



SAMPLE TEACHING AND LEARNING OUTLINE

THE ARTS – MUSIC
YEAR 6

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Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their teaching and learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the learning area syllabus.

Time allocation on which the sample teaching and learning outline is based

One hour of teaching per week for one school term (10 weeks).

Music key concepts embedded

- Ideas
- Skills
 - rhythm
 - pitch
 - timbre
 - texture
- Performance
- Response

Prior knowledge

In previous years, students have explored ideas through improvisation and notating music, particularly extending their understanding of rhythm, pitch, timbre and form. Students have experimented with the elements of music with the creation of simple compositions and reflected on and refined musical ideas. They have also explored how musical styles utilise the different elements of music.

Students have been presented with performance opportunities, whereby they have had to continue developing the rehearsal process and their understanding of audience etiquette.

Previously, students have been exposed to different styles of music to reflect on the meaning and purpose of both their own work and the work of others. They have also addressed music in other times, contexts and cultures.

Music skills

Students begin to improvise, refine and experiment with the elements of music (specifically rhythm, pitch and timbre). They continue to explore and experiment with the use of minor tonalities and how these are used to evoke emotions, combined with instrument choices. Students explore the use of basslines and harmonies and the effect these have on the meaning and purpose of music and explore how the delivery of lyrics can use simple pitch to sustain interest. This exploration is done in the specific context of rap music.

Students experience the roles of performers and audience members. They work together, giving and receiving feedback; teacher to student and student to student, to improve and refine their musical ideas. Throughout this process they record their reflections and questions in a reflection journal.

























As they make and respond to music, students explore the purpose of music in the context of rap and how it differs from other more traditional music styles, e.g. classical. Students explicitly explore the elements of music and how they combine to evoke emotion and communicate meaning.




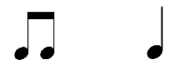



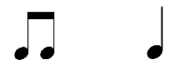



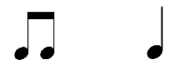
Across the year, different skills are emphasised in:

- Making **(M)**
- Responding **(R)**

Suggested assessments are provided throughout the outline for teachers to select the timing, type and number of assessments in line with the school assessment policy.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
1–2	<p>S> Development and consolidation of aural and theory skills (tempo, pitch and timbre)</p> <p>P> Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Teaching Concepts Rap as a style, timbre, pitch, tempo, call and response, rehearsal, performance</p>	<p>R> Factors that influence musical styles in particular cultures, times and contexts</p> <p>R> 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>	<ol style="list-style-type: none"> 1. What is the story behind this rap battle? 2. What do the two characters think of each other? 3. What do you notice about the music? 4. What instruments have they used? 5. How has the tempo (fast/slow) of the music made you feel? 6. What are you doing well? 7. What are you finding challenging? 8. What parts require more work? 9. What did we do well? 10. What does each group need to work on more? 11. What do you need to work on? 	<p>Teaching</p> <ul style="list-style-type: none"> • Introduction to rap battles <ul style="list-style-type: none"> ▪ Brainstorm students’ understanding of a rap. Discuss the history and culture behind the invention of rap as a genre, including specifics of a rap such as call and response ▪ Watch the <i>The Beat Goes On</i> compliment battle scene from the movie <i>Trolls</i> (like a rap battle except instead of insults, they compliment each other) https://www.youtube.com/watch?v=ZkPYBSSvQek ▪ Hand out lyrics to rap for students to refer to as part of next activity. • Discuss the meaning of the lyrics and examine how the audience behaves (getting involved with the rap and ‘oohing and aahing’) • Document focus questions on board. Students answer questions 1–5 in reflection journals. Students begin to write responses, specifically building on prior learning in timbre (instruments) and tempo (speed). <p>LA 1</p> <ul style="list-style-type: none"> • Learn the lyrics and split class into two groups to learn each part. Give groups time to practise. Allow students to practise their part, both with the music and without. Explicitly give feedback on strategies to use (slowly, speed up, focus on harder parts; making notes on their lyrics sheets as they go). • Give opportunities to practise performing with the two groups together. Focus on refining performances paying attention to dynamics (soft and loud) and placing emphasis on particular words. Give explicit feedback to allow students to improve. • Ask students to answer questions 6–8 in their reflection journal. • Perform rap and encourage each group to act as the audience (oohing and aahing) while other group is performing. • Discuss performance as a class. <p>Assessment: Formative</p> <ul style="list-style-type: none"> • Digitally record students’ performance of the rap.


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				<ul style="list-style-type: none"> Students record their thoughts and reflections in their reflection journal. Answer questions 10 and 11. <p>LA 2</p> <ul style="list-style-type: none"> Warm up the class by working on the following tongue twisters. Start by saying once, building up to three times. <ul style="list-style-type: none"> Ingenious iguanas improvising an intricate impromptu on impossibly-impractical instruments. Eleven benevolent elephants (Compound time) Model the rhythmic tongue twister (Betty) below ‘Betty bought a bit of butter, but the butter Betty bought was bitter so Betty bought a better butter, and it was better than the butter Betty bought before.’ <ol style="list-style-type: none"> Ask students to work through the tongue twister words slowly, enunciating each word carefully. Read the note rhythms aloud. Refer to them as ♪ = ta, ♪♪ = titi, ♪♩ = si, ♪♩♩ = sa. Clap the rhythm. Say the word, keeping the correct rhythm (teacher may need to assist here). Place students in pairs. Practice for about 2 minutes only. ‘Perform’ as a class. Redo until all groups are perfectly in time. <p>Note: this should be a quick exercise. Students without exposure to written music should be paired with students who are familiar with it. This exercise can be revised and expanded upon to extend or support students.</p> <table border="1" data-bbox="1151 1139 2123 1430"> <tbody> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Bet-ty bought a</td> <td>bit of but-ter</td> <td>but the but-ter</td> <td>Bet-ty bought was</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>bit-ter so</td> <td>Bet - ty bought a</td> <td>bet-ter but-ter</td> <td>and... (ssh)</td> </tr> </tbody> </table>					Bet-ty bought a	bit of but-ter	but the but-ter	Bet-ty bought was					bit-ter so	Bet - ty bought a	bet-ter but-ter	and... (ssh)
																				
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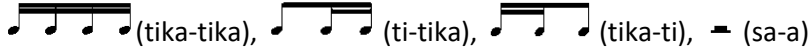

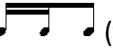

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it was	bet-ter but-ter	(ssh) than Bet-ty	bought be - fore									
3–5	<p data-bbox="282 1209 528 1345">S> Development and consolidation of aural and theory skills</p> <p data-bbox="282 1369 506 1401">Teaching concepts</p>	<p data-bbox="551 1209 797 1449">R> Responses that identify and explain how the use and combination of the elements of music define a particular style or context,</p>	<ol data-bbox="819 1209 1115 1449" style="list-style-type: none"> 1. What can you hear? 2. What instruments do you hear? 3. Do the instruments sound like the normal instruments or has the sound 	<p data-bbox="1149 1209 1261 1241">Teaching</p> <ul data-bbox="1149 1249 2112 1449" style="list-style-type: none"> • Examine how rap as a style uses specific musical elements (rhythm, timbre, texture). • Analyse how these musical elements can enhance the meaning behind the music. • As a class, develop a list of features that define rap as a genre (e.g. ‘Features of Rap Music.’) 								










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	Features of rap, music as advocacy for change, simple vs compound time, instrument groups, timbre, riffs, basslines, harmonies, major and minor tonality	using relevant music terminology	<p>been changed in some way?</p> <ol style="list-style-type: none"> 4. What kinds of rhythms can you hear? 5. What different effects do electronic and acoustic sounds give? 6. What instrument/s create the bassline in each song? 7. What ideas do you have about the main idea or theme for your rap? 8. What instruments do you want to include in your rap and how will you access these instruments? 	<p>LA 3 Rhythm (simple and compound time)</p> <ul style="list-style-type: none"> • Explain that rap is often about bringing awareness to problems or giving voice to oppressed groups. Originally, most rap artists were from minority or marginalised groups and the music came from the traditions of the jazz genre. These days, it uses lots of influences from classical, jazz, hip-hop, metal and many others. Lots of artists ‘borrow’ from each other. • Play the following three songs: <ul style="list-style-type: none"> ▪ Baker Boy – <i>Marryuna</i> (Yolngu language) https://www.youtube.com/watch?v=dxjFNvwZUhA ▪ L-Fresh The Lion – <i>Panjabi MC and Fresh Prince of Bel Air</i> (cover) (whole song) https://www.youtube.com/watch?v=D4j9N15eMvk ▪ Black-Eyed Peas – <i>Where is the Love?</i> https://www.youtube.com/watch?v=WpYeekQkAdc . • When students have listened to each song, ask questions 1–4. • Document ‘Features of Rap Music’ on the board and ask students to copy this into their reflection journal. • Review simple and compound time (simple time can be marched to, compound time can be skipped to). Simple time signatures include: 2/4 and 4/4 and a compound time signature is: 6/8. • Play music from the following clip: https://www.youtube.com/watch?v=XXUChwbzl48. Students march or skip as appropriate for either simple or compound time as it plays (don’t allow them to see the visual of the clip, as this will give them the answer) • Play small 20 second excerpts from the three rap songs already listened to. Ask students to either march or skip (as appropriate) for each song. After each song, ask students whether it is simple or compound time (all are simple time. This is a feature of rap music). • Students add simple time under their heading of ‘Features of Rap Music’ in their reflection journal. <p>Assessment: Formative</p> <ul style="list-style-type: none"> • Record students’ identification of instruments (anecdotal) and their responses to questions 1–5.


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				<ul style="list-style-type: none"> • Reflection journal responses – thoughts and reflections. <p>LA 4 Timbre</p> <ul style="list-style-type: none"> • Replay excerpts from the three rap songs listened to in the previous lesson (Baker Boy, L-Fresh The Lion and the Black-Eyed Peas). • Place multiple A3 copies of images of instruments around the room. Ensure images are grouped into the three categories listed below: <ul style="list-style-type: none"> ▪ Orchestra http://images.americas.creative.com/images/products/inline/MSO_baroque_orch.jpg ▪ Rock band https://www.istockphoto.com/au/vector/set-of-line-icons-musical-instruments-for-rock-bands-gm514151690-87945653 ▪ Jazz band https://previews.123rf.com/images/annykos/annykos1607/annykos160700018/60154128-jeu-dr%C3%B4le-de-musiciens-de-jazz-isol%C3%A9s-dessin%C3%A9s-%C3%A0-la-main-color%C3%A9-ic%C3%B4nes-de-la-bande-de-jazz-.jpg. • Ask students to walk around and familiarise themselves with the groups of instruments. • Play through each example and ask students to go to the group that they think is the best match. When the music stops, ask students to discuss which individual instruments out of the group they thought they heard. Encourage students to use the images to assist them. • Play the same song again, but this time ask students to circle the instruments they hear. • If students hear instruments not listed, ask them to look in another group for the missing instruments. This might have to be done multiple times for each song. • Write down any missing instruments not shown in the images of instruments (e.g. Didgeridoo) on the back of one of the sheets.

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				<ul style="list-style-type: none"> As a class, develop a list of instruments in a table. Listen to songs again. Each time an instrument is used, place a tick next to it in the table. <table border="1" data-bbox="1200 363 2107 775"> <thead> <tr> <th>Instruments</th> <th>Baker Boy</th> <th>L-Fresh</th> <th>Black-Eyed Peas</th> </tr> </thead> <tbody> <tr> <td>Didgeridoo</td> <td>%</td> <td></td> <td></td> </tr> <tr> <td>Drums</td> <td>%</td> <td>%</td> <td>%</td> </tr> <tr> <td>Voice – harmonies</td> <td>%</td> <td>%</td> <td>%</td> </tr> <tr> <td>Voice – electric voices (oohs and aahs, echoes)</td> <td>%</td> <td>%</td> <td>%</td> </tr> <tr> <td>Piano</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Electric keyboard</td> <td>%</td> <td>%</td> <td>%</td> </tr> <tr> <td>Guitar</td> <td>%</td> <td>%</td> <td>%</td> </tr> <tr> <td>Bass</td> <td>%</td> <td>%</td> <td>%</td> </tr> <tr> <td>Strings</td> <td>%</td> <td></td> <td>%</td> </tr> </tbody> </table> Discuss which instruments are essential (drums, voice) and those which are really effective to include (guitar, bass, keyboard, strings, harmonies). Direct students' attention to question 5: digitised versus acoustic sound. This is a feature of rap and should be included on students' lists. Discuss and listen to music again if needed. Under their 'Features of Rap Music' list include instruments that the students agree should be there. Note: there needs to be at least one bass instrument (bass guitar, double bass, cello or electronic bass). <p>LA 5 Pitch and texture Discuss the concept of a bassline (an accompanying riff that compliments the melody and harmonies).</p> <ul style="list-style-type: none"> Give students the bassline below to learn on a xylophone, piano/keyboard or treble-staffed instrument they learn (e.g. flute, clarinet etc.). It might not be in the right key, depending on the instrument they are playing, but it will sound similar. When deciding how students will access these instruments, consider technology, such as the 'GarageBand' iPad app which has many of these instruments already available. 	Instruments	Baker Boy	L-Fresh	Black-Eyed Peas	Didgeridoo	%			Drums	%	%	%	Voice – harmonies	%	%	%	Voice – electric voices (oohs and aahs, echoes)	%	%	%	Piano				Electric keyboard	%	%	%	Guitar	%	%	%	Bass	%	%	%	Strings	%		%
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				 <ul style="list-style-type: none"> • Play excerpts from the three songs. Direct students' attention to the bassline of the songs. Ask students to answer question 6 in reflection journal. Copy any new additions to their 'Features of Rap Music' table. • As a class, explore the different sounds of major and minor tonality: https://www.youtube.com/watch?v=fKpUBsn_jmA. 'Where is the Love?' is in a major tonality. <p>LA 6 Planning ahead</p> <ul style="list-style-type: none"> • Using the analogy of a tree, their 'Features of Rap Music' table and extra notes taken in their reflection journals, students explore the three aspects of the tree to begin to create their own rap: the beat (roots), the bassline (trunk) and the melody/harmony/interesting features (leaves). This is the very beginning of developing their ideas. <ul style="list-style-type: none"> ▪ The beat is about the drums and the feel they give. At this point, allowing students to improvise with a friend through instruments, body percussion/beatboxing or experimenting with the 'smart drum' feature on 'GarageBand' are great ways to get ideas flowing. ▪ The bassline works with the beat to provide the overall feel of the music. Ask students to name a bassline they liked, decide on an instrument and then also decide on their tonality (major or minor). ▪ The melody/harmony is all about how to make their rap different. Baker Boy's original use of didgeridoo and Yolngu language to show his heritage is an example of making it unique. Ask students to think of instruments, phrases, rhythms or body percussion that they think would be effective and representative of them or their theme. • Students keep all of their planning in their reflection journal.

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				<p>Assessment: Formative</p> <ul style="list-style-type: none"> Students plan the specifics of their ideas against each element in their reflection journal. Answer questions 7–8. Students record their thoughts and reflections in their reflection journal.
6–8	<p>I> Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>I> Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>P> Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p>	<p>R> Responses to and contributions as performers and audience members, appropriate to culture and/or context</p> <p>R> Factors that influence musical styles in particular cultures, times and contexts</p>	<ol style="list-style-type: none"> What do the more complex rhythms do to the beat? What are the names of the complex rhythms? What challenges did you face putting your musical ideas into practice? What does the bassline add to the beat? Why do we want a bassline in our rap song? What tonality (major or minor) are you using? What challenges did you face creating a bassline? In what ways did the timbre of your new instrument affect your composition? 	<p>Notes on LA6–LA8: the structure of these lessons depends on your resources. You may have groups or pairs working digitally on devices such as iPads, using music software such as the ‘GarageBand’ app; or groups or pairs where students are working acoustically with body percussion. You will need a way to record students’ work so that laying different tracks (rhythms, basslines and riffs) is possible. ‘GarageBand’ is available as a default app on iPads.</p> <p>Note: If using ‘GarageBand’, it requires you to set up songs to work best. For this song, your settings should look like the below:</p> <p>LA 6 The beat – overview</p> <ul style="list-style-type: none"> When working on the beat, separate students into groups. If working primarily on ‘GarageBand’, two is enough. If working acoustically, 3–4 is a good number. Both approaches should have elements of each, as acoustic work will form theoretical understanding and <i>GarageBand</i> will allow for a way to build songs from the drumbeat up. <p>The beat – acoustic</p> <ul style="list-style-type: none"> Warm up: students independently develop a rhythm in simple time played on some form of body percussion (claps, clicks, slaps, stomps). Students share their rhythms. Extra challenge: try to go around the circle staying in tempo the whole time (Google Metronome and set it to 90 bpm). For example: <p> (tika-tika),  (ti-tika),  (tika-ti),  (sa-a).</p> <ul style="list-style-type: none"> Groups: In groups of 3–4, students improvise body percussion rhythms. Encourage students to write down their rhythms in notation. Use beat circles to help. In $\frac{2}{4}$ or $\frac{4}{4}$ (2 and 4 beat circles respectively). <p>Theory note: students can find out which notes they are through aural skill (automatically recognising it) and/or figuring it out by the number of claps per</p>

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	<p>Teaching Concepts Major and minor tonality, beat, rhythm, drum beats, digital, acoustic, bassline, harmonies, timbre</p>			<p>beat. Both should ideally be used to figure out notation for the ostinato. Below are some guides. This is not an exhaustive list.</p> <p> – No claps on that beat</p> <p> – 1 clap on that beat</p> <p> – 2 claps on that beat</p> <p> – 4 Claps on that beat</p> <ul style="list-style-type: none"> When students have completed their rhythms, check them and see if they can complicate them a bit by adding the modelled rhythms, e.g.  could be edited to read  which is more interesting. In their groups, students work to bring their rhythms together to mimic a drum beat. They experiment with how different body percussions sound and rehearse. Once they have rehearsed it, they can record it onto ‘GarageBand’ or other music software. Check that students have recorded on tempo in time to the metronome. They can now copy and paste their recording as a loop for their song. Students write their rhythms and their answer to question 3 in their student reflection journal. <p>LA 6 The beat – digital</p> <ul style="list-style-type: none"> Warm up: students independently develop a rhythm in simple time played on some form of body percussion (claps, clicks, slaps, stomps). Students share their rhythms. Extra challenge: try to, go around the circle staying in tempo the whole time (Google ‘Metronome and set it to 90 bpm). <p>E.g.  (tika-tika),  (ti-tika),  (tika-ti), - (sa-a).</p> <p>Using music software students work on their beats. Students should focus on ‘Acoustic Drums’ to start with.</p> <p>Acoustic drums: students improvise rhythms, experiment with sounds and discuss what they do and do not want with their beat.</p>

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				<p>Smart drums: using what they decided on the ‘Acoustic Drums’ section, students experiment with the graph that goes from simple (basic) to complex and quiet to loud. Students should not use the dice and select four instruments at a maximum.</p> <ul style="list-style-type: none"> • When the group is happy with their beat, they can press the red record button. • Once their beat is recorded, students will attempt to notate one of their instruments. Simple beats will be easier. It will be difficult to notate them exactly because of some syncopated rhythms, i.e. not on the beat but the attempt is important. • Students notate this rhythm and write their answer to question 3 in their reflection journal. <p>LA 7 The Bassline – Acoustic or digital</p> <ul style="list-style-type: none"> • Warm up: students go back to the ‘Where is the Love?’ bassline.  <ul style="list-style-type: none"> • Experiment with singing it as a class. Then, using the skills from last week, add a basic drum beat or body percussion, e.g. <ul style="list-style-type: none"> ♩ ♩ ♩ AND ♩ ♩ ♩ ♩ ♩ together. Try to make it as fun and interactive as possible. Give reluctant students a beat to practise with a partner. • Students complete questions 4–7. <p>Note: just like the ‘Where is the Love?’ bassline, it should be simple, repetitive and work well with the beat. Another excellent example of a bassline is Herbie Hancock’s ‘Chameleon’. Funk as a genre is also great for finding basslines.</p> <ul style="list-style-type: none"> • Depending on their tonality, give students the notes they will be working with: <ul style="list-style-type: none"> ▪ C Major: C D E F G A B C ▪ A Minor: A B C D E F G A.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				<p>Theory note: even though C Major and A minor share the same notes, they sound distinctly different when played from C to C; or A to A. They are not the same, even though they share the same notes.</p> <ul style="list-style-type: none"> Using xylophones, pianos/keyboards or other instruments, if available, figure out a bassline. Some students will do this by first experimenting with notes and finding patterns they like. Others can copy something from ‘Where is The Love?’ (in a major key) and altering the rhythm, a pattern of notes or the tonality. <p>Theory note: turn a major into a minor sound by flattening the 3rd, 6th and 7th degree of the scale, i.e. changing C[#], F[#] and G[#] into C, F, and G.</p> <ul style="list-style-type: none"> Some students’ basslines might sound similar so even changing one note, rhythm or pattern can help it sound sufficiently different. <p>Note: students may need a lot of support to think of new ideas and may get stuck on one pattern. Help them go back to the drawing board by adding a complex rhythm or a pattern of 3–4 notes that sound good to them.</p> <ul style="list-style-type: none"> Check the bassline against the beat created the previous week. Students might find that they need to tweak their bassline to fit with their beat. Once students are happy with their bassline, ask them to write it down in their student reflection journal. First get them to write down the note names and the rhythms on top then give them the opportunity to place the notes on a staff. Finally, add the rhythms once that’s done correctly. Answer question 7 in their reflection journal. <p>Over the next week, give students opportunities to practise their bassline and record it using music software such as ‘GarageBand’, ideally using a physical keyboard input.</p> <p>LA 8 Adding timbre</p> <p>Warm up: using the ‘Where is the Love’ bassline, ask students to suggest instruments to use on their raps (use the tree model as a reference). Use music software, such as ‘GarageBand’ or a keyboard to model how these different instruments could sound. Emphasise the sounds that sound more acoustic (e.g. violin) and those that sound more electric (e.g. synth strings).</p>

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				<ul style="list-style-type: none"> • Introduce the following two activities and separate students into two groups. This can be run as a rotation or as an early finisher approach where students who finish early can move onto the digital activity. <ol style="list-style-type: none"> 1. Activity 1: Acoustic Encourage students to find a single note or a few notes that go with their bassline. This could be done by students partnering up and one student playing the bassline while the other experiments with notes they like. Students write down the notes using the procedure as before (where they write the note names and rhythms, notate onto a staff and add rhythms at the end). • Students record their notation in their reflection journal. <p>Theory note: these notes will be aligned with chord progressions. These are quite tricky to figure out theoretically and are beyond the scope of this series of lessons. If you would like some help directing your students, try identifying discordant vs harmonising notes. Ideally, they would mostly be harmonising, with one discordant for those students who require extension.</p> <p>Example below:</p>  <ol style="list-style-type: none"> 2. Activity 2: Digital Students work on music software, such as 'GarageBand', identifying instrument sounds that will add to their composition. They can explore this through the sounds section under 'Keyboard'. Once they have figured out the sound they want to use, they can record their long notes to go with their basslines. • Students then answer question 8 in their reflection journal. <p>Over the week, students can be given time to record and refine their whole composition.</p>

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
9–10	<p>I> Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles</p> <p>I> Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology</p> <p>P> Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p>	<p>R> Responses to and contributions as performers and audience members, appropriate to culture and/or context</p> <p>R> 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>	<ol style="list-style-type: none"> 1. What did you do well? 2. What will you work on for next time? 3. What did the performer do well? 4. What did they create in rhythm pitch and what impact did it have on their performance? 5. What did they create in rhythm and what impact did it have on their performance? 6. What did they create in timbre and what impact did it have on their performance? 	<p>LA 9 Lyrics</p> <ul style="list-style-type: none"> • Provide students time to develop a simple, poetic rhyme that reflects their theme and matches the rhythm they have documented. Ensure students don't get stuck on the lyrics. Repeated phrases are fine, as this content is not what is being assessed. • If you have access to a number of iPads: split students into pairs and ask them to practise their rap with their backing track in front of their partner while the other practises their audience response skills (see assessment). Swap. This would be ideally done in an open space. Teacher will circulate amongst groups giving explicit feedback and supporting students where necessary. • If you have a limited number of iPads: allow small numbers of students at a time, the opportunity to practise outside the classroom. For those inside, use the Airplay mode on the computer/Smartboard to load up their rap song and give them an opportunity to perform. Students who are neither practising nor performing are practising their audience response skills (See assessment). Students are encouraged to act as rap audiences, e.g. engaging, cheering throughout parts of the rap and giving an encouraging end applause or cheer. • Students record their audience feedback and reflections on questions 1–3 in their reflection journal (formative assessment). <p>LA 10 Performance/Summative Assessment – See Assessment activity Students will be assessed against both the Making and Responding strands as artists and audiences and questions 4–6 will be addressed as part of this.</p>

Teaching resources

Kodaly Music Institute Australia

These resources offer a great basis to key concepts and ways of teaching music, particularly in pitch and rhythm:

<http://www.kodaly.org.au/resources/>

Videos

Simple and Compound Time

<https://www.youtube.com/watch?v=XXUChwbzI48>

Major and Minor Tonality

https://www.youtube.com/watch?v=fKpUBsn_jmA

Instrument images

Orchestra

http://images.americas.creative.com/images/products/inline/MSO_baroque_orch.jpg

Rock Band

<https://www.istockphoto.com/au/vector/set-of-line-icons-musical-instruments-for-rock-bands-gm514151690-87945653>

Jazz Band

<https://previews.123rf.com/images/annykos/annykos1607/annykos160700018/60154128-jeu-dr%C3%B4le-de-musiciens-de-jazz-isol%C3%A9s-dessin%C3%A9s-%C3%A0-la-main-color%C3%A9-ic%C3%B4nes-de-la-bande-de-jazz-.jpg>