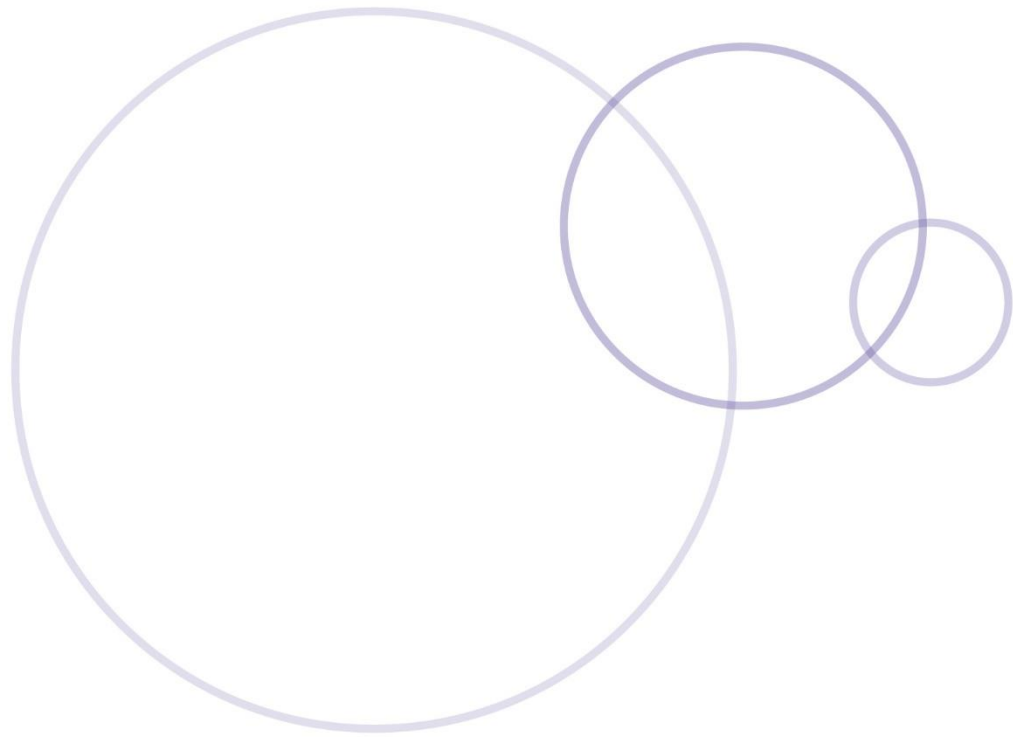
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Factors that influence musical styles in particular cultures, times and contexts</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<ul style="list-style-type: none"> • How does the altered tonality affect the way we respond to the melody? • What else do you notice about the music? 	<p>Listening activity</p> <p>Play the 3rd movement <i>Symphony No.1 in D major</i> Gustav Mahler (Appendix A). <i>Frère Jacques</i>, in a minor key, is a central theme. Mahler intended this to depict a Funeral March.</p> <p>https://www.youtube.com/watch?v=U5A5tFyXQio&list=RDkEPERXpOqiU&index=2.</p> <p>Compositional activity (assessment task)</p> <p>Continue as before with the students developing and practising their variations of the theme.</p> <p>Monitor students' progress and move between groups. Assist as required with notation, realisation and selection of ideas.</p> <p>Conclusion</p> <p>Sing goodbye song as in previous weeks.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) form texture (layers of sound) <p>Making</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Learning intention</p> <p>Students are given the opportunity to take responsibility for the activity and to apply their skills in a different way. They develop their performance skills and learn the importance of accuracy of timing and technique as well as sustaining class participation.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which is more difficult – following or leading? Why? What is the term for what the leader is doing? (Improvisation) <p>Learning intention</p> <p>Students practise singing in a minor key and changing between the two tonalities. They identify where in the melody the pitch changes take place in order to accurately sing in both tonalities.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which version of the <i>Frère Jacques</i> canon do you prefer and why? 	<p>Warm-up activity</p> <p>Return to the original mode of canon rhythms.</p> <p>Give individual students the opportunity to have a turn as the leader of the rhythm canon.</p> <p>Warm up activity (pitch, rhythm, texture)</p> <p>Recap by singing <i>Frère Jacques</i> in unison in solfa</p> <p>Sing <i>Frère Jacques</i> in a minor key using words as for Week 7.</p> <p>Sing as a two-part round in the minor key</p> <p>Challenge students to sing the melody in unison, first in the major key, and then in the minor key (immediately after).</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> pitch (intervals occurring in scales); tonality: minor <p>Making</p> <p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Suggested assessment point</p> <p>Using a tick list, assess students’:</p> <ul style="list-style-type: none"> ability to create a sequence of four-beat patterns for the class and perform them in time ability to sing a known tune accurately ability to switch between two tonalities. <p>Formal assessment task</p> <p>Film student performances for assessment purposes. Provide the following assessment strategies:</p> <ul style="list-style-type: none"> Peer reflection Student self evaluation Group self evaluation Teacher Assessment rubric according to criteria for composition activity, including the collaborative effort of each student. Evaluation sheets (Appendix B). 	<p>Composition activity (assessment task)</p> <p>Provide students with an opportunity to practise their variations from beginning to end.</p> <p>Remind students to begin at a tempo that they will be able to maintain for the duration of their performance. It is helpful to provide students with a steady beat on a drum or claves for the rehearsal process and the performance. This can be provided by the teacher or a student.</p> <p>Students perform for the class. Arrange the groups of students in a circle around the room and each group performs from their position in the circle.</p> <p>Alternatively, student groups perform at the front of the class with the remaining students observing as audience members.</p> <p>Students complete a self reflection/evaluation of their composition and performance (Composition and performance are reflected on as two separate self reflections – two quite separate skills).</p> <p>Conclusion</p> <p>Sing goodbye song as in previous weeks.</p>



TERM 3

Weeks 1–8: Music



Overview

The focus of lessons in Term 3 is to introduce students to the jazz genre of music and the specific attributes of jazz such as scatting, improvisation and syncopation. Students experience jazz music through singing, scatting, improvising, rhythm and listening. Students are given opportunities to clearly identify stylistic features in the listening and movement activities provided.

This unit on listening focuses on non-standard or created instruments used to create a musical composition including digital technology. Students explore and discover how they can create musical sounds from everyday objects and create music to evoke a specific mood or intent.

The composition task focuses on creating a soundscape that reflects their interpretation of a poem by Lewis Carroll, 'Jabberwocky' from *Through the Looking Glass* (Appendix A). The nonsense language of the poem relates to the stylistic feature of scatting in jazz.

Collaborative and cooperative learning is incorporated in this composition task.

Below is an overview of the resources required for Term 3.

Term 3			
Week 1	Week 2	Week 3	Week 4
Links for the teaching and learning experiences (Appendix A)	Link for the teaching and learning experiences (Appendix A)	Link for the teaching and learning experiences (Appendix A)	Four bar rhythm as before
Jazz information sheet (Appendix A)	Four bar rhythm as before	Four bar rhythm as before	Teacher prepared scat phrases as examples for students who now are selected to contribute their own
Prepare sung or played scat phrases to demonstrate for students with the song <i>Hey Yo</i>	Teacher prepared scat phrases	Teacher prepared scat phrases as examples for students who now are selected to contribute their own	Ideas for environmental percussion sounds
Teacher prepared syncopated 4-bar rhythm to use through the term	Compare and contrast class discussion	Compare and contrast class discussion	Pairs of drumsticks or chopsticks

**Term 3****Week 5**

Four bar rhythm as before
'Jabberwocky' poem (Appendix A)
Non-tuned percussion instruments
Draft composition template

Week 6

Four bar rhythm as before
'Jabberwocky' poem (Appendix A)
Non-tuned percussion instruments
Environmental percussion sounds
Draft composition template


Week 7

Four bar rhythm as before
'Jabberwocky' poem (Appendix A)
Non-tuned percussion instruments
Environmental percussion sounds
Draft composition template


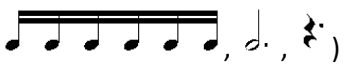
Week 8

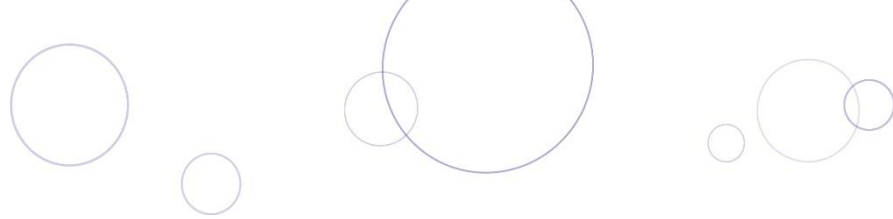
Performance week:
Non-tuned percussion instruments
Environmental percussion sounds
Final composition template
'Jabberwocky' poem (Appendix A)
Filming device for recording of performances
Self-evaluation/peer assessment worksheets



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 1</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  pitch (intervals occurring in scales); tonality: minor form <p>Responding</p> <p>Factors that influence musical styles in particular cultures, times and contexts</p>	<p>Learning intention</p> <p>Students learn aspects of the genre jazz and the defining features of jazz such as improvisation, syncopation, walking bass, scatting. There is the opportunity to teach the history of jazz and the main styles and their genesis. Students begin to understand the factors that influenced the origin and development of jazz as a broad genre in the 20th century.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which specific elements of the music can you identify that tell you this is a jazz song? <p>Learning intention</p> <p>Students have the opportunity to consolidate their understanding of how the element of rhythm is applied in jazz as syncopation. Increasing the level of complexity by adding a scat pattern assists in learning the rhythm more rapidly as it focuses the words to match the rhythms.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> Which two elements can you identify in this pattern that signifies it is in the jazz style? 	<p>Warm-up activity</p> <p>Introduce a scat song such as <i>Hey Yo Susie Davies-Splitter</i> Phil Splitter – Topic (Appendix A). https://www.youtube.com/watch?v=NSlxd9uZbJU</p> <p>Teach the song and demonstrate some simple scatting in the ‘break’ by using the backing track or playing on the piano or guitar.</p> <p>Introduce or review a quick history of jazz music (Appendix A).</p> <p>Rhythm activity</p> <p>Introduce a syncopated 4-bar rhythm in an echo pattern (one bar at a time that students echo). This could be introduced as a clapped rhythm, a body percussion rhythm or a spoken scat rhythm or poem.</p> <p>Note: the example below is not swung.</p> <p>Doo wap ba doo da</p> <p>Scooby dooby doo dup ba doo da</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Shimmy shake shake shimmy dooby dooby ... bow!</p> <p>Doo wap ba doo da (good day and how do)</p>  <p>An explanation of syncopation as a musical device in jazz can be given here.</p>
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>Learning intention</p> <p>Students learn there are different ways to communicate and record original music for audience enjoyment. They have the opportunity to experience a visual representation of pitch and discover that there are ways to combine electronically produced sounds and acoustically produced sounds to create a cohesive piece of music. Students consolidate their understanding of form through visual and movement prompts.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which descriptive words would you use for each contrasting section? How do your descriptive words relate to music terminology? 	<p>Listening activity</p> <p>View the YouTube clip of <i>Animusic HD – Resonant Chamber (1080p)</i> (Appendix A), an example of original digitally created music – https://www.youtube.com/watch?v=XlyCLbt3Thk.</p> <p>Discuss which instruments the animations are similar to and how the images match the music heard.</p> <p>Highlight the jazz components of the music (Appendix A).</p> <p>Discuss the form as well as the other elements of music evident in the music (for example, texture, dynamics, tempo, rhythm, and instrumentation – timbre).</p> <p>Create a visual representation for the form of the music by using a different visual symbol for each section.</p>




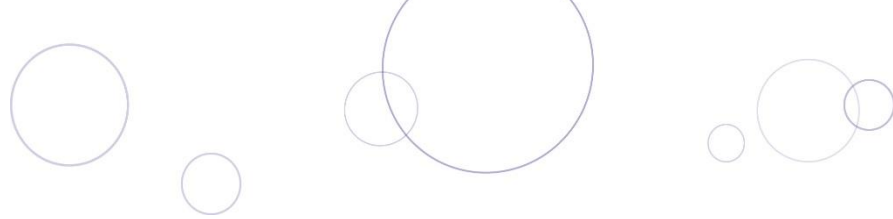
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses that identify and explain how the use of and combination of the elements of Music define a particular style or context, using relevant music terminology</p>		<p>Movement activity</p> <p>Based on the form of the music, groups of four students create an action for each section of the music.</p> <p>Each student is responsible for developing a movement or action that is performed each time they can hear or see their instrument playing.</p> <p>This is an improvisation activity so there should be minimal planning time.</p> <p>Conclusion</p> <p>Review the information learned today and reiterate the new terminology – syncopation, scattng.</p> <p>Use the syncopated rhythm learnt at the start of the lesson to say goodbye, repeating the earlier scat and altering the last line to ‘Goodbye and farewell’.</p>



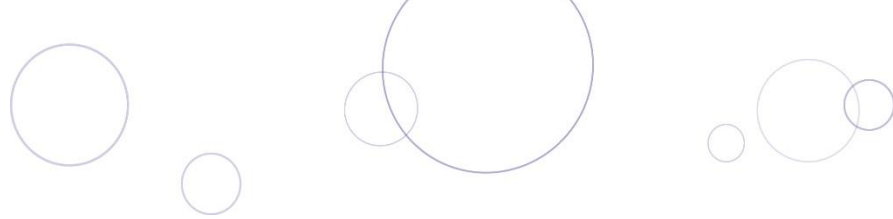
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  pitch (intervals occurring in scales); tonality: minor form <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students experience the use of scat through echo phrases before improvising their own. They learn that improvisation is a creative process that relates to trial and error. Students gain confidence in ‘speaking’ scat, before attempting to ‘sing’ scat.</p> <p>Students apply their understanding of improvisation and choose a mode of creating that they feel comfortable with. Students learn that improvisation is a key element of jazz of creating music within a specific structure and parameters. They learn that they must be aware of the need for the audience to replicate their improvisations.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which phrases/words sound as though they fit? Which phrases/words sound uncomfortable? <p>Suggested assessment point</p> <p>Using a tick list, assess selected students for:</p> <ul style="list-style-type: none"> rhythmic timing phrasing of improvisation creative use of scat 	<p>Warm up activity</p> <p>Syncopated greeting rhythm activity</p> <p>Greet students with the syncopated rhythm or poem that has been developed and learnt last week. Students echo spoken words.</p> <p>Include more scat phrases at the end for students to echo.</p> <p>A student may offer a scat phrase for students to echo.</p> <p><i>Hey Yo</i></p> <p>Sing through <i>Hey Yo</i> (refer to last week).</p> <p>In the improvisation ‘break’ offer some scat phrases which can be spoken or sung</p> <p>Review the term ‘improvisation’ and select a student to offer an improvisation of their choice – using a body percussion pattern, a movement, a spoken or a sung scat – for the other students to echo.</p> <p>Organise for two–three students to offer their improvisation in this session.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p> <p>Responding</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Learning intention</p> <p>Students learn there are different ways to communicate and record original music for audience enjoyment. They have the opportunity to experience a visual representation of pitch and discover that there are ways to combine electronically produced sounds and acoustically produced sounds to create a cohesive piece of music. Students consolidate their understanding of form through visual and movement prompts.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which descriptive words would you use for each contrasting section? How do your descriptive words relate to music terminology? <p>Learning intention</p> <p>Students learn that a piece of music can be created by layering repeating patterns of pitch and rhythm. They begin to understand that there are several compositional devices that can be used within the structure of a piece of music to create a composition – echo patterns, improvisation, riffs (ostinatos).</p>	<p>Listening and movement activity</p> <p><i>Animusic</i> YouTube clip (Appendix A)</p> <p>Review the activity from Week 1.</p> <p>If there is time, allow students to re create their movement activity in their groups of four. They may change their action if they can offer a justification for changing; for example, if the music is smoother or slower their action should reflect the change in tempo, articulation, or dynamics.</p> <p>Discuss the created instruments within the animation and the differences between them (bass guitar, guitar and zither).</p> <p>Highlight the different timbres and pitch between them.</p> <p>Listening activity</p> <p>The stimulus for this activity is perpercussion piece, <i>Zazu Kaboom Percussion</i> (Appendix A).</p> <p>Listen and watch the YouTube clip https://www.youtube.com/watch?v=liTFIt3UtKM.</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none"> • Were there opportunities for improvised solo sections? • How many different repeating patterns can you hear? <p>Learning intention</p> <p>Students learn to differentiate when listening to music and focus on a particular ‘line’ or instrument. They learn to hear the timbre of each melodic or rhythmic line and can discern the pattern being performed. Focused listening aids in understanding how texture and form are used to create musical compositions.</p>	<p>This piece is comprised of repeating patterns which are layered upon one another and performed in a sequential way.</p> <p>Identify the instruments – marimba, shekere, cowbells (or agogo bell) and djembe</p> <p>Identify the number of parts (layers – which leads to a discussion about texture).</p> <p>Identify the form according to the texture of the layered parts</p> <p>Identify the time signature $\frac{12}{8}$ compound quadruple</p> <p>Keep the beat by tapping, clapping, patsching in time with the shekere</p> <p>Identify one of the rhythms that students can clap or tap throughout the music when that part is being performed.</p> <p>Compare and contrast <i>Zazu</i> with <i>Resonant Chamber</i>. Both rely on layering sounds to create a piece of music</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) • texture (layers of sound) <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Learning intention</p> <p>Students learn to differentiate when listening to music and focus on a particular ‘line’ or instrument. They learn to hear the timbre of each melodic or rhythmic line and can discern the pattern being performed. Focused listening aids in understanding how texture and form are used to create musical compositions.</p>	<p>Invite responses from the students through the use of descriptive words, terminology, explanations of how the elements of music are being used.</p> <p>Movement activity</p> <p>In different groups of four, students engage with a movement activity based on the layers of parts. Each member of the group creates a movement for a specific part; for example, the djembe or one of the layered marimba parts.</p> <p>Conclusion</p> <p>Briefly review the lesson and check in on their understanding of the discussion points highlighted during the lesson.</p> <p>Use the syncopated rhythm learnt to say goodbye, repeating the scat and altering the last line.</p> <p>Goodbye and farewell.</p>



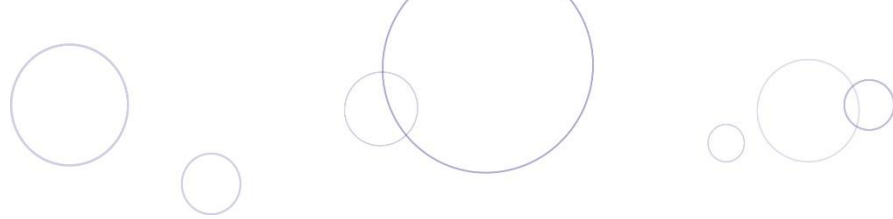
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 3</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  pitch (intervals occurring in scales); tonality: minor form <p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students experience the use of scat through echo phrases before improvising their own. They learn that improvisation is a creative process that relates to trial and error. Students gain confidence in speaking scat before attempting to sing scat.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which phrases or words sound as though they fit? Which phrases or words sound uncomfortable? Which strategies help when trying to sing a scat phrase? <p>Learning intention</p> <p>Students apply their understanding of improvisation and choose a mode of creating that they feel comfortable with. Students learn that improvisation is a key element of jazz of creating music within a specific structure and parameters. They learn that they must be aware of the need for the audience to replicate their improvisations.</p>	<p>Warm-up activity</p> <p>Syncopated greeting rhythm activity</p> <p>Greet students with the syncopated rhythm or poem that has been developed and learnt. Students echo spoken words. Sing the last line using an improvised <i>so mi la</i> pattern: good day and how do.</p> <p>Include more scat phrases at the end for students to echo.</p> <p>A student may wish to offer a scat phrase for students to echo.</p> <p>A student may wish to offer a <i>so mi la</i> pattern using the last line for the class to echo.</p> <p><i>Hey Yo</i></p> <p>Sing through <i>Hey Yo</i> (refer to last week).</p> <p>In the improvisation ‘break’ select different students to offer:</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p>	<p>Suggested assessment point</p> <p>Using tick list, assess selected students’:</p> <ul style="list-style-type: none"> • rhythmic timing • phrasing of improvisation • creative use of scat. <p>Learning intention</p> <p>Students learn that music can be produced using non standard instruments and the elements of music can be applied in the same way as used with standard instruments. Students identify changes in tempo, dynamics, time signature, texture and form. They use relevant music terminology to explain their understandings.</p>	<ul style="list-style-type: none"> • an improvisation of their choice – a body percussion pattern, or a movement <p>or</p> <ul style="list-style-type: none"> • scat phrases – these can be spoken or sung but encourage sung improvisation around a small pitch range. <p>Organise for two–three students to offer their improvisation that the other students echo.</p> <p>Review</p> <p>Review the previous week’s listening activity of <i>Zazu</i> and recap the discussion points around the elements of music.</p> <p>Listening activity</p> <p>Listen and watch <i>Tetrafide Percussion performs Stinkin' Garbage</i> TetrafidePercussion1 (Appendix A)</p>




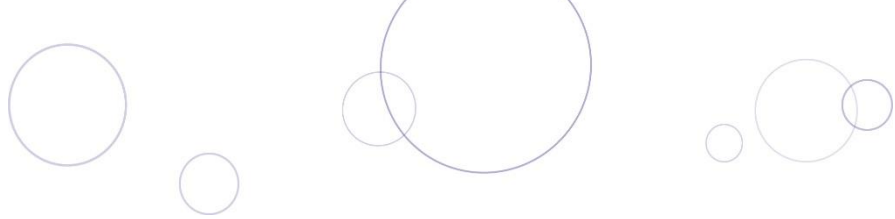
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none"> • How do we define what music is? • What parameters do we use to describe what a piece of music is? • Were there opportunities for improvised solos? • How many layers of patterns do you hear in each piece and how do they differ? • Which categories of percussion do the instruments in each piece belong? (Non-tuned and tuned). • Using words such as forte, piano, allegro, moderato, can you offer a description of the music? 	<p>https://www.youtube.com/watch?v=FQnfZXrRIM.</p> <p>Identify the ‘instruments’ (rubbish bins).</p> <p>Identify the number of parts.</p> <p>Identify the form according to the sections of the music.</p> <p>Identify the elements of music that are being manipulated – tempo and dynamics primarily with a short change of time signature from simple to compound time.</p> <p>Keep the beat by tapping, clapping, patsching in time and identify where the changes occur.</p> <p>Compare and contrast <i>Stinkin’ Garbage</i> with <i>Zazu</i>.</p> <p>Invite responses from the students through the use of descriptive words, terminology, explanations of how the elements of music are being used.</p> <p>Conclusion</p> <p>Briefly review the lesson and check in on their understanding of the discussion points highlighted during the lesson.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Draw a comparison between the identified solo improvisation sections of the pieces listened to and the improvised section of the song <i>Hey Yo</i>.</p> <p>Use the syncopated rhythm learnt to say goodbye, repeating the scat and altering the last line. Sing it to the same <i>so mi la</i> pattern as at the start of the lesson.</p> <p>Goodbye and farewell</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 4</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) pitch (intervals occurring in scales); tonality: minor form <p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p>	<p>Learning intention</p> <p>Students experience the use of scat through echo phrases before improvising their own. They learn that improvisation is a creative process that relates to ‘trial and error’. Students gain confidence in ‘speaking’ scat, before attempting to ‘sing’ scat.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which phrases or words sound as though they fit? Which phrases or words sound uncomfortable? Which strategies help when trying to sing a scat phrase? <p>Learning intention</p> <p>Students apply their understanding of improvisation and choose a mode of creating that they feel comfortable with. Students learn that improvisation is a key element of jazz of creating music within a specific structure and parameters. They learn that they must be aware of the need for the audience to replicate their improvisations.</p>	<p>Warm-up activity</p> <p>Syncopated greeting rhythm activity</p> <p>Greet students with the syncopated rhythm or poem that has been developed and learnt. Students echo spoken words. Sing the last line using a different improvised <i>so mi la</i> pattern: good day and how do or sing the whole four bar sequence using <i>so mi la</i>.</p> <p>Include more sung scat phrases at the end for students to echo.</p> <p>A student may wish to offer a sung scat phrase for students to echo.</p> <p><i>Hey Yo</i></p> <p>Sing through <i>Hey Yo</i>.</p> <p>In the improvisation ‘break’ select different students to offer:</p> <ul style="list-style-type: none"> an improvisation of their choice – a body percussion pattern, a movement



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple</p>	<p>Suggested assessment point</p> <p>Using a tick list, assess selected students for:</p> <ul style="list-style-type: none"> • rhythmic timing • phrasing of improvisation • creative use of scat. <p>Learning intention</p> <p>Students create a structured soundscape using improvised instruments. They discover ways of creating sound and</p>	<p>or</p> <ul style="list-style-type: none"> • some scat phrases – these can be spoken or sung but encourage sung improvisation around a small pitch range <p>Provide for two–three different students to offer their improvisation which the other students echo.</p> <p>Review</p> <p>Review the listening activities over the last few weeks and the differences and similarities between the 3 pieces.</p> <p>Draw a distinction between the pitched and non-pitched percussion instruments.</p> <p>Highlight the rubbish bins used as percussion instruments in <i>Stinkin’ Garbage</i>.</p> <p>Identify potential non-instrumental percussion sounds that can be found in the Music classroom; (for example, chairs, bins, boards, tables, plastic bags, Velcro on felt boards, pencils, zippers on pencil cases).</p> <p>Improvisation activity</p> <p>In groups of four, students find four different percussion</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>compositions and arrangements, imitating some characteristics of musical styles</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time: ) dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>explore timbres of different substances. They learn about sound production and the concept of creating music from a combination of sounds and rhythms.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What options do we have for notating this music? How do we show the texture and the patterns of each component? 	<p>sounds in the Music classroom and create a layered soundscape.</p> <p>Students to identify sounds that contrast or that will create interest in their 'environmental' improvisation.</p> <p>Students to create an ostinato for each 'instrument' but to vary the ostinato rhythm of each part as four different ostinatos.</p> <p>All groups perform their improvised patterns to the class.</p> <p>Conclusion</p> <p>Briefly review the lesson, and check in on their understanding of the discussion points highlighted during the lesson.</p> <p>Use the syncopated rhythm learnt to say goodbye, repeating the scat and altering the last line and singing it to the same so mi la pattern as at the start of the lesson.</p> <p>Goodbye and farewell.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Communication and recording of music ideas, using standard notation, dynamics and expressive devices, terminology and relevant technology</p>	<p>Suggested assessment point</p> <p>Using a tick list, assess selected students for:</p> <ul style="list-style-type: none"> • rhythmic timing • phrasing of improvisation • creative use of scat. <p>Learning intention</p> <p>Students use a non-musical stimulus upon which to improvise sounds which lead to a composed piece of music. They make decisions based on the sound of words and implied meaning allowing for freedom of expression in interpreting it in musical terms. Students make decisions based on timbre of instruments and improvised instruments. They devise ways to notate their music as a soundscape.</p>	<p>Review</p> <p>Review the improvisation activity of last week of using ‘non-instrumental’ percussion sounds that can be found in the Music classroom.</p> <p>Composition activity</p> <p>Introduce the stimulus for the composition activity – the poem ‘Jabberwocky’ from <i>Through the Looking Glass</i> Lewis Carroll (Appendix A) https://www.poetryfoundation.org/poems/42916/'Jabberwocky'.</p> <p>Discuss the language used and draw meaning of the theme of the poem with the students.</p>



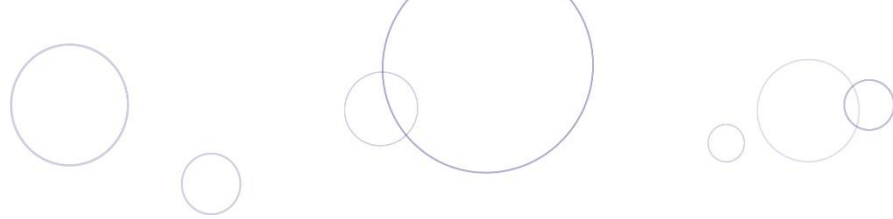
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none">• Can you draw a parallel between the scat words in jazz singing and the language used in this poem?• How can you notate your music so that it can be replicated by others?	<p>The aim of the activity is to create a soundscape for the poem using standard non-melodic percussion instruments and ‘environmental’ sounds if appropriate.</p> <p>Divide the students into six groups and allocate a stanza for each group (there are seven stanzas, with the final stanza a repeat of the first).</p> <p>Allow time for the students to discuss in their groups the instruments they will use to reflect the stanza of the poem they have been allocated. They will need to derive meaning from the poem in order to ‘match’ instruments to their stanza of the poem.</p> <p>Provide each group with a working draft document to record their ideas using standard notation and graphic notation.</p> <p>Groups will need to be ready to perform as a whole class by Week 8.</p> <p>Conclusion</p> <p>Briefly review the lesson and check in on student understanding of the compositional activity and the decisions each group has made.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Use the syncopated rhythm learnt to say goodbye, repeating the scat and altering the last line and singing it to the same <i>so mi la</i> pattern as at the start of the lesson.</p> <p>Goodbye and farewell.</p>



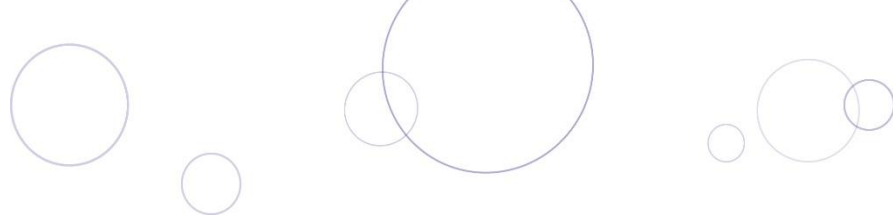
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 6</p> <p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>Communication and recording of music ideas, using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p>	<p>Learning intention</p> <p>Students use a non-musical stimulus to improvise sounds that lead to a composed piece of music. They make decisions based on the sound of words and implied meaning allowing for freedom of expression to interpret it in musical terms. Students make decisions based on timbre of instruments and improvised instruments. They devise ways to notate their music as a soundscape.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Can you draw a parallel between the scat words in jazz singing and the language used in this poem? • How can you notate your music so that it can be replicated by others? 	<p>Warm-up activity</p> <p>Syncopated greeting rhythm activity</p> <p>Greet students with the syncopated rhythm or poem using an improvised <i>so mi la</i> pattern.</p> <p>Students respond.</p> <p>Composition activity</p> <p>Review the stimulus for the composition activity – poem ‘Jabberwocky’ from <i>Through the Looking Glass</i> Lewis Carroll (Appendix A).</p> <p>Discuss how the language used still imparts meaning, although it is a nonsense poem, and how students are free to compose their part of the soundscape according to their interpretation.</p> <p>Allow time for the six groups to continue with their planning and rehearsing of their allocated stanza and corresponding soundscape.</p> <p>Students continue working with the draft document to record their ideas using standard and graphic notation.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct tempo when performing with others)</p>		<p>Conclusion</p> <p>Briefly review the lesson and check in on their progress of the compositional activity.</p> <p>Use the syncopated rhythm learnt to say goodbye, repeating the scat and altering the last line and singing it to the same <i>so mi la</i> pattern as at the start of the lesson.</p> <p>Goodbye and farewell.</p>



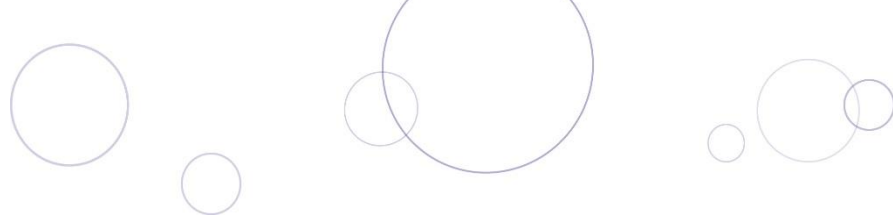
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>Communication and recording of music ideas, using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p>	<p>Learning intention</p> <p>Students use a non-musical stimulus to improvise sounds that lead to a composed piece of music. They make decisions based on the sound of words and implied meaning allowing for freedom of expression to interpret it in musical terms. Students make decisions based on timbre of instruments and improvised instruments. They devise ways to notate their music as a soundscape.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Does your notated music match your performance? 	<p>Warm-up activity</p> <p>Syncopated greeting rhythm activity</p> <p>Greet students with the syncopated rhythm or poem using an improvised <i>so mi la</i> pattern.</p> <p>Students respond.</p> <p>Composition activity</p> <p>This is a rehearsal lesson. Students in each group finalise their composition and instrument choices.</p> <p>They rehearse by playing their section of the music through from beginning to end, checking that their notated score matches the soundscape they are producing.</p> <p>They may make substitutions for their instruments as they rehearse and can justify the substitution.</p> <p>Each group completes a final score which is notated using standard notation as well as graphic notation where required (for environmental percussion) for their stanza of the poem.</p>



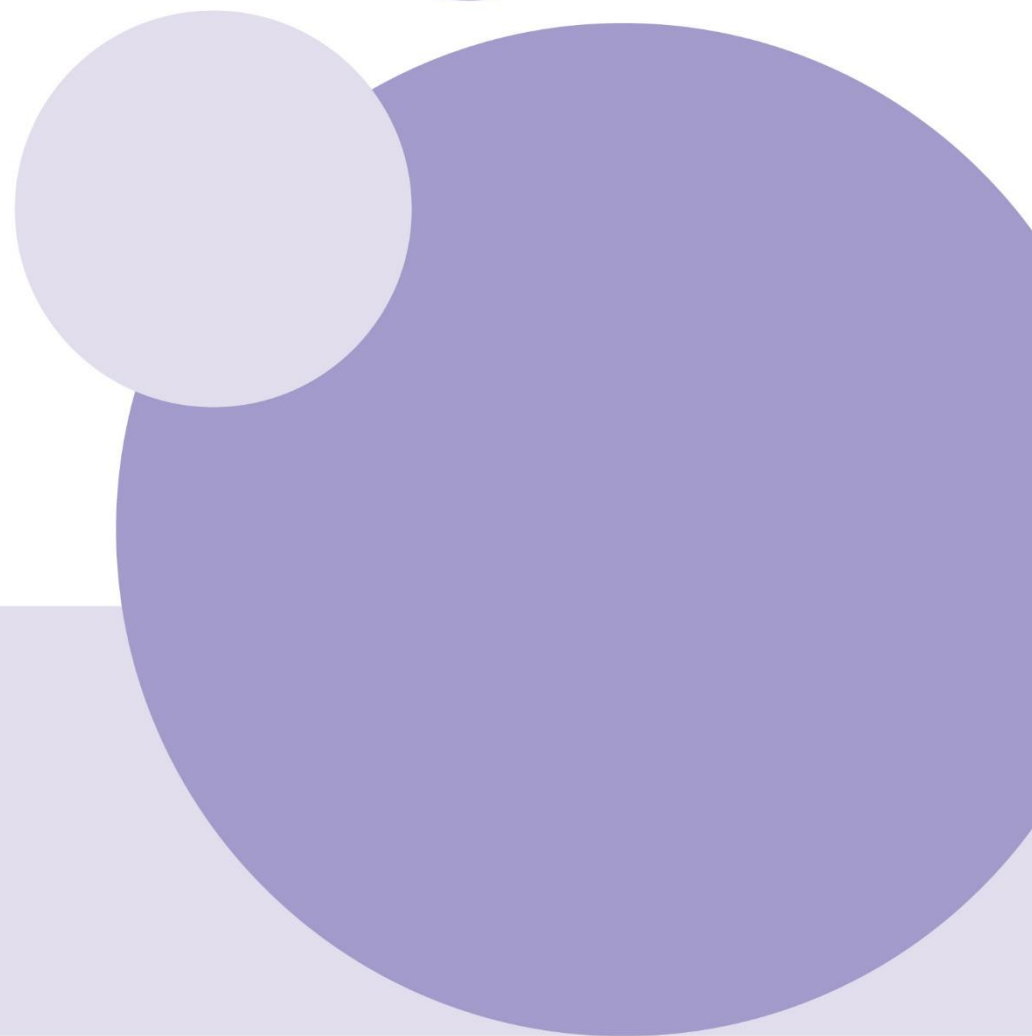
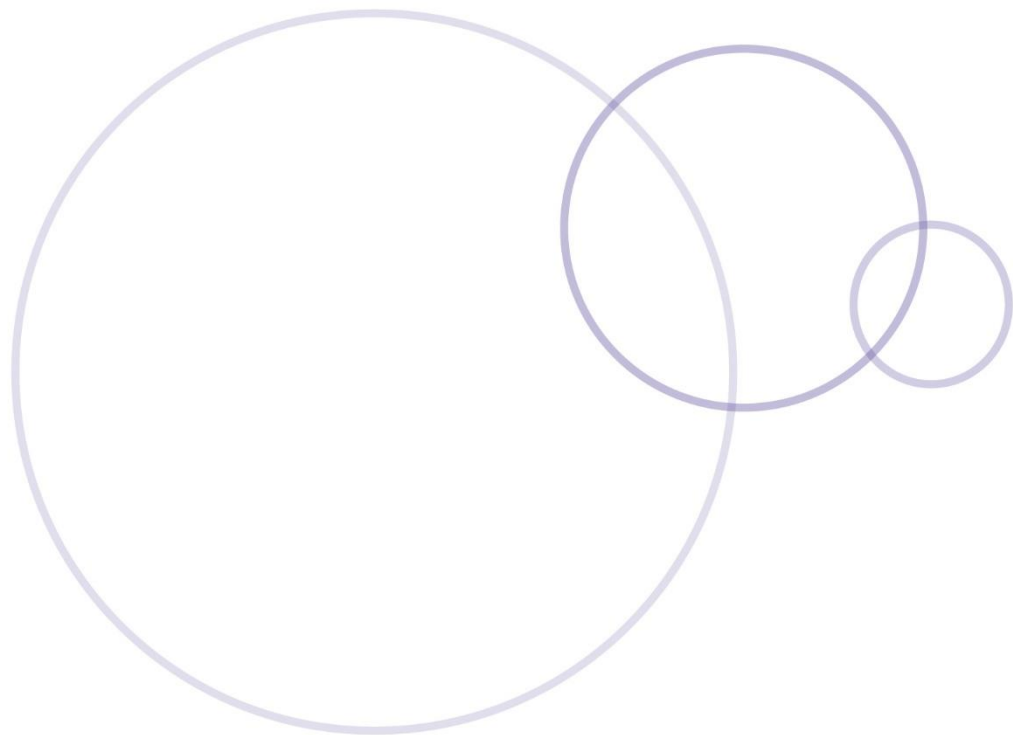
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct tempo when performing with others)		Conclusion Briefly review the lesson and check that the groups will be ready to perform their section next week. Use the syncopated rhythm learnt to say goodbye, repeating the scat and altering the last line and singing it to the same <i>so mi la</i> pattern as at the start of the lesson. Goodbye and farewell.



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct tempo when performing with others)</p>	<p>Learning intention</p> <p>Students use a non-musical stimulus upon which to improvise sounds which lead to a composed piece of music. They make decisions based on the sound of words and implied meaning allowing for freedom of expression in interpreting it in musical terms. Students make decisions based on timbre of instruments and improvised instruments. They devise ways to notate their music as a soundscape.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Does your notated music match your performance? • Are there ways we can improve the flow of the music between each of the groups so the poem is presented as a whole and not just a series of stanzas? 	<p>Warm-up activity</p> <p>Syncopated greeting rhythm activity</p> <p>Greet students with the syncopated rhythm or poem using an improvised s m l pattern.</p> <p>Students respond.</p> <p>Composition activity</p> <p>Allow a final rehearsal of the soundscape of the groups</p> <p>Arrange the groups in the order of the stanzas.</p> <p>As the poem is being recited, each group performs the corresponding soundscape they have created. Encourage expressive reading with good projection</p> <p>The recitation of the poem could be performed by the teacher, a student or a group of students, or each group taking it in turns.</p> <p>Perform as a class and perform for a buddy class or a peer group class.</p> <p>Record for assessment purposes and self reflective feedback from the students.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
Responses to and contributions as performers and audience members, appropriate to culture and/or context	Formal assessment of task Film student performances for assessment purposes. Assess student reflections and evaluation by providing the following: <ul style="list-style-type: none">• reflection sheet• teacher assessment rubric according to criteria for composition activity, including the collaborative effort of each student.	Conclusion Applaud their efforts and if time, invite feedback from the students about their performance and that of their peers. Use the syncopated rhythm learnt to say goodbye, repeating the scat and altering the last line and singing it to the same <i>so mi la</i> pattern as at the start of the lesson. Goodbye and farewell.



TERM 4

Weeks 1–8: Music



Overview

The focus on lessons in Term 4 is towards creating an original composition based on a specific stimulus. Students analyse the form and features of the symphonic poem *The Moldau* in the context of the culture and context of the time. Further consolidation of the form and flow of the music is effected through the completion of a storyboard.

The composition task is completed independently *and* collaboratively. The framework for the composition task is created to allow for differentiation and peer mentoring within the groups. It allows for individual assessment and collaborative assessment with the opportunity to reflect on their own and others' performances.

Below is an overview of the resources required for Term 4.

Term 4			
Week 1 Copies of 'Down the river' (folk song) and 'Vive l'amour' (Appendix A) <i>The Moldau</i> ('Vltava' from <i>Ma Vlast</i>) Bedřich Smetana (Appendix A) https://www.youtube.com/watch?v=l6kqu2mk-Kw Mind Map Timeline Graphic Organizer	Week 2 Completed Mind Map Graphic Organisers – Timeline and Storyboard	Week 3 Completed Mind Map Graphic Organisers – Timeline and Storyboard	Week 4 Draft Composition Template

**Term 4****Week 5**

Draft Composition Template

Non-tuned Percussion instruments

Melodic instruments

Week 6

Composition Template

Non-tuned Percussion instruments

Melodic instruments

Week 7

Composition Template

Non-tuned Percussion instruments

Melodic instruments

Week 8

Performance week:

Composition Template

Non-tuned Percussion instruments

Melodic instruments

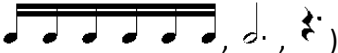
Assessment task 2

Marking Key 2

Videocamera for recording of performances

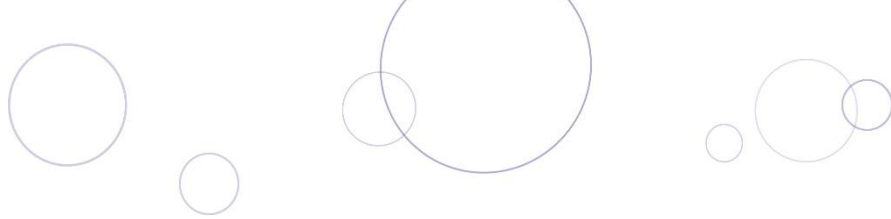
Self-evaluation/peer assessment sheets



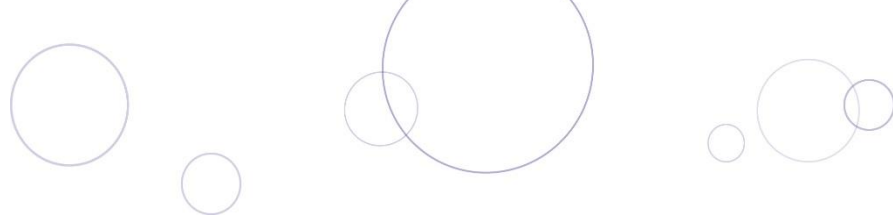
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 1</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor 	<p>Learning intention</p> <p>Students consolidate their aural skills by audiating (singing in their head) a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs by aurally remembering words, rhythm and pitch. They employ ‘chunking’ strategies to learn the song and remember it.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What strategy do you use to remember each phrase? (Visualising the pitch pattern or rhythm [or both], remembering it phrase by phrase, hooking into the imagery of the lyrics). <p>Learning intention</p> <p>Students recall information and work collaboratively to structure their knowledge into related categories. Students learn that there are different ways to approach the sorting of information and that the elements of music are interrelated. They have the opportunity to review their</p>	<p>Warm-up activity</p> <p>Sing a simple, solfa greeting (refer to Term 1 Warm Ups) Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class using words, the rhythm names, and then solfa.</p> <p>Teach by rote the partner songs – ‘Down the river’ and ‘Vive l’amour’ – separately.</p> <p>Review activity</p> <p>Discuss and review with students the elements of music.</p> <p>As a class, create a mind map of the elements of music. Include all prior knowledge.</p> <p>Identify any new information about the elements of music they have learnt this year.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p>	<p>knowledge base and discover any gaps in their learning and understanding.</p> <p>Learning intention</p> <p>Students apply their knowledge and understanding in order to analyse music and discern the intent of the composer. They recognize changes in the music and identify the elements of music that are being manipulated to create a different mood or imagery.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What type of ensemble do you think is performing this music? • Which specific element/s change between sections? • What does the composer do to herald a change in the journey of the river? 	<p>Review how the elements of music can be manipulated to produce a particular effect in the composed music or evoke an emotional response in the listener.</p> <p>Listening activity</p> <p>There are two ways to approach this listening activity.</p> <ul style="list-style-type: none"> • Listen to the music with no pre-emptive information given and elicit responses from the students about the elements they heard in the music. They could also offer some information about what they thought the music was about. This could be done in sections. <p>or</p> <ul style="list-style-type: none"> • Provide information about the composer, the music, and what it is representing and then play the music for the students to respond to from a place of understanding and prior knowledge of the intent of the composer. <p>All the above needs to be covered but choose the order according to how best the students would respond.</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none">• What is the main theme of the story of <i>The Moldau</i>?• Which section of the music initiated sadness, happiness, joy, or other emotions?	<p>Listen to Bedřich Smetana's <i>The Moldau</i>, on YouTube zevnikov (Appendix A). https://www.youtube.com/watch?v=l6kqu2mk-Kw.</p> <p>The performance is an excellent orchestral version of the music performed by a youth orchestra.</p> <p>Discuss the overall structure of the piece (refer to <i>The Moldau</i> worksheet in Appendix A or the digital resources provided by the New York Philharmonic Orchestra at this link: https://nyphil.org/~media/pdfs/education/1213/pathways_level2.pdf?la=en.</p> <p>Discuss the different sections and the scene each section represents.</p> <p>If listening with no prior information, find out student responses to the music or the images each section evokes.</p> <p>Within an activity such as this, there is a reasonable expectation for students to engage with music terminology (relating to the elements of music), and how they are applied by the composer.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Conclusion</p> <p>Briefly review the lesson and remind students that music tells a story.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>

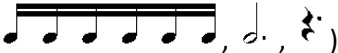


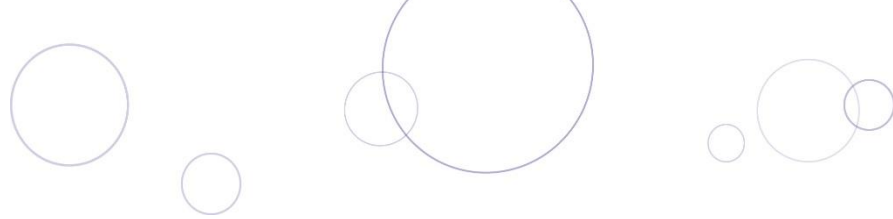
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • rhythm (simple time, compound time:  • tempo (changing tempos; terminology) • pitch (intervals occurring in scales); tonality: minor • dynamics (terminology and symbols); expressive devices (accents) • form • timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) • texture (layers of sound) <p>to compose and perform music</p>	<p>Learning intention</p> <p>Students consolidate their aural skills by audiating a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs by aurally remembering words, rhythm and pitch. They employ ‘chunking’ strategies to learn the song and remember it.</p> <p>Focus questions</p> <p>What strategy do you use to remember each phrase? (Visualising the pitch pattern and rhythm [or both], remembering it phrase by phrase, hooking into the imagery of the lyrics).</p>	<p>Warm-up activity</p> <p>Sing a different, simple solfa greeting. Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class – using words, the rhythm names, then solfa.</p> <p>Remind students of the partner songs taught last week – ‘Down the river’ and ‘Vive l’amour’. Sing them separately.</p> <p>Split the class in two and have one class sing one of the songs, followed by the other half of the class singing the other. Swap sides.</p> <p>Review activity</p> <p>Display the mind map created last week of the elements of Music and discuss whether there is anything else that needs to be added.</p> <p>Leave it on display as the listening activity is developed.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p>	<p>Learning intention</p> <p>Students apply their knowledge and understanding in order to analyse music and discern the intent of the composer. They recognize sections in the music and identify the elements of music that are being manipulated to create a different mood or imagery for each section. Students explore how they can express the music is visual imagery and through graphic notation.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Are there elements of music that are interrelated? (Such as texture and dynamics) • How will you represent the changes between sections in your visual representation of the music? • How has the composer linked timbre to the visual imagery he is trying to evoke? (Brass section represents the hunting scene) 	<p>Listening activity</p> <p>Listen again to <i>The Moldau</i> by Smetana. https://www.youtube.com/watch?v=l6kqu2mk-Kw.</p> <p>Remind the students of the overall structure of the music and use a timeline graphic organizer to demonstrate the flow of the music.</p> <p>Begin to analyse each section according to the use of the elements of music.</p> <p>Students can complete their own storyboard of the music – either depicting each scene as a drawing or creating a graphic score of the music for each section (eight sections).</p> <p>Conclusion</p> <p>Briefly review the lesson and remind students that music tells a story.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 3</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>Learning Intention</p> <p>Students consolidate their aural skills by audiating a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs and then practise at maintaining and balancing their own part within a group at the correct pitch and tempo</p> <p>Suggested Assessment Point</p> <p>Using a tick list, filming device, or both, assess students’:</p> <ul style="list-style-type: none"> knowledge of the song and confidence in performing maintaining their own part pitch and rhythmic accuracy. 	<p>Warm-up activity</p> <p>Sing a different, simple solfa greeting. Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class – using words, the rhythm names, then solfa.</p> <p>Sing the partner songs separately. Split the class in two and allocate the songs. Sing as a partner song.</p> <p>Review Activity</p> <p>Display the mind map created last week of the elements of music and discuss whether there is anything else that needs to be added.</p> <p>Leave it on display as the listening activity is developed.</p>



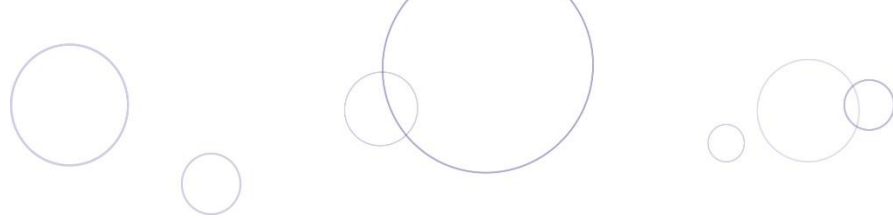
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p>	<p>Learning Intention</p> <p>Students apply their knowledge and understanding in order to analyse music and discern the intent of the composer. They recognize sections in the music and identify the elements of music that are being manipulated to create a different mood or imagery for each section. Students explore how they can express the music is visual imagery and through graphic notation.</p>	<p>Listening Activity</p> <p>Listen again to <i>The Moldau</i> by Smetana. https://www.youtube.com/watch?v=l6kqu2mk-Kw.</p> <p>Complete (or review) the timeline graphic organizer created last week.</p> <p>Complete the analysis of each section according to the use of the elements of music.</p> <p>Contrast and compare the sections of the music to identify common and different features such as instrumentation, tempo, dynamics, tonality, and so forth. A bubble map or Venn diagram to compare and contrast different sections could be used.</p> <p>Complete students' storyboards of the music</p> <p>Conclusion</p> <p>Briefly review the lesson and identify any information that is new.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>



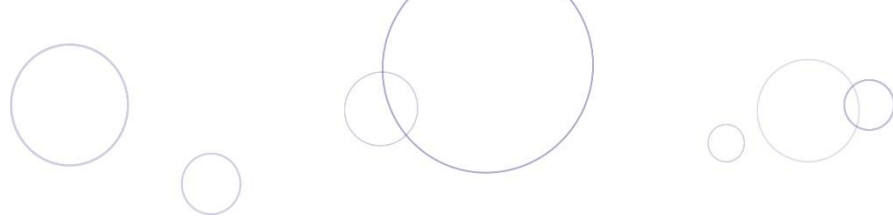
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 4</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>Learning Intention</p> <p>Students consolidate their aural skills by audiating a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs and then practise at maintaining and balancing their own part within a group at the correct pitch and tempo.</p> <p>Suggested Assessment Point</p> <p>Using a tick list, filming device, or both, assess students’:</p> <ul style="list-style-type: none"> knowledge of the song and confidence in performing maintaining their own part pitch and rhythmic accuracy. 	<p>Warm Up Activity</p> <p>Sing a different, simple solfa greeting. Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class – using words, the rhythm names, then solfa.</p> <p>Sing the partner songs separately. Split the class in two and allocate the alternate song to the groups from the previous week. Sing as a partner song.</p> <p>Review Activity</p> <p>Review all the visual analysis material and place it on display.</p> <p>Check that student storyboards are complete.</p> <p>Listening Activity</p> <p>Listen again to <i>The Moldau</i> by Smetana. https://www.youtube.com/watch?v=l6kqu2mk-Kw</p> <p>Invite students to share any further comments or observations about the music.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>Communication and recording of music ideas, using standard notation, dynamics and expressive devices, terminology and relevant technology.</p>	<p>Learning Intention</p> <p>Students compose within a well defined structure with set criteria to work towards. Each student takes responsibility for their own creativity while also working collaboratively with peers. They learn that they must notate accurately so that others can replicate their music precisely. They learn the value of the rehearsal process in refining musical ideas and preparing for successful performance. They begin to understand the elements of music and how they can be manipulated by engaging with the creative process.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> • Are the sections of your group’s music sufficiently different to each other? • Can you identify the main element of music that differentiates your section from the other sections? 	<p>Composition Activity</p> <p>Introduce the following composition activity with the assessment criteria.</p> <ul style="list-style-type: none"> • Students, in groups of four, will create and make music within a similar framework to <i>The Moldau</i> – divided into sections with each student taking creative responsibility for one of the sections. • The whole group develops the introduction, the coda and the linking sections which is the theme of the music. <p>Introduction Whole Group</p> <p>Theme - A Whole Group</p> <p>Section 1 – B Student 1 – plays the melody and the whole group accompanies</p> <p>Theme - A Whole Group</p> <p>Section 2 - C Student 2 - plays the melody and the whole group accompanies</p> <p>Theme - A Whole Group</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Section 3 - D Student 3 - plays the melody and the whole group accompanies</p> <p>Theme - A Whole Group</p> <p>Section 4 - E Student 4 - plays the melody and the whole group accompanies</p> <p>Theme - A Whole Group</p> <p>Coda Whole Group</p> <ul style="list-style-type: none"> • The theme of the music is a musical representation of a river and each section is a different place, event, or country that the river passes. • Theme A needs to be the same each time and is developed and performed by the whole group. • Each student develops the idea for their section, composes and notates the music which, the other members of group perform – with the student. • Each student selects the non-tuned percussion instruments they would like to use for their section of the music. • Each student creates a melody for their section of the music. Depending on the availability of melodic instruments, they could use xylophones, their own



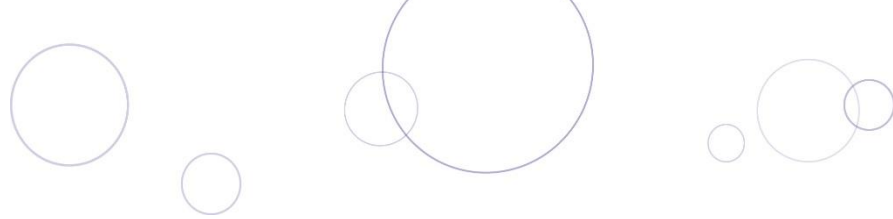
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<p>Focus Questions</p> <ul style="list-style-type: none"> • What are some of the ways you can create difference between each section of your composition? • How have you recorded your ideas? • What is your next step in our next lesson? 	<p>melodic instrument, or other suitable tuned/pitched instrument.</p> <ul style="list-style-type: none"> • The whole composition must present as cohesive and logical in terms of the story being depicted. • Students to make sure there are differences between their sections by focusing on a specific element of music for each section; (for example, different tempos, pitch, instrumentations, dynamics and tonality). <p>Students can begin planning together in their groups using a draft composition template. Teaching documents and composition templates in Appendix C.</p> <p>Conclusion</p> <p>Briefly review the lesson and check in with student understanding of the composition project.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 5</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>Learning Intention</p> <p>Students consolidate their aural skills by audiating a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs and then practise at maintaining and balancing their own part individually.</p> <p>Suggested Assessment Point</p> <p>Using a tick list, filming device, or both, assess students for:</p> <ul style="list-style-type: none"> knowledge of the song and confidence in performing maintaining their own part pitch and rhythmic accuracy. 	<p>Warm Up Activity</p> <p>Sing a different, simple solfa greeting. Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class – using words, the rhythm names, then solfa.</p> <p>Sing the partner songs separately. Explain that students need to stand at different locations in the classroom and, without telling anyone, decide which partner song they will sing. Students begin the songs together and walk while singing, seeking to identify other students singing the same partner song. When the same song is identified, they stand next to each other. Songs are then sung separately.</p> <p>Review Activity</p> <p>Review all the visual analysis material and place it on display.</p> <p>Check that students understand the composition activity and clarify any misunderstandings by the students.</p> <p>Carefully go through the structure again.</p>

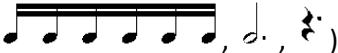


Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct tempo when performing with others)</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>Communication and recording of music ideas, using standard notation, dynamics and expressive devices, terminology and relevant technology</p>	<p>Learning Intention</p> <p>Students compose within a well defined structure with set criteria to work towards. Each student takes responsibility for their own creativity while also working collaboratively with peers. They learn that they must notate accurately so that others can replicate their music precisely. They learn the value of the rehearsal process to refine musical ideas and prepare for a successful performance. They begin to understand the elements of music and how they can be manipulated by engaging with the creative process.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> • Are the sections of your group’s music sufficiently different to each other? • Can you identify the main element of music that differentiates your section from the other sections? • How are you going to transition between each section? 	<p>Composition Activity</p> <p>Continue with the composition group activity</p> <p>Students, in groups of four, continue with their planning and collaborative ideas, while also developing their own composed section.</p> <p>Students think critically about how they structure their own section, paying attention to the way they use the elements of music to represent their scene.</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
		<p>Conclusion</p> <p>Briefly review the lesson and check in with student understanding of the composition project and the stage each student is at.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>




Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 6</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p> <p>Application of appropriate rehearsal processes to improve musical</p>	<p>Learning Intention</p> <p>Students consolidate their aural skills by audiating a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs and then practise at maintaining and balancing their own part within a group at the correct pitch and tempo</p> <p>Suggested Assessment Point</p> <p>Using a tick list, filming device, or both, assess students’:</p> <ul style="list-style-type: none"> knowledge of the song and confidence in performing maintaining their own part pitch and rhythmic accuracy <p>Learning Intention</p>	<p>Warm Up Activity</p> <p>Sing a different, simple solfa greeting. Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class – using words, the rhythm names, then solfa.</p> <p>Sing the partner songs separately. Divide the class into groups of four. Sing partner songs separately then in the groups (two students sing one partner song while the other two students sing the other partner song). The two songs are sung together.</p> <p>Review Activity</p> <p>Review all the visual analysis material and place it on display.</p> <p>Check that students understand the composition activity and clarify any misunderstandings by the students.</p> <p>Carefully go through the structure again.</p> <p>Composition Activity</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>performances and sustain and enhance audience engagement</p> <p>Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct tempo when performing with others)</p> <p>Exploring Ideas and Improvising with ways to Represent Ideas</p> <ul style="list-style-type: none"> • Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles • Communication and recording of music ideas, using standard notation, dynamics and expressive devices, terminology and relevant technology. 	<p>Students compose within a well defined structure with set criteria to work towards. Each student takes responsibility for their own creativity while also working collaboratively with peers. They learn that they must notate accurately so that others can replicate their music precisely. They learn the value of the rehearsal process in refining musical ideas and preparing for successful performance. They begin to understand the elements of music and how they can be manipulated by engaging with the creative process.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> • Are the sections of your group’s music sufficiently different to each other? • Can you identify the main element of music that differentiates your section from the other sections? • How are you going to transition between each section? • Are there changes you want or need to make to make sure the music flows? • Have you thought about how to end your music? 	<p>Continue with the composition group activity</p> <ul style="list-style-type: none"> • Students, in groups of four, continue with their planning and collaborative ideas, while also developing their own composed section. • Encourage students to think critically about how they structure their own section, paying attention to the way they use the elements of music to represent their scene. • Selected students may be ready to demonstrate part of their composition to the class while some groups may be ready to demonstrate their group composed sections. ‘Spot’ demonstrations allow the teacher to check on understanding and also allow other students in the class to self-correct as they observe accurate representations of structural composition. <p>Conclusion</p> <p>Briefly review the lesson and check in with student understanding of the composition project.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>

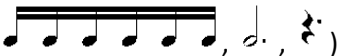


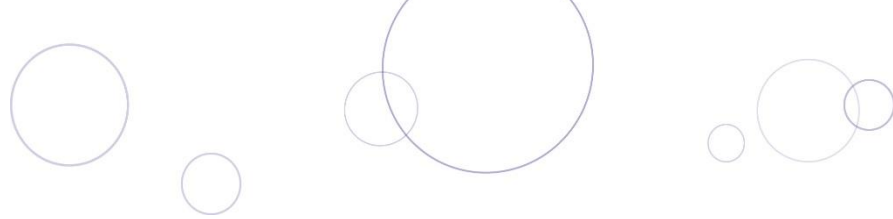
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>Learning Intention</p> <p>Students consolidate their aural skills by audiating a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs and then practise at maintaining and balancing their own part within a group at the correct pitch and tempo</p> <p>Suggested Assessment Point</p> <p>Using a tick list, filming device, or both, assess students’:</p> <ul style="list-style-type: none"> knowledge of the song and confidence in performing maintaining their own part pitch and rhythmic accuracy. 	<p>Warm Up Activity</p> <p>Sing a different, simple solfa greeting. Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class – using words, the rhythm names, then solfa.</p> <p>Sing the partner songs separately. Students select a partner to sing the partner songs with (in pairs).</p> <p>Some pairs may be able to perform the partner songs together for the whole class.</p>



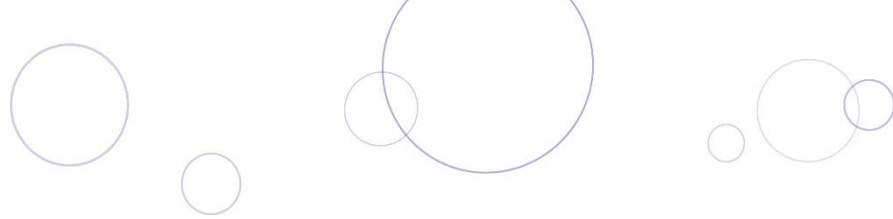
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Making Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct tempo when performing with others)</p> <p>Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>Communication and recording of music ideas, using standard notation, dynamics and expressive devices, terminology and relevant technology</p>	<p>Learning Intention</p> <p>Students compose within a well defined structure with set criteria to work towards. Each student takes responsibility for their own creativity while also working collaboratively with peers. They learn that they must notate accurately so that others can replicate their music precisely. They learn the value of the rehearsal process in refining musical ideas and preparing for successful performance. They begin to understand the elements of music and how they can be manipulated by engaging with the creative process.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> • How are you going to transition between each section? • Are there changes you want to make or need to make to ensure the music flows? • Have you thought about how to end your music? • Have you thought about how to begin your music? 	<p>Composition Activity</p> <p>Continue with the composition group activity. Students, in groups of four, continue with their planning and collaborative ideas, while also developing their own composed section</p> <p>Students think critically about how they structure their own section, paying attention to the way they use the elements of music to represent their scene.</p> <p>Each group may be given the opportunity to perform their theme (Section A) for the class in readiness for full performance next week.</p> <p>Conclusion</p> <p>Briefly review the lesson and check in with student understanding of the composition project and the stage each student is at.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>



Content from the Western Australian Curriculum	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time, compound time:  tempo (changing tempos; terminology) pitch (intervals occurring in scales); tonality: minor dynamics (terminology and symbols); expressive devices (accents) form timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds) texture (layers of sound) <p>to compose and perform music</p>	<p>Learning Intention</p> <p>Students consolidate their aural skills by inner audiating a melodic pattern and discovering the rhythm and pitch using solfa. They practise switching between ways of representing the music – rhythm, words, pitch.</p> <p>Students learn to sing songs and then practise at maintaining and balancing their own part within a group at the correct pitch and tempo</p> <p>Suggested Assessment Point</p> <p>Using a tick list, filming device, or both, assess students’:</p> <ul style="list-style-type: none"> knowledge of the song and confidence in performing ability to maintain their own part pitch and rhythmic accuracy. 	<p>Warm Up Activity</p> <p>Sing a different, simple solfa greeting. Invite students to sing it back and independently identify the solfa pattern and rhythm pattern.</p> <p>Sing again as a whole class – using words, the rhythm names, then solfa.</p> <p>Sing partner songs together as a class. Add actions to both songs.</p>



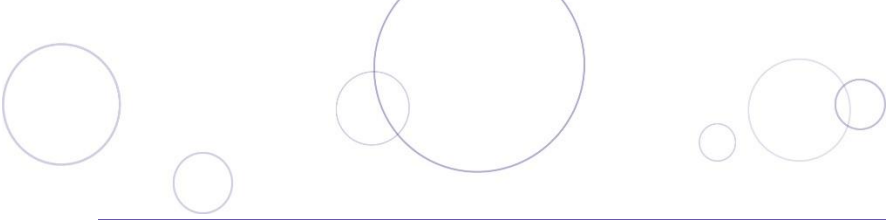
Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
<p>Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct tempo when performing with others)</p>	<p>Learning Intention</p> <p>Students compose within a well defined structure with set criteria to work towards. Each student takes responsibility for their own creativity while also working collaboratively with peers. They learn that they must notate accurately so that others can replicate their music precisely. They learn the value of the rehearsal process in refining musical ideas and preparing for successful performance. They begin to understand the elements of music and how they can be manipulated by engaging with the creative process.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> • What worked well and reflected what you were trying to express? • What, if anything, would you change about your composition? • What did you learn about music making in a group? <p>Formal Assessment of Task</p> <p>Record student performances with a videocamera for assessment purposes.</p> <p>Provide the following assessment strategies:</p>	<p>Composition Activity</p> <p>Performance of compositions. Arrange the students in groups around the rooms and ensure that they have all the instruments they require.</p> <p>Performances of each group can be facilitated around the circle. Alternatively, bring each group to the front of the class to perform their composition for their peers (making sure audience etiquette is followed).</p>



Content from the Western Australian curriculum	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none">• Peer reflection• Student self evaluation• Group self evaluation• Teacher assessment rubric according to criteria for composition activity, including the collaborative effort of each student.	<p>Conclusion</p> <p>Applaud student effort and encourage discussion on the creative aspects of the composition project as well as aspects that could be improved. Encourage constructive and respectful conversations between students.</p> <p>Sing greeting song from the start of the lesson as a farewell song.</p>



APPENDIX A: RESOURCES



Term 1			
<p>Week 1</p> <p>Teacher devised 4 bar body percussion rhythm pattern</p>	<p>Week 2</p> <p>Non-tuned percussion instruments</p>	<p>Week 3</p> <p>Non-tuned percussion instruments</p> <p>Environmental Percussion Instruments</p> <p>Tuned percussion</p>	<p>Week 4</p> <p>Non-tuned percussion instruments</p> <p>Environmental Percussion Instruments</p> <p>Melodic instruments - xylophones</p>
<p>Week 5</p> <p>Instruments, as required</p> <p>Composition Think sheet per student</p>	<p>Week 6</p> <p>Instruments, as required</p> <p>Composition Think sheet per student</p>	<p>Week 7</p> <p>Required instruments</p> <p>Final composition notation worksheet</p>	<p>Week 8</p> <p>Instruments</p> <p>Notated music and self/peer evaluation sheets</p>



Composition 'Think' sheet

Rhythm:

Four vertical lines for rhythm notation: a single line, a single line, a single line, and a double line.

Words:

Melody:

Four horizontal lines for melody notation.

Solfa:



Composition 'Think' sheet

Beat keeping instrument:

Instrument 1: Write your ostinato rhythm here

Instrument 2: Write your ostinato rhythm here

Introduction: Don't forget to think about how your introduction might work

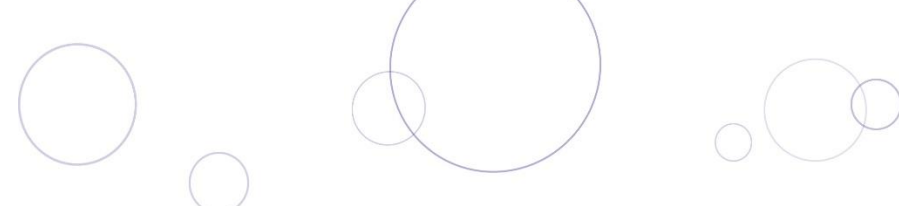
Coda: How will your music end?



Composition Final Presentation sheet

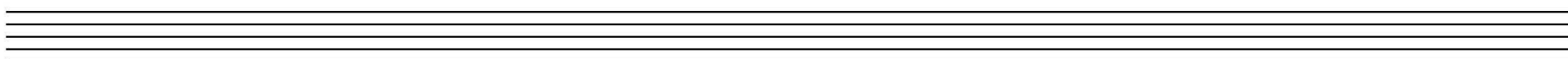
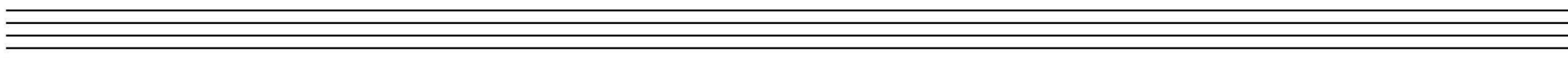
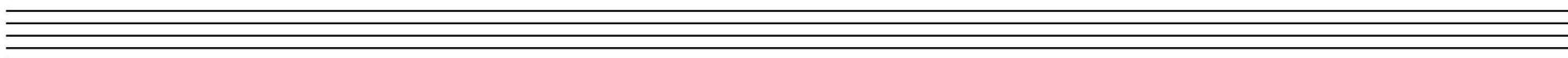
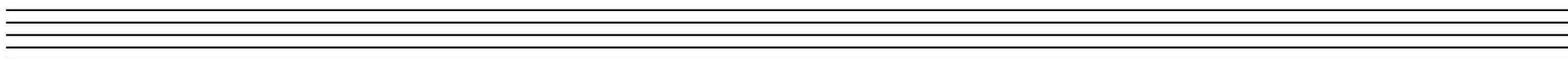
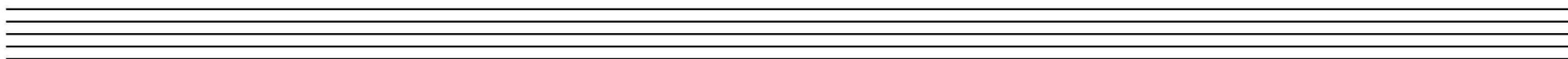
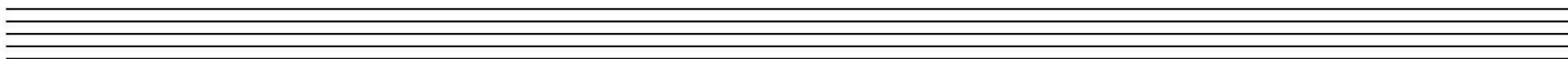
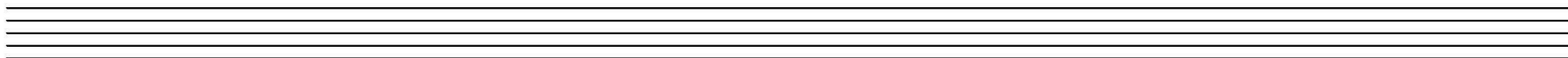
Graphic notation option: Create a textured roadmap of the form of your music using the grid below.

	Introduction	Main body of the music	Coda
Melody and words of song			
Beat keeping instrument			
Percussion instrument #1			
Percussion instrument #2			
Other optional instruments			



Composition Final Presentation sheet

Standard notation option: Create a standard notation of the form of your music using the manuscript below.



Marking key

Description	Marks
1. Understanding the composition process: making – exploring ideas and improvising	
Notation is accurate and legible	
Evidence of structured phrasing of a pentatonic melody with a defined beginning and end	
The composed pentatonic melody is within the vocal range of the student	
The composed ostinato patterns on non-tuned percussion instruments complement the rhythm and the pentatonic melody	
Selection of accompaniment instruments demonstrate an understanding of instrument timbre. The selected instruments enhance and support the melodic intent	
Subtotal	
2. Performing: sharing the Arts through performance	
Performance of composition reflects the notated parts	
Accurate technique and timing across a variety of instruments	
Evidence of productive collaboration within a small group of students	
Subtotal	
3. Responding: reflecting on own and others' performances	
Evidence of constructive self-reflection of composition	
Evidence of constructive self-reflection of performance	
Evidence of constructive reflection of performance of peers	
Subtotal	
Total	

Term 2

Week 1

atnaloj626. (2009, April 18). Shrek 2 Soundtrack 14. Jennifer Saunders – Holding Out For a Hero [Video]. Retrieved June, 2021, from <https://www.youtube.com/watch?v=dLHCS6oL7lo>.

AidanF. (2019, February 3). Frou Frou – Holding Out for a Hero (Better Quality) [Video]. Retrieved June, 2021, from https://www.youtube.com/watch?v=nnjQZ2mxU1I&list=RDnnjQZ2mxU1I&start_radio=1.

Filharmonia Narodowa. (2016, March 8). Mussorgsky/Ravel – Ballet of the Unhatched Chicks. Concert for Kids [Video]. Retrieved June, 2021, from <https://www.youtube.com/watch?v=nAtAvF2cepg>.

RoyalDukeJam. (2010, June 11). Modest Mussorgsky: Pictures at an Exhibition: Ballet of the Unhatched Chicks (piano version).[Video] Retrieved June, 2021, from <https://www.youtube.com/watch?v=PHqf1R7VSKc>.

Week 2

Zgred. (2011, June 18). Offenbach – Infernal Galop [Video]. Retrieved June, 2021, from https://www.youtube.com/watch?v=okQRnHvw3is&list=RDokQRnHvw3is&start_radio=1&t=94.

RoyalDukeJam. (2010, August 26). Saint-Saens: Carnival of the Animal~Tortues (Tortoises) [Video]. Retrieved June, 2021, from <https://www.youtube.com/watch?v=wPHqJTppo-U>.

Week 3

Drumsticks or chopsticks – 1 pair per student

Week 4

Non-tuned percussion instruments

Melodic instruments

Week 5

Non-tuned percussion instruments

Melodic instruments

Composition template

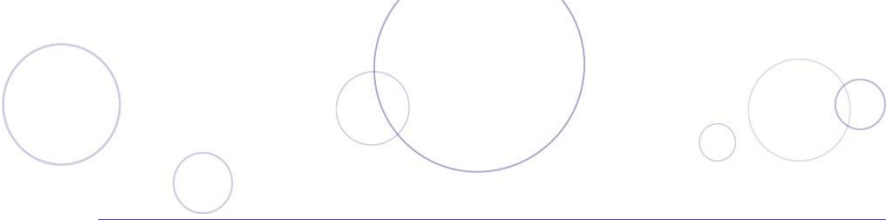
Week 6

Ken Barker. (2010, January 7). Mozart: Variations on “Ah, vous dirai-je, Maman” [Video]. Retrieved June, 2021, from https://www.youtube.com/watch?v=DDMvvelPXj0&list=RDDDMvvelPXj0&start_radio=1&t=504.

Non-tuned percussion instruments

Melodic instruments

Composition template



Term 2

Week 7

Paulturtle92. (2010, May 24). Christoph Eschenbach – Mahler – Symphony No.1 [3/5] [Video]. Retrieved June, 2021, from <https://www.youtube.com/watch?v=U5A5tFyXQio&list=RDkEPERXpOqiU&index=2>.

Non-tuned percussion instruments

Melodic instruments

Composition template

Week 8 Performance week:

Non-tuned percussion instruments

Melodic instruments

Composition document

Assessment task 1

Marking key

Term 3

Week 1

Susie Davies-Splitter & Phil Splitter – Topic. (2015, October 21). Hey Yo. [Video] Retrieved June, 2021, from <https://www.youtube.com/watch?v=NSlxd9uZbJU>.

'Jazz Music' Information document

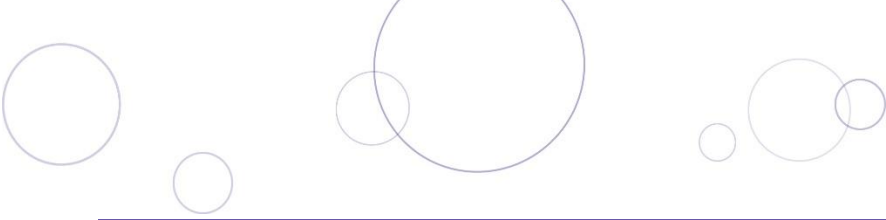
Alexandre Dobruski. (2011, August 11). Animusic HD – Resonant Chamber (1080) [Video]. Retrieved June, 2021, from <https://www.youtube.com/watch?v=XlyCLbt3Thk>.

Week 2

Kaboom Percussion. (2018, June 28). Zazu [Video]. Retrieved June, 2021, from <https://www.youtube.com/watch?v=liTFlt3UtKM>.

Week 3

TetrafadePercussion1 (2012, March 19). Tetrafade Percussion performs Stinkin' Garbage [Video]. Retrieved June, 2021, from <https://www.youtube.com/watch?v=FQnfZXxrRIM>.



Term 3			
<p>Week 4</p> <p>Ideas for environmental percussion sounds</p> <p>Pairs of drumsticks or chopsticks</p>	<p>Week 5</p> <p>Copies of or, IWB copy of 'Jabberwocky' poem (<i>Through the Looking Glass</i> by Lewis Carroll)</p> <p>Non-tuned percussion instruments</p> <p>Draft composition template</p>	<p>Week 6</p> <p>'Jabberwocky' poem</p> <p>Non-tuned percussion instruments</p> <p>Draft composition template</p>	<p>Week 7</p> <p>'Jabberwocky' poem</p> <p>Non-tuned percussion instruments</p> <p>Draft composition template</p>
<p>Week 8 Performance week:</p> <p>'Jabberwocky' poem</p> <p>Non-tuned percussion instruments</p> <p>Final composition template</p> <p>Filming device for recording of performances</p> <p>Self-evaluation/peer assessment worksheets</p>			



Jazz Music

Origins

Jazz is a broad genre of music that has its roots in the music of African-Americans. It developed out of the transatlantic slave trade and the songs and musical traditions, the forcibly displaced people, brought with them. Music became an important component of their lives as oppressed people in a foreign land and served to build community among the slaves, bring comfort and express a hope for liberty. Their music is imbued with emotion and expresses the joys and deep sorrows of a people who have suffered great hardships. Some were work songs, others hand games that children played, others, deep laments.

Their music was traditionally passed on orally and so there were many variations to the same song. Call and response was a feature of their music.

Development

These early tradition of African music gradually merged with musical traditions from other places and people. In the late 19th and early 20th century, jazz as a genre emerged on the streets of New Orleans. It became the music of dance but gradually evolved to be music that you listened to and appreciated. The early iterations of jazz music grew out of ragtime and the blues.

Characteristics

There is such a wide range of jazz styles that it is difficult to define in terms of structure. It is also, more than any other genre of music, rapidly evolving and developing; musicians are liberated from restrictive frameworks to create music in the moment. The performers become composers in real time as opposed to other genres where the performer realises the work of another and must adhere to the notated music.

Although difficult to define, jazz music often includes one or more of the following characteristics:

- improvisation
- rhythms that are swung
- syncopation
- scatting in vocals
- 'blue' notes or 'bent' notes
- call and response
- polyrhythms
- complex chord progressions
- Structured chord progressions such as the twelve bar blues.

Jazz – for all its indefinability – is surprisingly recognizable despite its many iterations across nations and musical traditions.



Jabberwocky by Lewis Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

“Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

He took his vorpal sword in hand;
Long time the manxome foe he sought—
So rested he by the Tumtum tree
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

“And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!”
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.



'Jabberwocky' by Lewis Carroll – a graphic score

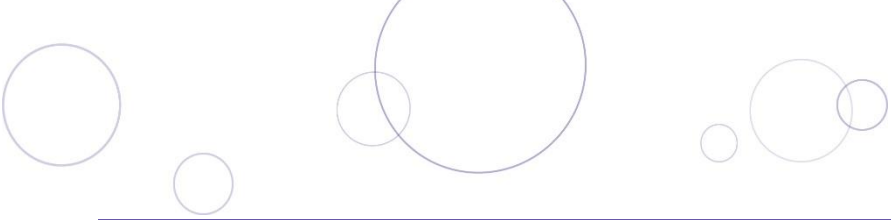
Text

Instrument 1 _____

Instrument 2 _____

Instrument 3 _____

Instrument 4 _____



Term 4			
<p>Week 1</p> <p>Copies of: 'Down the River' and 'Vive l'amour'</p> <p>Zevnikov (2015, December 27). Smetana: Vltava (The Moldau) – Stunning Performance.[Video]. Retrieved June, 2021, from https://www.youtube.com/watch?v=l6kqu2mk-Kw.</p> <p>Mind map</p> <p>Timeline Graphic Organizer</p>			
<p>Week 2</p> <p>Completed mind map</p> <p>Graphic organisers – timeline and storyboard</p>	<p>Week 3</p> <p>Completed mind map</p> <p>Graphic organisers – timeline and storyboard</p>	<p>Week 4</p> <p>Draft composition template</p>	<p>Week 5</p> <p>Draft composition template</p> <p>Non-tuned percussion instruments</p> <p>Melodic instruments</p>
<p>Week 6</p> <p>Composition template</p> <p>Non-tuned percussion instruments</p> <p>Melodic instruments</p>	<p>Week 7</p> <p>Composition template</p> <p>Non-tuned percussion instruments</p> <p>Melodic instruments</p>	<p>Week 8: Performance week:</p> <p>Composition template</p> <p>Non-tuned percussion instruments</p> <p>Melodic instruments</p> <p>Assessment task 2</p> <p>Marking key 2</p> <p>filming device for recording of performances</p> <p>Self-evaluation/peer assessment sheets</p>	

Down the River/Vive L'Amour

Down the River

Down the ri-ver oh down the ri-ver oh down the ri-ver we go - o - o

5
down the ri-ver oh down the ri-ver oh down the O - hi - o

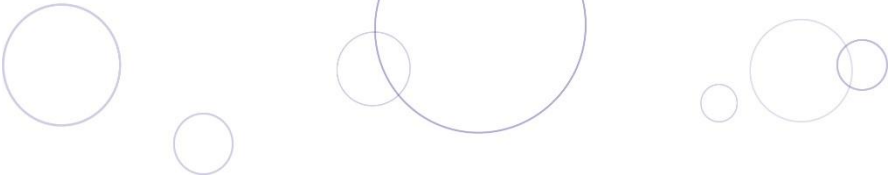
The musical notation for 'Down the River' is written on two staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and quarter notes. The lyrics are: 'Down the ri-ver oh down the ri-ver oh down the ri-ver we go - o - o' on the first staff, and 'down the ri-ver oh down the ri-ver oh down the O - hi - o' on the second staff, which begins with a measure rest labeled '5'.

Vive L'Amour

Vi-ve la vi-ve la vi-ve l'amour vi-ve la vi-ve la vi-ve l'amour

5
vi - ve l' amour vi - ve l' amour vi - ve la com - pa - gnie

The musical notation for 'Vive L'Amour' is written on two staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and quarter notes. The lyrics are: 'Vi-ve la vi-ve la vi-ve l'amour vi-ve la vi-ve la vi-ve l'amour' on the first staff, and 'vi - ve l' amour vi - ve l' amour vi - ve la com - pa - gnie' on the second staff, which begins with a measure rest labeled '5'.



Down the River

Down the ri-ver oh down the ri-ver oh down the ri-ver we

Vive L'Amour

vi-ve la vi-ve la vi-ve L'Amour vi-ve la vi-ve la

Down the River

go - o - o down the ri-ver oh down the ri-ver oh

Vive L'Amour

vi - ve L'Amour vi - ve L'Amour vi - ve L'Amour

Down the River

down the O - hi - o

Vive L'Amour

vi - ve la cam - pa - gnie



***The Moldau* by Smetana**

Moldau is the name of the longest river in the Czech Republic. It begins in the mountains of the Bohemian Forest, runs through the Forest, across the land, through Prague and then into the Elbe – another long European river.

In Prague, there are 18 bridges that span the river which gives you an indication of how large the river is.

Bedřich Smetana was a Czech composer who was very patriotic and he wrote a piece of music in the form of a Symphonic poem.

A symphonic poem is a piece of music that paints a picture or tells a story. In this piece of music, Smetana is relating the journey of the Moldau through the countryside and the things it might encounter on its travels towards the Elbe. You can hear the changes in the music as it progresses from its beginnings in the mountains and then coursing through the countryside until it joins with the sea.

The Moldau (otherwise known as *Vltava*) is a stand-alone part of a bigger suite of music that Smetana composed titled *Ma Vlast* (My Country).

Synopsis:

A synopsis is a brief summary of something so in this case a synopsis of *The Moldau* is a summary of the images that the music is representing.

- The Moldau begins as a small trickle from the heights of the mountain in the Bohemian Forest. The flutes begin the music with shimmering strings and then clarinets joining in.
- As it runs down the mountain side, each little trickle gradually runs into others until it becomes ...
- ... a river. The texture increases gradually and you can hear the different instruments as they join in. You can hear when the river theme appears in the music. Listen for it appearing in between each scene it passes.
- As the river winds its way down the mountain it passes through the Bohemian Forest where a hunt is taking place. The brass section of the orchestra becomes dominant in this section of the music.
- The music then changes style as the Moldau wends its way past a village wedding. See if you can pick when the music becomes more dance like. It will have a more folk like feel.
- The music then flows into a gorge (a narrow valley between hills or mountains with steep rocky walls and a stream running through it). It is night time and the water nymphs come out to play in the water! There is a distinct change in mood, tempo and instrumentation which makes this section instantly identifiable.
- Morning comes and the river passes through St. John's Rapids.
- The final stage of the journey sees the river pass through the great city of Prague before finishing as the water of the Moldau blends with that of the Elbe as it continues its journey towards the sea.



***Vltava* Storyboard**

The Two Springs	The River theme	The Hunt	The Wedding
Moonlight and the Nymphs	St. John's Rapids	The River theme	Prague



APPENDIX B:
SUMMATIVE ASSESSMENT TASK 1



Achievement Standard

What is assessed

Note: areas assessed through sample assessment task are indicated in bold.

At Standard, students **improvise, select and organise rhythm patterns in simple and compound time**, with some errors. They identify metre and some metre changes in simple and compound time, and identify tempo and some tempo changes. Students **improvise**, identify, sing and **play melodic patterns based on pentatonic and major scales**, with some inconsistencies. They generally identify pentatonic, major and minor tonalities, and **use standard rhythmic and pitch notation**. They improvise, select and organise some elements of music to represent a music idea. Students **experiment with an element of music in an attempt to provide contrast and incorporate some known expressive and stylistic features**. They identify and describe some instruments and methods of sound production, and identify some different parts within a composition. Students identify some forms and musical structures. They sing and play with some inconsistencies in tuning, timing and technique, incorporating some appropriate expression and stylistic features, and generally **maintain their own part when performing with others**. Students use some peer feedback to adapt and refine their ideas when rehearsing and performing.

Students listen and respond to music, and identify and describe links between the use of some elements of music to the composer's purpose, or a particular time, culture, event or context. Students identify and describe some stylistic and musical characteristics, using some appropriate music terminology.



Assessment task

Title of task

Theme and variations '*Frère Jacques*'

Task details

Description of task

Students create a musical composition based on a known song. They manipulate the elements of Music to create a variation of *Frère Jacques*. They select appropriate tuned and non-tuned percussion instruments for each section of the composition. They select the elements to be manipulated to create a theme and variation form composition. Their composition is notated using standard and graphic notation. The use of ostinatos and repeating sections could be part of their composition.

Standard Criteria: The following are suggested required elements to be included as those to be manipulated. It is suggested that each specific criteria is tackled separately as a version of *Frère Jacques* so there will be four sections to their final composition in the form of theme and variations. Students must give some thought to how they will transition between sections.

1. *Frère Jacques* is played in its original form
2. *Frère Jacques* is played with a rhythmic accompaniment using at least one or more percussion instruments
3. *Frère Jacques* is played where the rhythm must be changed in some way (rhythmic variation, time signature change, introduction of other style of rhythm such as jazz)
4. *Frère Jacques* is played where the melody must be changed in some way (question and answer/melodic variation, etc.)

Extension Criteria: These following criteria can be added as extension/advanced elements of the activity that students can choose or be encouraged to engage with.

- Addition of an introduction and coda
- A melodic accompaniment using chords or single accompaniment line
- Addition of a middle contrasting section of new material

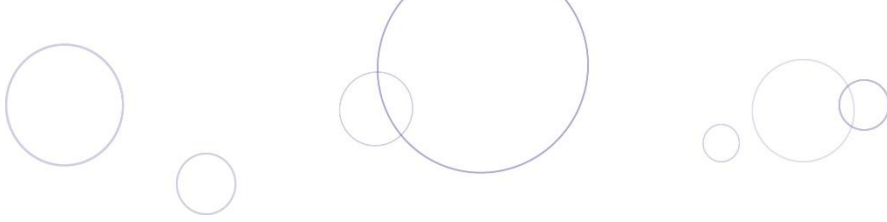
Type of assessment

Making and Responding

Purpose of assessment

Evaluate student understanding of the compositional process through:

- the application and manipulation of the elements of music to create an original piece of music based on a known piece of music
- evidence of accurate notation using correct terminology
- the appropriate application of dynamics, tempo and rhythm



- a cohesive performance demonstrating the intended form of the music (theme and variations)

Evaluate student performance skills through:

- collaborating with others in order to present an ensemble performance
- maintaining their own part within an ensemble

Evidence to be collected Notated score for each section of the theme and variations

Video evidence of performance

Self-reflection Sheet on composition and performance

Reflection sheet on peer performance

Suggested time 240 minutes

Content descriptions


Content from the Western Australian curriculum

Exploring ideas and improvising with ways to represent ideas

- Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles
- Communication and recording of music ideas using standard notation, dynamics and expressive devices and terminology

Developing skills and processes

Development and consolidation of aural and theory skills, including:

- rhythm (simple time, compound time: )
- tempo (changing tempos; terminology)
- pitch (intervals occurring in scales); tonality: minor
- dynamics (terminology and symbols); expressive devices (accents)
- form
- timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds)
- texture (layers of sound)

to compose and perform music

Sharing the arts through performance, presentation or display for an audience

- Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement
- Development of performance skills (playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)



Responding to and interpreting the arts

- Responses to and contributions as performers and audience members
- Factors that influence musical styles in particular cultures, times and contexts
- Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology

Task preparation

Prior learning

Students have explored ideas through improvisation and notating music using both standard and graphic notation.

- They have developed their understanding of rhythm, tempo, pitch, dynamics, timbre, form and texture.
- Students have experimented with the elements of music in the creation of simple compositions and reflected on and refined musical ideas.
- They have analysed music to understand how the elements of music can be manipulated.
- Students have been presented with performance opportunities, developing the rehearsal process and their understanding of audience etiquette.
- Students have played non-tuned and tuned percussion instruments.
- Students have been exposed to different styles of music, identifying factors that influence music from other times, cultures and contexts.
- They have reflected on the meaning and purpose of both their own work and the work of others.

Assessment task

Assessment conditions

Individual

Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.

Resources

- Non-tuned percussion instruments
- Tuned percussion instruments
- Composition worksheet
- Self-reflection worksheet
- Filming device



Instructions for teachers for Assessment Task Term 2, Weeks 4–8

Focus

This task focuses on students exploring how a known piece of music can be altered by manipulating different elements of music (pitch, rhythm, tempo, texture) to create a new but still recognisable composition. They begin to understand the form of theme and variations as they change an original melody in small but significant ways.

Compare and contrast activities are best explored using Venn diagram templates or bubble maps.

To prepare for this task, you will need to select contrasting pieces of music of the same melody that highlight a specific element that has been changed. There are examples of these provided in the Teaching and Learning experiences or use similar pairs of pieces of your own choice.

Ensure that there are enough melodic instruments to be distributed among the groups and access to a variety of non-tuned percussion instruments.

It is suggested that the performances of student compositions are videotaped for assessment purposes so access to a video camera is advised prior to performances in Week 8.

Process

- Explore *Frère Jacques* as a round with the students in a variety of ways – sung in unison, sung as a round in two or more parts, finding the melody and notating the rhythm and pitch using standard notation.
- Play a number of recordings of pieces (examples in the Teaching and Learning content for Term 2) where an element has been manipulated – tempo, tonality, instrumentation, style, etc. to create a variation of the original music. Facilitate an analytical compare and contrast activity as a class using a Venn diagram or a bubble map.
- Brainstorm with the students the elements of music and the ways which they can be manipulated to create music.
- It is important to demonstrate as a class activity how an element of music can be manipulated to create a different style or mood of music. Choose a simple tune (e.g. ‘Twinkle Twinkle Little Star’) to demonstrate this with and ask students for their input and responses. Only change one element (e.g. rhythm) to avoid confusion.
- Explain the composition process carefully and reiterate the criteria at the start of each session. Making the criteria clearly visible in the classroom for students to refer to is important and assists with appropriate self-reflection at the completion of the assessment activity.
- Students work independently within groups so that other members of the group can assist in performance such as playing the rhythmic ostinato while *Frère Jacques* is being performed.
- It is important to assess the composition and rehearsal process as well as the final performance. This gives you an opportunity to identify misunderstandings and assist students who are having difficulties.
- Students notate their work using standard notation. If necessary, provide revision teaching on pitch notation on a staff.
- Film the final performance for assessment purposes.



Instructions for students

Frère Jacques

Frère Jacques is a French nursery rhyme and can be sung in English and French and as a round. A round is when a song is sung all the way through, but people start at different times. This song can be sung by four different people or groups of people.

This is also an echo song. Each phrase is repeated exactly, and there are four phrases.

Focus

This assessment task is focused on changing an original tune by manipulating (altering) one of the elements of music. You could choose to change the tempo or the rhythm or the tonality (major to minor) or the melody for example.

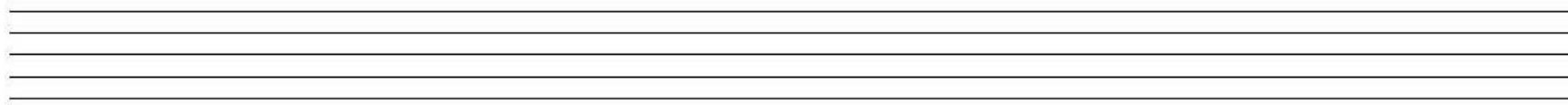
It is important that you know the song *Frère Jacques* well before you begin changing it. You will need to be able to sing it through accurately, maintaining tempo and correct pitch when singing with others as a round. You will need to accurately notate the rhythm and the melody using standard notation.

Process

- Identify the different ways you can sing the echo back by changing one of the elements of music (tempo, dynamics).
- Write the music of *Frère Jacques* on manuscript using correct standard notation and include dynamics.
- Add a rhythmic accompaniment to the song, using a rhythm that is different to the song's rhythm. Choose your instrument carefully, paying attention to the timbre of the sound you like. Record your rhythmic ostinato on the manuscript provided.
- Change one of the elements of music in the song to create a new version of the original song. The easiest element to change is the rhythm (rhythmic variation). Think about whether you want to change it to longer value notes, shorter value notes, or a combination of both. It is important that you think critically about the process and make decisions that you think are creative and interesting. Notate your rhythmic variation using the manuscript provided.
- Change the melody of the song in some way (melodic variation). Some examples of how to do that include: adding extra notes within the structure of the melody; changing the tonality (e.g. minor); playing it backwards.
- Once you have had opportunities to rehearse, your performance will be filmed for assessment of your composition and your performance of your composition. The assessment will be based upon a set of criteria that you will be given. You will also be asked to reflect on the choices you made as you composed, and how you feel about your final performance.

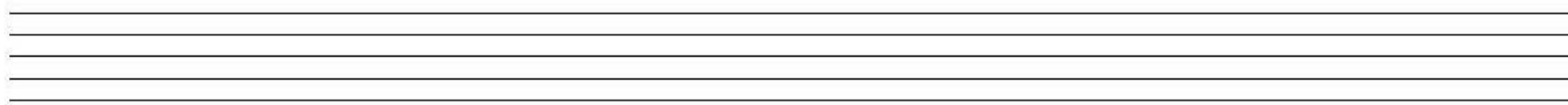


Part 1: *Frère Jacques*' notated in original form

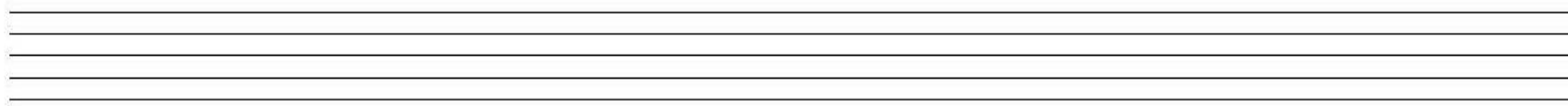


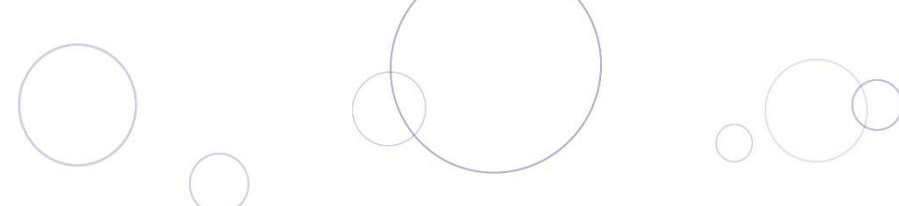
Part 2: *Frère Jacques* Rhythmic Accompaniment

Instrument: _____

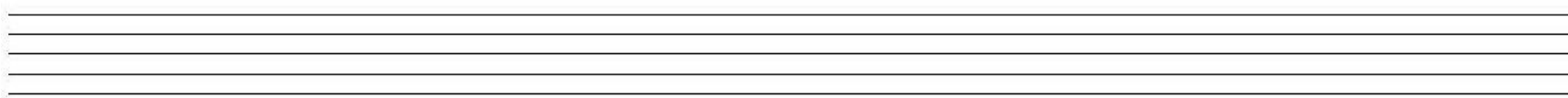


Instrument: _____

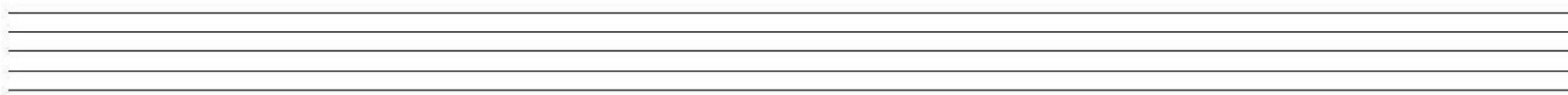




Part 3: Rhythmic Variation of *Frère Jacques*



Part 4: Melodic Variation of *Frère Jacques*





Notation:

I am confident that my notation is accurate and legible



There are some minor errors in my notation



My notation skills need more work to be accurate and legible



Rhythmic Accompaniment:

I am confident it works well with the melody



I would change it slightly to work better with the melody



My rhythmic accompaniment needs more work



Rhythmic Variation:

My rhythmic variation is creative and interesting



I would change it slightly to be more interesting



My rhythmic variation needs more work



Melodic Variation:

My melodic variation is creative and interesting

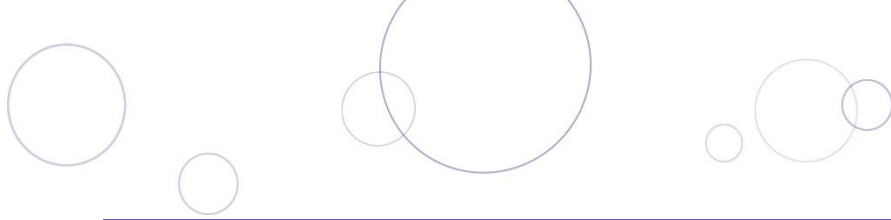


I would change it slightly to be more interesting



My melodic variation needs more work





Marking key	
Description	Marks
1. Understanding the composition process: making – exploring ideas and improvising	
• Notation is accurate and legible	
• Use of dynamics, tempo and rhythm is evident, appropriate and effective	
• The sections are discrete and identifiable as theme or variation	
• Variation 1: Rhythmic accompaniment	
• Variation 2: Rhythmic variation	
• Variation 3: Melodic variation	
Subtotal	
2. Performing: sharing the Arts through performance	
• Performance of composition reflects the notated parts	
• Accurate technique and timing across a variety of instruments	
• Evidence of productive collaboration within a small group of students	
Subtotal	
3. Responding: reflecting on own and others' performances	
• Evidence of constructive self-reflection of composition	
• Evidence of constructive self-reflection of performance	
• Evidence of constructive reflection of performance of peers	
Subtotal	
Total	



APPENDIX C:
ASSESSMENT TASK 2



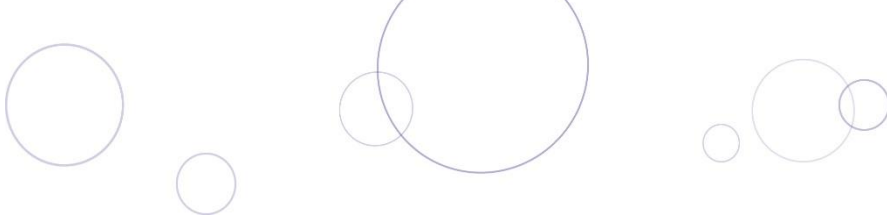
Achievement Standard

What is assessed

Note: areas assessed through sample assessment task are indicated in bold.

At Standard, students improvise, select and organise rhythm patterns in simple and compound time, with some errors. They identify metre and some metre changes in simple and compound time, and identify tempo and some tempo changes. Students **improvise, identify, sing and play melodic patterns based on pentatonic and major scales**, with some inconsistencies. They generally identify pentatonic, major and minor tonalities, and **use standard rhythmic and pitch notation**. They **improvise, select and organise some elements of music to represent a music idea**. Students experiment with an element of music in an attempt to provide contrast and incorporate some known expressive and stylistic features. They identify and describe some instruments and methods of sound production, **and identify some different parts within a composition**. Students identify some forms and musical structures. They **sing and play with some inconsistencies in tuning, timing and technique, incorporating some appropriate expression and stylistic features, and generally maintain their own part when performing with others**. Students use some peer feedback to adapt and refine their ideas when rehearsing and performing.

Students listen and respond to music, and identify and describe links between the use of some elements of music to the composer's purpose, or a particular time, culture, event or context. Students identify and describe some stylistic and musical characteristics, using some appropriate music terminology.



Assessment task

Title of task

Flowing Like a River

Task details

Description of task

Students create a musical composition, selecting appropriate percussion instruments to represent a journey and create mood and setting. Each student creates a single musical montage of a place, event, or country, selecting appropriate instrumentation using non-tuned and melodic percussion instruments.

The A section is to be completed as a group, with each separate section composed individually.

Each student will choose which section – place, event, or country they will compose for, and complete a 4 part composition which will then be performed by the group.

The montages are linked by a thematic musical motif (A) and notated using standard and graphic notation.

Students should incorporate an ostinato in their composition.

Criteria: The following criteria are suggested:

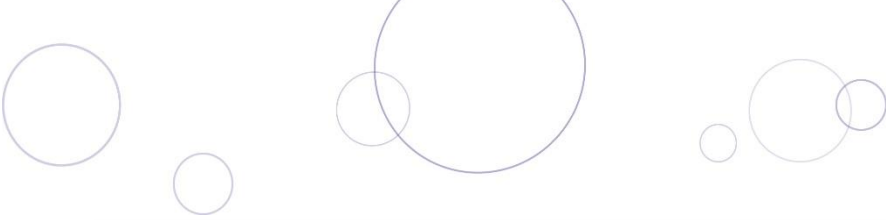
- Students will work in groups of four to create and make music within a similar framework to *The Moldau* – divided into sections with each student taking creative responsibility for one of the sections.
- The whole group develops the introduction, the coda and the linking sections which is the theme of the music.

Introduction	Whole Group
Theme - A	Whole Group
Section 1 - B	Student 1 plays the melody and the whole group accompanies
Theme - A	Whole Group
Section 2 - C	Student 2 plays the melody and the whole group accompanies
Theme - A	Whole Group
Section 3 – D	Student 3 plays the melody and the whole group accompanies
Theme - A	Whole Group
Section 4 - E	Student 4 plays the melody and the whole group accompanies
Theme - A	Whole Group
Coda	Whole Group



- The theme of the music is a musical representation of a river and each section is a different place, event, or country, etc. that the river passes by.
- Theme A needs to be the same each time and is developed and performed by the whole group.
- Each student develops the idea for their section, composes and notates the music using standard notation, which the other members of group perform with the student.
- Each student selects the non-tuned percussion instruments they would like to use for their section of the music.
- Each student creates a melody for their section of the music. Depending on the availability of melodic instruments, they could use xylophones, their own melodic instrument, or other suitable tuned or pitched instrument.
- The whole composition must present as cohesive and logical in terms of the story being depicted.
- Encourage students to ensure there is difference between their sections by focusing on a specific element of music for each section.

Type of assessment	Making and Responding
Purpose of assessment	<p>Evaluate student understanding of the compositional process through:</p> <ul style="list-style-type: none">• the application of the elements of music to create an original piece of music based on a known piece of music• evidence of accurate notation using correct terminology• the appropriate application of dynamics, tempo and rhythm• a cohesive performance demonstrating the intended form of the music (rondo form) <p>Evaluate student performance skills through:</p> <ul style="list-style-type: none">• collaborating with others in order to present an ensemble performance• maintaining their own part within an ensemble
Evidence to be collected	<p>Notated score for each section of the Flowing Like a River rondo</p> <p>Video evidence of performance</p> <p>Self-reflection Sheet on composition and performance</p> <p>Reflection sheet on peer performance</p>
Suggested time	240 minutes

- 
- Students have experimented with the elements of music in the creation of simple compositions and reflected on and refined musical ideas.
 - They have analysed music to understand how the elements of music are applied by composers to create mood and emotion.
 - Students have been presented with performance opportunities, developing the rehearsal process and their understanding of audience etiquette.
 - Students have played non-tuned and tuned percussion instruments.
 - Students have been exposed to different styles of music, identifying factors that influence music from other times, cultures and contexts.
 - They have reflected on the meaning and purpose of both their own work and the work of others.

Assessment task

Assessment conditions

Individual

Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.

Resources

- Non-tuned percussion instruments
- Tuned percussion instruments
- Composition worksheet
- Self-reflection worksheet
- Filming device



Instructions for Teacher for Assessment Task Term 4, Weeks 4–8

Focus

This task focuses on students composing a piece of music applying their understanding and knowledge of the elements of music (pitch, rhythm, tempo, texture).

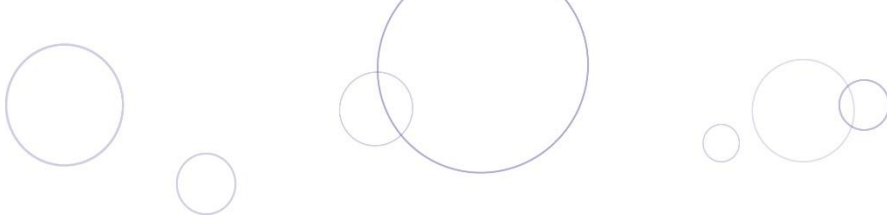
Students compose within a well defined structure with set criteria to work towards. Each student takes responsibility for their own creativity while also working collaboratively with peers. They learn that they must notate accurately so that others can replicate their music precisely. They learn the value of the rehearsal process in refining musical ideas and preparing for successful performance. They begin to understand the elements of music and how they can be manipulated by engaging with the creative process.

Ensure that there are enough melodic instruments to be distributed among the groups and access to a variety on non-tuned percussion instruments.

It is suggested that the performances of student compositions are videotaped for assessment purposes so access to a video camera is advised prior to performances in Week 8.

Process

- Play *The Moldau* by Bedřich Smetana (see link for a recommended recording in the Teaching and Learning Content). As it is quite a long recording, the different sections of the music can be played independently.
- Motivate class discussion about the different sections in the music, guiding the discussion towards understanding of the use of different musical styles and texture, as it depicts the changes as the river passes through the country towards the sea, (i.e. hunting scene, village wedding, water nymphs bathe in the moonlight, the rapids and then beneath the bridge of the city Prague into the distance to the ocean). Please note the overview of the music as a symphonic poem in the Resources Appendix A.
- To facilitate analysis of the music, students create a story board about the music depicting the various events of the river journey. Students identify the instrumentation and main features of each section. They discriminate between the melody and the accompaniment and the use of texture to represent the swelling of the river. Students add musical details as text, such as the dynamics and tempo markings, instrumentation, mood or feeling.
- Offer suggestions to the students or brainstorm as a class the types of events or landscapes their musical river will pass by. It may be helpful for some students to hear ideas from their peers which will spark their own imagination.
- Explain the composition process carefully and reiterate the criteria at the start of each session. Making the criteria clearly visible in the classroom for students to refer to is important and assists with appropriate self-reflection at the completion of the assessment activity.
- Students are grouped in fours and must collaborate to create a seamless composition.
- Assist students to refine their notation skills. Ask them to articulate their musical ideas and assist them to transfer their ideas into performance. Offer suggestions to stimulate their thinking rather than specific ideas for their composition.



- It is important to assess the composition and rehearsal process as well as the final performance. This gives you an opportunity to identify misunderstandings and assist students who are having difficulties.
- Students notate their work using standard notation. If necessary, provide revision teaching on pitch notation on a stave.
- Film the final performance for assessment purposes



Instructions for student

The Moldau (Vltava) is a piece of music by Bedřich Smetana. This music is a symphonic poem (a piece of music that tells a specific story). There are many ways the composer (Smetana) has used the elements of music to evoke a particular mood or emotion as he tells the story of the river rushing through the countryside of Bohemia.

Focus

The assessment task requires you to work collaboratively in a group of four to create your own river music. You will be responsible for one section of the music and together, the group will be responsible for composing a section of music between the individual sections.

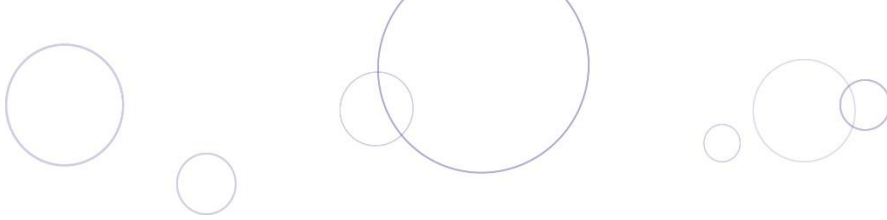
It is important that you understand how the elements of music change from section to section in *The Moldau* so that you can use this understanding to make choices about how you use rhythm, dynamics, tempo, texture and pitch as you compose your music.

Remember that music can tell a story and create a mood or a feeling. Decide what story and mood or feeling you want your music to tell.

Process

- Complete the storyboard of the music adding as many observations as you can about each section.
- The composition task is to work in a group of four to create your own ‘Flowing Like a River’ music. Together as a group you will compose and perform a section of music that represents the flow of the river. This piece of music (the motif) will keep recurring between the other sections of the music.
- You will be responsible for one section of the music that reflects a specific landscape (place), event or country. You make choices about the tuned instrument and the non-tuned percussion instruments you will use that will reflect the moment in time that you have chosen as the river passes by. The other members of your group will help you perform your section which needs to be clearly and accurately notated.
- Your composed section needs a title that reflects the intent of your music.
- You, in turn, will also help the other members of your group perform their sections. The form of the music (rondo form) will look like this:

Introduction	Whole group
Theme - A	Whole group performs
Section 1 - B	Student 1 – plays the melody and the whole group accompanies
Theme - A	Whole group performs
Section 2 - C	Student 2 – plays the melody and the whole group accompanies
Theme - A	Whole group performs



Section 3 - D Student 3 – plays the melody and the whole group accompanies

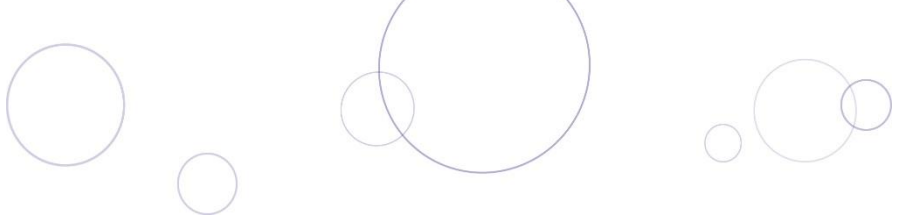
Theme - A Whole group performs

Section 4 - E Student 4 – plays the melody and the whole group accompanies

Theme - A Whole group performs

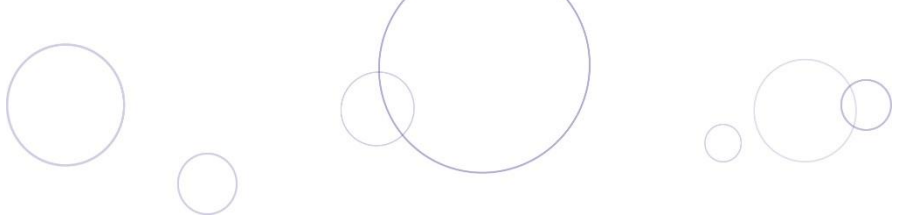
Coda Whole group performs

- Once you have completed the composition task and rehearsed it as a group, your performance will be videotaped for assessment of your composition and your performance of your composition. The assessment will be based upon a set of criteria that you will be given. You will also be asked to reflect on the choices you made as you composed and how you feel about your final performance.

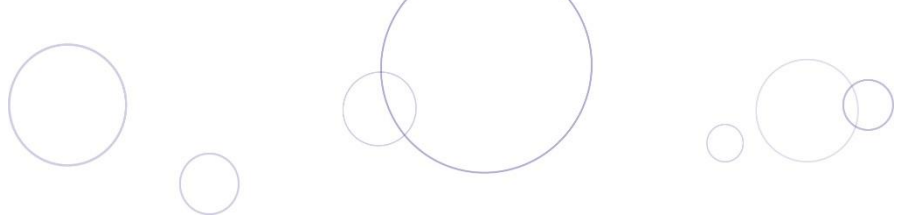


Introduction: created by the group

Non-tuned percussion 1:				
Non-tuned percussion 2:				
Non-tuned percussion 3:				



Theme A: River Theme: created by the group



Non-tuned percussion 1:

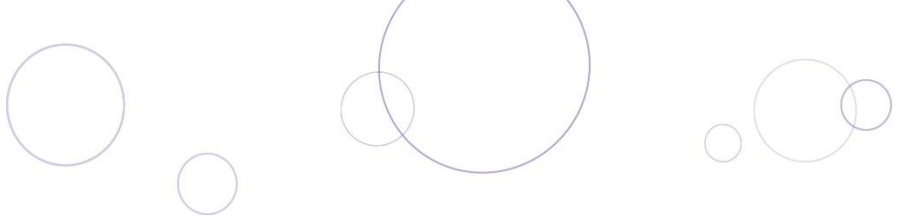


Non-tuned percussion 2:

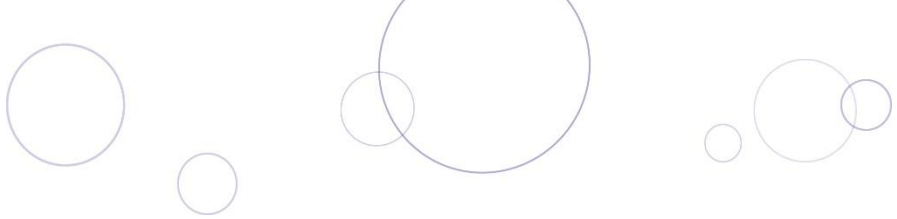


Non-tuned percussion 3:

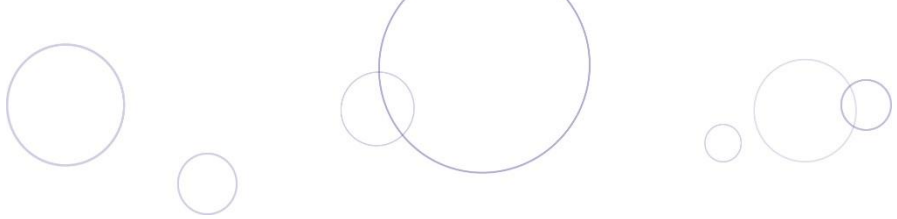




Part ____: Individual Composition: created by you



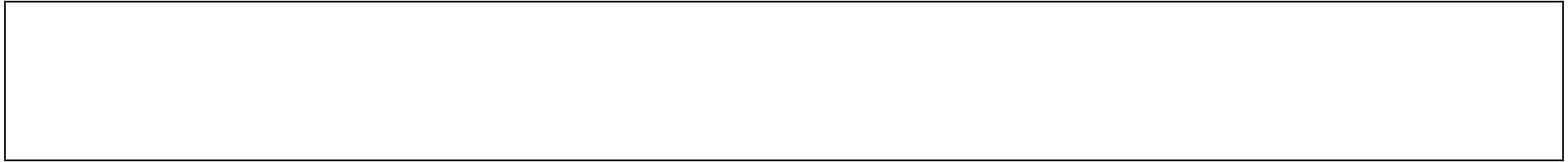
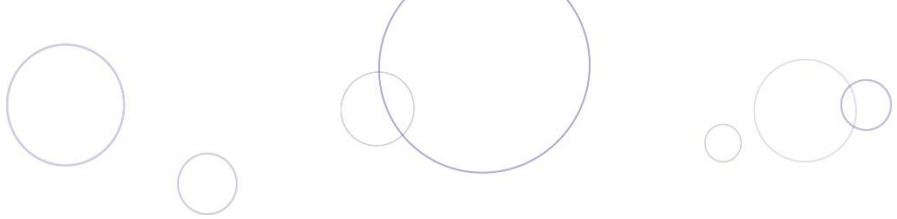
Non-tuned percussion 1:			
Non-tuned percussion 2:			
Non-tuned percussion 3:			



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Coda: created by the group

Non-tuned percussion 1:				
Non-tuned percussion 2:				
Non-tuned percussion 3:				

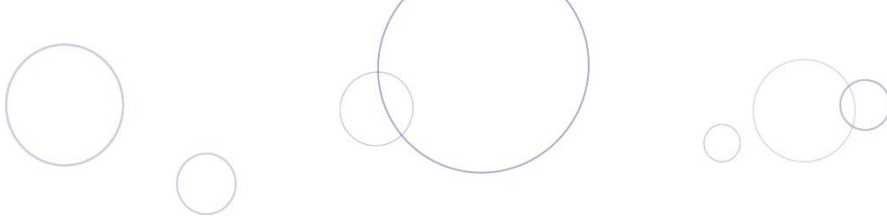


Reflection Worksheet

Flowing Like a River	
Self-reflection Three ticks for excellent Two ticks for good One tick for needs more work	Ticks ✓✓✓ ✓✓ ✓
Composing my music	
<ul style="list-style-type: none"> My music sounds as I intended Does it match my title and the mood I wanted to express? 	
<ul style="list-style-type: none"> Use of dynamics Do the dynamic markings enhance or detract from the overall effect of the music? 	
<ul style="list-style-type: none"> Selection of non-tuned percussion instruments Does my selection of percussion instruments reflect the mood I wanted to express? 	
<ul style="list-style-type: none"> Notation Is my notation clear and legible so that other people could easily reproduce my music? 	
Performing my music	
<ul style="list-style-type: none"> Notation Was I able to perform my music accurately from the notation? 	
<ul style="list-style-type: none"> Technique Did I play all the instruments with correct technique? 	
<ul style="list-style-type: none"> Timing Did I play in time with the others in my group? 	
<ul style="list-style-type: none"> Confidence Did I play with confidence and know what I was doing? 	
Performing with my group	
<ul style="list-style-type: none"> Introduction and coda How did our group work together to compose and perform the introduction and coda? 	
<ul style="list-style-type: none"> River Theme How collaboratively did our group work together to compose and perform the river theme? 	
<ul style="list-style-type: none"> Individual sections How collaboratively did our group work together to perform each individual section of the music? 	

Marking key

Description	Marks
1. Understanding the composition process: making – exploring ideas and improvising	
• Notation is accurate and legible	
• Use of dynamics, tempo and rhythm is evident, appropriate and effective	
• Composed music reflects the title intent in style and mood	
• Construction of melodic phrases demonstrate intentional shape	
• Selection of accompaniment instruments (non-tuned percussion) demonstrate an understanding of instrument timbre. The selected instruments enhance and support the melodic intent	
• Contribution to group composed sections	
Subtotal	
2. Performing: sharing the Arts through performance	
• Performance of composition reflects the notated parts	
• Accurate technique and timing across a variety of instruments	
• Maintains own part	
• Evidence of productive collaboration within a small group of students	
Subtotal	
3. Responding: reflecting on own and others' performances	
• Evidence of constructive self-reflection of composition	
• Evidence of constructive self-reflection of performance	
• Evidence of constructive reflection of performance of peers	
Subtotal	
Total	



Acknowledgements

Appendix A

- Term 3 Jabberwocky poem from: Carroll, L. (1872). *Through the looking-glass, and what Alice found there*. Macmillan and Co., pp. 1-25. Retrieved March, 2021, from https://en.wikisource.org/wiki/Through_the_Looking-Glass,_and_What_Alice_Found_There/Chapter_I.
- Term 4 Down the River musical work from: *Down the river*. (n.d.).
Vive L'Amour musical work from: *Vive L'Amour*. (n.d.)

