

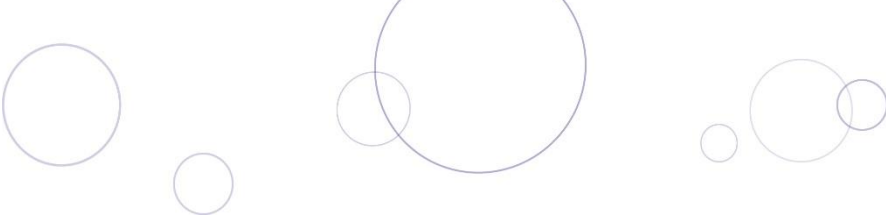


## THE ARTS: MUSIC

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Teaching and Learning Exemplar  
Year 5





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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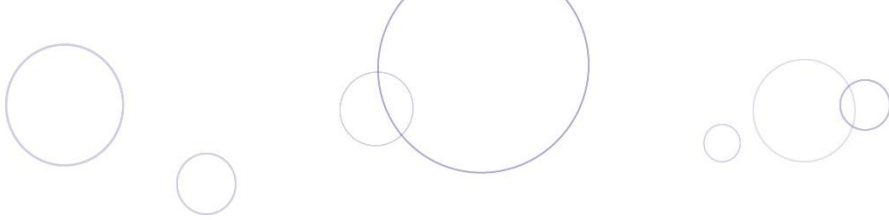
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## Background

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 5 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.

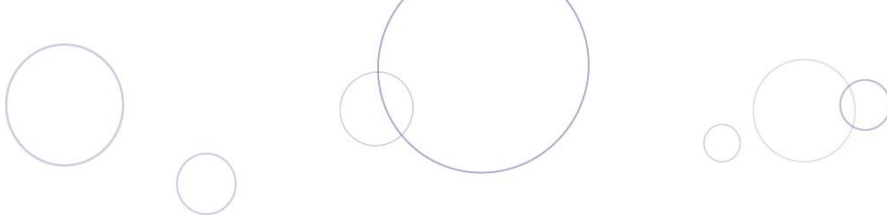
This exemplar supports reflective practice and provides flexibility for teachers in their planning. The exemplar shows how content can be combined and revisited throughout the year. Teachers will choose to expand or contract the amount of time spent on developing the required understandings and skills 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 perform 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:



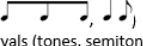

<https://k10outline.scsa.wa.edu.au/home/teaching/cross-curriculum-priorities2/cross-curriculum-priorities>.

## The Arts: Music

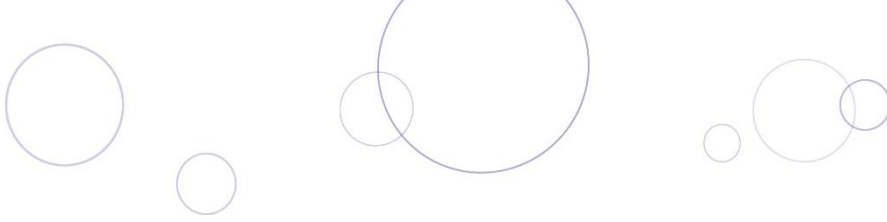
The Western Australian Curriculum: The Arts: Music allows for the opportunity to study music from all cultural contexts across a continuum of time. Music is an integral part of the expression of people through the ages and is a vehicle through which story, beliefs and emotions are expressed. Social and 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**

Western Australian Curriculum content <b>1</b>	Focus questions/Learning intentions <b>2</b>	Teaching and learning experiences <b>3</b>
<p><b>Week 3</b></p> <p><b>Developing skills and processes</b></p> <ul style="list-style-type: none"> <li>rhythm (simple time: , minim rest ; compound time: );</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul> <p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning Intention <b>2a</b></b></p> <p>Students expand their understanding of how to develop a meaningful phrase of music through discovering an appropriate way to ‘finish’ or complete a melodic line. What they experience implicitly is made explicit.</p> <p>Students apply this understanding in a practical way by responding to a musical ‘question’ with a musical ‘answer’ that finishes on the tonic.</p> <p><b>Focus Questions <b>2b</b></b></p> <ul style="list-style-type: none"> <li>Is there a specific note in the ones we are working with that sounds as though the music is finished?</li> </ul> <p><b>Suggested Assessment Point <b>2c</b></b></p> <p>Assess, using a tick list:</p> <ul style="list-style-type: none"> <li>creativity of melodic response</li> <li>use of the same pitch range</li> <li>response is 4 bars long</li> <li>response finishes on a <i>do</i> (C)</li> </ul>	<p><b>Warm Up Activity</b></p> <p>Create and prepare a welcome song as before using <i>so mi la do</i>.</p> <p>Use a melodic instrument such as a xylophone to mimic the melody. Use a different greeting word from a different culture in the welcome song. Students echo sing.</p> <p>Discuss with students the western music expectation that music should finish (resolve) on a tonic note (<i>do</i>). Make explicit the form of question and answer in this activity and the requirement for a tonic ending in the answer but not for the question. Provide some illustrations of this concept.</p> <p>For example:</p>  <p>Invite different students to respond with a melodic answer to the teacher prepared melody using the same limited pitches. Lyrics are not required.</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 5 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.

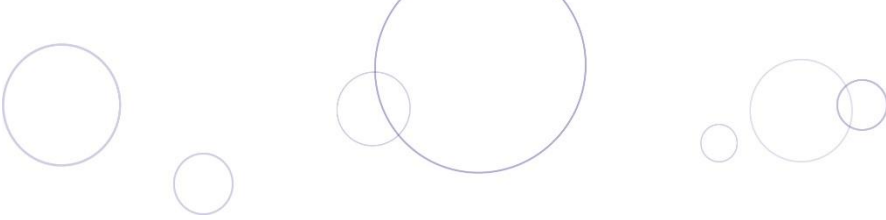
Music has two interrelated strands – Making and Responding. Students develop skills, knowledge and understanding through the creative process of making music and performing it for a variety of different audiences. The Teaching and Learning Exemplar provides opportunities to explicitly teach concepts, 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**

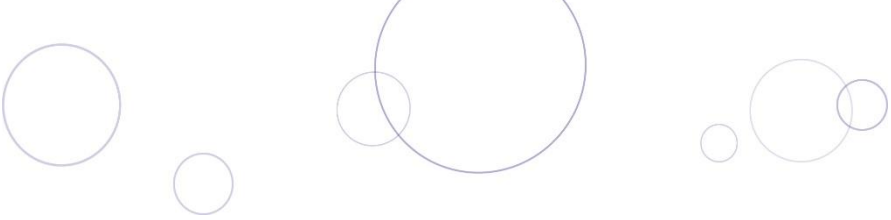
The suggested assessment points included in this exemplar alert teachers to only some of the opportunities to monitor individual student progress and achievement during day-to-day learning activities. Teachers can decide whether the suggested assessment points are to be used as learning experiences, 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
- Filmed recordings 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 musical ideas through improvisation and integrating the elements of music to create simple compositions. Students have reflected on and refined musical ideas and begun to analyse music listened to in relation to the elements of music. They have notated their music using primarily graphic notation and some standard notation. Students have consolidated and further developed their understanding of rhythm, tempo, pitch, dynamics, timbre, form and texture. They have also explored a range of musical styles and specific features that define them.

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

Students have listened to different styles of music, identifying the meaning and purpose of the composer. They have explored the influence of time, culture and context on musical expressions. They have reflected on the meaning and purpose of both their own work and the work of others.

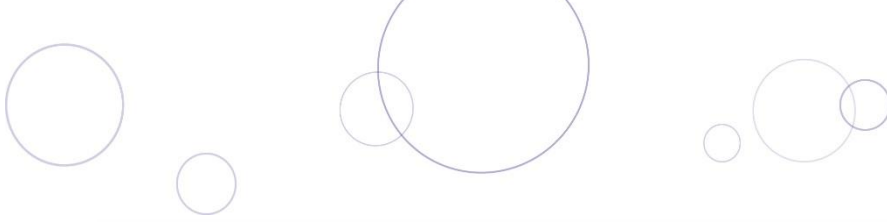
Students understand that music tells a story and that it evokes emotions and images. They create musical ideas responding to a range of aural and visual stimuli.

### **Year level description**

In Year 5, students continue to develop their aural and theory skills, improvising, singing and playing rhythmic patterns in simple and compound time, and intervals and pentatonic patterns. They improvise, select and organise elements of music to create music ideas, incorporating dynamic contrasts and imitating stylistic features. They record and communicate their ideas using standard notation, music terminology and relevant technology.

Students experience music as performers and audience members. They perform with developing technique and expression, maintaining their own part when performing with others.

Students explore how to improve musical performance and sustain audience engagement, working individually or collaboratively to apply rehearsal processes.



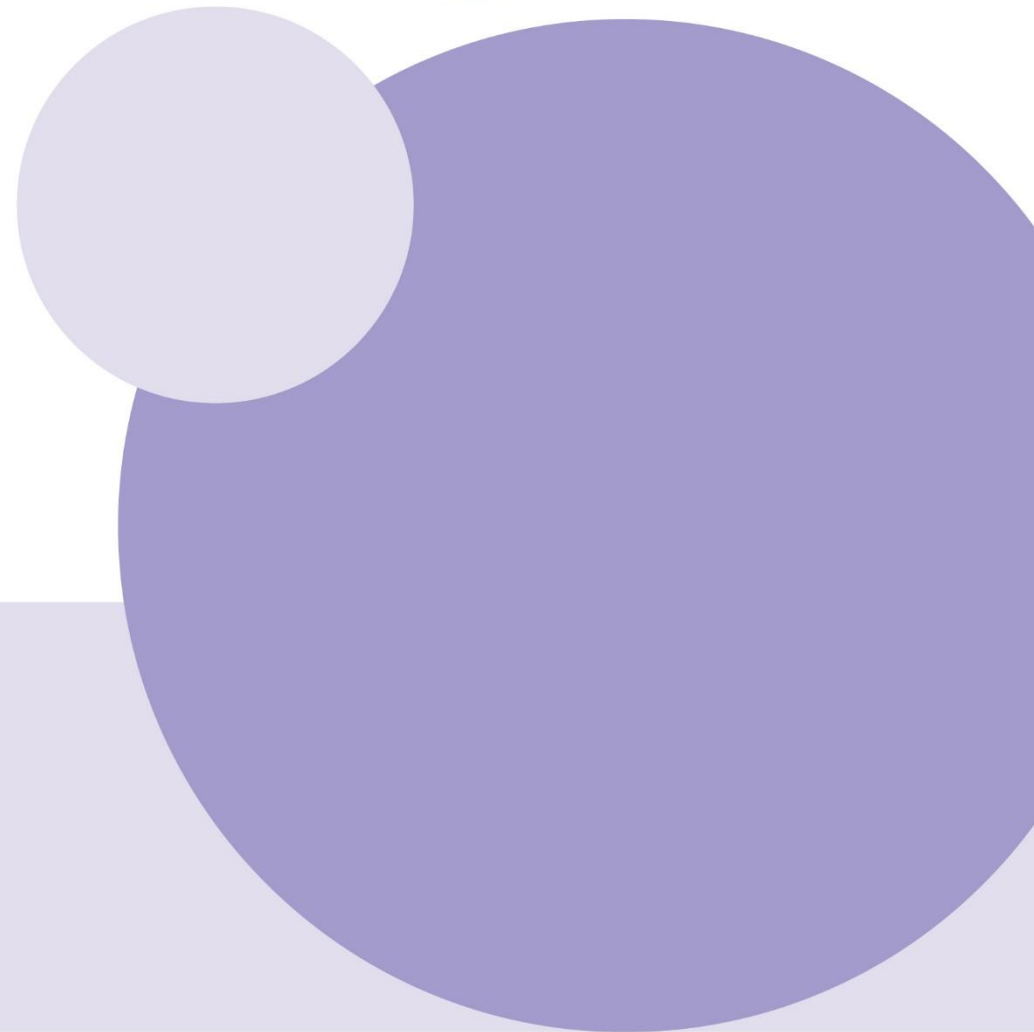
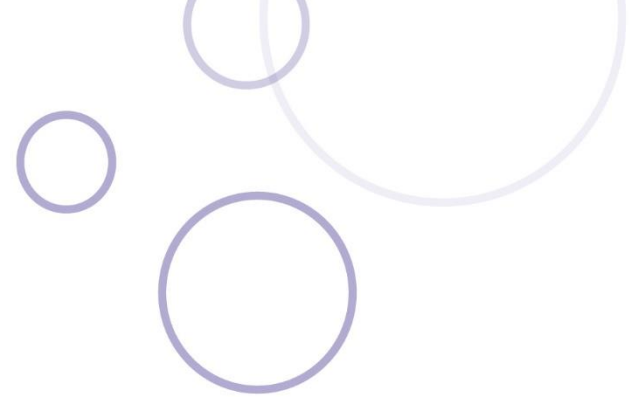
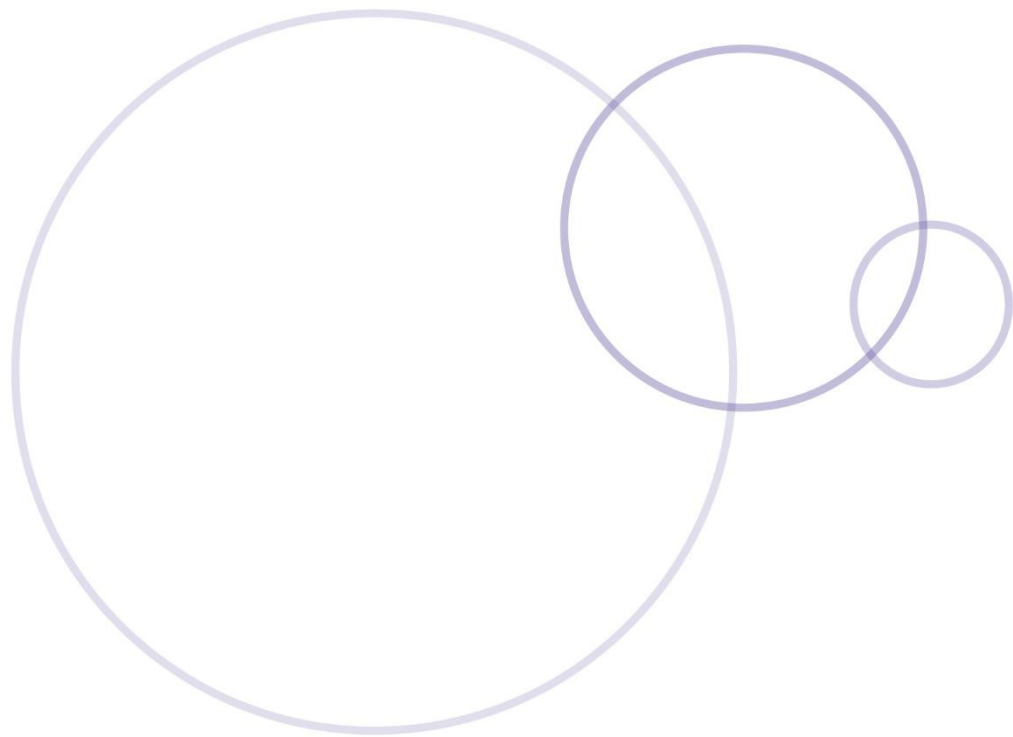
They listen to, reflect on, and respond to, the role of music from different times and cultures, and identify and explain how the elements of music combine to convey meaning and purpose in music they listen to and make.

### **Year 5 Achievement Standard**

At Standard, students improvise 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 use graphic and standard rhythmic and pitch notation, with some inconsistencies. Students improvise, select and organise some elements of music to represent a music idea, incorporating some known stylistic features. They identify and describe some instruments and methods of sound production to inform their choices when listening or composing. Students identify some forms and musical structures. They sing and play with some inconsistencies in tuning, timing and technique, incorporating some appropriate dynamics and expression, and generally maintain their own part when performing with others. Students use some teacher and peer feedback to adapt their ideas when rehearsing and performing.

Students listen and respond to music, and provide 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**

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Weeks 1–8



## Term 1

### Overview

The focus of lessons in Term 1 is toward developing and consolidating students' aural and performance skills through rhythm and pitch. There is a focus on echo patterning, progressing to simple improvisation tasks and beginning to incorporate accompaniments as ostinatos.

Students learn a song that incorporates language and cultural expression of local Aboriginal and Torres Strait Islander People and use it as a stimulus towards making their own animal rap with ostinato based accompaniment. They use percussion to accompany their spoken compositions.

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

The listening experiences provide students with the opportunity to explore how composers use composition devices to portray animals in their music.

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.

### Week 1

Teacher devised 2-bar melodic pattern

Link to recording for purchase of song from the Learning experiences

Prepared teacher example of a poem/rap about Australian animals

Cards with English translation of Noongar names of animals

### Week 2

Teacher devised 2-bar melodic pattern

'Wandjoo my friends' recording

Student poem/rap draft sheets

Poem and rhythm notation sheet

**Term 1****Week 3**

Teacher devised 2-bar melodic pattern

'Wandjoo my friends' recording

Link to recording of the Auslan signs that match the animals of the second verse of the song from the Learning experiences

Poem and rhythm notation sheet

Drumsticks or chopsticks

Chairs or drums

Claves

**Week 4**

Teacher devised 2-bar melodic pattern

'Wandjoo my friends' recording

Melodic instruments as available and used within the classroom – xylophones, Boomwhackers, recorders, ukuleles or guitars

Poem and rhythm notation sheet

Drumsticks or chopsticks

Chairs or drums

Claves

**Week 5**

Teacher devised 2-bar melodic pattern

Links as before

Instruments as before

Notation sheets as before

**Week 6**

Teacher devised 2-bar melodic pattern

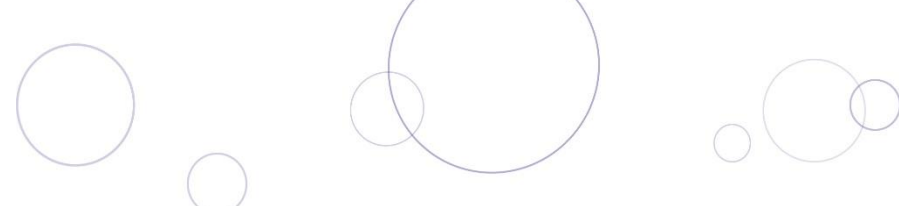
Links as before

New link in the Learning experiences

Instruments as before

Notation sheets as before

Suitable whiteboard for class staff notation



**Term 1**

**Week 7**

Teacher devised 2-bar melodic pattern

New link in the Learning experiences

Suitable whiteboard for class staff notation

Individual worksheets/whiteboards for student notation

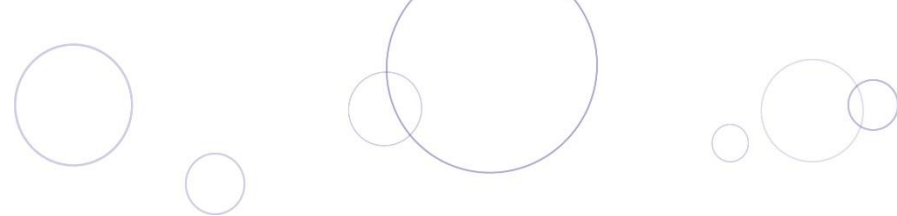
**Week 8**

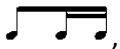
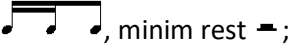



Teacher devised 2-bar melodic pattern

Links as before

Suitable whiteboard for class staff notation

Individual worksheets/whiteboards for student notation

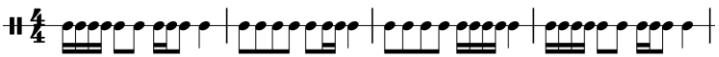


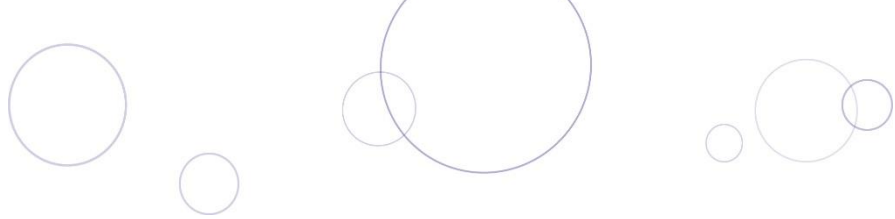
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time: , , minim rest ); compound time: <math>\frac{6}{8}</math>, )</li> <li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate and develop their aural ability to discern pitch direction and accurately echo a pitch and rhythm sequence.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How many beats are there in the greeting song?</li> <li>• What is the beat pattern? (Time signature)</li> <li>• Does the song start and finish on the same pitch or a different pitch?</li> <li>• Does the melody move by steps, skips or leaps?</li> <li>• Can you show the melodic line as a shape in the air?</li> </ul>	<p><b>Welcome warm-up activity</b></p> <p>Welcome students with a short (2-bar) created 'hello/welcome' song using notes within the range of an octave.</p> <p>For example:</p> <p><i>Welcome everyone to Music</i></p> <p><i>Let's all have some fun.</i></p>  <p>Students respond by singing back. Scaffold with pitch patterning to support accuracy of singing.</p> <p>The welcome song can be varied from week to week by changing tonality (major, minor, pentatonic), intervals (steps, skips and leaps), rhythm (simple compound, simple), changing tempo and increasing complexity.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p>	<p><b>Learning intention</b></p> <p>Students consolidate and further develop skills and accuracy in learning and singing a song. They employ 'chunking' strategies to remember sections of a song such</p>	<p><b>Warm-up activity</b></p> <p>Introduce the words of the song 'Wandjoo my friends' George Walley, explaining that it is a song sung partly in English and partly in Noongar language. (Appendix A)</p>



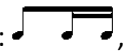



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Role of music from different times and cultures</p> <p><b>Making</b></p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p>as the chorus. Matching visual stimuli with unknown words assists with memorization. Visual and aural cues are used.</p> <p>Students begin to develop an understanding of the role of music from a different culture and relate the word <i>wandjoo</i> which means welcome in Noongar, to the English lyrics of the song which reflects in part an acknowledgement of country.</p> <p><b>Focus Questions</b></p> <ul style="list-style-type: none"> <li>• What does the first verse and the chorus tell us about the Aboriginal and Torres Strait Islander Peoples connection with the land?</li> <li>• Where are the references in the lyrics that make this sound like a welcome to country or an acknowledgement of country?</li> </ul>	<p><a href="https://www.madjitilmoorna.org.au/home">https://www.madjitilmoorna.org.au/home</a> is the website for Perth’s Madjitil Moorna Choir who have recorded the song and included it in their Second Song Book. This is available for purchase from the ‘Store and Downloads’ tab.</p> <p>Listen to the recording using pitch patterning to demonstrate the melodic line of the song.</p> <p>Draw the melodic line as graphic notation. Students may do this individually or in groups.</p> <p>Learn the chorus and sing as a class.</p> <p>Recite the animal names in Noongar making sure of correct pronunciation and providing a translation key as a visual so students can match the Noongar name with the English name. (For example, kwilana is the Noongar name for dolphin.)</p>
<p><b>Making</b></p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at</p>	<p><b>Learning intention</b></p> <p>Students respond to a stimulus and applying previous knowledge of rhythm and form, create a simple spoken composition linking to the thematic material of the stimulus. They create texture and extend their</p>	<p><b>Rhythm activity</b></p> <p>Students choose a partner to work with and then two pairs are placed together to create a group of four.</p> <p>Each group creates a spoken verse in the style of the song, using English names for Australian animals of their</p>




Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>correct pitch and tempo when performing with others)</p>	<p>understanding of ostinato as they create a two part spoken composition.</p> <p>Students work collaboratively and develop skills in maintaining their own part when rehearsing with others for a performance.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What rhyming pattern have you chosen for your poem?</li> <li>• Does the ostinato phrase that you have selected work with your poem?</li> <li>• What strategies do you use to stay in time with each other?</li> <li>• What strategies can you use so that you begin together as a group?</li> </ul>	<p>choosing. Their verse should be spoken in a rhythmic way to fit within a 16 beat pattern (i.e. in a rap style).</p> <p>Students agree on and add an action for each Australian animal and rehearse the entire pattern in unison.</p> <p>A spoken ostinato (repeating pattern) is added which is spoken by one student in the group as the other three are reciting their Australian animal rap. Suggest that students choose an animal group such as birds.</p> <p>For example:</p> <p><i>Kookaburra, magpie, pelican too</i></p> <p><i>Seagull, raven, white cockatoo</i></p> <p><i>Black swan, white swan, eagle in the sky</i></p> <p><i>Little willie wagtail, tawny owl fly.</i></p> <p>(Ostinato: 'Little willie wagtail' repeats constantly in time as a loop while the poem above is recited )</p> 



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>N.B. The rhythm provided is for teacher use and would not be explicitly provided to students as an example until week 2.</p> <p>Students record (write down) their poem/rap. This is an opportunity for one or more groups to perform for the rest of the class. Each group may like to offer the word pattern they chose for their ostinato.</p>
	<p><b>Focus Questions</b></p> <ul style="list-style-type: none"><li>• Can you identify one thing you have learnt today?</li></ul>	<p><b>Conclusion</b></p> <p>Recap the key concepts of the lesson including ostinato.</p> <p>Sing the hello song as a goodbye song and invite students to echo-sing.</p> <p>For example:</p> <p><i>Goodbye everyone from Music</i></p> <p><i>Hope you had some fun.</i></p> <p>Invite students to tell you in one word what they have learnt or consolidated in the lesson today as they leave the classroom.</p>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 2</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: <math>\frac{6}{8}</math>, )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate their aural understanding of pitch direction by indicating the melodic line. They continue to develop their ability to match pitch and echo pitch and rhythm accurately.</p> <p><b>Focus Questions</b></p> <ul style="list-style-type: none"> <li>How many different pitches did you hear in the welcome song?</li> <li>Was the start note and the end note the same or different?</li> <li>Where did the melody move by step? By skip? By leap?</li> </ul>	<p><b>Welcome warm-up activity</b></p> <p>Welcome students with a short (2-bar) created hello/welcome song, using notes within the range of an octave, and is different from the previous week. Incorporate ‘Wandjoo’ as a lyric.</p> <p>Students respond by singing back. Scaffold with pitch patterning to support accuracy of singing.</p>
	<p><b>Learning intention</b></p> <p>Students continue to learn and embed the song lyrics and melody and develop their capacity to remember words from a different language. They develop skills in singing pitch and rhythm accurately unaccompanied, which develops their audiation (inner hearing).</p>	<p><b>Pitch activity</b></p> <p>Remind students of the song ‘Wandjoo my friends’ by listening to the recording and reciting the names of the animals. Continue familiarizing them with the song, and sing through the first verse, chorus and second verse.</p> <p>As the students become more confident, move to using the backing track as they sing.</p>

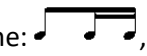

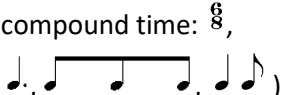


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How do you picture the melodic line?</li> <li>• What strategies do you use to stay in tune?</li> </ul>	<p>Singing a cappella in the classroom also assists with developing pitch accuracy and is recommended with students at this level when they are familiar with the song.</p>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Learning intention</b></p> <p>Students develop the ability to critically review their work as a group and make decisions about their composition to enhance performance. They develop rehearsal strategies to refine and accurately present their composition to an audience.</p> <p>Students continue to develop notation skills and understand the importance of making an accurate record when reproducing their composition. They use their developing audiation skills to communicate oral language into musical language.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Do you need to make any changes to the lyrics so that the rhythm flows better?</li> <li>• Are there changes that you made so that the rhythm was easier to notate?</li> </ul>	<p><b>Rhythm activity</b></p> <p>Distribute written poem/raps to the students groups and remind them of the activity from week 1.</p> <p>Review the teacher composed poem and demonstrate the notation of the rhythm as provided in the example from week 1.</p>  <p>Allow time for the student groups to remember their poems and to rehearse as a group with the ostinato. Students may make changes to their rhythm composition for improvement.</p> <p>Students perform their entire poems for the rest of the class once they have been given sufficient rehearsal opportunity.</p> <p>Students individually notate their poem using stick/standard notation. Encourage students to notate the</p>


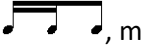

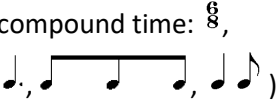


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• Does the spoken ostinato loop easily and fit the rhythm of the entire poem?</li> <li>• How can you make it more interesting for the audience?</li> </ul>	rhythm directly in relation to the words of their poem to make sure notation is accurate. (Sample rhythm/poem worksheet – Appendix A.)
	<b>Focus questions</b> <ul style="list-style-type: none"> <li>• What is an ostinato?</li> <li>• Can you name some ways an ostinato can be performed, and what would you use to perform it? (E.g. melodic instrument, percussion instrument, voice, body percussion.)</li> </ul>	<b>Conclusion</b>  Check-in with students’ progress on notation and recap the main concepts of the lesson.  Sing the hello song as a goodbye song and invite students to echo-sing.



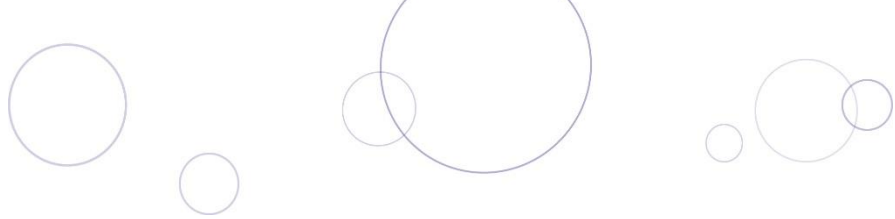
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul>	<p><b>Learning intention</b></p> <p>Students embed aspects of music from Noongar culture into their music making, exploring how to share meaning and purpose.</p> <p>Students consolidate and further develop accuracy in singing in tune and discerning pitch direction. They identify melodic patterns and rhythms and are able to convey these through body movement.</p>	<p><b>Welcome warm-up activity</b></p> <p>Welcome students with a short (2-bar) created hello/welcome song using notes within the range of an octave and changing as for previous weeks. Incorporate ‘Wandjoo’ as a lyric.</p> <p>Students respond by singing back. Scaffold with pitch patterning to support accuracy of singing.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p>	<p><b>Learning intention</b></p> <p>Students discover that there are a variety of ways to communicate meaning in music. The song ‘Wandjoo my friends’ is presented in three languages – English, Noongar and Auslan. Students begin to understand that music offers an opportunity to communicate with a range of people.</p>	<p><b>Pitch activity</b></p> <p>Sing through the song ‘Wandjoo my friends’</p> <p>Begin learning the Auslan signs for the animals. The Auslan signs for the first verse can be found on YouTube, performed by a member of Madjitil Moorna:</p>



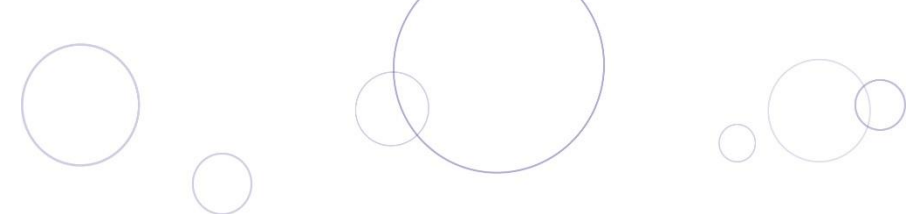
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Students begin to understand how music expresses culture, such as connection to land.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How do the Auslan signs help you to embed the language and the music so that you remember it more easily?</li> </ul>	<p><a href="https://www.youtube.com/watch?v=-bKwAz82AZ4&amp;feature=youtu.be">https://www.youtube.com/watch?v=-bKwAz82AZ4&amp;feature=youtu.be</a></p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time: , , minim rest ); compound time: <math>\frac{6}{8}</math>, )</li> <li>• dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>)</li> <li>• form (<i>rondo</i> (ABACA); riff)</li> <li>• texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul>	<p><b>Learning intention</b></p> <p>Students develop an understanding of texture by introducing new aspects to a simple composition. They explore how the different lines of rhythm weave together to complement and accompany the main rhythmic line of the composition. Students become aware of the need to balance the parts of the composition to make sure that the intended main rhythmic line is not overwhelmed by the accompaniment lines.</p> <p>Students apply their knowledge of dynamics to ensure a balance of parts. An understanding of form and performance protocols begin to develop as they discover the purpose of an introduction to their composition.</p>	<p><b>Rhythm activity</b></p> <p>Continue working with the poems each group has written, making sure rhythm and words match.</p> <p>Provide each group with a drum (or chair and drumsticks if there are no drums) and a pair of claves (or other available non-tuned percussion instrument). Each group creates a rhythmic introduction to their poem using the drum, then plays the beat on the drum while the poem is recited. The claves are used to play a rhythmic ostinato (different to the spoken ostinato) during the reciting of the poem.</p> <p>The introduction and rhythmic ostinato on claves is notated by the students.</p>

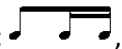



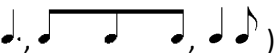


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>to compose and perform music</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>They work collaboratively as a group to create and rehearse, with a view to performance, making sure they are individually maintaining their own part and being aware of how their part fits with the rest of the ensemble.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is the purpose of adding an introduction to your composition?</li> <li>• Which dynamic does each line of your music need for the important parts of your composition to be heard?</li> <li>• Which lines of your composition are the main rhythmic lines and which are accompaniment?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Assess, using a tick list:</p> <ul style="list-style-type: none"> <li>• student ability to play in time</li> <li>• student ability to maintain their own part</li> <li>• demonstrated understanding of an ostinato through performance.</li> </ul>	<p>Students rehearse their poem with the additional rhythmic elements.</p>

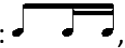
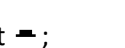




<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<b>Focus questions</b> <ul style="list-style-type: none"><li>• What is an ostinato?</li><li>• What can you play an ostinato on?</li></ul>	<b>Conclusion</b> <p>Check-in with students' progress on notating the introduction, and recap the main concepts of the lesson.</p> <p>Sing the hello song as a goodbye song and invite students to echo-sing.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time: , , minim rest ); compound time: , )</li> <li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Students develop the ability to focus attention on a specific element of music and organise what they hear aurally into a rhythmic notation. They begin to listen intentionally to the melodic shape of a short piece of music and discern the pitch pattern with particular emphasis on the start and end of the phrase.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you identify all the rhythm notes used?</li> <li>• Are there any beats that can be written as rests?</li> <li>• Are there any notes that have a duration of more than a beat?</li> <li>• Are the starting pitch and the ending pitch the same or different?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Welcome students with a short (2-bar) created hello/welcome song, using notes within the range of an octave and changed, as for previous weeks.</p> <p>Students respond by singing back. Scaffold with pitch patterning ensuring accuracy of singing.</p> <p>Students notate the rhythm of the welcome song and the start and end note of the song, in solfa. Students use either an individual student whiteboard or paper to complete their notation individually.</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p>	<p><b>Learning intention</b></p> <p>Students develop their understanding of texture by defining and performing individual layers of sound. A bass accompaniment pattern is added to a known song to</p>	<p><b>Pitch activity</b></p> <p>Sing the song ‘Wandjoo my friends’ using the Auslan signs for the second verse.</p>

## Western Australian curriculum content

- rhythm (simple time: , , minim rest ; compound time:  $\frac{6}{8}$ , )
- dynamics (terminology and symbols *mezzo piano (mp)*, *mezzo forte (mf)*); expressive devices (*legato*, *staccato*)
- form (*rondo (ABACA)*; riff)
- texture (individual layers of sound (e.g. bass line, harmony line))

to compose and perform music

Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)

## Teaching and learning intentions

enhance the performance of the song. Students consolidate their understanding of the importance of maintaining their own part with correct timing and using the correct pitch and tempo.

Students develop an understanding of common chord progressions used to accompany songs (if using ukuleles or guitars) and how chord structures differ from a single bass accompaniment line. They differentiate between a single line of accompaniment and a chordal accompaniment.

### Focus questions

- How does the addition of a bass line/chord progression enhance the performance of the song?
- How many layers of sound can you hear in the backing track recording?
- How many of these layers can we add to our performance of the song?

## Learning experiences


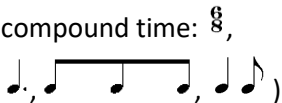
Demonstrate the basic chord structure of the song using the root note of each chord to accompany the song. This can be demonstrated on a xylophone (bass xylophone if available), bass Boomwhackers (or treble Boomwhackers with octavator caps on one end), chime bars or recorders. If students play ukuleles or guitars in the classroom, provide them with the chord structure/tabs to accompany the song.

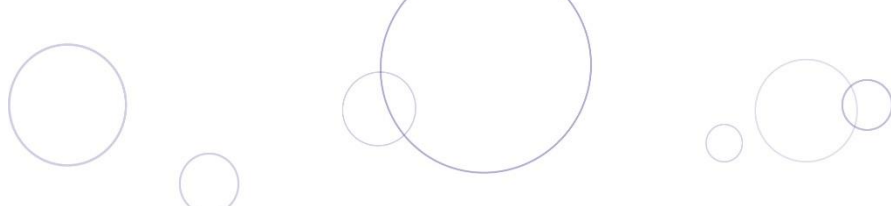
Students rehearse and perform the melodic bass line initially as a stand-alone line, then add it to the recording as others sing. With sufficient practice, students progress to being able to accompany the song with the bassline, while also singing.



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students refine their notation skills and develop an understanding of the difference between improvising (making it up on the spot) and composing (notating intentional ideas that have developed from the process of improvisation). They demonstrate the ability to respond to their own critical thinking about their work by making changes and adapting their final presentation.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you explain why you chose that rhythm as your ostinato to play on a non-tuned percussion instrument?</li> <li>• Do your spoken and your played ostinato patterns work well together?</li> </ul>	<p><b>Rhythm activity</b></p> <p>Continue with the rhythm activity from week 3. Students rehearse their group compositions for performance to their peers.</p> <p>Check-in with each group, assessing student capacity regarding notation and ideas. Assist where required, and guide students to make informed choices, providing information as required.</p> <p>Students will perform in class, in Week 5.</p> <p><b>Extension activity</b></p> <p>Students who are ready for performance, may add a melodic bassline ostinato to their poem and rhythmic elements.</p>
	<p><b>Learning intention</b></p> <p>Repetition of concepts by recapping is a strategic tool to promote working memory capacity in students.</p>	<p><b>Conclusion</b></p> <p>Check-in with students' progress on notating the introduction, and recap the main concepts of the lesson.</p> <p>Sing the hello song as a goodbye song and invite students to echo-sing.</p>



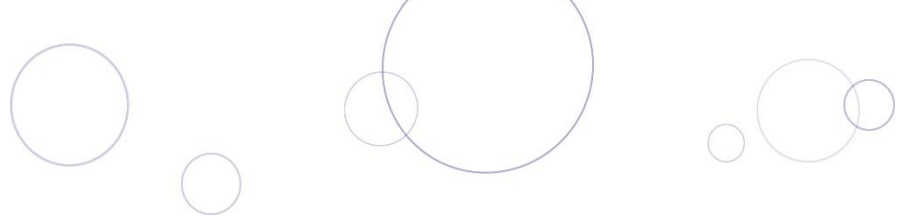
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 5</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"><li>• rhythm (simple time: , compound time: );</li><li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li></ul> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Repeating an activity that is changed each week, but continues to be created within the same structure, enables students to develop an understanding of how music is composed. It unpacks the process of music making and demonstrates the diversity of what can be created within limited parameters.</p> <p>Students use known examples of music as a stimulus to writing their own.</p> <p>This process enables students to focus on specific elements and develop the capacity to organize heard sequences of pitched notes and rhythms into standard notation. They identify intervals, melodic patterns and rhythms.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>• How does your knowledge of solfa help in identifying the intervals of the melody?</li></ul> <p><b>Suggested assessment point</b></p> <p>Assess, using one or all of:</p> <ul style="list-style-type: none"><li>• a tick list – accurate notation</li></ul>	<p><b>Warm-up activity</b></p> <p>Welcome students with a short (2-bar) created hello/welcome song, using notes within the range of an octave and changed as per previous weeks.</p> <p>Students respond by singing back. Scaffold with pitch patterning ensuring accuracy of singing.</p> <p>Students notate the rhythm of the welcome song and the song in solfa. Students use either a whiteboard or paper to complete their notation individually.</p> <p>Students sing the song using words, then rhythm names, then solfa with hand signs.</p>




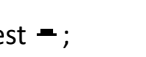

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• a photograph record of notation – if using whiteboards</li> <li>• a video record of performance – to assess accuracy of singing and solfa hand-sign correlation.</li> </ul>	
<p><b>Responding</b></p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>The repetition of activities aids in memorization.</p> <p>Students develop a deeper understanding of the importance of language in many forms for communication to diverse audiences.</p>	<p><b>Pitch activity</b></p> <p>Sing through ‘Wandjoo my friends’ with additional elements as for previous weeks.</p> <p>Recite with the students the animal names of the third verse in Noongar to familiarize them with the sound of the words. Many of the animal names have associated Auslan signs as well.</p>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at</p>	<p><b>Learning intention</b></p> <p>Students develop rehearsal strategies towards a group performance of their composition. They demonstrate collaborative planning for how the group will present their performance including the introduction, the two ostinatos and poem performed in time – and together. Students demonstrate evidence that their performance of the parts matches the notated music. Students demonstrate intentional consideration of the balance of parts through the use of dynamics.</p>	<p><b>Rhythm activity</b></p> <p>Students are given the opportunity to have a final rehearsal of their poem compositions before the performances.</p> <p>Make sure that students are confident to perform their poems with rhythmic accompaniments and have notated the parts as required.</p> <p>Arrange students in a large circle placing the groups together. Groups will stand where they are to perform their poem compositions. Make sure that they have all they require for their performance.</p>



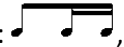
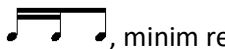

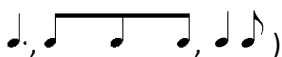
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>correct pitch and tempo when performing with others)</p> <p><b>Making</b></p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What were two things that your group/this group did well?</li> <li>• Is there something about your own performance that you would change or would like to improve upon?</li> <li>• Is there something that you think this group could work on to improve their performance?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Assess performances by filming group performances. Students can view their performance and make an informed self-reflection of their own and the group’s performance.</p> <p>They assess their own performance against the criteria of:</p> <ul style="list-style-type: none"> <li>• Did I play my part accurately?</li> <li>• Was my notation legible?</li> <li>• Did my group play in time together?</li> </ul> <p>Teacher assessment can also be made on the same criteria by viewing the filmed recording.</p>	<p>Restructure the performance space as required for space considerations.</p> <p>Students reflect on their performance and composition using a <i>Two Stars and a Wish</i> (two positives and one thing to improve) approach.</p> <p>Offer constructive feedback focusing on the positive aspects of the composition and performance and offering suggestions for improvement.</p>

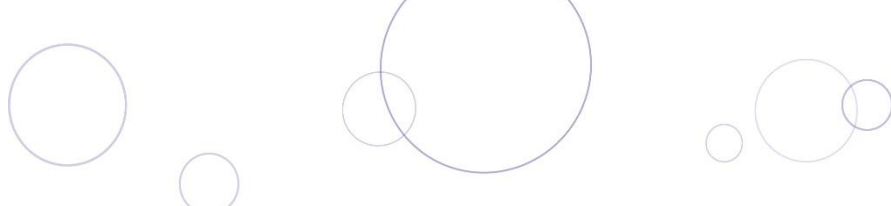


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<b>Learning intention</b>  Students begin to understand the purpose of call and response or question and answer in music.	<b>Conclusion</b>  Sing the goodbye song as for previous weeks. Students echo. Invite a student to change the lyrics in their response.

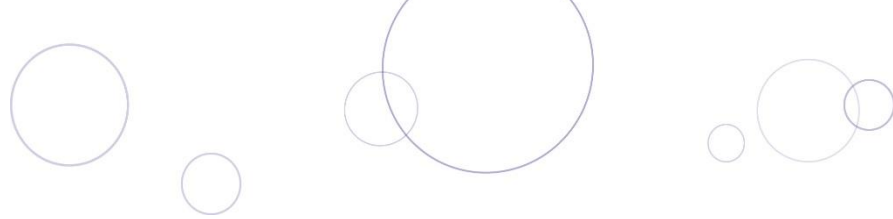
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , ; compound time: ),</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Students begin to make a connection between what they hear and can notate as solfa and rhythm into standard notation on a staff. They understand that solfa is one way of understanding pitch, and staff notation with letter names is another.</p> <p>Students understand that there is no set correlation between <i>do</i> and a specific letter name pitch (i.e. <i>do</i> is moveable and can correlate with any note name dependent upon the key signature being used).</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What is the interval (pitch difference) between an adjacent line and space on the staff?</li> <li>What is the interval (pitch difference) between 2 adjacent spaces?</li> <li>What is the interval (pitch difference) between 2 adjacent lines?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Devise a greeting song as for previous weeks. Include the word Wandjoo (welcome) as part of the song.</p> <p>Students notate rhythm and solfa pitch on whiteboards or using paper/manuscript.</p> <p>As a class, lead the students through writing the greeting song as notated pitch on a staff, in the key of C major. Correlate the solfa names with the note letter names.</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p>	<p><b>Learning intention</b></p> <p>Students discover the different ways a piece of music can be performed by adding a layer of sound while preserving</p>	<p><b>Pitch activity</b></p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ); compound time: <math>\frac{6}{8}</math>, )</li> <li>dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> <li>timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at</p>	<p>the integrity of the original piece of music. They develop an understanding of texture as individual layers of sound including a bass line, melody and rhythm accompaniment. They begin to develop an understanding of the cultural considerations of music presentation by using appropriate instrumentation to accompany the song (i.e. the use of claves to accompany an Aboriginal and Torres Strait Islander Peoples song).</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Why are claves the most appropriate instrument to accompany this song?</li> <li>Is there another percussion instrument we could add that would be appropriate as well? (E.g. a hollow log drum)</li> </ul>	<p>Sing through ‘Wandjoo my friends’ in its entirety, accompanied with Auslan handsigns, to the best of their ability.</p> <p>Students accompany the song as before using melodic instruments to play a bass line or chords. Ensure all students are being given opportunities to perform the different accompaniments.</p> <p>Add a rhythmic ostinato to the song using claves. The class decides on an appropriate ostinato and a small group plays while the song is performed.</p>


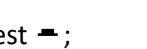




<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
correct pitch and tempo when performing with others)		
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students understand that the voice is an instrument and can be used in a variety of ways to create music by singing, vocalising, and incorporating it into the playing of other instruments, such as the didgeridoo. They identify that the technique of producing animal like sounds on the didgeridoo is a distinctive cultural feature of the music of the Aboriginal and Torres Strait Islander Peoples.</p> <p>Students also discover that the technique is used in a variety of other ways on standard orchestral instruments (woodwind and brass), to produce multi-phonics – two or more sounds heard at the same time as a chord).</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How many different ways have we discovered how to communicate the specific animals included in the original song by George Walley?</li> </ul>	<p><b>Listening activity</b></p> <p>Discuss the Auslan handsigns used for the animals in the song ‘Wandjoo my friends’ and how they represent the movement of the animals (e.g. kwilana – dolphin) or the sound they make (e.g. koolbardi).</p> <p>Present information about how Aboriginal and Torres Strait Islander Peoples create the sounds of native animals with their voices or through their music using the didgeridoo.</p> <p>Students view the following link (or similar) which demonstrates the use of the voice and the didgeridoo to mimic the sounds of Australian animals.</p> <p><a href="https://www.youtube.com/watch?v=OUUub-NzVOu4">https://www.youtube.com/watch?v=OUUub-NzVOu4</a></p> <p>Discuss the representations of Australian animals through Auslan signs, the gestures used on the YouTube link and the sounds produced on the didgeridoo.</p>
<b>Responding</b>	<b>Learning intention</b>	<b>Conclusion</b>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p>Students consolidate their understanding of question and answer or call and response.</p>	<p>Sing the goodbye song and students respond by echoing.</p> <p>Select a student to respond. Sing the goodbye as a question and they respond with a musical answer.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Students consolidate their understanding of standard notation and refine their capacity to notate from aural to standard written music. They discern intervals, tonality and rhythm and understand that there are different ways to communicate and record musical ideas.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What strategy do you use to switch between the ways of representing the welcome song?</li> <li>Which one do you feel most comfortable performing?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Assess, using a tick list:</p> <ul style="list-style-type: none"> <li>ability to accurately notate a simple song using standard notation.</li> </ul>	<p><b>Warm-up activity</b></p> <p>Devise a greeting song as per previous weeks.</p> <p>Students notate rhythm and solfa pitch on whiteboards or using paper/manuscript.</p> <p>Select or call upon students to write the greeting song as notated pitch on a staff in the key of C major on the board. Correlate the solfa names with the note letter names.</p> <p>Sing the greeting song using words, then rhythm names and then solfa with hand signs.</p>
<p><b>Making</b></p> <p>Development of performance skills (singing in tune, playing a variety of</p>	<p><b>Learning intention</b></p> <p>Students consolidate the song and develop rehearsal processes to improve and enhance performance of a piece</p>	<p><b>Pitch activity</b></p> <p>Sing through ‘Wandjoo my friends’ in its entirety as per last week, including the accompaniment options described.</p>

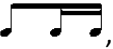



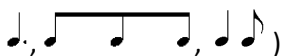


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>of music. They learn to notice errors in sequences and timing and correct them. Students memorise patterns and contribute an accompaniment to the performance of a piece of music with increasing accuracy.</p>	
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p>	<p><b>Learning intention</b></p> <p>Students demonstrate the understanding developed from last week’s lesson about the representation of animal sounds and the use of the voice as an instrument by contributing to the class recap discussion. They apply this understanding as they listen to the inclusion of the didgeridoo to an orchestra in the suggested link of <i>Kakadu</i>. The didgeridoo is included to represent the landscape of the region and the sounds of indigenous (native) creatures and nature.</p> <p>Students identify the ways traditional orchestral instruments play, employing different techniques, to represent the sounds of nature from the region (e.g. the sounds of flocks of birds in the middle of the piece).</p>	<p><b>Listening activity</b></p> <p>Recap the information discussed in week 6 about the production of animal sounds through voice and didgeridoo.</p> <p>Introduce the orchestral music of Peter Sculthorpe. (Appendix A)</p> <p>Play <i>Kakadu</i> to the students highlighting the moments when animal sounds (birds) are being represented by the orchestral players or on the didgeridoo. The piece is 21 minutes long and can be played to the students in sections or the relevant sequences of music found on the time bar of the video recording. (Appendix A)</p> <p><a href="https://www.youtube.com/watch?v=uhXoYfFX6ZA">https://www.youtube.com/watch?v=uhXoYfFX6ZA</a></p> <p>Discuss the ways the instruments were played to create the effects of flocks of birds.</p>



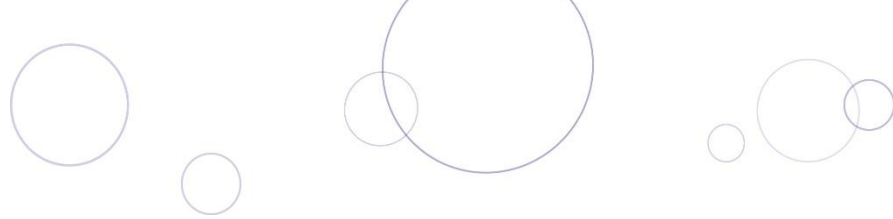
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>• tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> <li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>• dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>))</li> <li>• timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>• texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p>Students identify the elements of music and the way they have been manipulated to evoke a particular audience response.</p> <p>Students identify the role this music plays in the cultural and musical landscape of Australia as a reflection of the connection between humanity and the natural world.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Why do you think the composer (Sculthorpe) wanted to include the didgeridoo and the voice into his piece <i>Kakadu</i>?</li> <li>• What statement do you think he wanted to make with his music?</li> <li>• Can you use describing words or musical words to explain how effective the technique used to create the bird sounds was?</li> </ul>	<p>As a class, analyse the music using a mind map using appropriate terminology and opportunities for students to demonstrate understanding of the elements of music.</p>
	<p><b>Learning intention</b></p> <p>Students consolidate their understanding of key concepts when there is repetition. Students learn from their peers' contributions to class discussions.</p>	<p><b>Conclusion</b></p> <p>Check-in with students regarding conceptual understanding and if there were any new concepts taught in the lesson.</p> <p>Sing goodbye as a question and answer as for week 6.</p>



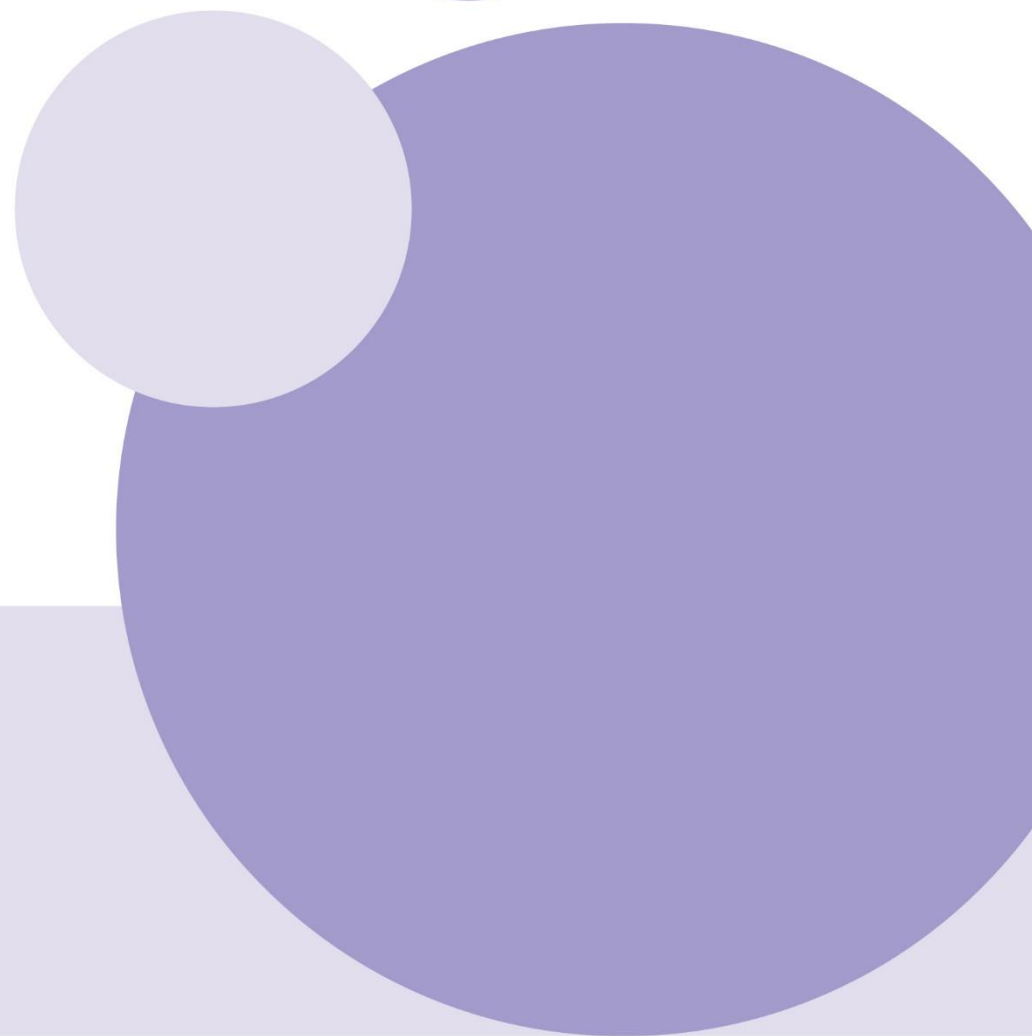
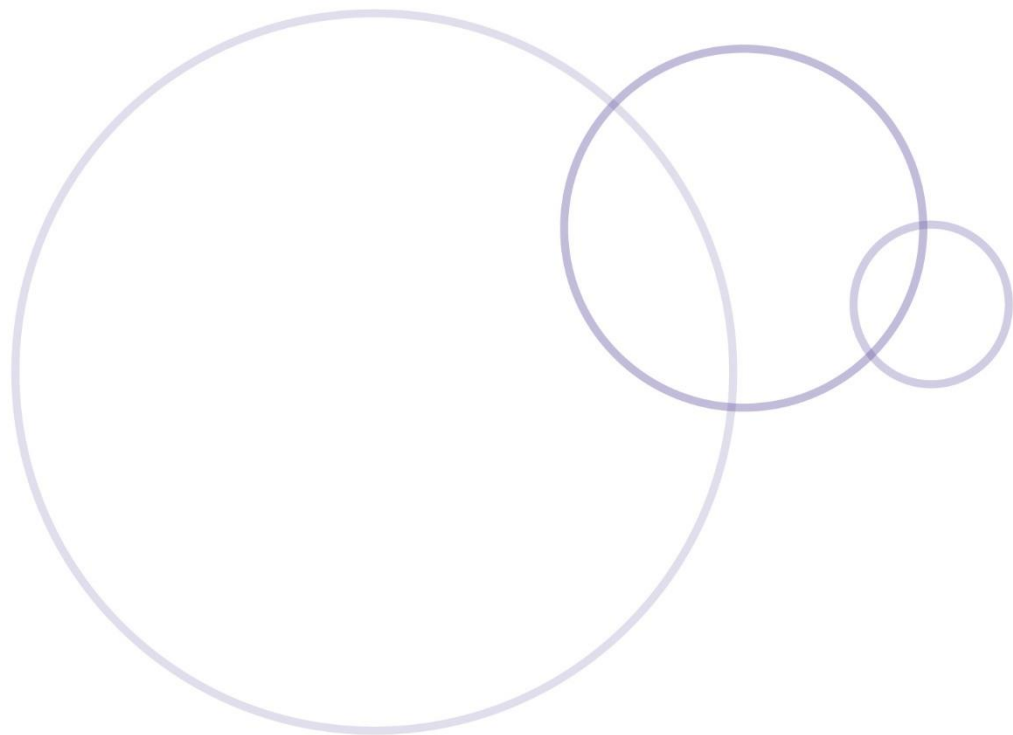
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ); compound time: , )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>As per previous weeks</p> <p><b>Focus Questions</b></p> <ul style="list-style-type: none"> <li>Are you feeling more comfortable in your ability to transcribe what you hear into written notation?</li> <li>What is the purpose of developing this skill?</li> <li>How could you apply this skill to other music activities outside of this classroom? (E.g. transcribing songs they hear on the radio and playing them on an instrument.)</li> </ul>	<p><b>Warm-up activity</b></p> <p>Devise a greeting song as for previous weeks.</p> <p>Students notate rhythm and solfa pitch on whiteboards or using paper/manuscript.</p> <p>Select or call upon different students from the previous week, to write the greeting song as notated pitch on a staff in the key of C major, on the board. Correlate the solfa names with the note letter names.</p> <p>Sing the greeting song using words, then rhythm names, and then solfa with hand signs.</p>
<p><b>Making</b></p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct</p>	<p><b>Learning intention</b></p> <p>Students make the connection between orchestral music that expresses images of the landscape of this country, and</p>	<p><b>Pitch activity</b></p> <p>Sing ‘Wandjoo my friends’ as for previous weeks, with accompaniments.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>songs written by the first inhabitants that express a connection with the land and the wildlife of this country.</p> <p>Students understand the role and purpose of music as a means to enable the expression of cultural ideas.</p>	
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> <li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>• dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>))</li> <li>• timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>• texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul>	<p><b>Learning intention</b></p> <p>Students begin to understand the process of analysis of music by focussing on a specific element at a time, and identifying the ways the element has been organized expressively and purposefully, to contribute to the expression of the intent of the composer.</p> <p>Students use the learned music terminology appropriately to express their understanding.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What strategies did the composer employ to communicate the specific (dynamic) of this section?</li> <li>• Was there another strategy (composition device) he could have used to achieve the same result?</li> <li>• Can we apply any of these ideas to the song we are learning to change the dynamics of our performance?</li> </ul>	<p><b>Listening activity</b></p> <p>Recap the information/analysis discussed from week 7 on the music, <i>Kakadu</i> by Peter Sculthorpe, and display the mind map created.</p> <p>Play the link again and show a different section of the music which has been pre-selected.</p> <p>Nominate an element of music (e.g. dynamics) to intentionally listen to the section of music and ask students to respond using appropriate terminology.</p> <p>Discuss how the element (dynamics) was changed using other elements of music (e.g. texture, instrumentation).</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
to compose and perform music		
	<b>Learning intention</b> Students make explicit the conceptual understandings they have gained during the term and identify areas of remaining confusion or gaps in their knowledge.	<b>Conclusion</b> Recap the main concepts taught during the term. Sing the goodbye song with echo-answer from the students.



## **TERM 2**

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Weeks 1–8

## Term 2

### Overview

The focus of the lessons in Term 2 is towards an understanding of  $\frac{6}{8}$  time signature which students experience as a call and response activity, and respond with improvisation, using the  $\frac{6}{8}$  time signature. The music *Rain Dance* offers students an opportunity to experience a change of time signature to  $\frac{6}{8}$  through the development of movement sequences. The concept is experienced before being made explicit.

The formal assessment task develops and consolidates student understanding of making music using a variety of standard and non-standard instruments within a given structure. Students explore the form of music by making their own.

Collaborative, independent and interdependent skills are consolidated during the composition process.

The emphasis of the term's activities focuses on the two primary elements of music – form and rhythm.

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

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

### Week 1

Teacher devised 4-bar melodic pattern in  $\frac{6}{8}$  using *so mi la*

Two xylophones or other appropriate melodic instruments

Link in learning experiences

*Rain Dance* overview (Appendix A)

Cards with symbols for sections of music – *form* cards

### Week 2

Teacher devised 4-bar melodic pattern in  $\frac{6}{8}$  using *so mi la do*

Two xylophones or other appropriate melodic instruments

Link in learning experiences

Class timeline mural

## Term 2

### Week 3

Teacher devised 4-bar melodic pattern in  $\frac{6}{8}$  using *so mi la do*

Two xylophones or other appropriate melodic instruments

Link in Teaching and learning experiences

Class timeline mural

Assessment Exemplar 1 information for teachers and students  
(Appendix B)

### Week 4

Teacher devised 4-bar melodic pattern in  $\frac{6}{8}$  using *so mi la do*

Two xylophones or other appropriate melodic instruments

Range of non-tuned percussion instruments

Class mind map

Examples of non-standard percussion sounds

Sample Planning Sheet (Appendix B)

### Week 5

Teacher devised 4-bar melodic pattern as before

Instruments as required

Melodic instruments for composition assessment task

Notation and planning sheets

Link to sound bank

Bluetooth Speakers

### Week 6

Teacher devised 4-bar melodic pattern as before

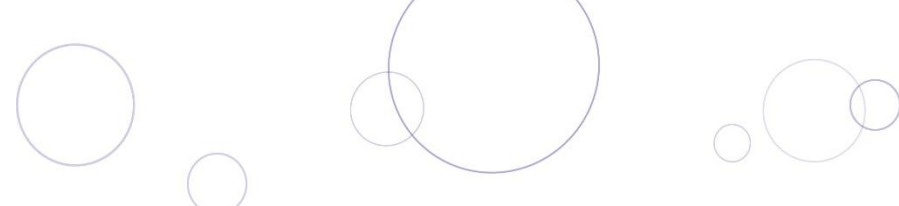
Instruments as required

Melodic instruments for composition assessment task

Notation and planning sheets

Link to sound bank

Bluetooth Speakers

**Term 2****Week 7**

Teacher devised 4-bar melodic pattern as before

Instruments as required

Melodic instruments for composition assessment task

Notation and planning sheets

Link to sound bank

Bluetooth Speakers

**Week 8**

Completed composition templates

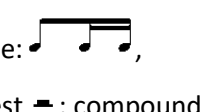


Instruments as required

Filming device to record for assessment purposes

Marking key (Appendix B)

Reflection sheets for students (Appendix B)

Bluetooth speakers

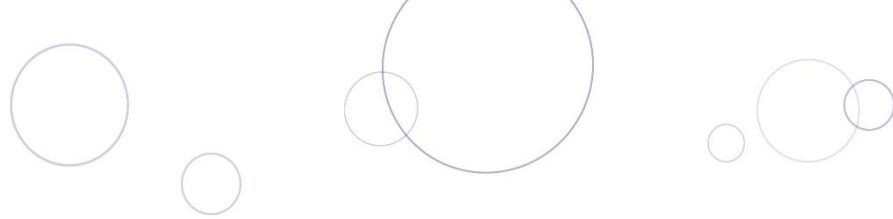
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: ; compound time:  )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul>	<p><b>Learning intention</b></p> <p>Students improvise a simple compound time response to a prepared melodic welcome, in the same style and remain within the same pitch parameters, but create something different. This call and response – or question and answer – melodic activity is experienced but not made explicit at this point.</p> <p>Students use a limited number of choices to make their own music in an intuitive way. Limiting choices ensures success for all students and allows for differentiation of ability.</p> <p><b>Focus Questions</b></p> <ul style="list-style-type: none"> <li>How many bars long do you think the ‘Kaya’ song was?</li> <li>How many beats in a bar? Can you show me by holding up your fingers with the number of bars you think the teacher melody lasted for?</li> <li>Did the response (<i>student name</i>) played sound finished?</li> <li>Was it the same length as the teacher part?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Prepare a simple 4-bar <i>so mi la</i> welcome song in the time signature <math>\frac{6}{8}</math>, to sing to the students when they arrive. Accompany your welcome song with the melody on a xylophone using the pitches G (<i>so</i>) E (<i>mi</i>) and A (<i>la</i>).</p> <p>For example:</p> <p><i>Kaya to you, kaya to you</i></p> <p><i>Kaya to everyone</i> (Kaya is a Noongar word for Hello)</p>  <p>Students respond by singing an echo of the welcome song.</p> <p>Make available a second xylophone with the F and the B removed.</p> <p>Invite a student to create a melodic response to the sung welcome using the same three pitches – <i>so mi la</i> – and adhering to the <math>\frac{6}{8}</math> time signature. Lyrics are not required.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>Sing and play the teacher prepared pattern again and invite a different student to respond with a melodic pattern.</p> <p>If there are no xylophones available, use a different melodic instrument, such as Boomwhackers or recorders, but remain within the melodic parameters described.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students build on the understandings developed in Term 1 that music can represent the natural environment in different ways. They draw on the sound of the music to imagine the intent of the composer to evoke a particular natural event – in this instance a rainstorm.</p> <p>Students understand that music is comprised of sections of music that link together to create a whole. They identify repeating sections and changes in the music that signify a new section and begin to articulate the form of music in consistent ways.</p> <p>Students begin to understand how the elements of music can be organized to create music with a specific intent.</p>	<p><b>Listening activity</b></p> <p>Introduce the music <i>Rain Dance</i> by Alice Gomez and Marilyn Rife, adapted and performed by the SYO (Sydney Youth Orchestra) from the YouTube link below:</p> <p><a href="https://www.youtube.com/watch?v=oqtLysOUPn4">https://www.youtube.com/watch?v=oqtLysOUPn4</a></p> <p>Listen and view the recording twice. Identify the sections of the music and illustrate the form by using symbols on cards for each discrete section; for example, an apple picture for A, a banana picture for B, a bridge picture for a bridge passage, or use letter and word cards. (Appendix A)</p> <p>Some broad observations can be made regarding tempo, dynamic and time signature (beat pattern) changes between sections.</p>

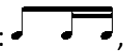
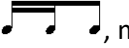




<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Learning intention</b></p> <p>Students understand music at a deeper level when they use movement to express the intended meaning and purpose of the composer. They respond by creating sequences of movement as a group that reflect the story of the music, keeps in time, and creatively expresses the style and mood of the music.</p> <p>Students demonstrate evidence of collaborative planning that includes compromise and contribution from each member.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you think of one describing word for the section of music that we are working on?</li> <li>• How will your movement reflect the music?</li> <li>• How well does it match the describing word your group chose?</li> <li>• For example: will you use short sharp movements or long flowing movements?</li> </ul>	<p><b>Movement activity</b></p> <p>Arrange students into groups of four. There are a variety of ways to do this: friendship pairs grouped together, random selection into groups, intentional groupings by teacher, mixed ability groups, mixed gender groups. This activity requires collaborative creativity.</p> <p>Play a small portion of the music (from one minute in, to two minutes). This section is more up-tempo and has a repetitive feel to it.</p> <p>Students in their groups, begin to explore how they might create a movement sequence (dance) to the section that reflects the intent and the sound of the music.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p><b>Conclusion</b> Sing the hello song from the beginning of the lesson using 'boorda' instead.</p> <p><i>Boorda to you, boorda to you</i></p> <p><i>Boorda to everyone</i></p> <p>(Boorda is a Noongar word for Goodbye).</p>



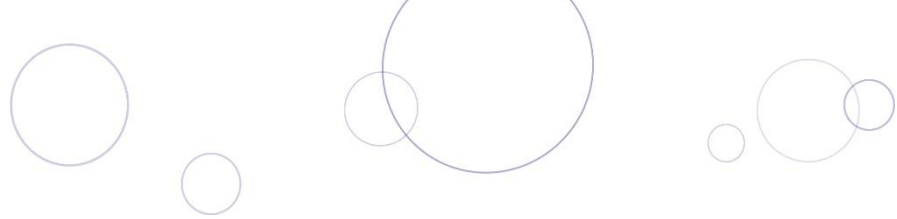
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul>	<p><b>Learning intention</b></p> <p>Students understand that all cultures communicate through the same vehicles of language and music. They begin to learn different customs and traditions of other peoples including those of the Aboriginal and Torres Strait Islander Peoples.</p> <p>Students experience simple compound time experientially without being made explicit.</p> <p>Students use a limited number of choices to make their own music in an intuitive way. An understanding of the construction of phrases in a melody begins to emerge as students explore how to create an ‘answer’ that matches the melodic shape and length of the ‘question’.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Does the answer sound finished or does it sound as though the musical conversation should continue?</li> <li>Why do you think it sounds/doesn’t sound finished?</li> <li>What could we do to make it sound finished? (End on <i>do</i> or <i>so</i>).</li> </ul>	<p><b>Warm-up activity</b></p> <p>Create and prepare a different welcome song from Week 1, using the same parameters but adding <i>do</i> to <i>so mi la</i>.</p> <p>Use a melodic instrument such as a xylophone to mimic the melody the teacher has created. Use a greeting word from a different culture in the welcome song. For example: <i>wandjoo</i> (Noongar), <i>konichiwa</i> (Japan), <i>bonjour</i> (France).</p> <p>Students, echo-sing the teacher devised melody.</p> <p>Invite different students from Week 1 to respond with a melodic answer to the teacher prepared melody using the same limited pitches. Lyrics are not required.</p>



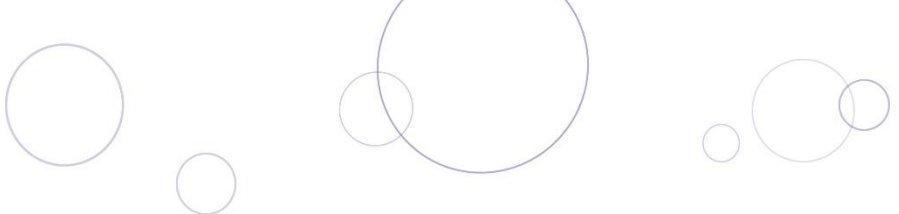
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students build on prior knowledge and understanding and identify the specific elements of music that are changed and how they are changed to create a new section of music.</p> <p>Students use visual prompts (video) to support what they hear and make connections between the visual and the aural. The visual prompting of the performance enhances student ability to isolate layers of music within the texture and cues them to listen for it.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Where can you hear repeating patterns?</li> <li>• Do any of the sections return in some form?</li> <li>• Can you identify a layer of the music that you could play along with?</li> </ul>	<p><b>Listening activity</b></p> <p>Listen again to the whole recording of the music from last week delving a little deeper into the analysis of the sections and the organisation of the elements of music and where the changes occur.</p> <p>Begin a class timeline mural for <i>Rain Dance</i>, which incorporates the form of the music; analysis observations such as dynamics, tempo, texture; descriptive words for each section; phrases and movement ideas that reflect the story and thematic intent of the music. This can be added to each week, as the students’ discoveries reveal more features through the analysis process. This work helps to inform the linked movement activity.</p> <p>Highlight for students’ simple patterns that repeat that they could focus on. For example: the suspended cymbal pattern between 01.00 – 01.57 of the suggested YouTube recording.</p>

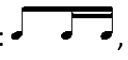







<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Learning Intention</b></p> <p>Students consolidate and expand their understanding of form and intent of the music by translating this knowledge into movement.</p> <p>Students apply rehearsal processes to evaluate and reflect on the choices they make as a group. They make changes in a collaborative way to enhance their intended expression of the music and work together to create a cohesive performance.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How will you manage the transitions between the sections?</li> <li>• Can you combine everyone’s ideas to reflect this section of the music?</li> <li>• Could you use that idea in a different section?</li> <li>• Do your movement sequences correlate with and reflect the intended theme/story of the music?</li> </ul>	<p><b>Movement activity</b></p> <p>Students continue with the movement activity described in Week 1. As they complete each section, add in the section either side of the completed part. (The end of the music is quite extended and may be shortened for the purpose of this activity).</p> <p>Their movements should reflect the form of the music so that repeated sections of the music have the same sequence of movements and different movements are utilised in contrasting sections.</p> <p>Remind the students that the music tells a story and their movements should reflect the story as well as the sounds they hear.</p> <p>Assist student groups with suggestions for refining and rehearsing sequences. Encourage students to utilise the different levels of space – high, medium, low.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p><b>Conclusion</b></p> <p>Sing the hello song as a goodbye song using the same language for goodbye as for hello (i.e. <i>sayonara</i> for Japan, <i>au revoir</i> for French).</p> <p>Invite students to echo-sing.</p>

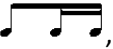





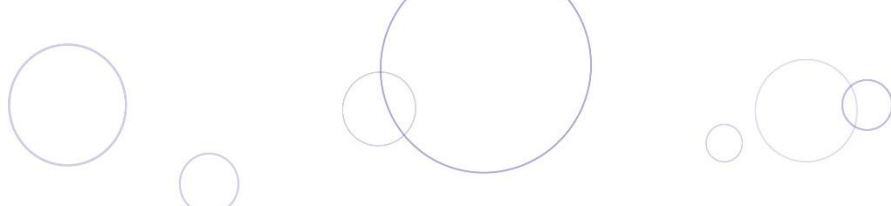
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 3</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"><li>rhythm (simple time: , , minim rest ; compound time: )</li><li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li><li>form (<i>rondo</i> (ABACA); riff)</li></ul> <p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students expand their understanding of how to develop a meaningful phrase of music through discovering an appropriate way to finish or complete a melodic line. What they experience implicitly is made explicit.</p> <p>Students apply this understanding in a practical way, by responding to a musical question with a musical answer that finishes on the tonic.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>Is there a specific note in the ones we are working with that sounds as though the music is finished?</li></ul> <p><b>Suggested assessment point</b></p> <p>Assess, using a tick list:</p> <ul style="list-style-type: none"><li>creativity of melodic response</li><li>use of the same pitch range</li><li>response is four bars long</li><li>response finishes on a <i>do</i> (C).</li></ul>	<p><b>Warm-up activity</b></p> <p>Create and prepare a welcome song as before using <i>so mi la do</i>.</p> <p>Use a melodic instrument such as a xylophone to mimic the melody. Use a different greeting word from a different culture in the welcome song. Students, echo-sing.</p> <p>Discuss with students the western music expectation that music should finish (resolve) on a tonic note (<i>do</i>). Make explicit the form of question and answer in this activity and the requirement for a tonic ending in the answer, but not for the question. Provide some illustrations of this concept.</p> <p>For example:</p>   <p>Invite different students to respond with a melodic answer to the teacher prepared melody, using the same limited pitches. Lyrics are not required.</p>



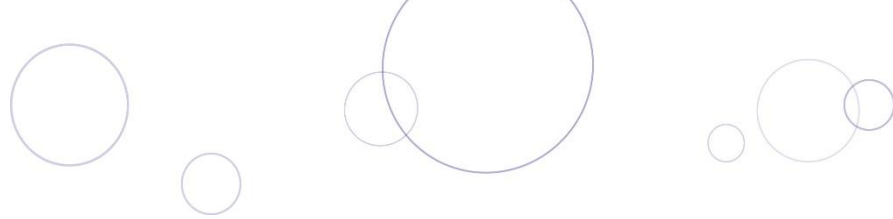
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students participate in class discussions and are encouraged to offer their opinions in a range of ways. They learn from other students and refine their thinking through repetition. A deeper understanding and knowledge base is scaffolded as they are immersed in a multifaceted approach to interpreting and responding to a piece of music.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is something new that you have learned over the past two weeks?</li> </ul>	<p><b>Listening activity</b></p> <p>Listen to the music from the previous two weeks and allow for any additional information from the students to be added to the analysis timeline mural.</p>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at</p>	<p><b>Learning intention</b></p> <p>Students refine their group dance and rehearse to improve their performance, making informed and collaborative choices about any changes in their dance.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How can you extend this movement to be more interesting? What could you add?</li> <li>• Where in the music could you add a further movement to match a difference in texture?</li> </ul>	<p><b>Movement activity</b></p> <p>Continue with the movement activity in groups from previous weeks, allowing students rehearsal time to refine their movements.</p> <p>Assist groups where students are having difficulty with creating/composing movement sequences or matching movement with music. Elicit responses from the students by open-ended questioning techniques.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>correct pitch and tempo when performing with others)</p>	<ul style="list-style-type: none"> <li>• What other movement elements could you add to your dance?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Ongoing observational assessment of students:</p> <ul style="list-style-type: none"> <li>• working collaboratively in groups</li> <li>• making individual contributions</li> </ul> <p>Film performances for use as a self-reflection strategy for students and teacher assessment.</p>	<p>Provide an opportunity for groups who are prepared to perform their dance for the rest of the class. Arrange the class in a semicircle with the performing group at the front, ensuring that there is enough room for them to perform.</p> <p>Students reflect on their creative performance using a two-stars-and-a-wish approach (two positives and one thing to improve).</p> <p>Offer constructive feedback focusing on the positive aspects of the performance and offering suggestions for improvement.</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time: , , minim rest ; compound time: )</li> <li>• tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> </ul>	<p><b>Learning intention</b></p> <p>Students organise and create sequences of sound within a well-defined structure and with set criteria. They make choices about the intent of their music, and work collaboratively to express meaning and purpose through their music.</p> <p>Each student takes responsibility for their own creativity while also working collaboratively with their peers. They understand the importance of accurate notation for the purpose of replication of their composition by others.</p>	<p><b>Compositional activity (task)</b></p> <p>Introduce the composition task to the students. (Appendix B)</p> <p>Brainstorm with the students the listening activities from Term 1 and Weeks 1 and 2 of this term.</p> <p>Highlight the important components of the music listened to and analysed that relate to this assessment task:</p> <ul style="list-style-type: none"> <li>• the incorporation of the sounds of animals (primarily birds and frogs) into music</li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> <li>timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p>Students apply their understanding of the elements of music by incorporating them into the composition and performance processes. They make informed choices for how the elements of music can be organised to impart an idea or meaning.</p> <p>Students understand that music can tell a story.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What describing words can you use for the landscape you want to portray?</li> <li>What mood/s do you want to evoke? How do you want people to feel when they hear your music?</li> <li>What purpose do you want the animal sounds to achieve?</li> <li>Will the sounds you choose enhance the mood you want to portray in your music?</li> </ul>	<ul style="list-style-type: none"> <li>the soundscape nature of the music to evoke an image of a place or event</li> </ul> <p>Introduce the composition activity to the students with the following assessment criteria:</p> <ul style="list-style-type: none"> <li>In groups of four, students decide on the nature and place of their soundscape. It could be a landscape such as the ocean or the desert or rainforest.</li> <li>Students choose the instruments that they will use to create the soundscape. Their choices must include a melodic instrument such as a xylophone and three non-pitched percussion instruments.</li> <li>Students may also choose other incidental sounds to incorporate that are produced by non-standard percussion sounds, such as crinkling cellophane, or bin drumming, or body percussion.</li> <li>The melodic component of the soundscape is structured around the pentatonic framework that has been used in the warm up activity with the addition of <i>re</i>. (i.e. <i>do re mi so la</i>).</li> <li>Each group chooses the recorded animal sounds that will overlay their soundscape composition. The animals chosen must be considered part of that habitat (e.g. dolphins and seagulls for an ocean soundscape).</li> </ul>

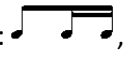
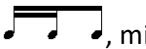




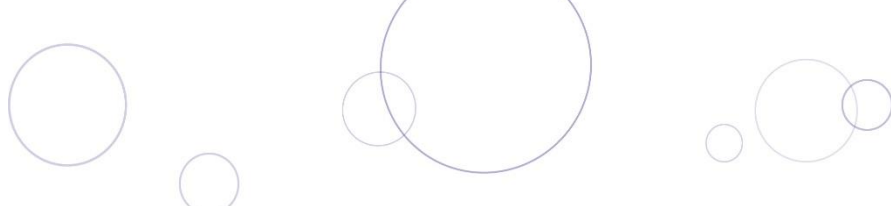
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<ul style="list-style-type: none"><li>• The link below is a website that has compiled a large range of sounds for sourcing recorded sounds to overlay students' soundscapes. Sounds are downloaded and played over the live performance of the soundscape music: <a href="https://www.zapsplat.com/">https://www.zapsplat.com/</a>.</li><li>• Each student is responsible for composing a section of the soundscape. The group decides how the four sections of their music will be organised to reflect the chosen soundscape. For example, sunrise, middle of the day, sunset and night-time.</li><li>• Each student makes choices about the chosen animals to play over their section of the soundscape (e.g. dolphins in the middle of the day or seagulls at sunrise).</li><li>• Each student in the group plays the composed melody for their section while the other three students play the percussion parts.</li><li>• Each student makes decisions about the time signature, tempo, dynamics and texture for their section and marks them accordingly on their notation.</li><li>• Each soundscape must be seamless and uninterrupted between the sections. The students in the group are responsible for managing how the transitions are made so there is no break in the performance of the music.</li></ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>They may choose to add a transition section which repeats between each student section.</p> <ul style="list-style-type: none"> <li>• Each group creates a timeline analysis of their composition in the manner of the class mural for <i>Rain Dance</i>, using descriptive words and musical terminology, such as dynamic and tempo markings.</li> <li>• The overlaid animal sounds are also marked on the timeline.</li> <li>• All composed sections must be notated using either standard or graphic notation and include tempo and dynamic markings that match the timeline mural.</li> <li>• The intended position of the recorded sounds should also be marked on the standard/graphic notation of each section.</li> </ul> <p>Students begin planning together in their groups.</p>
		<p><b>Conclusion</b></p> <p>Sing the hello song from the beginning of the lesson as a goodbye song using the appropriate words from the language chosen.</p> <p>Students' echo-sing.</p>



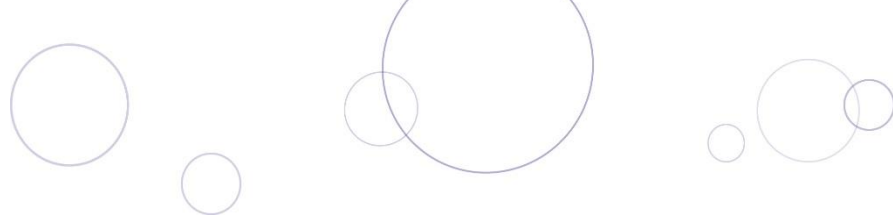
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time:  )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate their understanding of form and phrasing through repetition and practice. They embed norms of composition through improvisation and the opportunity to have-a-go.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What are the reasons for finishing on <i>do</i>?</li> <li>Is there a ‘good’ starting note?</li> <li>If so, does that change the preferred ending note?</li> </ul>	<p><b>Warm-up activity</b></p> <p>As for previous weeks, devise a welcome song using the same parameters as before regarding range, time signature, inclusion of a welcome word from a different culture and question and answer form.</p> <p>Select different students to respond with the answer component, emphasizing that the final note of their answer should be <i>do</i>.</p>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some</p>	<p><b>Learning intention</b></p> <p>Students practise to improve, identifying aspects of their performance that need extra focus, and working on sections of their dance that need refining. Students make choices about aspects of their performance that need changing or modifying, in order to enhance their performance. They work collaboratively to present a cohesive and coordinated performance.</p>	<p><b>Movement activity</b></p> <p>Review the music – <i>Rain Dance</i> – and allow students to rehearse their dances, assisting where required, and remind students of good rehearsal strategies.</p> <p>Groups that have not performed their group dance/movement sequence are given the opportunity to perform to their peers.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What did you think the group did well together?</li> <li>• What did you think you did well?</li> <li>• What was your creative contribution to the group performance?</li> <li>• Can you identify one thing that you/your group could have improved upon?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Film group dances for use as a self-reflection strategy for students and teacher assessment.</p>	<p>Arrange students into a semicircle in the room with space at the front for a group to perform their dance. If there is enough space in the room, two groups may perform at the same time.</p> <p>Students reflect on their own and others' performances by offering the two-stars-and-a-wish process (two positives and one thing to improve).</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>))</li> <li>• form (<i>rondo</i> (ABACA); riff)</li> </ul>	<p><b>Learning intention</b></p> <p>Students make informed decisions about the percussion sounds they wish to incorporate into their composition according to the timbre (the sound) and the duration of the sound produced. They discover the different ways a percussion instrument can be played to effect the tone colour and/or the duration of sound.</p> <p>For example, a tambourine can be played as a single sound when tapped lightly on the rim or can be shaken to produce a longer duration and louder sounds.</p>	<p><b>Composition activity (task)</b></p> <p>Review the criteria for the composition task from Week 3.</p> <p>Review the percussion instruments that are available for use by the students. Engage students in a class discussion reviewing the characteristics of the instruments such as timbre, duration of sound and material instruments are composed of.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>• timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>• texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p>Students begin to correlate the sounds they hear on the percussion instruments with the mood and meaning they wish to evoke in their section of the soundscape composition. They make informed decisions to support the purpose of their music. They may choose instruments of like timbre or contrasting timbre and be able to justify their choices.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you describe the sound this instrument makes?</li> <li>• What might the sound of this instrument represent? (E.g. a wooden tone block might represent a horse clapping down the street or a clock ticking).</li> <li>• Can you explain why you made those choices?</li> </ul>	<p>Create a class mind map that groups percussion instruments together according to their matching characteristics.</p> <p>Brainstorm with students other sounds that they might use in their soundscape that are not standard percussion instruments. Students must be able to articulate the purpose of the non-standard percussion instrument to the music. For example, a plastic bag rustled represents the wind blowing through the leaves.</p> <p>Kaboom Percussion are a two person percussion ensemble who use a range of everyday objects with standard percussion instruments to make music. This is an example of an accompaniment line being provided with pens.</p> <p><a href="https://www.youtube.com/watch?v=BpPajpl3OA8&amp;t=151s">https://www.youtube.com/watch?v=BpPajpl3OA8&amp;t=151s</a></p> <p>The link below is the website of their performance videos.</p> <p><a href="https://www.kaboompercussion.com/videos">https://www.kaboompercussion.com/videos</a></p> <p>Students are given some further planning time as they finalize their choices of instruments and begin to plot out how the group’s four landscapes will flow into one another. Use a planning sheet. (Appendix B)</p>



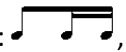
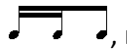

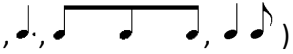
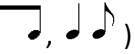
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Learning intention</b></p> <p>Students have the opportunity to clarify the process for themselves and may reflect on the assessment task in the days between lessons, knowing that they will be working on their music in the following lesson. They have the opportunity to formulate ideas.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>• What is one thing you need to remember for next week when you will be working on composing your music?</li><li>• What do you need to understand better in order to be successful in the composition process?</li><li>• What question do you have for me? (No sincere question is a silly question).</li></ul>	<p><b>Conclusion</b></p> <p>Check-in with students about their understanding of the criteria of the composition task – correct any misunderstandings. Students are advised that next week they will begin the composition process in earnest.</p> <p>Sing the welcome song as a farewell song, and ask individual students to name one thing they learnt today as they leave the room.</p>

## Western Australian curriculum content

### Week 5

#### Making

Development and consolidation of aural and theory skills, including:

- rhythm (simple time: , , minim rest ; compound time: , )
- pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)
- form (*rondo* (ABACA); riff)

Improvisation with and organisation of the elements of music to create simple compositions

## Teaching and learning intentions

### Learning intention

Students learn how to add layers of complexity to their music making (i.e. adding lyrics) by developing an activity that grows in complexity and moves from the known to the unknown. Through the experience of improvising, students discover that music can be an expression of themselves while also adhering to norms and accepted structures of composition.

Students discover the endless possibilities of melodic variance with a set number of pitches when combined with rhythm.

### Focus questions

- Is it easier to compose knowing that the criteria keeps you within boundaries?
- Do you prefer to have more criteria or less criteria to work within?
- Can you justify your answer?

## Learning experiences

### Warm-up activity

Repeat the warm up activity from previous weeks, again inviting selected students to respond with an answer.

Students must this time, answer with a different melodic line ending on *do* but using the same rhythm.

For example,

Teacher question:



*Bonjour bonjour bonjour to you and you*

Student answer:



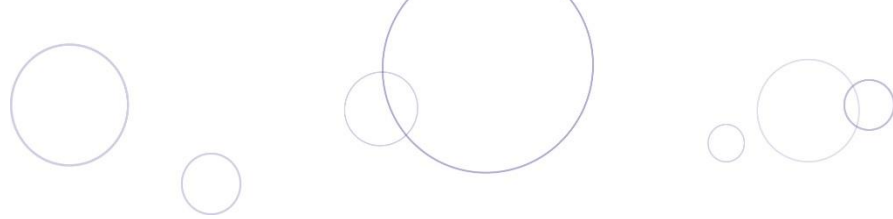
*Bonjour bonjour bonjour as well to you*



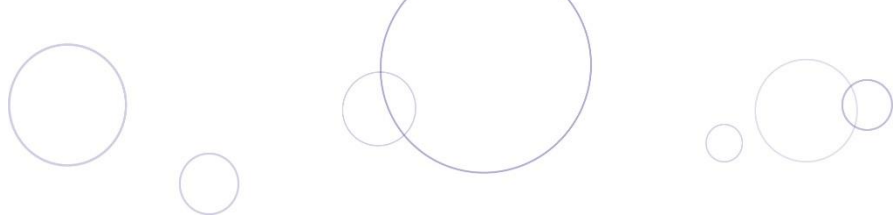
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>Because the same rhythm is being used the lyrics of the welcome and the answer can be decided on by the class prior to the student/s improvising their answer response.</p> <p>The question and answer song is sung by the whole class once the student has devised an accurate response.</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some</p>	<p><b>Learning intention</b></p> <p>As a final iteration, students improvise in order to finalise choices about the music they want to notate for their composition. Improvisation allows students to explore different melodic ideas and sound sources, and make informed choices about organising the elements of music for their final composition.</p> <p>They develop an understanding of the importance of drafting as they craft, and feel comfortable about making changes as they create, to more accurately communicate the meaning, mood and purpose of their music.</p> <p>Students work within a composition framework that allows them freedom to explore the variety of possibilities of melodic line and rhythm. They apply their knowledge of the elements of music to the composition process.</p>	<p><b>Composition Activity (task)</b></p> <p>Continue with the composition task as per previous weeks.</p> <p>Make available all the instruments that each group needs for their composition. Students may also provide their own non-standard percussion instruments as required.</p> <p>As the groups begin working interdependently, assist where required by:</p> <ul style="list-style-type: none"> <li>• clarifying the process and/or criteria</li> <li>• encouraging self-discovery of creative ideas from the student</li> <li>• assisting students in making informed decisions about instrument choices by reminding them of the class discussion from Week 4</li> </ul>

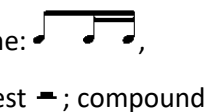




Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What describing words can you use to reflect the part of the soundscape you are composing?</li> <li>• Can you describe how you will apply a specific element of music (e.g. tempo), that will reflect the mood you want to impart? (E.g. I have chosen allegro as my tempo because it is the twilight time when all the birds are flying around looking for food.)</li> <li>• What animals would you expect to hear in your chosen landscape at your chosen time?</li> <li>• Are the appropriate animal sounds available on the website?</li> <li>• If not, where are some other sources we can obtain them from?</li> </ul>	<ul style="list-style-type: none"> <li>• by identifying gaps in student understanding with standard and graphic notation and scaffolding their learning.</li> </ul> <p>The suggested website in week 3, can be made available for students to search for animal sounds they require. This can be achieved through classroom tablets or computer lab or the classroom computer. Students choose the animal sounds they wish to overlay their music and where in the music they will occur. Two options, for the use of sound tracks during live performance, are to have them in individual student files on one device (for ready retrieval) or the student stores them on their USB for retrieval during their performance.</p> <p>The use of Bluetooth speakers for playing the sound track, enhances the ambience of the performance and enables them to be performed outside in the natural environment. The setting contributes to the mood, meaning or purpose of the music.</p> <p>Collect planning and notation documents for redistribution the following week.</p>



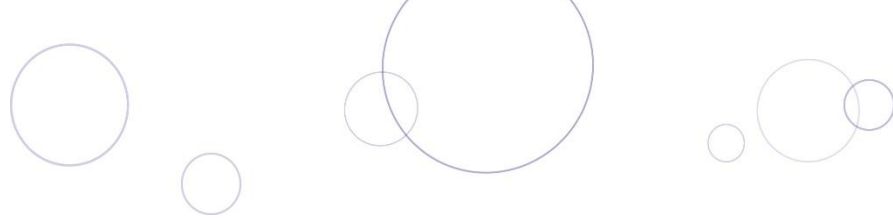
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>• Is there a specific question you have about the assessment task so far?</li><li>• Can you identify what your next step should be, or where your focus should be directed at the next lesson?</li><li>• What do you need to know in order to proceed?</li></ul>	<p><b>Conclusion</b></p> <p>Check-in with students regarding their progress, and any gaps in understanding the assessment task or the composition process.</p> <p>Sing the welcome song as a goodbye song, with students echoing the teacher-devised melody.</p>



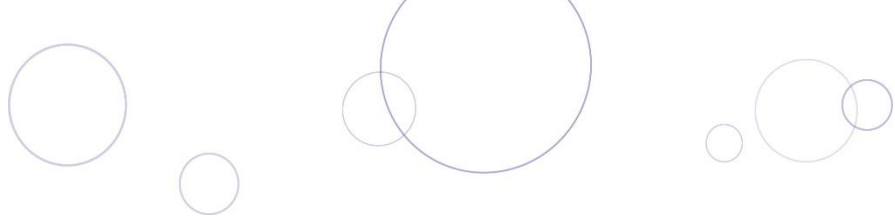
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students are given equal opportunities to improvise a simple melody within given parameters. They learn from each other and gain confidence within a safe and respectful environment. Students are given the opportunity to experience creative success. This activity also offers differentiation for students across the creative spectrum.</p> <p><b>Suggested assessment point</b></p> <p>Continue gathering evidence on individual responses to the question and answer melodic activity. Use a tick list to assess:</p> <ul style="list-style-type: none"> <li>accurate rhythmic response</li> <li>a melodic answer that has shape and intent</li> <li>a melodic answer that finishes on <i>do</i>.</li> </ul>	<p><b>Warm-up activity</b></p> <p>Repeat the warm up activity from previous weeks, again inviting selected students to respond with an ‘answer’.</p> <p>Students again answer with a different melodic line ending on <i>do</i> but using the same rhythm.</p> <p>By the completion of this term, the goal is to have selected every student to offer an individual response to this activity.</p> <p>Students sing the student response (once devised) to the teacher devised melody.</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students develop rehearsal strategies as they work together to present a group composition. They record their music ideas using a combination of graphic and standard</p>	<p><b>Composition activity (task)</b></p> <p>In response to any understanding or knowledge gaps identified over the previous few weeks, review information as required regarding:</p>

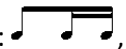
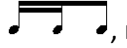




<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>notation and include intended dynamics and tempo indications.</p> <p>Students are able to describe how they want the music to sound which reflects the environment they want to portray.</p> <p>Students have the opportunity to include digital elements of sound to their composition to enhance mood and meaning. They gain an understanding of texture through this process and are able to identify accompaniment and melody lines.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Do the number of layers of sound you are writing reflect the purpose and mood of your music?</li> <li>• Are there any places where the texture needs to be thinner/thicker?</li> <li>• Does the addition of the bird/frog/animal sounds make sense musically with what you have written and rehearsed?</li> <li>• Are there any changes that you would like to make?</li> </ul>	<ul style="list-style-type: none"> <li>• the criteria for the assessment task</li> <li>• the non-tuned percussion instruments and mind map</li> <li>• the timeline mural example</li> <li>• graphic and standard notation.</li> </ul> <p>Distribute planning sheets and instruments as required.</p> <p>Distribute the final composition sheet to each student and group for transcription of their notation.</p> <p>Students continue to finalise their composition, refining their own sections and working with the other students in their group to assist in performing each individual section.</p> <p>They begin rehearsing the soundscape from beginning to end, identifying sections which need more rehearsal or refining. The group members offer each other constructive feedback and assist one another. They are given opportunities to incorporate the digital sounds of animals with their music.</p>



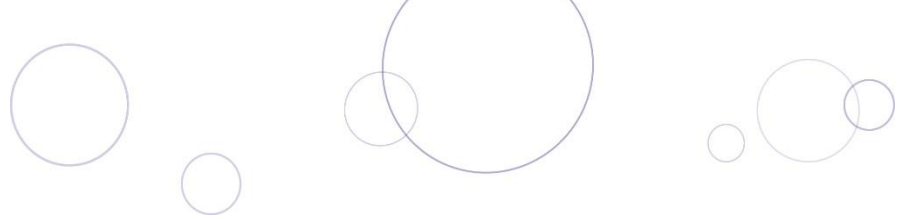
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p>	<p><b>Learning intention</b></p> <p>Students feel comfortable about verbalising deficits in understanding or knowledge and are given permission to ask questions of clarification. The ethos that is encouraged in the music classroom is that students learn and develop in a safe environment and creativity is encouraged through exploration and experience.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Are there any sections of your music that you feel are not reflecting the mood or meaning that you are trying to express?</li> <li>• Is there anything that you don't understand or need more information about?</li> <li>• How can I help you?</li> </ul>	<p><b>Conclusion</b></p> <p>Check-in on students and identify any concerns or anxieties students have about their compositions. Ensure that each group is at an appropriate point of the process.</p> <p>Remind students that there are only two weeks left and that next week will be their final rehearsal time and that Week 8 will be a performance lesson where the compositions will be played and recorded for assessment purposes.</p> <p>Remind students that as this will be a formal performance and assessment task, they will be required to reflect on their own and others' performances.</p> <p>Sing the welcome song as a goodbye song which students echo.</p>



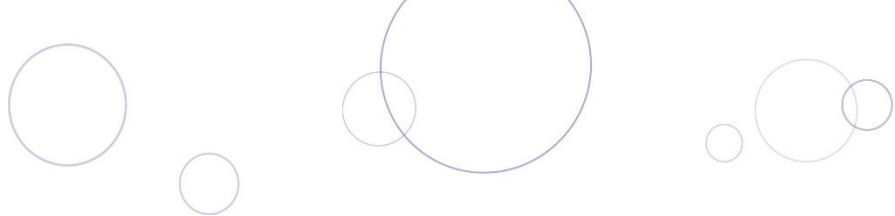
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time:  )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students learn the value of repetition in embedding music understandings. They also recognize that skills become more innate the more they are practised. The value of rehearsal in order to develop is made explicit. Student performance improves as they are given multiple opportunities to perform and express their creativity.</p>	<p><b>Warm-up activity</b></p> <p>Repeat the warm up activity from previous weeks, again inviting selected students to respond with an answer.</p> <p>Students again answer with a different melodic line ending on <i>do</i> but using the same rhythm.</p> <p>Students sing the student response to the teacher devised melody.</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students understand that they rehearse for a purpose.</p> <p>They present their best efforts when performing for others and strive for accuracy. Students reflect on the rehearsal</p>	<p><b>Composition Activity (task)</b></p> <p>Distribute instruments and worksheets as required.</p>






<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>process as a preparation for the expression of their creative work.</p> <p>They correct any inaccuracies of technique when playing. They develop strategies for staying in time with each other and maintaining their own part. They identify challenges and are aware of the issues they need assistance with.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Do your sections transition well?</li> <li>• How can you rearrange the group and/or instruments to make the transitions smoother?</li> <li>• Is there a different instrument that might work better?</li> <li>• Can you identify the things that are working well in your group and why?</li> <li>• Can you identify the things that you need help with and why they aren't working as well?</li> </ul>	<p>Students work collaboratively in their groups to rehearse and refine their composition toward performances next week.</p> <p>Assist as required with individual students or groups that are having difficulty, or have been identified as having gaps in their knowledge and understanding.</p>
		<p><b>Conclusion</b></p> <p>Remind students that next week (Week 8) will be performance week. Make sure that students have completed all the components of their composition and are appropriately rehearsed.</p>



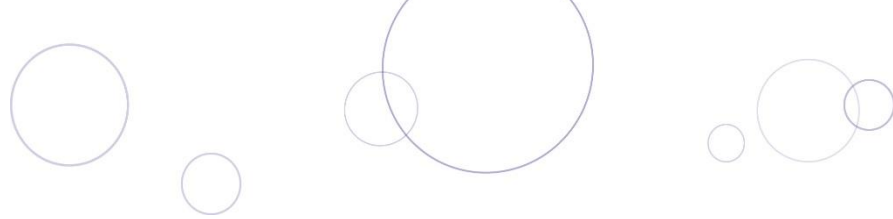
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		Sing the welcome song as a goodbye song. Students respond.



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn that social protocols of welcome and greeting are important, and that the music classroom builds a tradition of greeting and welcoming students in song, every time they arrive for a lesson. They understand that there are many cultural variants to greeting someone, and that embracing different traditions grows respect and acknowledgement of another’s culture.</p>	<p><b>Warm-up activity</b></p> <p>Sing a brief welcome song as before. Students echo-sing. As the focus is on performance this lesson, adequate time must be allocated to allow each group to perform their soundscape in entirety.</p>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at</p>	<p><b>Learning intention</b></p> <p>Performance adds meaning and purpose to the creating of music. An audience acknowledges and affirms the meaning and purpose of the music by engaging with the performance and reflecting on the expression of the composer’s intent.</p> <p>Students form opinions about the music performed and express the feelings/images that it evokes. They use music</p>	<p><b>Performances of Composition Activity (task)</b></p> <p>Explain to the students that today is performance and recording day.</p> <p>Remind students of audience etiquette, including:</p> <ul style="list-style-type: none"> <li>remaining quiet while students are performing</li> <li>listening with intent and interest</li> <li>being prepared to offer positive feedback on one aspect of the performance</li> </ul>

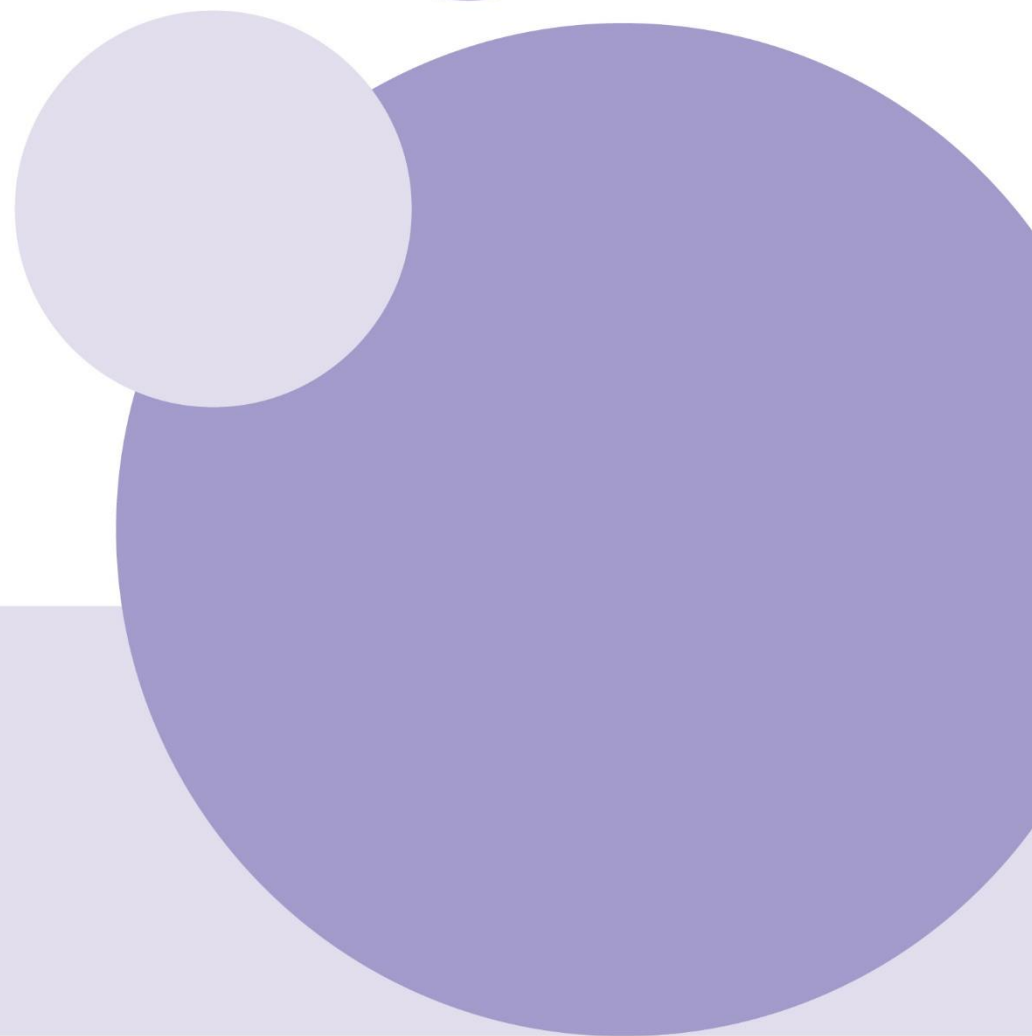
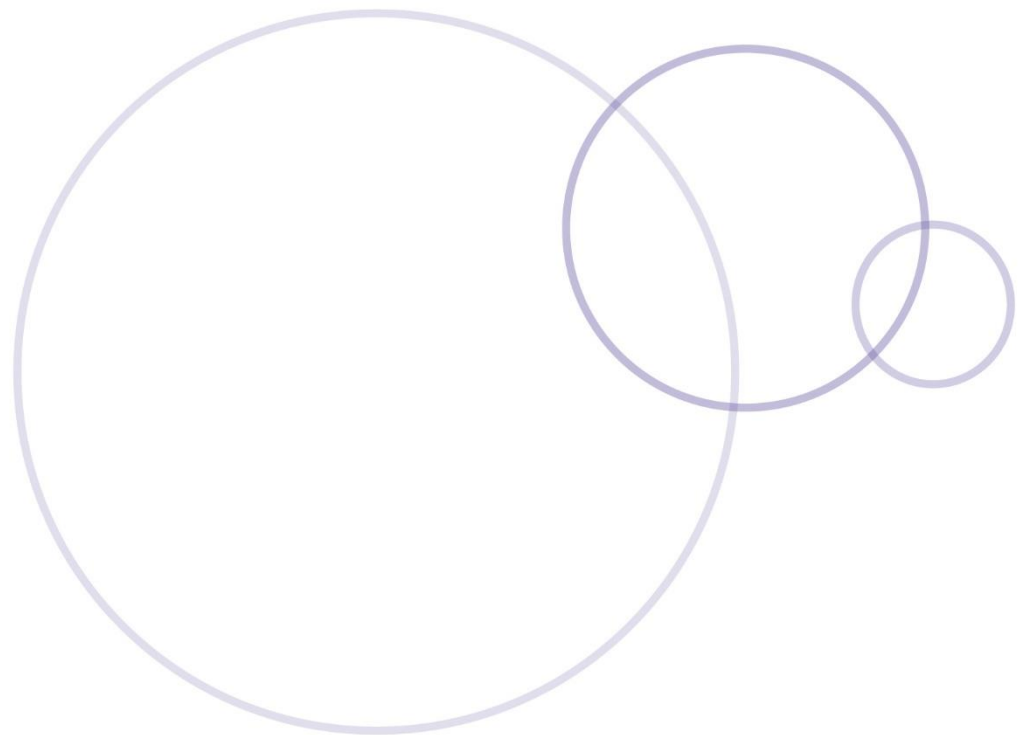


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>correct pitch and tempo when performing with others)</p> <p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p>terminology to respond to their own and others' performances of music.</p> <p>Students learn that respect for another's composition should always be paramount even if their personal response to the music is that they don't understand it or like it. They understand that music is a personal expression of self and should always be affirmed and respected.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are the important things to consider when you are listening to and watching a performance?</li> <li>• What do you want the audience to know or to be alert to when they listen to your music?</li> </ul>	<ul style="list-style-type: none"> <li>• applauding the efforts of all students.</li> </ul> <p>Remind students of performance etiquette, including:</p> <ul style="list-style-type: none"> <li>• introducing your group members</li> <li>• performing your piece of music as well as you can</li> <li>• bowing to acknowledge the audience applause at the conclusion of your performance.</li> </ul> <p>Make sure that each group has all the instruments required, and the sounds they are using are in order and organized to play at the correct time. The teacher, or a student, may manage the sound files for each piece by reading the graphic/standard notation that the students have devised and playing them at the appointed time.</p> <p>Arrange the room with adequate space for performances and the audience students out of sight of the recording equipment.</p> <p>A space, to one side of the music classroom which students move into to perform, aids in recording the pieces (as the filming device can be set up on a tripod for ease of recording).</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Learning intention</b></p> <p>Students learn that self-reflection of performance and composition is an important part of the process in order to enhance their understanding and knowledge. They identify areas for improvement, areas of success and the possibilities of how they could have expressed their ideas in different ways.</p> <p>By responding to the music created by others, they gather new information and ideas that will enhance their future endeavours.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How did you feel as you were playing your music?</li> <li>• Is there anything that you would change now that you have performed?</li> <li>• Thinking about your own or another’s music, can you finish the sentence – ‘it would be even better if ...’?</li> <li>• What feeling or image did you get when you listened and saw this music being performed?</li> </ul>	<p><b>Conclusion</b></p> <p>Students reflect on their own performance, the performance of their own group and the performances of others.</p> <p>They offer constructive and positive feedback, and offer suggestions for improvement of performances and composition. These are verbalised in the positive as ‘even better if ...’.</p> <p>Gather in the composition sheets and the reflection sheets for assessment purposes and applaud the efforts of the students.</p> <p>Sing a goodbye song that the students echo.</p>





# **TERM 3**

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Weeks 1–8

### Term 3

#### Overview

The focus of lessons in Term 3 is towards developing and consolidating skills and understanding texture and form in musical compositions. Students apply their knowledge of texture – layers of sound – to improvise and compose ostinatos and accompaniments to a known song ('Twinkle twinkle little star'). Through the use of a variety of instruments and sounds, they experience a range of approaches to accompanying music and creating simple compositions.

The listening activity is focused on identifying tempo and time signature changes and drawing links between the activities for each lesson. Students respond to music listened to by writing a poem or piece of prose which expresses the mood and/or intent of the music. Students embed the concept that music tells a story with and without words.

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

#### Week 1

Prepared body percussion rap using greeting words from Noongar  
Prepared body percussion ostinato to accompany 'Twinkle twinkle little star'  
(Appendix A)

#### Week 2

Same prepared body percussion rap using greeting words from a different culture  
Individual whiteboards and markers/paper and pencils  
Several prepared body percussion ostinatos to accompany 'Twinkle twinkle little star'  
Filming device for recording student responses  
(Appendix A)

### Term 3

#### Week 3

Same prepared body percussion rap using greeting words from a different culture

Individual whiteboards and markers/paper and pencils

Several prepared body percussion ostinatos to accompany 'Twinkle twinkle little star'

Familiarity with the Noongar translation of 'Twinkle twinkle little star'

(Appendix A)

#### Week 4

Same prepared body percussion rap using greeting words from a different culture

Prepared score from previous week

Pitched percussion instruments such as xylophones or Boomwhackers

Filming device for recording student responses

Prepared notated tuned percussion accompaniment for 'Twinkle twinkle little star'

(Appendix A)

#### Week 5

Changed score for welcome rap from week 4

Non-tuned percussion instruments

Pitched percussion instruments such as xylophones or Boomwhackers

Notated score for 'Twinkle twinkle little star' from week 4 with space to add new layers of sound (Appendix A)

A prepared response template based on sample in Appendix A

(Appendix A)

#### Week 6

Prepared board/poster of criteria for ensemble activity

Non-tuned percussion instruments

Pitched percussion instruments such as xylophones or Boomwhackers

Notated score for 'Twinkle twinkle little star' from week 4 with added new layers of sound (Appendix A) for handing out to students

Student response templates from week 5

(Appendix A)

**Term 3****Week 7**

Filming device for recording performances for assessment purposes

Non-tuned percussion instruments

Pitched percussion instruments such as xylophones or Boomwhackers

Notated score for 'Twinkle twinkle little star' from week 4 with added new layers of sound (see Appendix A) for handing out to students

Student response templates from week 5

(Appendix A)

**Week 8**

Filming device for recording performances for assessment purposes

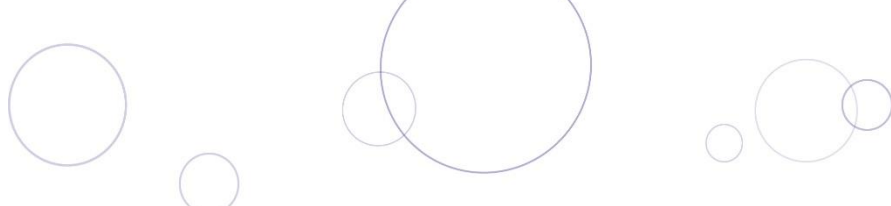
Non-tuned percussion instruments

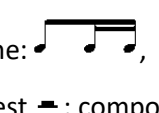

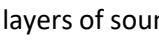

Pitched percussion instruments such as xylophones or Boomwhackers

Notated score for 'Twinkle twinkle little star' from week 4 with added new layers of sound (see Appendix A) for handing out to students

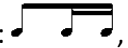




Student response templates from week 5

(Appendix A)



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , ; compound time: )</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p><b>Learning intention</b></p> <p>Students develop the ability to remember rhythm patterns and body percussion sequences over an extended number of bars. They consolidate their knowledge of greetings in other languages.</p> <p>Students develop an understanding of texture and the timbres of different body percussion. They practice and maintain correct timing within a group response.</p> <p>Students readily identify the layers of sound and understand that music does not necessarily have to include a melodic/pitched line.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What name would you give a greeting song like this? (Rap)</li> <li>Can you suggest other greeting words we could use in place of the ones used today?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Prepare a hello rap that incorporates body percussion with which to greet the students. Incorporate welcome and hello words from other cultures as for Term 2.</p> <p>For example:</p>  <p>Perform for the students. Break down into one bar segments and teach by rote.</p> <p>Perform in entirety and students echo in entirety.</p> <p>No analysis or notation is required for this first introduction of the rap.</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p>	<p><b>Learning intention</b></p> <p>Students develop an understanding of analysis of music by accessing a known song and discovering its inherent characteristics. They identify style/genre, patterns of</p>	<p><b>Pitch activity</b></p>

## Western Australian curriculum content

- rhythm (simple time: , , minim rest ; compound time: , )
- pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)
- form (rondo (ABACA); riff)
- texture (individual layers of sound (e.g. bass line, harmony line))

to compose and perform music

## Teaching and learning intentions

melody and rhythm and the importance of the music matching the lyrics for meaning and purpose.

Students develop skills in performing two parts at the same time and maintaining both parts. They begin to develop strategies to weave the two layers together. Combining a well-known part with an unknown part ensures success for all students while enabling differentiation for the more skilled students.

### Focus questions

- How many phrases can you identify in the song?
- How many of the phrases repeat exactly?
- Where is your focus when you put the singing and the body percussion parts together?
- How many parts/layers are there to the body percussion part?
- Do any of the parts/layers happen together?
- How many bars do we perform before we begin singing?

## Learning experiences

Sing 'Twinkle twinkle little star'. Students sing while pitch patterning the note sequence. Students identify that the song is a lullaby or a children's nursery song.

Brainstorm with the class to analyse:

- the rhyming pattern of the lyrics
- the rhythm and time signature
- the number and length of phrases
- identifying repeating melodic phrases
- tonality of the song
- the number of bars.

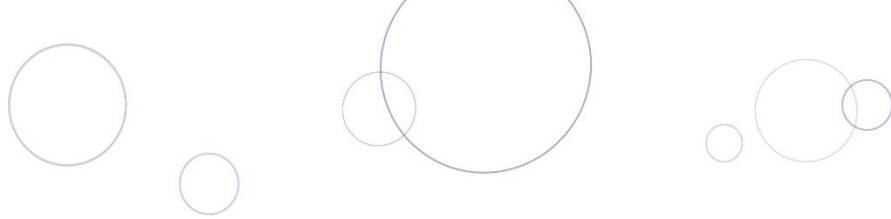
Prepare a body percussion ostinato pattern and teach it to the students independently from singing. Offer it as a visual representation or learn by rote or in both modes (i.e. learn by rote and then provide the notation).

For example:

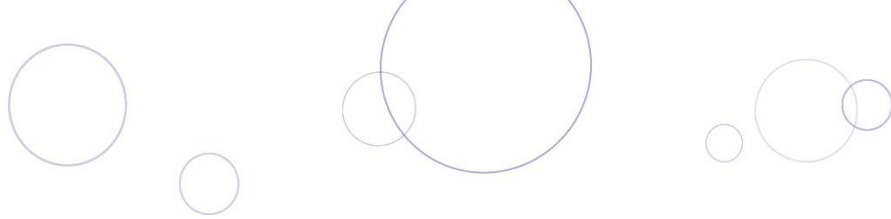


The notation shows three parts of an ostinato pattern in 2/4 time, each with a sequence of notes and rests over eight bars:

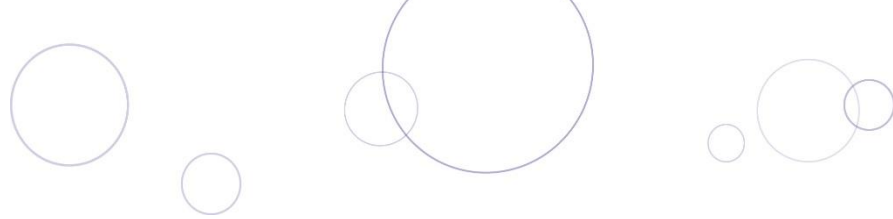
- Finger Snap:** A sequence of quarter notes and rests: | quarter rest | quarter note | quarter rest | quarter note | quarter rest | quarter note | quarter rest | quarter note.
- Hand Clap:** A sequence of eighth notes and quarter notes: | eighth note eighth note | eighth note eighth note | eighth note eighth note | eighth note eighth note | eighth note eighth note | eighth note eighth note | eighth note eighth note | eighth note eighth note.
- Slap:** A sequence of quarter notes and rests: | quarter note | quarter rest | quarter note | quarter rest | quarter note | quarter rest | quarter note | quarter rest.

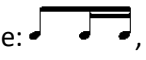
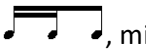




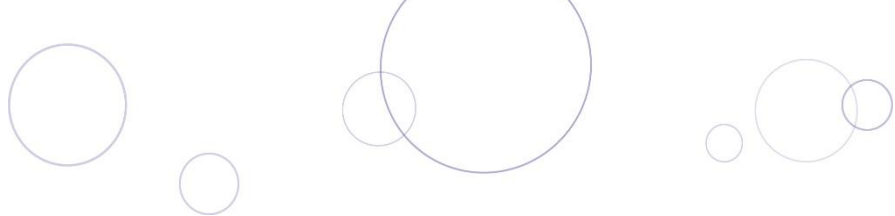
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>Begin the ostinato as a 2-bar introduction of the rhythm, and sing ‘Twinkle twinkle little star’ at the same time as performing the ostinato. Conclude with a 2-bar coda of the rhythm.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p>	<p><b>Learning intention</b></p> <p>Students understand that music tells a story and can evoke emotion and imagery in the listener. They begin to infer meaning and purpose to the music and composer intent.</p> <p>Students are immersed into an audience experience and listen for enjoyment. They are able to respond to, and focus on, the emotions and feelings the music evokes in them. They understand that music is to be enjoyed and that it is an integral part of culture and history. They understand that music is a natural human expression.</p> <p>The music suite <i>The planets</i> links to the Science curriculum for Year 5 – Earth and Space Sciences.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are the planet names and their order?</li> <li>• What are their names related to?</li> </ul>	<p><b>Listening activity</b></p> <p>Make the link between stars and planets. They are all celestial bodies in the sky.</p> <p>Introduce the musical suite <i>The Planets</i> and the composer Gustav Holst, to the students. (Appendix A)</p> <p>Explain what a suite of music is.</p> <p>Explain the characteristic of each astrological name for the planets and that each planet has been expressed as music by the composer Holst. Holst composed the music to create an aural image of what the nature of each astrological planet might sound like.</p> <p>Play the music ‘Jupiter, the bringer of jollity’. There are many good recordings of this music.</p>


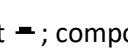




<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>Can you identify for yourself the emotions or feelings that this music stirs up within you? (Don't share your thoughts with others just yet).</li> </ul>	<p>Recordings the astronomic movements can be sourced online, a YouTube performance of the music can be found here:</p> <p><a href="https://www.youtube.com/watch?v=Nz0b4STz1lo">https://www.youtube.com/watch?v=Nz0b4STz1lo</a></p> <p>Conclude the lesson with no comment or discussion about the music.</p>
	<p><b>Learning intention</b></p> <p>Students participate with more intent when they are made aware of the criteria or expectations of their participation. They focus on their response to listening to the music as a preparation for the analysis activity for next week.</p>	<p><b>Conclusion</b></p> <p>Prepare students to listen to the music again next week, and that they will be required to listen carefully to various elements of music.</p> <p>Conclude the lesson with a goodbye version of the hello/welcome rap. Students echo.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: </li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Students consolidate their ability to combine two elements of music to perform a simple composition. They replicate another's music and perform with accuracy.</p> <p>Students begin to analyse music by focusing on one layer at a time. They begin to develop the capacity to organize lines of rhythm into discrete units which can be notated and then performed as a whole. This leads to a beginning understanding how texture can be used as an element of music to create a composition. Beginning on the bottom line enables students to build an understanding of levels when discussing texture such as bass line and accompaniment lines.</p>	<p><b>Warm-up activity</b></p> <p>Repeat the hello/welcome activity from Week 1 substituting words of greeting from a different culture.</p> <p>Repeat the original prepared body percussion sequence.</p> <p>Perform in entirety and students echo respond.</p> <p>Choose one line of rhythm for the students to notate on individual whiteboards or paper. (I.e. stamp, clap or finger click.)</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p>	<p><b>Learning intention</b></p> <p>Students consolidate and develop their capacity to perform a rhythmic sequence to a known song. They improve their ability to coordinate the two components through practice and learn that repetition leads to success.</p>	<p><b>Pitch activity</b></p> <p>Recap the pitch activity from Week 1 based on the children's nursery song 'Twinkle twinkle little star'.</p> <p>Sing, while performing the ostinato prepared for Week 1.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>• rhythm (simple time: , , minim rest ; compound time: )</li> <li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>• form (<i>rondo</i> (ABACA); riff)</li> <li>• texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>Students challenge their perceived skill level and make informed self-assessments of their ability.</p> <p>Students replicate another’s rhythm sequence and perform with accuracy.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Why did you choose that ostinato pattern to perform with the song?</li> <li>• What strategies do you use to perform a rhythm that is different to the lyrics rhythm?</li> <li>• What would you need to do to progress to a more complicated ostinato?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Assess, using a tick list or filming device to record:</p> <ul style="list-style-type: none"> <li>• the ostinato each student selects</li> <li>• accuracy of performance maintaining the rhythm and singing the song at the same time.</li> </ul>	<p>Pre-prepare three new ostinato patterns. Increase the complexity of the ostinatos according to the ability of the cohort but ensure they are of differing levels to cater for all students.</p> <p>Students are directed in equal numbers to allocated spaces in the room for each ostinato, in rotation. Sing the song ‘Twinkle twinkle little star’ each time while performing the ostinatos.</p> <p>The students then self-direct towards the ostinato that matches their skill level. The song is performed one last time with the three different ostinatos being performed at the same time by three different groups.</p>
<p><b>Responding</b></p>	<p><b>Learning intention</b></p> <p>Students develop an understanding of how the elements of music are applied and manipulated to create a piece of</p>	<p><b>Listening activity</b></p> <p>Brainstorm with the students the elements of music that they could be listening for when ‘Jupiter, the bringer of</p>

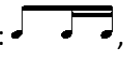





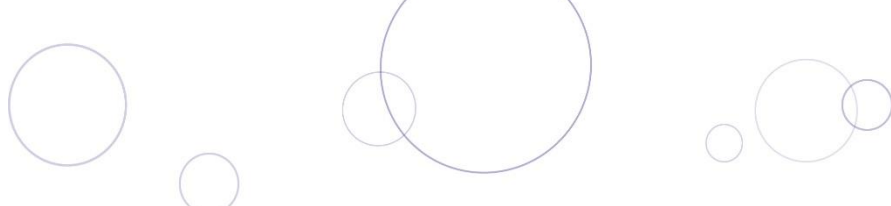
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p>music. They become increasingly adept at isolating a specific element to focus on when listening to music and determining how the composer has applied it to impart meaning to the music. Students also make connections between the specific elements such as rhythm and tempo and how they have been combined by the composer to evoke a particular response.</p> <p>Students identify repeating sections of the music. They begin to understand how the sections of the music are organized into an accepted form (structure) of music.</p> <p>Students may also identify application and changes of other elements of music such as dynamics, instrumentation (timbre), tonality and pitch patterns while listening which are secondary to the primary focus of time signatures and tempos.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What beat patterns/time signatures do you hear in the music? <math>\left(\frac{2}{4} \frac{3}{4} \frac{4}{4}\right)</math></li> <li>• How many times does the time signature change?</li> <li>• What do you notice about the beat pattern changes and the tempos?</li> </ul>	<p>jollity' is played. Use a mind map to record their responses in a manner that can be used for continued reference during this term. Discuss with the students if they remember how the music made them feel last week, and invite selected students to respond.</p> <p>Focus the students' attention towards the beat patterns (time signatures) and tempos of the music as the primary elements of music to analyse on this listening.</p> <p>Play the music using the same recording as Week 1. Students are directed to indicate (e.g. by raising their hand) when they hear a change in the beat pattern (time signature) and/or tempo of the music. (Appendix A)</p> <p>Invite students to respond in a class discussion, offering information about beat patterns (time signatures) and tempos. Play excerpts of the recording to demonstrate a transition section into a new tempo or time signature. (Appendix A)</p> <p>Invite students to offer describing words for the feelings or mood the music evokes at various points.</p>

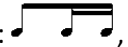
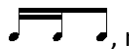

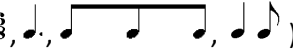


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• Can you ascribe music words to the tempos that we hear?</li> <li>• What describing words would you use for this section of the music?</li> </ul>	
	<p><b>Learning intention</b></p> <p>Bookending the lesson with a specific repeated activity, assists in memory ‘chunking’ and consolidates practised skills and understanding. Students memorise and recreate sequences of movement and text at the same time.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you tell me one musical word that applies to the music we have been listening to as you leave this classroom?</li> </ul>	<p><b>Conclusion</b></p> <p>Recap the important aspects of the lesson’s listening, and check-in with students regarding their understanding.</p> <p>Repeat the opening welcome/hello rap as a goodbye rap.</p> <p>Students echo, replicating the body percussion ostinato.</p>






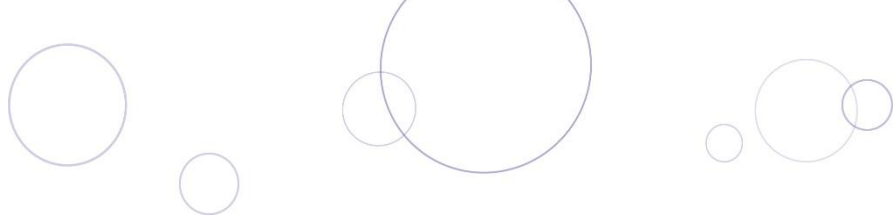
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Students learn to change rhythm patterns according to the lyrics of a piece of music. They adapt the rhythm of the words to fit within a specific beat pattern.</p> <p>Students consolidate and further develop their aural skills by accurately identifying rhythms and organizing them into sequences of rhythmic notation.</p> <p>Students begin to understand how notation lines are constructed and are read as a score. They consolidate their music literacy skills by linking performance with reading notation.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Why is it important that the beats and bar lines of the three lines of rhythm match up vertically?</li> <li>What would happen to our performance if we didn't match the beats and bar lines?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Repeat the hello/welcome activity from the last two weeks, substituting different words of greeting from a different culture.</p> <p>Repeat the original prepared body percussion sequence from Week 1.</p> <p>Perform in entirety and students echo-respond.</p> <p>Choose a different line of rhythm for the students to notate on individual whiteboards or paper (i.e. stamp, clap or finger click). Then complete the third notation as well.</p> <p>Record the three body percussion patterns of the original pattern on the board as a class, with student input. The recording of the rhythms is completed using standard notation. Demonstrate how the three parts of the pattern line up so that they can be easily read as a score.</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p>	<p><b>Learning intention</b></p> <p>Repetition aids in the development and consolidation of skill levels. Students learn that repetition is a rehearsal</p>	<p><b>Pitch activity</b></p>



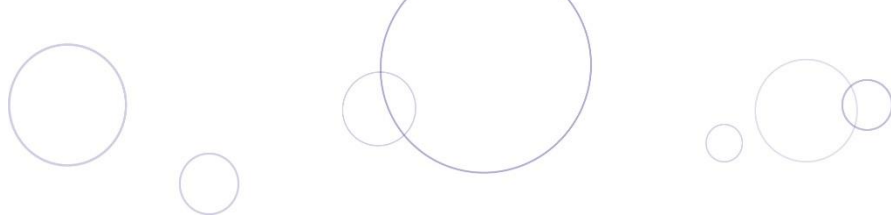
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul> <p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p>	<p>strategy and can improve performance if practised with intentional focus on challenging aspects.</p> <p>Singing known songs in a different language highlights the importance of acknowledging cultural difference while celebrating diverse community. Using the language of the traditional custodians of the local area promotes respect and raises awareness of their cultural heritage. Highlighting the differences of the translated words (e.g. there is no equivalent Noongar word for ‘diamond’), gives meaning and understanding of the language used.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Why do you think the Aboriginal and Torres Strait Islanders don’t have a word for ‘diamond’?</li> <li>Do you think that the Noongar translation is a direct translation?</li> </ul>	<p>Sing ‘Twinkle twinkle little star’ accompanied by one of the prepared ostinatos from Week 2. Students sing and perform.</p> <p>Introduce the Noongar words for the song as translated by Gina Williams. A YouTube recording of the song can be found at this link:</p> <p><a href="https://www.youtube.com/watch?v=BZII12Fiuto">https://www.youtube.com/watch?v=BZII12Fiuto</a></p> <p>The written translation of the words can be found at this website by purchasing the CD and songbook <i>Koorlangka</i>.</p> <p><a href="http://www.ginawilliams.com.au/">http://www.ginawilliams.com.au/</a></p> <p>Begin learning the language by reciting the words and students echo.</p> <p>Sing in English, and then sing the first two lines and last two lines in Noongar.</p>
<p><b>Responding</b></p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students begin to develop analysis skills by focusing on specific elements and how they have been applied by the composer for a particular purpose. They gain a deeper</p>	<p><b>Listening activity</b></p> <p>Recap the information about the elements of music from Week 2 using the mind map as a prompt.</p> <p>Lead a class discussion on their responses to listening to ‘Jupiter, the bringer of jollity’ in Week 2, in reference to the</p>

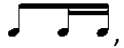
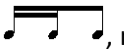




Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , minim rest ; compound time: )</li> <li>tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>))</li> <li>form (<i>rondo</i> (ABACA); riff)</li> <li>timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul>	<p>understanding of each element and how they interact with one another when composing for a theme or mood.</p> <p>Students begin to discover how music can evoke an emotional response through the combination and integration of the elements.</p> <p><b>Focus questions</b></p> <p>Questions are dependent upon the element of music decided upon by the class; for example:</p> <ul style="list-style-type: none"> <li>Form           <ul style="list-style-type: none"> <li>Which elements of music herald/signal the change of section in the music?</li> <li>Can you ascribe letter names to each of the sections?</li> <li>Are there transition or bridge sections in the music?</li> <li>Can you identify where the introduction ends? The coda begins?</li> </ul> </li> <li>Instrumentation</li> </ul>	<p>elements of music. Check-in with students about their memory of the beat and tempo changes in the music and recap as required.</p> <p>As a class, decide which element to focus on this listening (e.g. form or instrumentation).</p> <p>Listen to ‘Jupiter, bringer of jollity’ with an intentional focus on the element the class decides upon.</p> <p>Lead a class discussion on the students’ responses, recording them in the same manner as the previous mind map.</p>

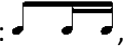
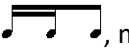

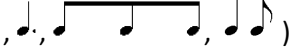


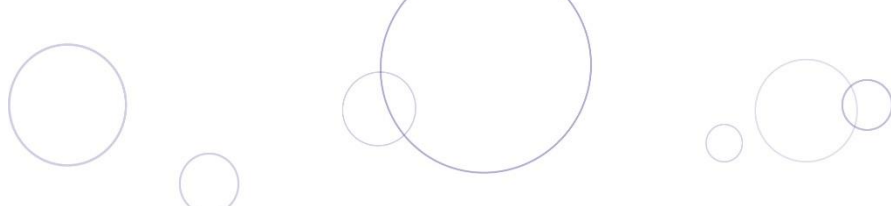
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
to compose and perform music	<ul style="list-style-type: none"> <li>▪ Are there links between the instrumentation/families of instruments and different melodic themes in the music?</li> </ul>	
	<p><b>Learning intention</b></p> <p>Students retain information more readily if the learning points of the lesson are made explicit.</p> <p>Students become self-aware of their skill level and strive to improve their performance.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you tell me one new thing you learnt today as you leave the classroom?</li> </ul>	<p><b>Conclusion</b></p> <p>Recap any new information presented during the lesson.</p> <p>Repeat the opening welcome/hello rap as a goodbye rap.</p> <p>Check-in with students about their perceived improvement of performing the body percussion accurately and in time with the rap.</p>




Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p><b>Learning intention</b></p> <p>Students consolidate the skill of score reading by notating and performing from the notation. Altering a line of the score adds to their understanding of how the lines of rhythm interact to create a piece of music. They form a deeper understanding of texture as an element of music by visualising the components of a performed piece of music.</p> <p>Students begin to apply their understanding of the elements of music to analyse and manipulate aspects of the music to create a variation. They apply critical thinking to make changes that enhance or maintain the integrity of the music.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>How does/do the change/s affect our ability to perform the welcome rap accurately?</li> <li>Does the change improve, maintain or diminish the effectiveness of the welcome rap?</li> <li>Can you think about some other ways we could change the welcome rap?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Review the score created last week of the welcome rap and perform together as a class substituting welcome words selected by the students.</p> <p>As a class decide which layer of sound (i.e. stamp, clap or finger click) to change. At this point, choose one only to alter. Students contribute to the discussion and offer suggestions for changing either the body percussion part (where the sound is placed on the body), or the rhythm, or both.</p> <p>Rescore the changes agreed upon and perform as a class.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> <li>timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct</p>	<p><b>Learning intention</b></p> <p>Students identify patterns of pitch and rhythm and apply their understanding and knowledge to replicate a known melody on pitched percussion instruments. They work collaboratively, affirm their aural choices as a group and perform the melody with confidence and accuracy.</p> <p>Students relate their aural understanding of patterns of pitch and rhythm to standard notation of rhythm and solfa melodic notation. They show an understanding of the connection between what they hear and what they read.</p> <p>Students consolidate and expand their understanding of texture by participating in performing a melody and accompaniment lines of a known song as a class ensemble.</p> <p>Students are able to identify the sequence that is the melody and the sequence that is an accompanying harmony. They maintain their own part when performing with others and are able to switch between parts.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What strategies did you use to discover the melody of the song we have been singing?</li> </ul>	<p><b>Pitch activity</b></p> <p>Sing ‘Twinkle twinkle little star’ in English with one of the selected body percussion ostinatos.</p> <p>Recap the Noongar version by showing the YouTube link. Recite the words and students echo. Sing in Noongar as students are able, using visual prompts of the words.</p> <p>Recap the structure of the melody and identify the repeating sections and patterns. Group the students according to the number of melodic instruments that you have available (e.g. if using Boomwhackers, groups could be up to six members).</p> <p>Students are given the beginning and ending solfa (<i>do</i>), and work together to discover the melody.</p> <p>Students notate the rhythm with solfa notation using individual whiteboards and markers or paper.</p> <p>If there is access to bass instruments (e.g. bass xylophone, bass Boomwhackers) teach, by rote or by providing the standard notation, a bass line to accompany ‘Twinkle twinkle little star’.</p>

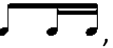





<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<ul style="list-style-type: none"> <li>• Which part is easier to maintain within the class ensemble? Does it help to have other people performing the same part as you?</li> <li>• Can you identify how many accompanying parts we have?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Assess, using a tick list or observation of student groups (anecdotal notes) or film:</p> <ul style="list-style-type: none"> <li>• collaborative effort</li> <li>• individual contributions to the discovery of the melody</li> <li>• ability to aurally discern the melodic line</li> <li>• accurate performance of bassline to accompany the song.</li> </ul>	<p>In this example, the first two bars and the last two bars are an introduction and a coda respectively. The tune would begin in bar three.</p>  <p>Students may also sing it as a solfa melodic line to accompany the tune. (i.e. <i>do do fa fa so so do do</i>).</p> <p>Students either sing the melody, sing the accompaniment, or play the accompaniment. Students rotate through the three sections performing each layer of sound and choose whether to sing in English or Noongar, or a mix of both.</p> <p>Students move to a specific part of the teaching area for each part.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p>	<p><b>Learning intention</b></p> <p>Students gain a deeper understanding of the composer’s intent through repeated listening and focused analysis of a piece of music. They apply critical thinking skills to isolate sections of music and evaluate how the composer has</p>	<p><b>Listening activity</b></p> <p>Introduce a third listening of ‘Jupiter, bringer of jollity’. As a class and using the mind map from previous weeks as a</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p>manipulated the elements of music to evoke a particular intention or mood.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you name something new you haven't heard in the music before today?</li> <li>• Can you name something new that you understand that the composer has done to make you feel a particular way?</li> <li>• Can you identify the different sections of the music and label them with a letter or an appropriate musical word?</li> </ul>	<p>prompt, decide the element that students will intentionally focus on during this listening.</p> <p>Discuss and record student responses to the music as in previous weeks for future reference.</p> <p>Students contribute to a class discussion and brainstorm about the form of the music. They name the sections of the music using letter names and appropriate terminology, such as bridge, coda and introduction. Record the overarching form of the music from the discussion, making sure that repeating sections are clearly heard and identified.</p>
		<p><b>Conclusion</b></p> <p>Recap the welcome rap as a farewell rap, incorporating the change agreed upon by the class.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p><b>Learning intention</b></p> <p>Students begin to learn part of the process of composition and how to manipulate or organise an element of music to create a simple composition based upon something known.</p> <p>Their understanding is scaffolded from the known to the unknown, from the simple to the more complex.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Do you have a preference for the version you like?</li> <li>Is there a version that you think is more effective?</li> <li>What else could we do to change the welcome rap within the structure that is already there?</li> <li>Is there something we can add/change/remove, to improve our performance of it?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Greet the students with the welcome rap using the version created last week and perform together as a class, substituting welcome words selected by the students.</p> <p>As a class decide which layer of sound (i.e. stamp, clap or finger click) is to change this week. Students contribute to the discussion and offer suggestions for changing either the body percussion part (where the sound is placed on the body), or the rhythm, or both.</p> <p>Rescore the agreed changes and perform as a class.</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students begin to understand that there are a great number of opportunities to create their own music by organising the elements of music in different ways. They</p>	<p><b>Ensemble activity</b></p> <p>Recap the previous week’s activities around ‘Twinkle twinkle little star’ and incorporate:</p> <ul style="list-style-type: none"> <li>English and Noongar words</li> <li>a melodic line</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>understand that making changes is part of the drafting or improvising phase of creating a final composition.</p> <p>Students develop the capacity to think critically about the choices they make and become comfortable with exploring their ideas as they make their choices.</p> <p>Students develop and consolidate the skill of maintaining their own part in an ensemble, rehearse with intent to perform in time with one another and sing in tune with the melodic instruments. They understand through rehearsal and performance, the importance of performing the different layers of sound in time with each other to present a cohesive piece of music that can be enjoyed by an audience.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Who in your group is going to make sure that you stay in time?</li> <li>• What strategies can you use to stay in time?</li> <li>• Why did you choose that particular non-tuned percussion instrument?</li> <li>• How does it match the song and the rest of the music?</li> <li>• Which is your favourite rotation and why?</li> </ul>	<ul style="list-style-type: none"> <li>• ostinato patterns</li> <li>• a bass accompaniment pattern.</li> </ul> <p>Students are arranged in groups of four and create an ensemble incorporating all of the above elements. The body percussion ostinato is replaced with a non-tuned percussion instrument. Each student rotates through all the parts and devise their own ostinato to perform on the group chosen percussion instrument.</p> <p>If using Boomwhackers to perform the melody, the groups may be larger to accommodate the number of Boomwhackers required.</p> <p>For example –</p> <ul style="list-style-type: none"> <li>• Student one: Melody performed on a xylophone (or recorder or other melodic instrument).</li> <li>• Student two: Bass accompaniment performed on an appropriate melodic instrument (i.e. bass Boomwhacker or bass xylophone or other suitable melodic instrument).</li> <li>• Student three: Ostinato performed on the chosen non-tuned percussion instrument and pattern created by the student.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<ul style="list-style-type: none"> <li>Student four: The primary singer of the English and Noongar lyrics. All students sing while performing but on this specific rotation, singing is the primary focus.</li> </ul> <p>Allow time for rehearsing and consolidating student performance on each component of the ensemble.</p> <p>Using the week 4 solfa notated melody and rhythm, students build on the existing score incorporating the lyrics and individual ostinatos ensuring that the parts line up according to the beat.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students are given the opportunity to respond to the music in creative ways. They are given verbal, artistic and literacy pathways to articulate their response.</p> <p>Students understand that lyrics and music can each be understood more deeply as individual parts, when they interact meaningfully.</p> <p>Students derive meaning and purpose from music when they respond from an emotional/mood perspective. Writing can give voice to what is felt and experienced, and when articulated can make sense of the composer’s intent.</p>	<p><b>Listening activity</b></p> <p>Introduce ‘Jupiter, bringer of jollity’ by playing from 2.52 on the recording link suggested. (Appendix A) Tell students that this particular theme/melody has become a hymn since Holst wrote the suite of music about the planets. A poet, Sir Cecil Spring Rice, wrote a poem titled, ‘I vow to thee my country’ and requested Holst set it to music. Holst used the slightly altered Jupiter theme which fit perfectly with the lyrics written by Rice. Explain to students that words can often match music, especially if the themes and ideas (of the lyrics) match what the composer intends the audience to experience.</p>







<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>Writing a creative response to the music, produces reflective thinking time for students, and can add a different dimension to their response to the music.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How does the music help you identify the key characteristics of Jupiter as described by the title?</li> <li>• What describing words correspond with these key characteristics?</li> <li>• If writing a poem, what form will your poem take? (Poetry, like music, often adheres to a specific structure)</li> </ul>	<p>Provide students with a template to write a response to the music, 'Jupiter, bringer of jollity'.</p> <p>Suggestions for this writing activity include:</p> <ul style="list-style-type: none"> <li>• a poem or a piece of prose about the character of Jupiter, developed for them from listening to the music</li> <li>• an emotional response to the music using descriptive words and aligned with the form of the music</li> <li>• lyrics about the planet Jupiter and its character – as it fits with the melody at 02:55 on the web link suggested (Appendix A)</li> <li>• a visual art representation of the character of Jupiter or their emotional response to the music (can be reserved for students who struggle with writing).</li> </ul> <p>These suggestions offer a point of differentiation for students' responses to the music and may be offered as individual choices, or be teacher allocated.</p>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is your favourite describing word that you have used today?</li> </ul>	<p><b>Conclusion</b></p> <p>Collect up the students' work for completion next week. Perform the farewell rap, incorporating changes as rescored for the last two weeks.</p>



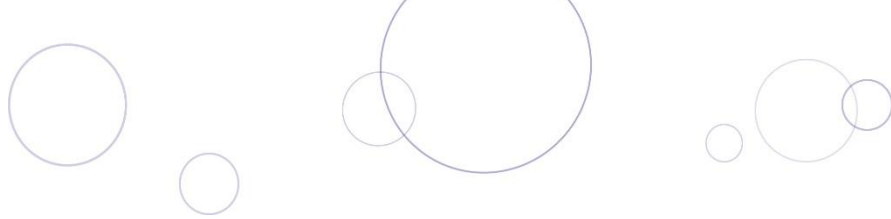
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		Invite students to express their favourite describing word as they leave.



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p><b>Learning intention</b></p> <p>Student understanding and skill is scaffolded towards the level of original student creativity. They gain confidence by gradually expanding their creative input and experiencing success. Evaluating and analysing each step gives insight and knowledge to students who then apply their knowledge to other creative opportunities to make music.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What would you change in our welcome rap?</li> <li>What would you add to our welcome rap?</li> <li>Is there something you would remove?</li> <li>What other body percussion sounds can we add to our welcome rap?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Following the pattern of the last two weeks' warm up activity, make student initiated changes to the final line of rhythm. Rescore and perform as a class.</p> <p>Lead a discussion on student responses to the changes made as a class. Warm students up to the idea that in Week 7 of term, they will be devising their own three layer texture welcome rap with a partner.</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Combining elements that are set, with elements that are required to be created, opens a gateway to composition in the classroom. A process whereby students can manipulate specific elements within a structure, gradually builds</p>	<p><b>Ensemble activity</b></p> <p>Recap the information from the previous weeks regarding the ensemble activity. Check-in with students for understanding of the process, and the criteria each group should be focusing on. Prepare a board with the criteria of</p>



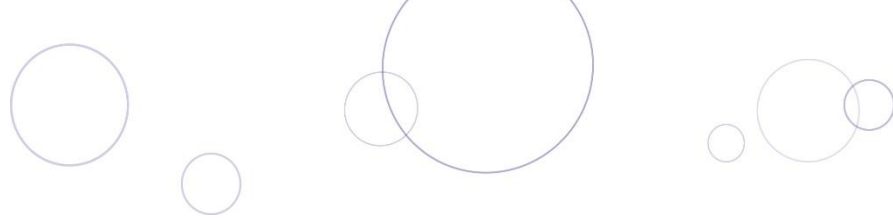
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>confidence and creativity, with permission to make changes as they progress.</p> <p>Students are required to rotate through each component of the ensemble to ensure that they experience every element of the ensemble. They are encouraged to step out of their comfort zone and be challenged to contribute to every aspect of the performance, including the creative aspects. Students build skills in collaborative and cooperative learning within a safe and encouraging environment.</p> <p>Students are also able to be assessed individually for their contribution to the group ensemble.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you make your ostinato more complex or do you need to simplify it?</li> <li>• Are you comfortable with how your ostinato sounds with the rest of the layers?</li> <li>• Are you able to notate it?</li> </ul>	<p>the ensemble activity, as discussed in Week 5, and make sure that it is readily visible for student reference.</p> <p>Arrange students in their groups around the room with ample space for them to rehearse rotations. Distribute the score documents.</p> <p>Allow rehearsal time for the groups, emphasizing that each student must perform each layer of the piece.</p> <p>Check-in with each group offering guidance when required, clarification of the activity’s criteria, encouragement and prompts to stimulate their creativity.</p> <p>Students notate their ostinato rhythm to their score of the ensemble music, making sure that the rhythm lines up with the other lines of music. They also add appropriate dynamic markings and a tempo suggestion.</p> <p><b>Extension activity</b></p> <p>For those groups who are close to being performance-ready, the following extension opportunity can be offered.</p> <p>As a group or individually, students may compose an extra set of lyrics for the tune ‘Twinkle twinkle little star’. The student/s must:</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Learning intention</b></p> <p>Writing lyrics to heard music informs the rhythmic discovery of the melody used. A deeper understanding of the music occurs when lyrics are ascribed to it and thematic material must be adhered to. The music is a lullaby and the lyrics should reflect the intention of the melody. This extension activity links with the response to listening activity to ‘Jupiter, bringer of jollity’.</p> <p><b>Suggested assessment point</b></p> <p>Assess, using a tick list:</p> <ul style="list-style-type: none"> <li>• accuracy of notation skills</li> <li>• correct technique playing percussion instruments</li> <li>• accuracy of reading notation.</li> </ul>	<ul style="list-style-type: none"> <li>• adhere to the rhythm of the original song</li> <li>• reflect the planet, celestial body theme</li> <li>• adhere to the rhyming pattern of the original song</li> <li>• incorporate it into the performance of the ensemble as a third verse of the song.</li> </ul> <p>For example:</p> <p>Saturn, Neptune, Mars and Earth</p> <p>How long have you spun since birth?</p> <p>Dancing round and round the sun</p> <p>Tireless on your orbital run</p> <p>Saturn, Neptune, Mars and Earth</p> <p>How long have you spun since birth?</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p>	<p><b>Learning intention</b></p> <p>Students value the spoken word as an art form that can be and often is, incorporated into music endeavours. Lyrics in the form of popular songs, opera and musical theatre lend pathos and increase our understanding of the meaning and intent of the music. Combining the spoken word and music</p>	<p><b>Listening and responding activity</b></p> <p>Students continue with the writing activity from week 5. Play the music as they are receiving their worksheets from the previous weeks.</p>







<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p> <p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p>	<p>is not as common but can also infuse the spoken word with greater meaning and mood.</p> <p>Combining music and visual art also accentuates the purpose and intent of the music.</p> <p>Students select the section of the music that best matches their poem or prose, lyrics or art work and implicit in their choice is their understanding of what the composer has intended to portray.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Which section of the music best matches the words that you have chosen?</li> <li>• Which section of the music does your art work reflect?</li> <li>• Which element of music are you particularly focused on when you make this choice?</li> <li>• Can you describe this combination with one describing word?</li> </ul>	<p>It may be helpful to have some visual prompts of a range of pictures of Jupiter for students who respond to visual rather than aural stimuli.</p> <p>Allow time for the students to complete their work and when finished, to rehearse speaking it as a performance piece. They may like to consider performing it as a poem or piece of prose, with the music playing softly beneath.</p> <p>Play the music through and allow students to rehearse in their own space as the music approaches their selected place.</p>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you identify the aspects of the ensemble activity that are newly created?</li> </ul>	<p><b>Conclusion</b></p> <p>Remind students that the next two weeks will be performance opportunities for both their ensemble groups based on ‘Twinkle twinkle little star’ and their poem, prose,</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Can you identify the aspects of the ensemble activity that are from an original source?</li><li>• Does your writing or art work fit neatly with the music you have chosen or does it span across two sections of the music?</li><li>• Would we call you composers?</li></ul>	<p>lyrics or art works that will be performed with the music of 'Jupiter, bringer of jollity'.</p> <p>Remind them that they will also be devising their own body percussion patterns for their welcome rap in pairs, at the start of the lesson next week.</p> <p>Farewell students with the welcome rap as a farewell rap. Choose the version students preferred.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p><b>Learning intention</b></p> <p>Students apply knowledge of the elements of music and skills they have developed to create a simple composition based on a known activity. They create and organize a rhythm sequence using body percussion and add lyrics. Students work collaboratively and share creative ideas which they present to each other. Students learn through experience and presenting to others assists with self-reflection of their work.</p> <p>Students begin to understand the interplay of audience and performer as they alternate the role within the paired component of the activity.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Would you be able to replicate the welcome rap of the other pair easily?</li> <li>Would it require some practice to echo accurately?</li> <li>What strategies did you use to remember what you were creating?</li> <li>Would it be helpful to notate your rap as we did with the original one? Or can you visualize it in your head?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Greet students and request that they pair off as they enter the room.</p> <p>Remind students that today they are going to create their own body percussion welcome rap. They may use any body percussion rhythm, but it has to be able to be replicated by others. They may choose their own welcome words to accompany their body percussion.</p> <p>Allow students some time to create and rehearse and remember their welcome rap.</p> <p>Place each pair with another pair (now a group of 4) and instruct them to take turns to perform their welcome raps to each other.</p> <p>Film students as they perform to each other as a record of what they have created and for assessment purposes. The video recording can be used to remind students next week of their composition if they forget.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Learning intention</b></p> <p>Performance adds meaning and purpose to the creative composition process. Students understand that rehearsing and repetition aids in accuracy of performance. They apply critical thinking skills towards the rehearsal process and develop strategies to enhance and improve their performance.</p> <p>Experiencing composition through performance initiates intentional self-reflection and constructive feedback. Performance allows students to have-a-go and test their creative ideas on an audience. Students discover for themselves the choices they make that work well and those that require some reworking or re-thinking.</p> <p>Reviewing a filmed recording of the performance allows students to experience their performance as an audience member and reflect on it from a different perspective, offering insight into what constitutes an engaging performance.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Were you able to perform the way you imagined it?</li> </ul>	<p><b>Ensemble activity - performances</b></p> <p>Recap as required the criteria for the ensemble activity, and check-in with students regarding their progress and their performance readiness.</p> <p>Arrange students into their groups around the room and allow time for a final rehearsal with their instruments and their notated sheets. Check-in with groups whose progress has been hindered or is lagging. Assist as required with their rehearsal time.</p> <p>Arrange students in a circle around the room and select groups who are performance ready this lesson. Create a space at the front of the room for them to perform with all chosen instruments and their notated sheets.</p> <p>Film performances for assessment purposes. Follow up each performance with an informal class reflection based on two things the group did well and one thing they could improve upon.</p> <p>Applaud the performances of the student groups today, and remind the other groups that their performances will take place next lesson.</p>





<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• If not, what was it that prevented you from performing the way you wanted?</li> <li>• How can you change that next time?</li> <li>• What do you need in order to improve your performance?</li> </ul> <p><b>Suggested assessment point</b></p> <p>Film group performances for self-reflection and teacher assessment purposes.</p> <p>Collect notated scores for assessment of accuracy of notation and to cross check with accurate performance from the filming.</p>	
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p>	<p><b>Learning intention</b></p> <p>Students develop an appreciation for multi arts performances and how different aspects of the Arts can combine to create a compelling performance.</p> <p>They begin to understand the interplay between aspects of our culture (poetry, prose, visual art, music) and how that can be expressed in creative ways. Students develop an awareness of how one can inform the other and derive enhanced meaning and purpose.</p>	<p><b>Listening and responding activity - performances</b></p> <p>Arrange students in a wide semicircle around the room. Discuss with the students at which point of the music they would like to speak their written work or display their art work and say something about it.</p> <p>Select and organise a group of students into an order that will flow through a single continuous playing of the music. For example, one student may have chosen section A, another the main theme at two minutes in, another the</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Did the music enhance the poem/prose?</li> <li>• Can you describe what is added to the performance by combining two aspects of creative expression?</li> <li>• Which aspect derived more meaning (or did both) from being combined with the other?</li> <li>• Why did you choose that particular part of the music accompany your poem/prose/art work?</li> </ul>	<p>first sprightly theme. Arrange them in order, play the music through, manipulating the dynamic they have requested, and film their spoken performances.</p> <p>If time allows, select another group of students to speak their written work and video record.</p> <p>Remind those who don't perform that they will have an opportunity to do so next week. Applaud their performances, and lead an informal class reflection based on two things they did well and one thing they could improve upon.</p>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How will you remember your welcome rap for the next lesson?</li> <li>• What could you do to help you remember your welcome rap for the next lesson?</li> </ul>	<p><b>Conclusion</b></p> <p>Remind students that the remainder of performances will be presented next week and recap the criteria required, highlighting examples of these from the performances of today in general terms.</p> <p>Select a pair of students to perform their created welcome rap as a farewell rap.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: ; compound time: )</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p><b>Learning intention</b></p> <p>Students apply strategies to memorize their raps from the previous week. Recordings of performances and rehearsal are used minimally to prompt student memory of the sequence they created. Students should have ready access to paper, pencils and pens to aid them in notating their compositions as required, and as a strategy towards memorization.</p> <p>Students learn the value of collaborative learning and rehearsal processes in developing working memory.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What did you do to remember your welcome rap?</li> <li>Was it a helpful strategy?</li> <li>What do you think you would do differently next time you have to remember something between lessons?</li> </ul>	<p><b>Warm-up activity</b></p> <p>As students enter the room, request they pair up as for last week, and rehearse the rap they created.</p> <p>Select a pair of students to perform their welcome rap to the class.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p>	<p><b>Learning intention</b></p> <p>The learning intentions from Week 7 remain for this performance lesson.</p>	<p><b>Ensemble activity - performances</b></p> <p>Student groups who did not perform last week, will perform this week. Allow a quick rehearsal time as required and then arrange students in groups as before. The groups</p>

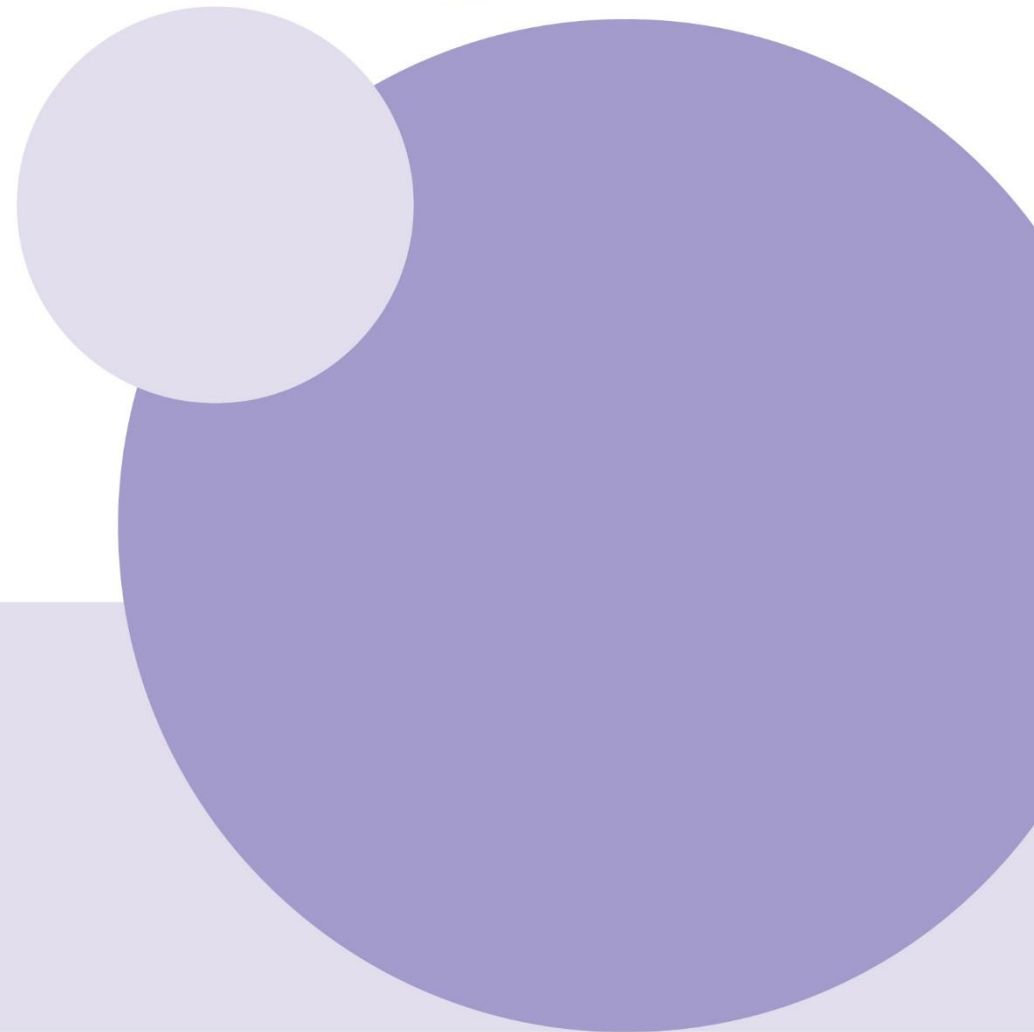
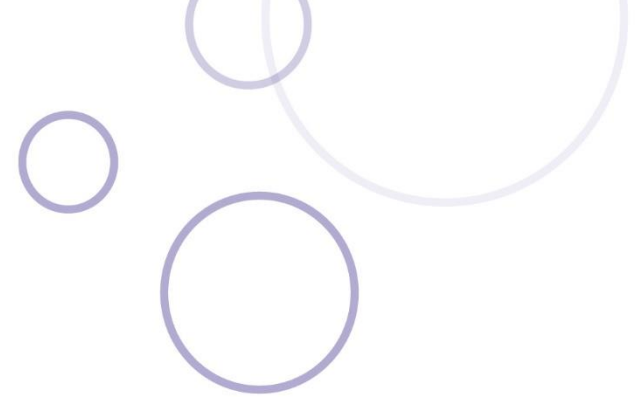
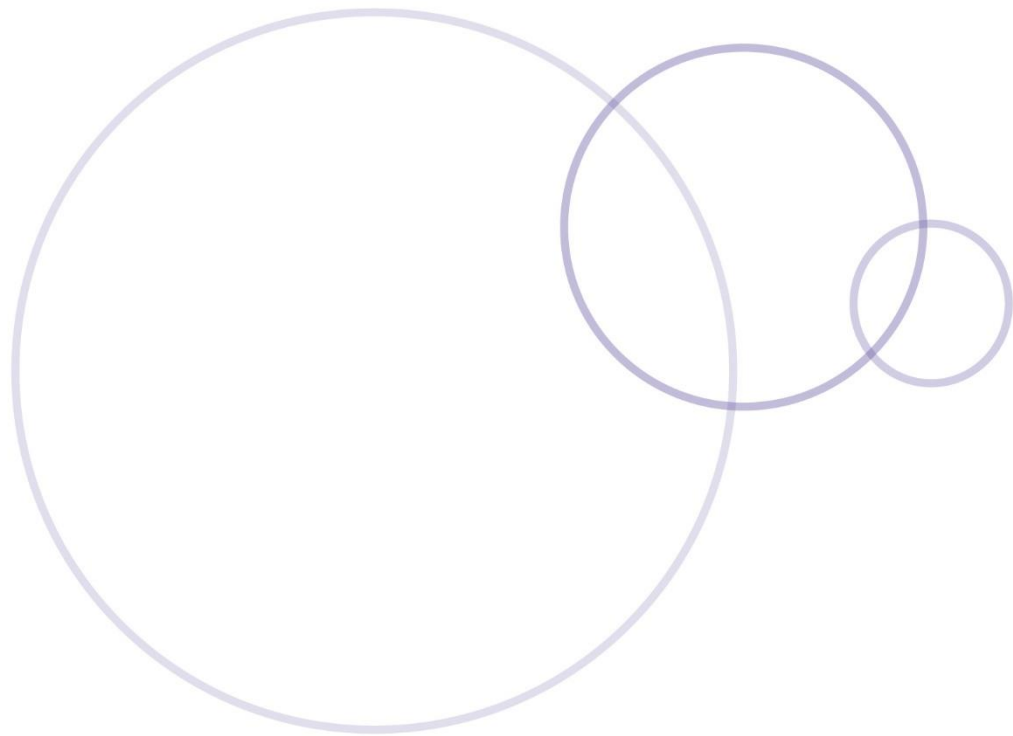


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What have you learnt by watching other student performances?</li> <li>• Is there something you learnt that you want to take with you and apply to your next composition?</li> <li>• What is one thing/one word that you want to say about your group’s overall performance?</li> </ul> <p><b>Suggested assessment point</b></p> <p>As for last week’s assessment, film student performances.</p>	<p>who performed last week participate as audience and reflect on the performances in an intentional way. Students may be selected to facilitate the filming of the performances.</p> <p>As for Week 7, follow up each performance with an informal class reflection based on two things the group did well and one thing they could improve upon.</p> <p>Applaud the performances of the student groups today.</p>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p>	<p><b>Learning intention</b></p> <p>The learning intentions remain the same from Week 7 for this performance lesson.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• As an audience member who has performed already, how do you feel for those students who are about to perform?</li> </ul>	<p><b>Listening and responding activity - performances</b></p> <p>Students who did not perform in week 7 are given the opportunity to perform this week in the manner of previous performances. Students are filmed for assessment and self-reflection purposes and, as in the previous activity, students can be selected to facilitate this recording.</p> <p>Students who have already performed participate as audience members and reflect on performances in an intentional way.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>As a performer performing for students who have already performed, how are you feeling about presenting your own performance?</li></ul>	<p>As for the previous activity, follow up each performance with an informal class reflection based on two things the group did well and one thing they could improve upon.</p> <p>Applaud the performances of the student groups today.</p>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>What is the best thing about performing for your peers?</li><li>What is one thing you will take from this performance to your next performance?</li></ul>	<p><b>Conclusion</b></p> <p>Commend students on their creativity and presentations, and debrief the composition process that has occurred over the term. Identify with the students the key creative aspects of the process and how they relate to the elements of music.</p> <p>Select a pair of students to perform their welcome rap as a goodbye rap.</p>





## **TERM 4**

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Weeks 1–8

## Term 4

### Overview

The focus for lessons in Term 4 is an exploration of varied time signatures including compound time. Students use movement, voice and instruments to play and perform in uneven time signatures such as  $\frac{3}{4}$ ,  $\frac{5}{4}$  and  $\frac{6}{8}$ . Students apply the knowledge and understanding gained to a composition task combining pitched melodic instruments, non-pitched percussion instruments and non-standard objects to create sound effects for their composition. Students use a known song to add layers of sound and create/make an ensemble with others to rehearse and present their arrangement of the known song. They bring their own creativity to a structured activity and apply their skills and knowledge within parameters that ensures success.

The second formal Assessment Task (Appendix C) requires students to work together to make music about a planet/space theme. Students must incorporate the elements of rhythm, pitch, form, tempo, dynamics, timbre and texture using pitched instruments to create a melody, non-pitched percussion instruments to add rhythmic ostinato and other objects (such as chairs and drumsticks) for sound, texture and interest. Students have the opportunity to collaborate in making their music and perform their compositions using their own notation to their peers. An important component of composing, rehearsing and performing original music is to reflect on the process and the outcomes.

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

### Week 1

Prepared welcome song in  $\frac{3}{4}$

Dance music in  $\frac{5}{4}$  meter

Link as in Appendix A for 'Mars, bringer of war'

Mind map of the elements of music from Term 3

Prepared five beat body percussion examples

### Week 2

Prepared welcome song in  $\frac{3}{4}$  that is composed to be a question for student answer

Dance music in  $\frac{5}{4}$  meter

Link as in Appendix A for 'Mars, bringer of war'

Mind map of the elements of music from Term 3

Chopsticks or drumsticks

**Term 4****Week 3**

Prepared welcome song in  $\frac{3}{4}$  that is composed to be a question for student answer

Link as in Appendix A for 'Mars, bringer of war'

Chopsticks or drumsticks

Broom handle sticks or equivalent

Assessment Exemplar 2 information for teachers and students

**Week 4**

Prepared body percussion rap using greeting words from a different culture

Prepared score from previous week

Pitched percussion instruments such as xylophones or Boomwhackers

Prepared notated tuned percussion accompaniment for 'Twinkle twinkle little star'

Link as in Appendix A

Assessment Exemplar 2 Composition template

**Week 5**

Changed score for welcome rap from week 4

Non-tuned percussion instruments

Pitched percussion instruments such as xylophones or Boomwhackers

Notated score for 'Twinkle twinkle little star' from week 4 with space to add new layers of sound (see Appendix A)

A prepared response template based on sample in Appendix A

Link as in Appendix A

**Week 6**

Prepared board/poster of criteria for ensemble activity

Non-tuned percussion instruments

Pitched percussion instruments such as xylophones or Boomwhackers

Notated score for 'Twinkle twinkle little star' from week 4 with added new layers of sound (see Appendix A) for handing out to students

Student response templates from week 5

Link as in Appendix A

**Term 4**

Composition templates

Assessment Exemplar 2 teacher information

Composition templates

Assessment Exemplar 2 teacher information

**Week 7**

Filming device for recording performances for assessment purposes

Non-tuned percussion instruments

Pitched percussion instruments such as xylophones or Boomwhackers

Reflection sheet

Link as in Appendix A

**Week 8**





Filming device for recording performances for assessment purposes

Non-tuned percussion instruments

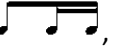
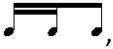



Pitched percussion instruments such as xylophones or Boomwhackers

Reflection sheet

Link as in Appendix A

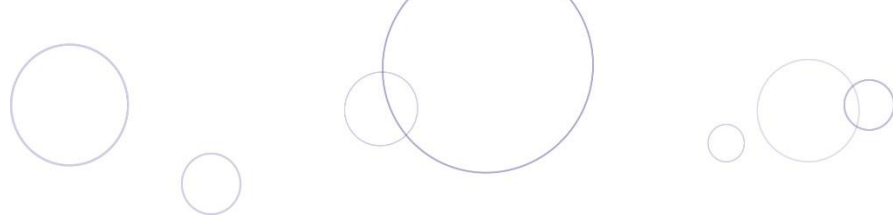
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , minim rest ; compound time:  )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate their knowledge and understanding of simple triple metre through singing, moving and applying body percussion movements. Simple triple time is counter-intuitive to the frequently common time music that students listen to through social media. Students experience a reorientation towards a beat pattern that is not normally experienced through their listening and re-familiarises them with the feel and sound of a simple triple beat pattern.</p> <p>Students consolidate and develop the aural skill of pitch to accurately echo the melodic sequence of the teacher prepared song.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Does the song sound like something you might march, dance or skip to?</li> <li>What is it that gives the music that dancing feel?</li> <li>Can you name any songs that you know that are in the same beat pattern of three?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Prepare a greeting song in a simple triple time using a limited range of notes and four bars long. Add actions that accentuate the dance feel of the simple triple time signature – <math>\frac{3}{4}</math>.</p> <p>For example:</p>  <p>Greet students at the door and invite them to walk in in time to the music. Rote teach the students and sing again for the students to echo back accurately.</p> <p>Invite students to create a body percussion pattern that they feel fits the beat pattern (e.g. patsch, clap, click).</p> <p>Once the beat pattern has been established as simple triple, remind the students that music in this metre is often identified as dance-like and specifically as a waltz. Students move their feet to the welcome song in a waltz pattern – strong, weak, weak – stamping on one and stepping up on toes for two and three.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students experience dance and musical traditions from other cultures. They begin to appreciate the differences in all forms of the Arts that exist. Students understand that cultural markers of a nation derive from the folk music, dance and visual art that has been communicated through generations and become embedded as national identity.</p> <p>Students become aware of the cultural context of music listened to.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How can you divide the five beats to learn the steps of the dance better or more easily?</li> </ul>	<p><b>Movement activity</b></p> <p>Introduce the music ‘Tsakonikos’ found in <i>Folk Dances of Terra Australis, Vol. 3 Shenanigans</i>. Explain to students that this music is also not in the common <math>\frac{4}{4}</math> metre but rather in a metre that is meant to feel a little bit uncomfortable.</p> <p>The <math>\frac{5}{4}</math> meter used for this music is common in Europe as a folk dance music tradition. This is a Greek dance which represents the telling of a Greek mythological tale.</p> <p>Play the music for the students, accompanying the five beat pattern with a drum beat on the first beat of every bar.</p> <p>Teach the dance according to the directions included in the CD (or similar quintuple dance).</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time: , , minim rest ; compound time: <math>\frac{6}{8}</math>, , )</li> </ul>	<p><b>Learning intention</b></p> <p>Students make connections across a range of activities that accentuate learning within the context of a particular element of music – in this case, differing time signatures.</p> <p>They begin to expand their understanding of the specific element and apply their learning from the experiential to new situations and context.</p>	<p><b>Listening activity</b></p> <p>Lead a class discussion on the music listened to in the previous term, ‘Jupiter, bringer of jollity’.</p> <p>Recap, remind and stimulate student recall of the elements of music:</p> <ul style="list-style-type: none"> <li>• discussed, taught and learnt in the process of listening</li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> </ul> <p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p>Students identify the element being manipulated for a specific purpose even though they may be unable to articulate how it is being manipulated.</p> <p>Students respond to an uncommon feature of music by embedding it through movement and participation. They apply their knowledge of beat, experience of body percussion, and understanding of music analysis, to create a sequence that correlates with the <math>\frac{5}{4}</math> time signature of the music.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Can you describe the music with one word?</li> <li>How does the music relate to the title?</li> <li>What beat pattern do you feel for this piece of music?</li> <li>Does it fit into our common <math>\frac{4}{4}</math> time signature?</li> <li>If the first beat of every bar is placed on the knees as a patsch, what other body percussion sounds can you use that will assist in the flow of keeping in time?</li> </ul>	<ul style="list-style-type: none"> <li>from responding, and creating in response to music</li> <li>listening to music.</li> </ul> <p>Brainstorm the elements of music explored during the analysis of the listening unit. Reproduce, or use the same mind map, as a visual stimulus of the discussions held in Term 3.</p> <p>Remind students that ‘Jupiter, bringer of jollity’ is from Holst’s suite of pieces about the planets, and stimulate student recall of the planet names of our solar system.</p> <p>Introduce ‘Mars, bringer of war’ as another piece in the suite that students will be listening to. Warn students that there is something uncommon about the music and ask them to focus on identifying what it might be (it is written in quintuple – <math>\frac{5}{4}</math> time giving it a feel of unsteadiness and tension).</p> <p>The YouTube link below features the same orchestra as the link provided for Term 3’s ‘Jupiter’. This link features, ‘Mars, bringer of war’.</p> <p><a href="https://www.youtube.com/watch?v=L0bcRCCg01I">https://www.youtube.com/watch?v=L0bcRCCg01I</a></p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>Provide students with a visual prompt of the planet Mars, as they are listening.</p> <p>At the conclusion of the first listening, lead a class discussion about the element the students believe is being applied, and why it is uncommon (to their experience).</p> <p>Students may not be able to identify the time signature without some guidance.</p> <p>Replay a section of the music (from 01:21 or 02:14 of the recording link (Appendix A)), so that students can create a five part body percussion pattern, with the first beat of each bar placed on the knees.</p> <p>For example:</p> <p>Patsch clap click clap click</p>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you demonstrate a three beat body percussion pattern for us to copy?</li> <li>• Can you think of a three-syllable word to help us with the <math>\frac{3}{4}</math> pattern? (Jupiter)</li> </ul>	<p><b>Conclusion</b></p> <p>Check-in with students about their understanding of the time signatures explored in this lesson. Invite selected students to demonstrate a three or five beat body-percussion pattern for the class to echo.</p> <p>Sing the welcome song as a farewell song.</p>



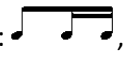
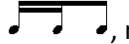

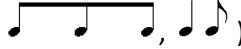
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Can you demonstrate a five beat body percussion pattern for us to copy?</li><li>• Can you think of a five-syllable word to help us with the <math>\frac{5}{4}</math> pattern? (hippopotamus)</li></ul>	For example:  Goodbye and farewell to music today.

## Western Australian curriculum content

### Week 2

#### Making

Development and consolidation of aural and theory skills, including:

- rhythm (simple time: , , minim rest ; compound time: )
- pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)

Improvisation with and organisation of the elements of music to create simple compositions

## Teaching and learning intentions

### Learning intention

Students consolidate their understanding of the elements of pitch and rhythm and organize sequences of notes within a framework to improvise a simple sung response. They respond to a modelled melodic question, matching and completing the melodic intent of the question.

Students, through improvisation, test their understanding of melodic phrasing by exploring the options that complete the melody and critically examining what works best.

### Focus questions

- Did your answer complete the question?
- Did it sound finished or did it sound as though there was more to add?

## Learning experiences

### Warm-up activity

Greet the student with a prepared welcome song in  $\frac{3}{4}$  that requires a melodic answer.

Rote teach the prepared welcome. Invite selected students to respond with a set/prepared lyric to an improvised melody in  $\frac{3}{4}$ .

For example:



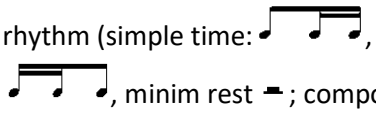
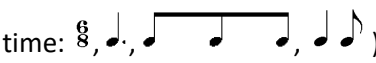
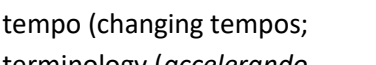
Hello and thank you,

I'm fine how are you?

The student response can be individualized for how they are feeling this day (e.g. fine, sad, great, good, sunny, happy or ready). For example: a suitable response may sound like:





<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students consolidate their understanding and improve their performance through repetition and practice. They devise strategies to be successful and increase their accuracy. Students embed their understanding of uneven metre through movement.</p> <p><b>Focus Questions</b></p> <ul style="list-style-type: none"> <li>• How difficult is it to keep in time when it is a <math>\frac{5}{4}</math> time signature?</li> <li>• What strategies do you use to keep in time?</li> </ul>	<p><b>Movement activity</b></p> <p>Recap the <math>\frac{5}{4}</math> dance music introduced in Week 1 by playing it. Invite students to remember what was different about this music. Accompany the music as previously, with a drum beat (or percussion sound), on the first beat of every bar.</p> <p>Students dance.</p> <p>At the end of the dance, begin playing the music 'Mars, bringer of war'.</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time: , ); compound time: <math>\frac{6}{8}</math>, </li> <li>• tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> </ul>	<p><b>Learning intention</b></p> <p>Students listen intentionally to a piece of music and identify a specific expression of an element of music. They consolidate their knowledge and understanding of rhythm by notating the rhythm and performing it in time to the music.</p> <p>Students make links across a range of activities that consolidate a single understanding of an element of music. They apply knowledge gained in one activity to inform their participation in a different activity.</p>	<p><b>Listening activity</b></p> <p>At the end of listening to the music 'Mars, bringer of war', recap the information from Week 1 regarding the time signature. Listen to the section of music selected from Week 1 and students create a new, or reproduce, their body-percussion pattern (ostinato) to the selected excerpt.</p> <p>Using the mind map of the elements of Music, recall the information that can be derived about the music by intentional listening.</p>

## Western Australian curriculum content

- form (*rondo* (ABACA); riff)
- *timbre* (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))
- *texture* (individual layers of sound (e.g. bass line, harmony line))

to compose and perform music

### Responding

Responses to and contributions as performers and audience members, appropriate to culture or context

Role of music from different times and cultures

Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology

## Teaching and learning intentions

Students gain a deeper understanding of a concept when experienced in a variety of ways and across a variety of contexts.

### Focus questions

- How do we describe what a triplet is? (three sounds on one beat)
- How do we describe an ostinato? (repeating pattern)
- Do you find it easier to perform the rhythm by hearing it or seeing the notation?
- What family of instruments do you hear playing the rhythm in this excerpt of the music? (from 01:21)
- Can you name the members of this instrument family?
- Which specific instruments are playing the ostinato in this excerpt?

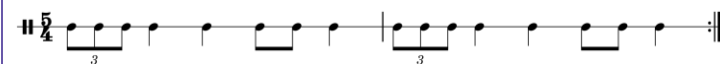
## Learning experiences

Direct students to listen for the ostinato bass line (brass section of the orchestra) in the section of music that begins at 01:21. Assist students in identifying the rhythm and notate on the board with their assistance.

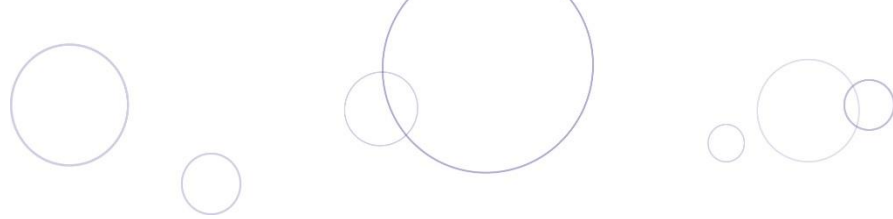
Students tap the rhythm in time with the music. They may use patsching, hand clapping or chopstick tapping to play the rhythm.

If students use chopsticks, place the triplet of the first beat and the crotchet of the second beat of each bar, on the floor or on the knees, so that the first beat is always grounded – to provide stability to the rhythm.

The rhythm is notated below:



This rhythm appears throughout the music and is repeated by different instrumental families. Once the students have established how to play the rhythm, listen to the music from the beginning and direct students to listen out for the rhythm, wherever it occurs.



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>• Do you understand <math>\frac{5}{4}</math> better than you can perform it?</li><li>• Is your understanding and your performance at the same level?</li><li>• Can you name a word that has five syllables in its name? (hippopotamus, diabolical, consideration, educational)</li></ul>	<p><b>Conclusion</b></p> <p>Recap the concepts taught in this lesson and check-in with student understanding.</p> <p>Sing the welcome song as a farewell song and invite selected students to sing a response.</p>

## Western Australian curriculum content

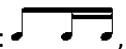
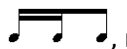

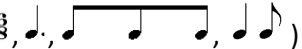
## Teaching and learning intentions

## Learning experiences

### Week 3

### Making

Development and consolidation of aural and theory skills, including:

- rhythm (simple time: , , minim rest ; compound time: )
- pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)

Improvisation with and organisation of the elements of music to create simple compositions

### Learning intention

Students consolidate their understanding and knowledge of how composers manipulate and organize an element of music to create a simple variation of a known song. Changing the rhythm of something well known to express a different time signature familiarises the application of knowledge across a range of activities.

Students explore metre in a variety of ways and become comfortable with expressing different time signatures. Experiences are scaffolded carefully to build knowledge and deepen understanding of this element of music. Students learn to communicate and record that which has been inherently embedded as experience.

### Focus questions

- What other time signature are you reminded of when working with three beats in a bar?
- Would moving in a three beat pattern as we did in Week 1 assist with singing the song in  $\frac{3}{4}$  time?

### Warm-up activity

Greet the students with the welcome question melody from Week 2 and select students to respond with an improvised melody to the set lyric.

Remind students of the song 'Twinkle twinkle little star' and sing through as a class, either in Noongar or English.




Challenge the students to explore singing it in  $\frac{3}{4}$  time. Pair students together and allow time for them to work out how it could be sung in a changed metre.

See below for one example of how the rhythm might be changed from  $\frac{4}{4}$  to  $\frac{3}{4}$ .



Select student pairs to perform the song in its changed metre. Discuss how the rhythm must change to fit within the three beat pattern.



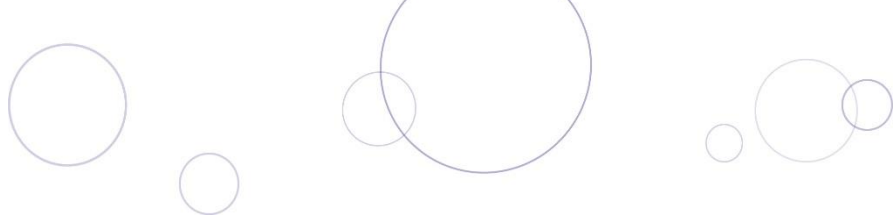
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		As a class discover the notation of the song as a three beat song emphasising the beat pattern of strong, weak, weak.
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , ; compound time: </li> <li>tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> <li>dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>))</li> <li>form (<i>rondo</i> (ABACA); riff)</li> <li>timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul>	<p><b>Learning intention</b></p> <p>Students participate in a range of activities to build understanding of a single concept. Repetition aids learning and memorisation. Students begin to understand the importance of maintaining their own part in an ensemble and that every student is responsible for the success of an ensemble activity. They participate in a variety of ways using their voices, fine motor and gross motor skills.</p> <p>Students appreciate that practice and good rehearsal strategies increase level of success.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>In order to pass in time, do you listen to the melody and feel where the first beat is or do you count each beat in order to pass at the correct time?</li> <li>Which is more successful?</li> <li>How does listening to the music a number of times and completing the activity help with remembering?</li> </ul>	<p><b>Listening and movement activity</b></p> <p>Recap the section from 01:21 listened to in Week 2 and distribute chopsticks or drumsticks for students to play the identified rhythm. Arrange students in a circle to perform the rhythm.</p> <p>When students have rehearsed the rhythm a few times, they place one chopstick/drumstick behind them on the floor and place the remaining one in front of them on the floor. Listen to the excerpt of the music from 02:14 – 03:00, drawing attention to the steady beat that plays beneath the music. Students patsch the beat on their knees as they listen.</p> <p>Remaining in the circle, students pass their chopstick to their right on the first beat of the bar and continue throughout this section. It must be placed in front of the student to their right on the floor for them to retrieve and pass on to their right.</p> <p>Assist students to be successful by playing a drum beat (or a sound on another percussion instrument) on the first</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
to compose and perform music		<p>beat of every bar. The sticks must only be passed on the first beat.</p> <p>If available, broomstick handles (or similar) can be used for this activity, using whole body movements. All students stand, and alternate students pass the broomsticks around the circle. Students pass and then receive over a 2-bar phrase.</p> <p>Repeat for students to become more comfortable with identifying the first beat of each bar.</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p>	<p><b>Learning intention</b></p> <p>Students learn to work independently, interdependently and collaboratively to create a rondo form composition. They understand that they must collaborate as a group to realize their compositional ideas.</p> <p>Students compose melody within the structured framework of a pentatonic tonality, and rhythms and ostinatos that work with other layers of music.</p> <p>They consider the timbre of environmental sounds and how they can portray the musical ideas of the chosen theme.</p>	<p><b>Composition activity – (task)</b></p> <p>Introduce the task for Semester 2 (Appendix C).</p> <p>Brainstorm with the students the concepts taught and learnt from the listening examples, activities and songs from Term 3 and Weeks 1 and 2 from Term 4.</p> <p>The important concepts to be considered and incorporated into the compositional task are:</p> <ul style="list-style-type: none"> <li>• a story theme of planets and celestial bodies</li> <li>• changing time signatures</li> <li>• repeating themes</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>Students consolidate the understanding that instrumental music can tell a story and evoke particular images and feelings because of the way the elements of music have been applied. They make decisions based on this understanding that inform their instrument, dynamics, tempo and texture choices.</p> <p>Students begin to understand how sections of music combine within a set structure to create a seamless piece of music and that this structure is called form.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What form is it when there is a repeating section between different sections?</li> <li>• How might you transition between performers in the shared melodic section (Section C)?</li> <li>• What musical sounds can you achieve by using non-standard percussion instruments?</li> <li>• Why use non-Standard percussion instruments?</li> <li>• What ideas are you hoping to portray by your specific choice of non-standard percussion instruments?</li> <li>• What strategy will you use to transition between a <math>\frac{3}{4}</math> time signature and a <math>\frac{4}{4}</math> time signature?</li> </ul>	<ul style="list-style-type: none"> <li>• ostinato.</li> </ul> <p>Introduce the composition task to the students highlighting the following criteria and structure.</p> <ul style="list-style-type: none"> <li>• Students must work in groups of three. If the numbers are uneven groups of four are preferable to pairs.</li> <li>• The form of the composition is rondo form with a repeating section performed between three different sections.</li> <li>• The repeating section (Theme A) must express a musical idea about stars. This section will be composed and performed by all three members of the group. Members take turns to perform the melody on each rotation.</li> <li>• Theme A must include a melodic instrument in pentatonic arrangement and two non-tuned percussion instruments.</li> <li>• One section of the music (Theme B) must express a musical idea about a different celestial body to the recurring theme.</li> <li>• Theme B must use only drums (or drum like instruments such as chairs or bins). There must be three layers of drumming and all group members must</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• What is the most important theme of the story that you want to portray?</li></ul>	<p>rotate through all three parts. This section must be in <math>\frac{3}{4}</math> or <math>\frac{6}{8}</math> time. The group members write one drum pattern each.</p> <ul style="list-style-type: none"><li>• One section of the music (Theme C) must use a melodic instrument in a pentatonic arrangement and two non-tuned percussion instruments to express a musical idea about a different celestial body. Students may choose the time signature.</li><li>• Each member of the group must contribute four bars of melody to Theme C. Careful thought must be given to how this can be managed in the group. How will they transition between students?</li><li>• The final section of the music (Theme D) must use a drum ostinato and two environmental percussion sounds per group member. Each group member must perform the drum ostinato and will rotate with their environmental percussion sounds. Students may choose the time signature.</li><li>• Themes A, B and C must be notated. Theme D must have the ostinato notated.</li><li>• The creative component for individual assessment, is the line of rhythm for Theme B and the melodic contribution of Theme C.</li></ul>

**Western Australian curriculum content**

**Teaching and learning intentions**

**Learning experiences**

- Students are also assessed on their selection of environmental percussion parts and the performance skills on melodic and non-tuned percussion instruments.
- The form of the music will look like this:

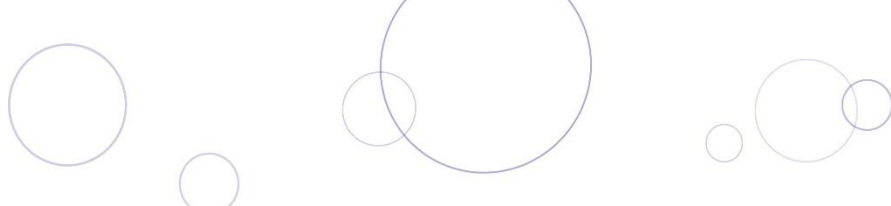
Section	What?	Who?
Theme A	Recurring theme – a melodic instrument and two non-tuned percussion instruments	All three members compose and rotate performing each part
Theme B	Drum theme – chairs, bins or drums	Three layers for three players
Theme A	Recurring theme	As above
Theme C	Melodic instrument with two non-tuned percussion	Each student contributes four bars
Theme A	Recurring theme	As above
Theme D	Drum ostinato and environmental percussion x two per group member	Each student plays the ostinato and their percussion parts
Theme A	Recurring theme	As above

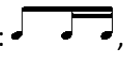
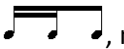





Western Australian curriculum content	Teaching and learning intentions	Learning experiences																																														
		<p>An example of how the parts are shared and rotated through the students is shown below.</p> <table border="1" data-bbox="1400 483 2107 1038"> <thead> <tr> <th></th> <th>Student 1</th> <th>Student 2</th> <th>Student 3</th> </tr> </thead> <tbody> <tr> <td>Theme A</td> <td>Melody</td> <td>Percussion 1</td> <td>Percussion 2</td> </tr> <tr> <td rowspan="3">Theme B</td> <td>Percussion 1,</td> <td>Percussion 2,</td> <td>Percussion 3,</td> </tr> <tr> <td>Percussion 2</td> <td>Percussion 3</td> <td>Percussion 1</td> </tr> <tr> <td>Percussion 3</td> <td>Percussion 1</td> <td>Percussion 2</td> </tr> <tr> <td>Theme A</td> <td>Percussion 1</td> <td>Percussion 2</td> <td>Melody</td> </tr> <tr> <td rowspan="3">Theme C</td> <td>Melody</td> <td>Percussion 1</td> <td>Percussion 2</td> </tr> <tr> <td>Percussion 1</td> <td>Percussion 2</td> <td>melody</td> </tr> <tr> <td>Percussion 2</td> <td>Melody</td> <td>Percussion 1</td> </tr> <tr> <td>Theme A</td> <td>Percussion 2</td> <td>melody</td> <td>Percussion 1</td> </tr> <tr> <td rowspan="3">Theme D</td> <td>Ostinato</td> <td>Percussion 1</td> <td>Percussion 2,</td> </tr> <tr> <td>Percussion 1</td> <td>Percussion 2</td> <td>Ostinato</td> </tr> <tr> <td>Percussion 2</td> <td>Ostinato</td> <td>Percussion 1</td> </tr> </tbody> </table> <p>Examples of each section can be demonstrated as either teacher prepared examples with student participation or as a class brainstorm and demonstration of examples of ideas.</p>		Student 1	Student 2	Student 3	Theme A	Melody	Percussion 1	Percussion 2	Theme B	Percussion 1,	Percussion 2,	Percussion 3,	Percussion 2	Percussion 3	Percussion 1	Percussion 3	Percussion 1	Percussion 2	Theme A	Percussion 1	Percussion 2	Melody	Theme C	Melody	Percussion 1	Percussion 2	Percussion 1	Percussion 2	melody	Percussion 2	Melody	Percussion 1	Theme A	Percussion 2	melody	Percussion 1	Theme D	Ostinato	Percussion 1	Percussion 2,	Percussion 1	Percussion 2	Ostinato	Percussion 2	Ostinato	Percussion 1
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	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What is the name of the form of the music you will be composing in your groups of three?</li> </ul>	<p><b>Conclusion</b></p> <p>Check-in with students regarding their understanding of the composition criteria.</p>																																														




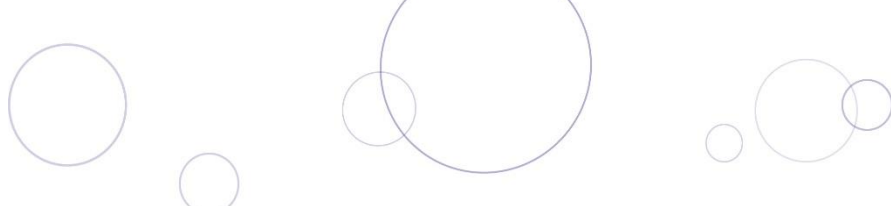
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• How would you describe the sections of the music?</li><li>• What types of instruments will you be using?</li><li>• Can you describe what an ostinato is?</li><li>• How many celestial bodies can you name?</li></ul>	Sing the welcome song as a farewell song and invite student responses.

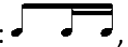
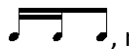

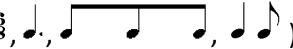


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: ,  )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> </ul> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Students have experienced compound duple time in an improvisational activity earlier in the year (Term 2). They improvise in an intuitive way before moving from the experiential to the ‘making explicit’ stage of learning. They develop and consolidate their aural understanding of compound duple time through notation as a visual representation.</p> <p>Students experience the complex nature of compound duple time by keeping in time with the quaver beat and the dotted crotchet beat. They understand that grouping notes in particular ways changes the nature of the rhythm, and consequently the meaning and mood of the music.</p> <p>Student understanding of new concepts develops when participating in a range of experiences with, and explicit teaching of, the new concept. Students develop understanding and knowledge at different rates and some need more time than others to consolidate a new concept and then apply it.</p>	<p><b>Warm-up activity</b></p> <p>Continue as in previous weeks with a welcome question and answer song in <math>\frac{6}{8}</math> this time and invite selected student responses.</p> <p>Recap Week 3’s activity of changing the time signature of ‘Twinkle twinkle little star’.</p> <p>Sing again changing the <math>\frac{3}{4}</math> time signature to a <math>\frac{6}{8}</math> time signature, emphasizing the compound duple beat with a drum or selected percussion instrument.</p> <p>Explicitly teach compound duple time – <math>\frac{6}{8}</math> – emphasizing the following important points:</p> <ul style="list-style-type: none"> <li>there are six quaver/eighth (ti) notes in a bar</li> <li>the quaver/eighth (ti) notes are grouped in threes and <b>not</b> twos as in simple time</li> <li>the beat can be considered either as a quaver/eighth (ti) note beat or a dotted crotchet (tam) beat (i.e. six beats or two) as opposed to the crotchet/quarter (ta) note beat in <math>\frac{3}{4}</math></li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What ways can you demonstrate the <math>\frac{6}{8}</math> time signature in both counting patterns using body percussion?</li> <li>• Can you think of a way to demonstrate both the two and six beat pattern using percussion instruments?</li> <li>• How is the <math>\frac{6}{8}</math> grouping of the quavers/eighth/ti notes different from a tripola/triplet?</li> <li>• Can you think of words that fit a <math>\frac{6}{8}</math> time signature? (Jupiter, Asteroid, orbital)</li> </ul>	<ul style="list-style-type: none"> <li>• grouping the notes in this way gives the music its skipping feel</li> <li>• Emphasise the two part nature of the pulse (i.e. the strong and weak pulse in the bar)</li> </ul>  <p>Demonstrate the two ways of keeping in time (six beats or two) using a percussion instrument, body percussion or whole body movement. A deeper understanding of the six beat pattern can be explicitly facilitated by a body percussion pattern, such as stamp clap clap, stamp clap clap, that empahsises both the six beat and two beat nature of the <math>\frac{6}{8}</math> time signature.</p> <p>Lead the students in discovering the notation as a class activity.</p>
<p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p>	<p><b>Learning intention</b></p> <p>Students are immersed in a task that requires multiple skills and processes. They collaborate to create music that is both independently and interdependently presented.</p>	<p><b>Composition activity – (task)</b></p> <p>Recap the information from Week 3 regarding the composition task. Provide a visual reminder of the criteria</p>

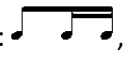
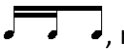






Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>• rhythm (simple time: , , minim rest ; compound time: )</li> <li>• tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> <li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>• dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>))</li> <li>• form (rondo (ABACA); riff)</li> <li>• timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>• texture (individual layers of sound (e.g. bass line, harmony line))</li> </ul> <p>to compose and perform music</p>	<p>Students make decisions and choices based on their understanding of the elements of music.</p> <p>Students choose instruments or sounds to use based on timbre. They make choices about rhythms and explore how they work together to create a textured composition.</p> <p>Students improvise to compose a melody within a given structure of pentatonic. Depending on the melodic instrument being used, the pentatonic notes are C D E G A. Students are more successful when improvising to compose using a sequence of notes that are melodically safe.</p> <p>Students require repetition to embed knowledge and understanding. Accurate recall of criteria and parameters of the task enables the creative process.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What does pentatonic mean? (five notes)</li> <li>• How do you describe pentatonic scale?</li> <li>• Why do we remove these notes from the scale for pentatonic?</li> <li>• How does your selected instruments sound together or would you like to make changes?</li> </ul>	<p>of the composition task that can be referred to easily by the students.</p> <p>Lead a discussion to help students recall the brainstorm/demonstration aspects of the composition task facilitated in Week 3.</p> <p>Distribute the groups around the room and ensure groups have access to the instruments required. Each group will require a draft score template. (Appendix C)</p> <p>Allow group planning time using a composition template. (Appendix C)</p> <p>Rotate through the groups to clarify points of process or task criteria, correct misunderstandings and check-in on student understanding of the composition process. Part of the criteria and assessment for reporting is on collaborative planning, the rehearsal process as well as the performance.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<ul style="list-style-type: none"> <li>• How are you going to set up so that your transitions are smooth?</li> </ul>	
	<p><b>Learning intention</b></p> <p>Students recall better when they are encouraged to actively remember by thinking about their responses to questions. Students remember concepts more readily when there is repetition of information and opportunities to respond.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is the next step in your group composition process?</li> <li>• Can you name one thing you have achieved today as a group?</li> <li>• Can you name one thing you have achieved today as an individual?</li> </ul>	<p><b>Conclusion</b></p> <p>Collect up the named composition templates and make sure groups have adequate time to pack away.</p> <p>Check-in with class understanding of the concepts and criteria of the composition task. Remind the students of the next part of the planning and rehearsal process for next lesson.</p> <p>Sing the welcome song as a farewell song, inviting one or two students to respond.</p>



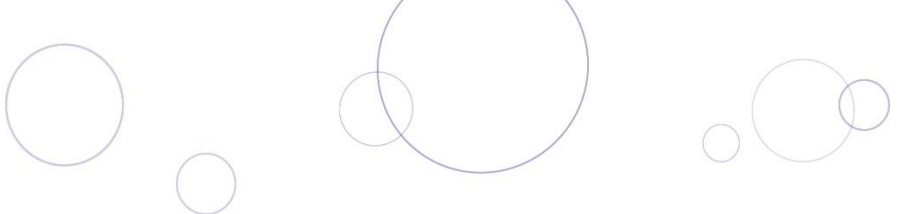
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> <li><i>timbre</i> (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> </ul> <p>Improvisation with and organisation of the elements of music to create simple compositions</p>	<p><b>Learning intention</b></p> <p>Students recall, understand concepts and are able to apply them when they are consolidated through repetition across a range of activities.</p> <p>Scaffolding new information by moving from the known to unknown, embeds learning in a relational way. They are able to access understanding by relating new information to what they already know.</p> <p>Students apply their understanding of compound time to a movement activity and devise/create a sequence of whole body movements to demonstrate their understanding.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Can you demonstrate how you represent the  beat pattern?</li> <li>Can you demonstrate how you represent the  beat pattern?</li> <li>Are you able to switch between the two patterns?</li> <li>Why did you choose those particular body percussion sounds?</li> </ul>	<p><b>Warm-up activity</b></p> <p>Sing a welcome song in <math>\frac{6}{8}</math> as a question and answer and select students to respond as in previous weeks.</p> <p>Recap the concept teaching on <math>\frac{6}{8}</math> from Week 4 through directed questioning. Correct any misunderstandings students have and reiterate and demonstrate by notation, the information about compound time given in Week 4.</p> <p>Sing through and notate 'Twinkle twinkle little star' in <math>\frac{6}{8}</math> and explore the Noongar words by singing them to see if they fit the new time signature.</p> <p>Recap the body percussion activities from Week 4 and the two ways the music can be represented.</p> <p>Arrange students in pairs to develop their own body percussion patterns to represent the two compound beat patterns.</p> <p>Allow rehearsal time. Select two or more groups to demonstrate their devised body percussion patterns for the class.</p>






<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p><b>Learning intention</b></p> <p>Students begin to focus on the task at hand when challenged to recall the core commands of a long term task.</p> <p>Students reflect on the work they have done and make critical decisions to retain or change choices. They work collaboratively and individually to make decisions about their composed components and instrument choices.</p> <p>Students learn from, and are influenced and inspired by the work of their peers. Inspiration derived from being an audience member and responding to another’s performance, can impact their own creativity.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Why have you made that change?</li> <li>• Does the change you made match the intent and purpose of your composition or musical idea?</li> <li>• What inspired you when watching this group perform a section of their music?</li> <li>• Why did it inspire you?</li> <li>• How can I help you? What assistance do you need from me?</li> </ul>	<p><b>Composition activity – (task)</b></p> <p>Continue with the composition activity. Recap the central points of the task and the criteria against which the students will be assessed. Clarify any misunderstandings or questions the students have.</p> <p>Arrange groups around the room making sure that their planning templates and required instruments are distributed efficiently and quickly.</p> <p>Allow creating and rehearsal time. Rotate through the groups and assist where required. Capable students may be challenged to extend their thinking about their choices and composed melodies. Students may need assistance with the notation component.</p> <p>Select one or more groups that are progressing well to demonstrate a section of their composition, such as the A section, to the class.</p> <p>Collect composition templates and pack away instruments.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>		
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>• How are you feeling about your contribution to the composition task?</li><li>• What is the next step in the task for your group/for you?</li></ul>	<p><b>Conclusion</b></p> <p>Check-in with students about their progress and their responses to the task. Identify student groups that may require more assistance in the next lesson to progress them along.</p> <p>Sing the welcome song as a farewell song and invite selected students to answer.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>rhythm (simple time: , minim rest ; compound time: )</li> <li>pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>form (<i>rondo</i> (ABACA); riff)</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate their skills and understanding of form and compound duple time through repetition of a known activity that offers creative opportunities to respond.</p>	<p><b>Warm-up activity</b></p> <p>Devise a compound time greeting song in the form of question and answer using the same parameters as previous weeks.</p> <p>Select several students to respond with a created answer. Assist students to accurately pitch their response.</p>
<p><b>Making</b></p> <p>Improvisation with and organisation of the elements of music to create simple compositions</p> <p>Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology</p>	<p><b>Learning intention</b></p> <p>Students develop skills and rehearsal strategies as they work towards a performance opportunity as a small group. They make decisions and collaborate to imbue their music with meaning and mood.</p> <p>Students explore ways to work together for a common purpose. They organize their own part within the whole</p>	<p><b>Composition activity – (task)</b></p> <p>Recap central points as in previous weeks before arranging students into their groups, distributing composition planning sheets and instruments.</p> <p>Allow maximum time for groups to complete and rehearse their group compositions. Assist students who need it, to:</p> <ul style="list-style-type: none"> <li>complete their notation</li> <li>identify strategies to transition between sections</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>and know how it interacts with, and stands alone from, the other parts.</p> <p>Students develop their notation skills in both rhythm and pitch moving from graphic to standard notation, checking for accuracy by playing.</p> <p>Students use rehearsal strategies such as practising difficult sections repetitively, counting out loud, slowing the tempo to practise and then gradually increasing the tempo. They become familiar with the parts of the other performers in their group and identify where their part intersects.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you identify any issues with your part?</li> <li>• Can you identify any issues with the group parts?</li> <li>• Is there anything you need to work on or change for it to sound the way you want?</li> </ul>	<ul style="list-style-type: none"> <li>• organize the instruments and the performers to enable smooth transitions</li> <li>• develop strategies to keep in time within their ensemble, and</li> <li>• identify any criteria that has not been addressed</li> </ul> <p>Remind students that over the next two lessons all groups will perform their compositions.</p> <p>Collect composition sheets and put away equipment.</p>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Is there anything that is a priority for you to practise before you perform over the next two weeks?</li> <li>• What do you need to be performance ready?</li> </ul>	<p><b>Conclusion</b></p> <p>Sing the welcome song as a farewell song and invite selected students to respond.</p>



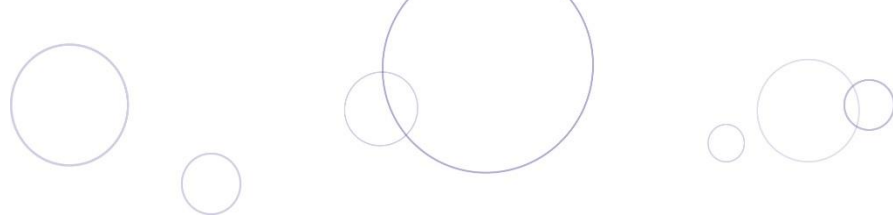
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p> <p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p><b>Learning intention</b></p> <p>Students develop skills as they rehearse together and repeatedly practise their composed music. They become increasingly confident and accurate in their rehearsing. Students feel confident to perform with few errors (performance ready) and derive enjoyment from presenting and sharing their music with others.</p> <p>Students maintain their own part within the ensemble knowing where it belongs and how it fits. Diligently applied rehearsal strategies enable students to confidently transition between parts and remember the sequence of their performance.</p> <p>Students reflect on their own performance in an informed way because they relate it to the intention of their music making to project mood and meaning in reference to the theme.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you identify where you as a group began to get out of time?</li> <li>• Can you identify where the layers didn't quite work together and what could you do to improve that?</li> </ul>	<p><b>Performance of composition activity</b></p> <p>Greet students with a brief welcome song.</p> <p>Recap for the final time, the criteria for the composition task they have been working on, and lead a short class discussion about how the groups have fulfilled the criteria, eliciting some examples offered by students.</p> <p>Explain that this and the next lesson, will be dedicated to performances of their group compositions.</p> <p>Brainstorm with the class, performer and audience etiquette, and note them on the board for ready reference by the class.</p> <p>Highlight some of the aspects of performance and creativity that the students can reflect on when responding to their own and others' performances.</p> <p>Arrange the students in their groups around the room in a circular pattern, with a performance space at the front of the classroom.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• What do you think was the best aspect of your group’s performance?</li> <li>• What do you think was the best aspect of your own performance?</li> <li>• Was there anything about your performance that you think could be improved upon? If so, what?</li> <li>• What is your favourite aspect of the compositional process?</li> </ul>	<p>Performance ready groups are selected to perform. Make sure that they have organized their instruments and notation as required to carry out their performance.</p> <p>Record using a filming device for assessment and self-reflection purposes.</p> <p>At the conclusion of each group’s performance, the audience (of peers) applauds their efforts. Lead a class discussion inviting responses from students on two things that were done well in relation to the criteria, and one thing the groups could improve upon.</p> <p>The individuals in each group have the opportunity to reflect on their own performance as an individual and as a group member using the reflection template. (Appendix C)</p>
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How will you remember the things you rehearsed today for your performance next week?</li> <li>• How are you feeling about presenting your music as a performance next week?</li> <li>• Are you feeling confident?</li> </ul>	<p><b>Conclusion</b></p> <p>Remind students that the groups who have not yet performed will do so next week. Check-in with students whether they are performance ready.</p> <p>Sing a farewell song. Students echo.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p> <p><b>Responding</b></p> <p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to</p>	<p><b>Learning intention</b></p> <p>Performance lends meaning and purpose to composing and improvising and making music.</p> <p>Productive rehearsal strategies increase accuracy and confidence in performing.</p> <p>Understanding the elements of music and how they work together, facilitates critical and analytical reflection about their own and others' music making and performing.</p>	<p><b>Performance of composition activity</b></p> <p>Greet students with a welcome song and move immediately into performances of remaining groups.</p> <p>Arrange student groups around the room in a circle, as for Week 7, with a performance space at the front. Make sure performing groups have the instruments they require and their notation.</p> <p>Remind students of performer and audience etiquette and that, as an audience, they have a responsibility to respond in positive and constructive ways.</p> <p>Film performances for assessment and self-reflection purposes.</p> <p>At the conclusion of each group's performance, the audience of peers applauds their efforts. Lead a class discussion inviting responses from students on two things that were done well in relation to the criteria, and one thing the groups could improve upon.</p> <p>The individuals in each group have the opportunity to reflect on their own performance as an individual and as a group member using the reflection template. (Appendix C)</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
convey meaning and purpose, using music terminology		
	<b>Focus questions</b> <ul style="list-style-type: none"><li>• What did you learn about composing music?</li><li>• Which elements of music did you focus on the most?</li><li>• What happened to your composition when you changed something?</li><li>• How well did your composition match your intention?</li><li>• Did your performance of your composition sound like you wanted it to sound?</li><li>• If not, what did you need to do differently to make it reflect your intention more closely?</li></ul>	<b>Conclusion</b> <p>Lead a class discussion around the composition and rehearsal process and performances by each of the groups using open-ended questioning.</p> <p>Applaud student efforts.</p> <p>Sing a farewell song. Students echo.</p>



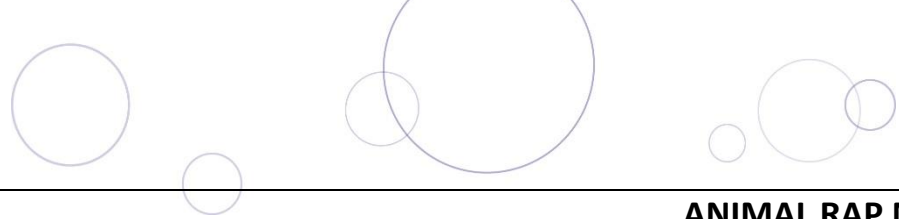
## **APPENDIX A: RESOURCES**



## Resources

### Term 1

Week	Resource	Link/information
1	'Wandjoo my friends' by George Walley, produced by Maadjitil Moorna available for purchase	<a href="https://www.madjitilmoorna.org.au/home">https://www.madjitilmoorna.org.au/home</a> retrieved 10/09/2021
2	Rap composition sheet	
3	Video clip by Maadjitil Moorna demonstrating Auslan signs for the animals of verse 2 of 'Wandjoo my friends'	<a href="https://www.youtube.com/watch?v=-bKwAz82AZ4&amp;feature=youtu.be">https://www.youtube.com/watch?v=-bKwAz82AZ4&amp;feature=youtu.be</a> retrieved 10/09/2021
6	Gumaroy Newman from Spirit Gallery demonstrates how to produce animal sounds on the didgeridoo	<a href="https://www.youtube.com/watch?v=OUUb-NzVOu4">https://www.youtube.com/watch?v=OUUb-NzVOu4</a> retrieved 10/09/2021
7	<i>Kakadu</i> by Peter Sculthorpe and performed by the Sydney Conservatorium of Music Symphony Orchestra	<a href="https://www.youtube.com/watch?v=uhXoYfFX6ZA">https://www.youtube.com/watch?v=uhXoYfFX6ZA</a> retrieved 10/09/2021



**ANIMAL RAP NOTATION SHEET**

**SPOKEN OSTINATO:**

**INTRODUCTION: Chair drumming rhythm pattern**

**RHYTHM**



**LYRICS first line**



**RHYTHM**



**LYRICS second line**

**RHYTHM**





**LYRICS third line**

**RHYTHM**



**LYRICS first line**

**RHYTHM**

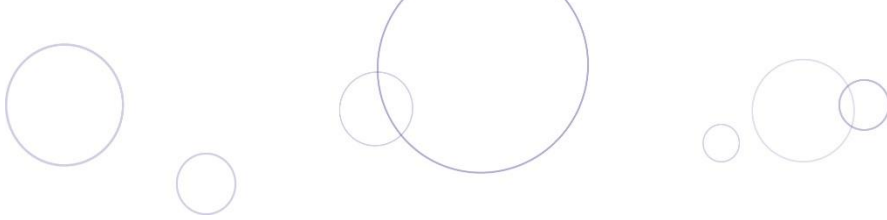




**CODA**

**RHYTHM**





***Kakadu***

**(Peter Sculthorpe, performed by Sydney Conservatorium of Music Symphony Orchestra and featuring William Barton)**

<b>Time</b>	<b>Feature</b>
1.00 – 3.00	Voice offstage - vocalisation
3.00 – 6.40	Didgeridoo playing and producing <b>bird sounds</b>
6.40 – 7.30	Contrast section with Cor Anglais playing the main melody
7.30	String section (violins) creating an <b>impression of flocks of bird sounds</b>
9.00 – 10.30	Didgeridoo joins the strings with more <b>bird sounds</b>
12.45 – 15.20	Didgeridoo continues creating a <b>variety of bird sounds</b>
15.55	Change of mood – contrast section
16.35 – 18.00	Return of strings expressing <b>bird sounds</b>
18.14	Change of mood
19.00 - end	Didgeridoo returns



## Term 2

Week	Resource	Link/information
1	<i>Rain Dance</i> written by Alice Gomez and adapted and performed by Sydney Youth Orchestra	<a href="https://www.youtube.com/watch?v=oqtLysOUPn4">https://www.youtube.com/watch?v=oqtLysOUPn4</a> retrieved 10/09/2021
3	Assessment Task Information (Appendix B)	
4	Composition planning student sheet	
5	Department of Education approved website with digital sounds of animals for use in the classroom	<a href="https://www.zapsplat.com/">https://www.zapsplat.com/</a> retrieved 10/09/2021
7-8	Filming device Reflection Sheets	

**Rain Dance** by Alice Gomez and adapted and performed by the Sydney Youth Orchestra

Time	Section
	Introduction which sets the mood, builds texture and increases in dynamics
1.02	Drum is used as a transition into the next section
1.12	Section A in $\frac{4}{4}$
1.30	Section A repeated
1.52	Transition
1.58	Section B
2.40	Transition begins and continues until...
2.48	heralds a change in time signature from $\frac{4}{4}$ to compound quadruple time $\frac{12}{8}$
2.56	Section A expressed in instead of so could be named 'A variation'
3.12	Section A variation repeated
3.36	Transition
3.49	Section C with a change of mood, tempo and dynamics
5.58	Simple coda featuring the cymbal

### Term 3

Week	Resource	Link/information
1	'Jupiter, bringer of jollity' from <i>The Planets</i> by Gustav Holst, performed by Chicago Symphony Orchestra and conducted by James Levine	<a href="https://www.youtube.com/watch?v=Nz0b4STz1lo">https://www.youtube.com/watch?v=Nz0b4STz1lo</a> retrieved 10/09/2021
1	Information about Gustav Holst's life and compositional history is contained within the Oxford Dictionary of National Biography.	See below <a href="https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-33963;jsessionid=908340954E88764BDDC4EB53BDE3FB53">https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-33963;jsessionid=908340954E88764BDDC4EB53BDE3FB53</a> retrieved 10/09/2021
2	Time Frame Analysis information of 'Jupiter, bringer of jollity'	
3	Video clip of 'Twinkle twinkle little star' sung in Noongar – translated and performed by Gina Williams and accompanied by Guy Ghouse Website of Gina Williams through which the album ' <i>Koorlangka</i> ' as CD and lyrics book can be purchased	<a href="https://www.youtube.com/watch?v=BZll12Fiuto">https://www.youtube.com/watch?v=BZll12Fiuto</a> retrieved 10/09/2021  <a href="http://www.ginawilliams.com.au/">http://www.ginawilliams.com.au/</a> retrieved 10/09/2021
5	Notated score for 'Twinkle twinkle little star' A sample prepared response template	
7–8	Filming device	

**'Jupiter, bringer of jollity' from *The Planets*, by Gustav Holst, performed by Chicago Symphony Orchestra and conducted by James Levine**

Time	Section
	Very short introduction of tremolo strings for four seconds of the recording
0.04	Statement of the opening theme in $\frac{2}{4}$
0.56	Slight ritardando into...
0.58	Statement of the second theme which continues in $\frac{2}{4}$ and at the same tempo
1.36	Change of time signature to $\frac{3}{4}$ and statement of a new theme
2.24	Transition back to $\frac{2}{4}$ time signature
2.36	A contrasting section with a change of mood and instrumentation
2.55	Change of tempo and time signature back to $\frac{3}{4}$
4.40	Another change of time signature to $\frac{2}{4}$
5.15	A return to the first theme in $\frac{2}{4}$
5.40	Restatement of the second theme also in $\frac{2}{4}$
6.20	Restatement of the $\frac{3}{4}$ time signature theme
6.56	Coda section where the themes are alluded to before the grand flourish finish



## Gustav Holst Biography and Music

Gustav Holst was born in 1874 in Cheltenham but was of Scandinavian and Russian descent.

He was a pianist, trombonist, church organist, conductor of choirs and orchestras, music teacher and composer. One of his closest and enduring friendships was with Ralph Vaughan-Williams and they encouraged and influenced each other.

Although Holst composed much music, the most famous of his compositions is the suite of music *The Planets* which is a series of tone poems that loosely express the ascribed astrological characteristics of the planets. Holst began writing them at the onset of the First World War in 1914 and completed them over two years. The original compositions were for two pianos and Neptune on organ, but he later orchestrated the works which is the form in which they gained popularity.

There are seven movements in the suite (a series of musical compositions that are linked by a theme and belong together – much like a suite of furniture) for seven planets.

- **Mars – bringer of war**
- **Venus – bringer of peace**
- **Mercury – the winged messenger**
- **Jupiter – bringer of jollity**
- **Saturn – bringer of old age**
- **Uranus – the magician**
- **Neptune – the mystic**

Each piece of music has its own stylistic features which include some of the compositional devices for which Holst was known for such as uneven time signatures (e.g.  $\frac{5}{4}$ ) and writing in two contrasting keys at the same time.

'Jupiter...' shifts between  $\frac{2}{4}$  and  $\frac{3}{4}$  and yet presents as a unified whole despite the contrasting themes.

Holst came to resent the amount of attention the *The Planets* received as he believed it took attention away from his other works. He was also unhappy with incomplete performances of the suite when only three or four movements were performed as he had conceived them as a whole and strongly desired that they should be performed as an entire suite.

Holst suffered ill health much of his life and died in 1934.

For further information about the life and works of Gustav Holst, please see the link below from the Oxford Dictionary of National Biography:

<https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-33963;jsessionid=908340954E88764BDDC4EB53BDE3FB53>

retrieved 10/09/2021

# Chord Structure of Twinkle Twinkle Little Star

**Intro**                      **Tune**

I IV V I I IV I IV I V I I IV I V

9                      **Coda**

I IV I V I IV I IV I V I I IV V I

**Intro**                      **Tune**

C F G C C F C F C G C C F C G

9                      **Coda**

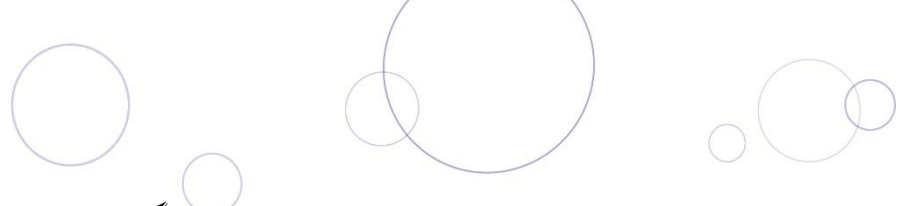
C F C G C F C F C G C C F G C

Note: the first two bars are Introduction, the tune begins on bar three of the accompaniment and there is a two bar ending.

# JUPITER – BRINGER OF JOLLITY



**J**upiter – bringer of jollity



**OUR TWINKLE ENSEMBLE** – Names \_\_\_\_\_

**Lyrics**

\_\_\_\_\_

**Solfa**

\_\_\_\_\_

**Notation**


**Percussion Notation**

|| ..... \_\_\_\_\_

**Bass Accompaniment**


## Term 4

Week	Resource	Link/information
1	'Mars, bringer of war' by Gustav Holst, from <i>The Planets</i> performed by Chicago Symphony Orchestra and conducted by James Levine  Dance music in $\frac{5}{4}$ time. Shenanigans. <i>Folk Dances of Terra Australis, Vol. 3</i> CD and instruction book	<a href="https://www.youtube.com/watch?v=L0bcRCCg01I">https://www.youtube.com/watch?v=L0bcRCCg01I</a> retrieved 10/09/2021
2	Links and resources as for week 1 Chopsticks/drumsticks	
3	As for previous weeks Assessment Exemplar 2 information Appendix C	
4	Tuned percussion instruments Non-tuned percussion instruments Assessment Exemplar 2 composition template	
7–8	Filming device Reflection Sheet	



# **APPENDIX B: ASSESSMENT EXEMPLAR 1**

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Animal soundscape



## Achievement Standard

**Note: areas assessed in this task are indicated in bold.**

At Standard, students **improvise** 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 use graphic and standard rhythmic and pitch notation**, with some inconsistencies. Students **improvise, select and organise some elements of music to represent a music idea**, incorporating some known stylistic features. They identify and **describe some instruments and methods of sound production to inform their choices when listening or composing**. Students identify some **forms and musical structures**. They sing and **play** with some inconsistencies in tuning, timing and technique, incorporating some appropriate dynamics and expression, and generally **maintain their own part** when performing with others. Students use some **teacher and peer feedback** to adapt their ideas when **rehearsing and performing**.

Students listen and respond to music, and provide 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

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Tone Picture *Animal Soundscape*

### Task details

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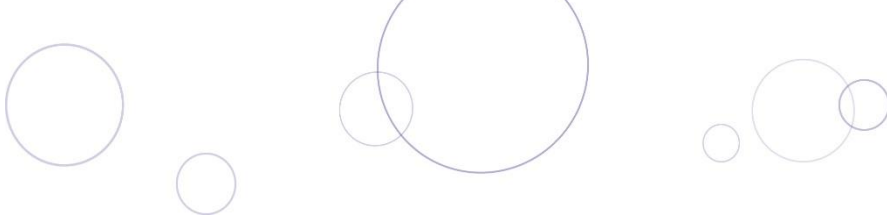
#### Description of task

Students create a musical composition as a response to listening to music that includes created sounds of animals, such as *Kakadu*. They apply their understanding of the elements of music to create a four-part landscape of music that will be overlaid with digital sounds of animals such as birds and frogs. Students consider how they use the elements of music to evoke an image of a place, or an event, that reflects the habitat of the animals (whose sounds) they choose.

They select appropriate tuned and non-tuned percussion instruments for each section of the composition. Students work collaboratively *and* independently to compose their music. They take responsibility for notating the music and playing the melody of one section. Their composition is notated using standard and graphic notation. The use of ostinatos and repeating sections could be part of their composition. Students rehearse their interdependently composed sections together, maintaining their own part, transitioning between sections and playing the notated accompaniments for the other three sections.

**Standard Criteria:** The following are suggested criteria to structure the group compositions. Students must give some thought and collaborate with their peers to explore how they will transition between sections.

1. Each student in the group is responsible for one section, composing the melody and the three non-pitched accompaniment parts.
2. Each student notates their section using graphic and standard notation.
3. They make decisions about, and notate appropriately their dynamic and tempo choices.
4. Each student selects the instruments they wish to use in their section.
5. The group decide on the landscape or event (e.g. ocean, desert or a rainstorm in a forest) and choose appropriate animal sounds they wish to overlay their music.
6. The group organizes the composed sections in a streamlined logical sequence.
7. There is evidence of creative thought in transitions between sections (e.g. using a repeating motif of sound that recurs between sections such as a wind chime).



**Type of assessment**

Summative assessment based on Making and Responding

**Purpose of assessment**

Evaluate student understanding of the compositional process through:

- the application and organisation of the elements of music to create an original piece of music inspired by music listened to
- evidence of accurate standard notation using correct terminology
- evidence of appropriate graphic notation that is readily interpreted by others
- evidence of appropriate instrument selection based on timbre of selected instruments
- the appropriate application of dynamics, tempo and rhythm
- a group performance demonstrating the intended mood and meaning of the music

Evaluate student performance skills through:

- collaborating with others in order to present an ensemble performance
- maintaining their own part within an ensemble
- accuracy of performance in response to the notated parts

**Evidence to be collected**

Notated score for each section of the Tone Picture  
Filmed evidence of performance  
Self-reflection Sheet on composition and performance  
Reflection sheet on peer performance

**Suggested time**

240 minutes

**Content descriptions**

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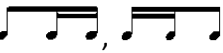


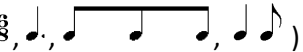
**Content from the Western Australian curriculum**

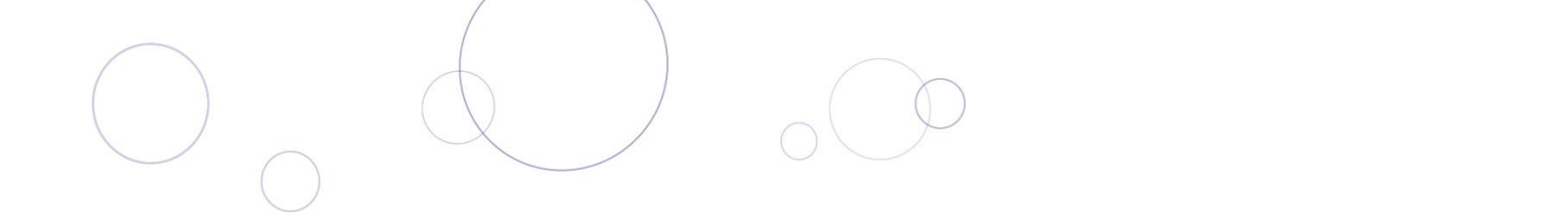
**Ideas**

- Improvisation with and organisation of the elements of music to create simple compositions
- Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology

**Skills**

- Development and consolidation of aural and theory skills, including:

- rhythm (simple time: , , minim rest );  
compound time: )
- tempo (changing tempos; terminology (*accelerando*, *ritardando*/*rallentando*))
- pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)

- 
- dynamics (terminology and symbols *mezzo piano (mp)*, *mezzo forte (mf)*); expressive devices (*legato*, *staccato*)
  - form (*rondo* (ABACA); riff)
  - timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))
  - texture (individual layers of sound (e.g. bass line, harmony line))

to compose and perform music

### **Performance**

- Application of rehearsal processes to improve music performances and sustain audience engagement
- Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)

### **Responding**

- Responses to and contributions as performers and audience members, appropriate to culture or context
- Role of music from different times and cultures
- Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology

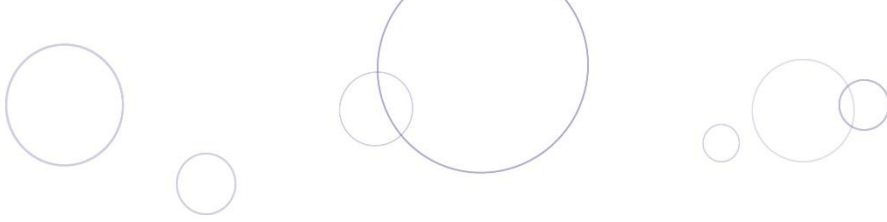
### **Task preparation**

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#### **Prior learning**

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 their own and others' musical ideas.
- They have also identified and described the way the elements of music combine to communicate an idea or a mood.
- 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, exploring the purpose of music from other times, cultures and contexts.
- They respond to and respect the music compositions of others.
- They understand that music tells a story – not just as lyrics to a song, but as instrumental music that evokes emotions and images and can imbue visual imagery with deep and emotive meaning.



## **Assessment task**

---

### **Assessment conditions**

Individual within a group structure

### **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**

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Non-tuned percussion instruments

Tuned percussion instruments

A bank of digitally recorded animal sounds such as birds, frogs or ocean animals

Composition Worksheet

Self-reflection Worksheet

Filming device



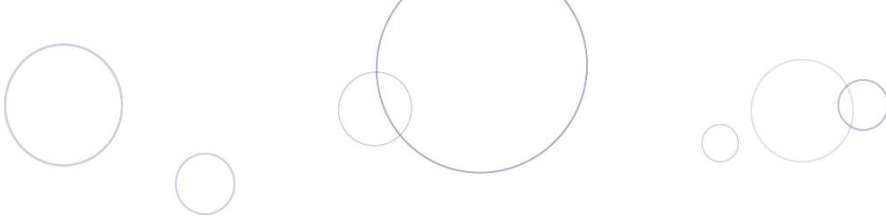
## Instructions for teacher

### Focus

- This task focuses on students exploring how to create music that evokes an image or a mood by organising different elements of music (pitch, rhythm, tempo, texture and timbre).
- To prepare for this task, students listen to music that represents a particular landscape and uses created or real sounds of animals such as birds or frogs. There are examples of these provided in the Teaching and Learning experiences, or use similar pieces of your own choice.
- The students compose a soundscape of music, over which, simple animal sounds are played to add colour and context to their composed music.
- Make sure that there are enough melodic instruments to be distributed among the groups and there is access to a variety on non-tuned percussion instruments. Students may also wish to include environmental objects that create a sound such as plastic bags or branches of leaves.
- 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 Weeks 7 and 8.

### Process

- Listen to recordings of the bird sounds that are able to be played on the didgeridoo and discuss the purpose of playing them in the context of the cultural expressions of the Aboriginal and Torres Strait Islander Peoples. A video link of an example is available in the Teaching and Learning Content.
- Listen to a number of recordings of pieces (examples in the Teaching and Learning content for Term 2) which include the sounds of the animals such as birds.
- Discuss the purpose of their inclusion and the intent of the composer in creating the sounds or including them.
- The timbre of the instruments used and the playing techniques employed in the examples given are an interesting aspect to discuss with students.
- Brainstorm with the students the elements of music and the ways which they can be organised to create music.
- Explore access to digitally created or recorded banks of sounds of animals/birds that students can select from. Students may wish to record their own sounds from their neighbourhood or places they visit and use them in their compositions. There is a Department of Education approved website link included in the resources Appendix A.
- 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 and collaboratively within groups to compose their melodies. Other members of the group assist in performance by playing the rhythmic patterns composed and notated by each student.
- 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 a combination of standard and graphic notation. If necessary, provide revision teaching on pitch notation on a staff.
- Film the final performance for assessment purposes.
- Provide self-reflection and feedback from peers and teacher.



## Instructions for students

### *'Animal soundscape'*

The didgeridoo music of the Aboriginal and Torres Strait Islander Peoples often includes the sounds of birds and other animals. The player produces the sounds with his voice while playing a drone on the didgeridoo. They also use a very clever technique of breathing called circular breathing. This enables the player to keep the sound of the didgeridoo going because the performer doesn't need to stop to take a breath but rather continuously breathes while simultaneously producing sound.

Other music also includes the sounds of animals/birds in it such as *Kakadu* by Peter Sculthorpe (an Australian composer). These sounds are created by orchestral instruments being played in interesting and different ways. Sometimes music includes recorded sounds of real birds and animals.

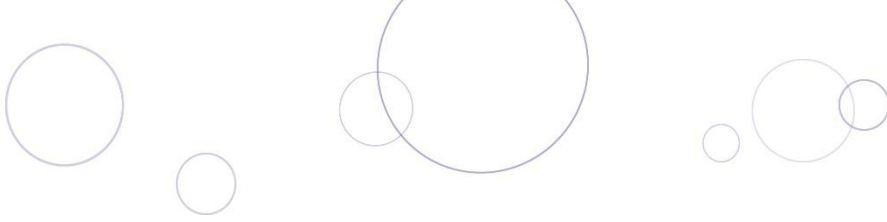
### **Focus**

This assessment task is focused on composing music using melodic instruments (e.g. xylophones), percussion instruments (e.g. triangles, claves, finger cymbals) and digital sounds of birds and frogs and other animals. You must carefully select instruments and sounds that will match the mood of the music or the place you want your music to represent (e.g. the beach at sunrise or the forest at night).

It is important that you write your music accurately by notating the rhythms for the other students in your group to play and the melody of your section which you will play. You will also need to be able to play the rhythms that the other students in your group write for their section of the music.

### **Process**

- As a group of four, decide on the landscape and the sequence that your music will represent. For example: sunrise, middle of the day, sunset and night-time at the beach or a rainstorm in a forest will include before, the building up, the peak and the dying away of the storm.
- Decide which section each of you will be responsible for composing.
- Choose the animal sounds that your group want to include in your music and plan where they might be played across the sections of music.
- As a group, develop a timeline of the music using descriptive words, marking in tempi and dynamics as well as where the digital sounds will be played.
- Develop your eight-bar melody using the pentatonic melodic structure for your section of the music. You may make your melody longer than eight bars. Pentatonic means five notes and is the melodic structure that cultures from the Asian continent and American Indians use in musical expression.
- Choose the three percussion instruments that will accompany your melody and will be played by the other members of the group. Think carefully about the sound the instruments make and how they will fit with the mood or the meaning of your music.
- Carefully and clearly notate the rhythms on your composition sheet so that they can be easily read by others. Include dynamics.
- You may like to include other sounds in your composed section as sound effects. Write them in your composition using graphic notation. Graphic notation is similar to drawing picture of how the sound might be made. It doesn't use standard rhythm writing.



- Decide how your music will begin after the previous section and how it will flow into the next section of the music. These are called the transition points.
- Rehearse with your group, playing the written rhythmic accompaniments for the other students in your group and playing your recorded sounds at the right time according to your timeline.
  - i. Practise playing in time together
  - ii. Practise changing into each section so there is no break in the music
  - iii. Practise how you will begin
  - iv. Practise how you will end
  - v. Practise changing between the different instruments that you will play in each section
- 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 of the assessment process will ask you how well you worked together as a group.



## ANIMAL SOUNDSCAPE

### Pentatonic Melody

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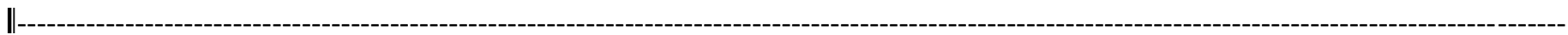
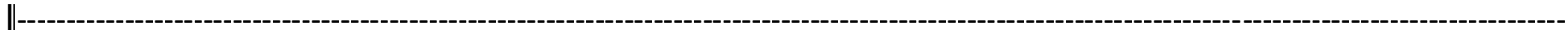
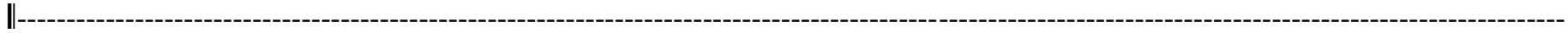
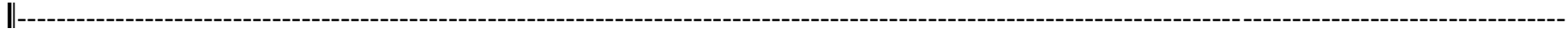
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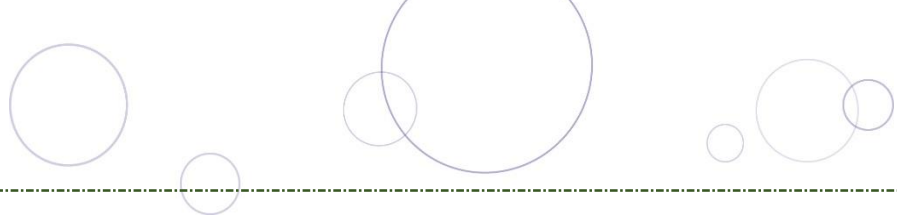


## Rhythms



## Graphic Notation





# ANIMAL SOUNDSCAPE TIMELINE

Introduction

Transition

Section 1

Transition

Section 2

Transition

Section 3

Transition

Section 4

Transition

Ending

## Reflection Worksheet

Animal Soundscape	
<b>Self-reflection</b> Three ticks for excellent Two ticks for good One tick for needs more work	<b>Ticks</b> ✓✓✓ ✓✓ ✓
Composing my music	
<ul style="list-style-type: none"> <li>My music sounds the way I intended Does it match the idea and the mood I wanted to express?</li> </ul>	
<ul style="list-style-type: none"> <li>I used dynamics Do the dynamics I chose help the music tell a story?</li> </ul>	
<ul style="list-style-type: none"> <li>Selection of non-tuned percussion instruments Does my selection of percussion instruments reflect the mood I wanted to express? Do they sound good together?</li> </ul>	
<ul style="list-style-type: none"> <li>Notation Is my notation clear and legible so that other people in my group could easily play my music?</li> </ul>	
<ul style="list-style-type: none"> <li>Selection of animal sounds Were the animal sounds I chose to go with my music match the idea and the mood of my music?</li> </ul>	
Performing my music	
<ul style="list-style-type: none"> <li>Notation Was I able to perform my music accurately from the way I wrote it?</li> </ul>	
<ul style="list-style-type: none"> <li>Technique Did I play all the instruments with correct technique?</li> </ul>	
<ul style="list-style-type: none"> <li>Timing Did I play in time with the others in my group?</li> </ul>	
<ul style="list-style-type: none"> <li>Confidence Did I play with confidence and know what I was doing?</li> </ul>	
Performing with my group	
<ul style="list-style-type: none"> <li>Introduction and coda How did our group work together to compose and perform the introduction and coda?</li> </ul>	
<ul style="list-style-type: none"> <li>Individual sections How collaboratively did our group work together to perform each individual section of the music?</li> </ul>	

## Marking key

Description	Marks
<b>1. Understanding the Composition Process: Making: Exploring Ideas and Improvising</b>	
• Notation is accurate and legible	
• Use of dynamics, tempo and rhythm is evident, appropriate and effective	
• Composed music reflects the idea and mood	
• Construction of pentatonic 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	
• Selection of digital sounds of animals demonstrate consideration of matching the event/landscape with the appropriate animal sounds	
• Contribution to group composed sections and transition points	
<b>Subtotal</b>	
<b>2. Performing: Sharing the Arts through Performance</b>	
• 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	
<b>Subtotal</b>	
<b>3. Responding: Reflecting on own and others' performances</b>	
• Evidence of constructive self-reflection of composition	
• Evidence of constructive self-reflection of performance	
• Evidence of constructive reflection of performance of peers	
<b>Subtotal</b>	
<b>Total</b>	

The image features an abstract design with several purple circles of varying sizes and shades. Some are solid, while others are outlines. A horizontal bar at the bottom is filled with a light purple gradient. The text is positioned on this bar.

# **APPENDIX C: ASSESSMENT EXEMPLAR 2**

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Cosmic composition



## Achievement Standard

**Note: areas assessed in this task are indicated in bold.**

At Standard, students **improvise** 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 use graphic and standard rhythmic and pitch notation**, with some inconsistencies. Students **improvise, select and organise some elements of music to represent a music idea**, incorporating some known stylistic features. They identify and **describe some instruments and methods of sound production to inform their choices when listening or composing**. Students identify some **forms and musical structures**. They sing and **play** with some inconsistencies in tuning, timing and technique, incorporating some appropriate dynamics and expression, and generally **maintain their own part** when performing with others. Students use some **teacher and peer feedback** to adapt their ideas when **rehearsing and performing**.

Students **listen and respond to music**, and provide 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

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Cosmic composition

### Task details

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#### Description of task

Students create a musical composition in rondo form. They work collaboratively in groups of three, with individual responsibility for creative components. Students select appropriate percussion instruments and non-standard environmental sounds to represent a cosmic theme and create mood and setting. Each student creates a four-bar pentatonic melody that works with the melodies created by the other two members of their group. Each student is also responsible for the composition of a line of rhythm to be played simultaneously with a line of rhythm composed by the other two students.

The repeating A section is to be completed as a group, with each student performing the agreed upon pentatonic melody and rhythmic ostinatos. Theme A recurs between each of the following sections.

The B section requires each student to compose a line of rhythm and play them together to create a 3 part rhythmic idea, played on drums or using drum like sounds (such as bins or chairs). This section is composed using either  $\frac{3}{4}$  or  $\frac{6}{8}$ .

The C section uses a melodic instrument and two non-tuned percussion instruments. Each student composes four bars of a twelve bar melody (they can extend the length of the melody according to their aptitude). The group decides on the two ostinatos played on the non-tuned percussion instruments.

The D section comprises three parts with each student responsible for performing a group composed drum ostinato and selecting two non-standard sounds (such as a plastic bag or leaves from a branch or glass bottles) to play over the ostinato. Each student rotates through playing the drum ostinato while the other students play their sounds.

A grid with a structural overview of the composition is shown below.

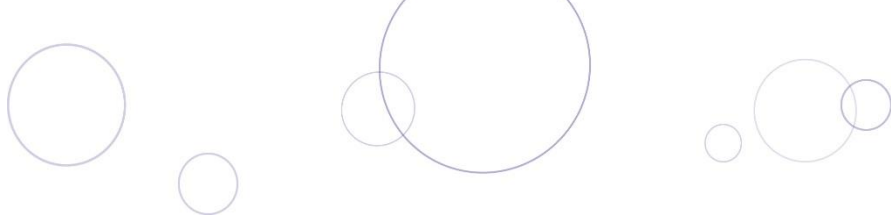
Section	What?	Who?
Theme A	Recurring theme – a melodic instrument playing in pentatonic structure and two non-tuned percussion instruments playing different ostinatos	All three members compose and rotate performing each part
Theme B	Drum theme – chairs, bins or drums – in $\frac{3}{4}$ or $\frac{6}{8}$ time signatures	Three layers for three players
Theme A	Recurring theme	As above
Theme C	Pentatonic melodic instrument with two non-tuned percussion instruments	Each student contributes four bars of a twelve bar melody
Theme A	Recurring theme	As above
Theme D	Drum ostinato and two environmental percussion sounds per group member	Each student plays the ostinato and their percussion sounds parts
Theme A	Recurring theme	As above

**Criteria:** The following criteria are suggested:

- Students will work in groups of three to create and make music within a rondo form.
- Each student takes creative responsibility for parts of the composed sections.
- The group develops other parts of the composition together.

An example of how the parts are shared and rotated through the students is shown below.

	Student 1	Student 2	Student 3
Theme A	Melody	Percussion 1	Percussion 2
Theme B	Percussion 1	Percussion 2	Percussion 3
	Percussion 2	Percussion 3	Percussion 1
	Percussion 3	Percussion 1	Percussion 2
Theme A	Percussion 1	Percussion 2	Melody
Theme C	Melody	Percussion 1	Percussion 2
	Percussion 1	Percussion 2	Melody
	Percussion 2	Melody	Percussion 1
Theme A	Percussion 2	Melody	Percussion 1
Theme D	Ostinato	Percussion sound 1	Percussion sound 2
	Percussion sound 1	Percussion sound 2	Ostinato
	Percussion sound 2	Ostinato	Percussion sound 1



- The theme of the music is a musical representation of celestial bodies, that derives from the stimulus – listening to the music by Gustav Holst *The planets* (Jupiter and Mars).
- Theme A needs to be the same each time and is developed and performed by the whole group.
- Each student composes a four-bar rhythmic pattern in a  $\frac{3}{4}$  or  $\frac{6}{8}$  time signature and notates the music using standard notation. Each student must also play the four-bar rhythm patterns of the other two members.
- Each student composes a four-bar pentatonic melody which contributes to the twelve bar melody of section C. Depending on the availability of melodic instruments, they could use xylophones, their own melodic instrument, or other suitable tuned/pitched instrument.
- Each student selects the non-tuned percussion sounds they would like to use for section D.
- The whole composition must present as cohesive and logical in terms of the ideas of the cosmic story the group decides upon and the different celestial bodies they want to represent (e.g. stars, sun, moon, planet, asteroid, comet, nebula).

**Type of assessment**

Making and Responding Summative Assessment

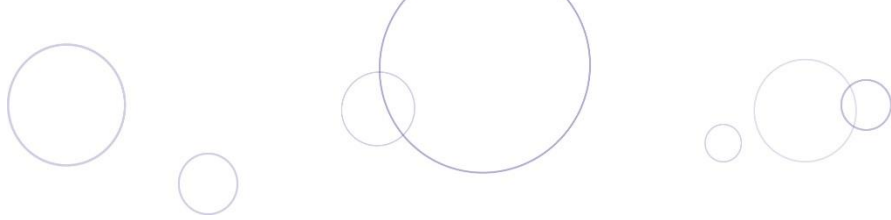
**Purpose of assessment**

Evaluate student understanding of the compositional process through:

- the application of the elements of music to create original music using the stimulus of thematic music by Gustav Holst
- evidence of accurate standard and graphic notation using correct terminology
- the appropriate application of dynamics, tempo, time signature and rhythm
- a cohesive performance demonstrating the intended form of the music (rondo form)

Evaluate student performance skills through:

- collaborating with others in order to present an ensemble performance
- maintaining their own part within an ensemble
- accurate reproduction of the notated parts



**Evidence to be collected**    Notated score for each section of the Cosmic Composition Rondo

Filmed evidence of performance

Self-reflection Sheet on composition and performance

Reflection sheet on peer performance

**Suggested time**                    240 minutes

## Content description






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### Content from the Western Australian curriculum

#### Ideas

- Improvisation with and organisation of the elements of music to create simple compositions
- Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology

#### Skills

- Development and consolidation of aural and theory skills, including:
  - rhythm (simple time: , , minim rest ; compound time: , )
  - tempo (changing tempos; terminology (*accelerando*, *ritardando/rallentando*))
  - pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)
  - dynamics (terminology and symbols *mezzo piano (mp)*, *mezzo forte (mf)*); expressive devices (*legato*, *staccato*))
  - form (*rondo* (ABACA); riff)
  - timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))
  - texture (individual layers of sound (e.g. bass line, harmony line))

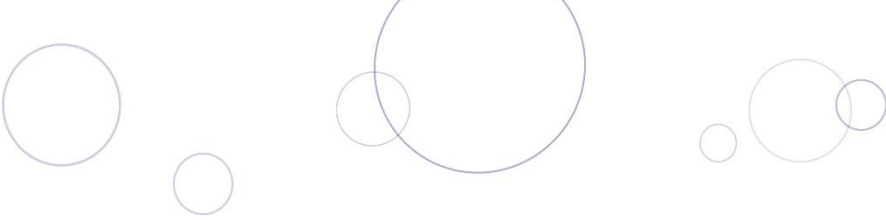
to compose and perform music

#### Performance

- Application of rehearsal processes to improve music performances and sustain audience engagement
- Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)

#### Responding

- Responses to and contributions as performers and audience members, appropriate to culture or context

- 
- Role of music from different times and cultures
  - Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology

## Task preparation

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### 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.
- They have participated in activities using a variety of time signatures including  $\frac{3}{4}$ ,  $\frac{6}{8}$  and  $\frac{5}{4}$
- Students have experimented with the elements of music in the creation of simple compositions and reflected on and refined musical ideas.
- They have listened to music to understand how the elements of music combine to tell a story and suggest mood and meaning.
- 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 listened to different styles of music, identifying factors that influence music from other times, cultures and contexts.
- Students have reflected on the meaning and performance of both their own work and the work of others.

## Assessment task

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### Assessment conditions

Individual and collaborative

### 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. The open-ended nature of the assessment task allows students to make music to their individual aptitude.

### Resources

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



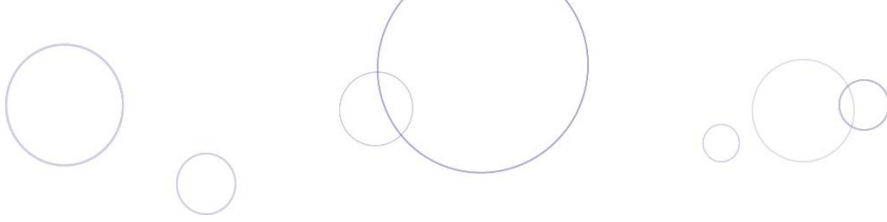
## Instructions for teacher

### Focus

- This task focuses on students composing a piece of music applying their understanding and knowledge of the elements of music (pitch, rhythm, tempo, form and 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 organized by engaging with the creative process and making their own music. Their music derives from responding to thematic music.
- Make sure 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 filmed for assessment purposes so access to a video camera is advised prior to performances in Weeks 7 and 8.

### Process

- Play 'Jupiter, bringer of jollity' by Gustav Holst, using the recommended recording. (Appendix A) Recap the information discussed and explored with the students in Term 3, paying particular attention to the changes in time signatures through the music. Refer to a timeline of the music changes if necessary. (Appendix A)
  - Play 'Mars, bringer of war' from the same suite of music – use the recommended recording – and assist students to identify the uneven time signature of  $\frac{5}{4}$ . (Appendix A)
- Brainstorm with the class the elements of music (rhythm, texture, dynamics, tempo, pitch, instrumentation and form) in both Jupiter and Mars, and how they have been organized to tell the story and depict the characteristics of each planet according to the descriptive titles.
- Students identify the main features of each piece of music. They discriminate between the melody and the accompaniment and the use of texture.
- Offer suggestions to the students and/or brainstorm as a class the types of celestial bodies and the characteristics they might want their music to depict. For example, a comet may be depicted as fast and bright while the moon may have a slower and calmer characteristic. Students offer ideas around how they might organize the elements of music to depict that characteristic. 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 threes 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 and graphic notation. If necessary, provide revision teaching on pitch notation on a staff.
- Filmed the final performance for assessment purposes.



## Instructions for student

'Jupiter, bringer of jollity' and 'Mars, bringer of war' are two pieces of music by Gustav Holst. They are part of a suite of seven pieces, each depicting one of the planets – named and characterised as Roman gods – in our solar system (excluding Earth and Pluto). The pieces in this suite of music are tone poems (music that tells a specific story or sets a particular mood). There are many ways the composer (Holst) has used the elements of music to depict or represent a particular mood or emotion as he tells the story of each planet.

### Focus

The assessment task requires you to work collaboratively in a group of three to create your own music about the cosmos and the celestial bodies you will find in our solar system.

You will use a variety of instruments to create your music, including instruments you can play a melody on, and percussion instruments that you can play a rhythm on. Some instruments you can choose are everyday objects such as chairs and bins that you can play a rhythm on – with drumsticks or chopsticks – while other objects can be used to give interesting sound effects – such as glass bottles and teaspoons, plastic bags, pencil case zippers, Velcro or branches of leaves. This is an opportunity to use your imagination.

You will be responsible for parts of the music, and the group will be responsible for putting these parts together. Some of the sections of music will be composed as a group and you must work together.

It is important that you understand how the elements of music (tempo, rhythm, texture and pitch) are organized in Jupiter and Mars, 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.

It is also important that you think carefully about the sounds you want to produce, and select instruments and objects that will help to reproduce the ideas you have.

Remember that music can tell a story and create a mood, or a feeling, or represent a characteristic (such as joy or anger or calmness). Decide what story, mood, characteristic or feeling you want your music to tell.

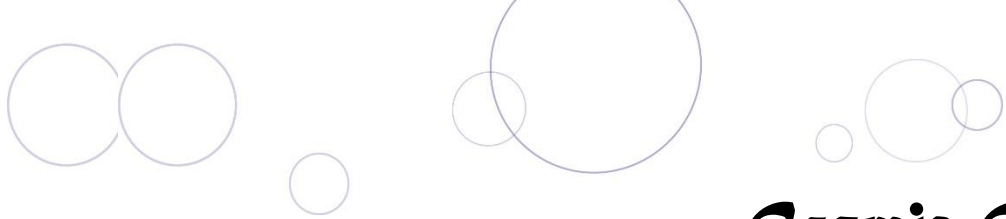
### Process

- The composition task is to work in a group of three to create your own *Cosmic Composition* music. The form of the music is rondo, which means there is a section that repeats. This is known as Theme A. In between each repeat of Theme A there are three other sections, Theme B, Theme C and Theme D.
- Theme A: This section needs a pentatonic (five notes) melody that as a group you compose. It must be four bars long. This section also needs two percussion instruments that each play an ostinato (repeating pattern). Each time Theme A repeats, you play a different part. See the pattern below. Section A will be representative of stars as they can be seen from earth.
- As a group decide on which celestial bodies will be represented in sections B, C and D.

- Theme B: This theme is played on drums. You can just as easily use bins or chairs to create a drum sound. There are three rhythms in this section, and each of you create one of the three rhythms. Put them together to create a three part rhythm section.
- Theme C: This section needs a twelve bar pentatonic melody with each member of the group composing four bars of the melody. You can make it longer if you wish. As a group decide which two percussion instruments you will use and compose two repeating rhythm patterns (ostinato) which will accompany the melody.
- Theme D: This is a fun section that uses sounds you can create from everyday objects. Choose two different sounds each and take turns to play them while a drum (chair or bin as an alternative) ostinato is played. Decide on the drum ostinato as a group.
- The form of the music (rondo) will look like this. Each student's responsibility has been colour coded for easy reference.

	Student 1	Student 2	Student 3
Theme A	Melody	Percussion 1	Percussion 2
Theme B	Percussion 1	Percussion 2	Percussion 3
	Percussion 2	Percussion 3	Percussion 1
	Percussion 3	Percussion 1	Percussion 2
Theme A	Percussion 1	Percussion 2	Melody
Theme C	Melody	Percussion 1	Percussion 2
	Percussion 1	Percussion 2	Melody
	Percussion 2	Melody	Percussion 1
Theme A	Percussion 2	Melody	Percussion 1
Theme D	Ostinato	Percussion 1	Percussion 2
	Percussion 1	Percussion 2	Ostinato
	Percussion 2	Ostinato	Percussion 1

- 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.



# Cosmic Composition

**Theme A:** Created by the group. Play a different part each time it recurs.

Melody

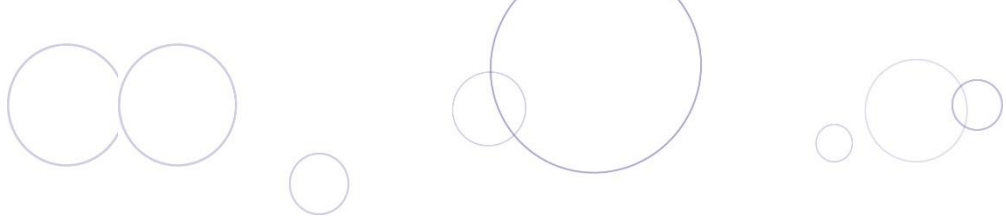
Rhythm 1

Rhythm 2

Melody

Rhythm 1

Rhythm 2



**Theme B: Rhythm Section** (Played on drums or chairs or bins)

Rhythm 1 ||-----:|

Rhythm 2 ||-----:|

Rhythm 3 ||-----:|

**Write one part each**

**Rotate through each part so that it is played three times**



**Theme C: Pentatonic Melody (Four bars composed by each student)**

Student 1

Student 2

Student 3

Rhythm 1

Rhythm 2



## Theme D: Soundscape Section (Using 'sounds' produced by everyday objects)

Ostinato ||-----||

Graphic  
Notation  
Student 1

Graphic  
Notation  
Student 2

Graphic  
Notation  
Student 2

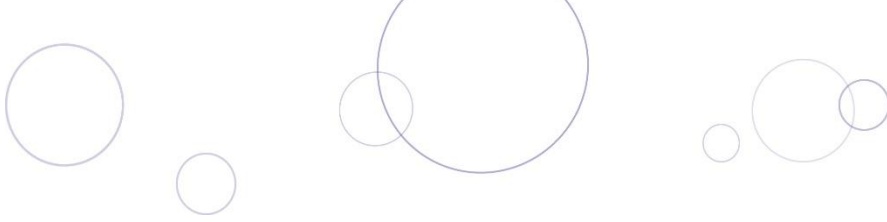
## Reflection worksheet

Cosmic composition	
<b>Self-reflection</b> Three ticks for excellent Two ticks for good One tick for needs more work	<b>Ticks</b> ✓✓✓ ✓✓ ✓
<b>Composing my rhythm for Theme B</b>	
<ul style="list-style-type: none"> <li>• My rhythm sounded as I intended</li> </ul>	
<ul style="list-style-type: none"> <li>• My rhythm worked well with the rhythms composed by the other students in my group</li> </ul>	
<ul style="list-style-type: none"> <li>• Notation Is my notation clear and legible so that other people could easily reproduce my rhythm?</li> </ul>	
<b>Composing my pentatonic music for Theme C</b>	
<ul style="list-style-type: none"> <li>• My music sounds as I intended</li> </ul>	
<ul style="list-style-type: none"> <li>• My music matched and worked well with the music composed by the other students in my group</li> </ul>	
<ul style="list-style-type: none"> <li>• Notation Is my notation clear and legible so that other people could easily reproduce my music?</li> </ul>	
<b>Performing with my group</b>	
<ul style="list-style-type: none"> <li>• How did our group rate in working together through the composition and rehearsal process?</li> </ul>	
<ul style="list-style-type: none"> <li>• How collaboratively did our group work together to perform the whole composition?</li> </ul>	
<ul style="list-style-type: none"> <li>• Did we stay in time with each other?</li> </ul>	
<ul style="list-style-type: none"> <li>• Confidence Did I play with confidence and know what I was doing?</li> </ul>	

This self-reflection sheet can be used for individual and group reflection

AND/OR

Use the one below



**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 Element Theme B:**

I am confident it works well with the other rhythms



I would change it slightly to work better



My rhythm needs more work



**Melodic Element Theme C:**

My part of the melody is creative and interesting



I would change it slightly to be more interesting



My melody needs more work



**Sound Effects Theme D:**

My choice of sounds is creative and interesting



I would change my choice slightly to be more interesting



My choice of sounds needs more work



## Marking key

Description	Marks
<b>1. Understanding the Composition Process: Making: Exploring Ideas and Improvising</b>	
• Notation is accurate and legible	
• The rhythmic component is well thought out, appropriate and effective	
• Composed music reflects the idea and intent	
• Construction of pentatonic melodic phrases demonstrate intentional shape	
• Selection of accompaniment instruments (non-tuned percussion and environmental sounds) demonstrate an understanding of instrument timbre. The selected instruments and sounds enhance and support the melodic intent	
• Contribution to group composed sections	
<b>Subtotal</b>	
<b>2. Performing: Sharing the Arts through Performance</b>	
• 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	
<b>Subtotal</b>	
<b>3. Responding: Reflecting on own and others' performances</b>	
• Evidence of constructive self-reflection of composition	
• Evidence of constructive self-reflection of performance	
• Evidence of constructive reflection of performance of peers	
<b>Subtotal</b>	
<b>Total</b>	



## Acknowledgements

### Appendix A

#### Term 3

Gustav Holst Biography information from: Warrack, J. (2004, September). Holst, Gustav Theodore (1874–1934), composer and teacher of music. *Oxford Dictionary of National Biography*. Retrieved May, 2021, from <https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-33963>

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