Music for small ensembles program

**Course:** Stage 6 Music 1 Preliminary

**Topic:** Music for small ensembles

**Unit duration:** 10 weeks

**Date commenced:**

**Date completed:**

## Unit outline

This unit of work provides students with a broad understanding of the types of small ensembles and how they are utilised in a range of musical genres such as medieval, classical, klezmer, 20th century, jazz, musical theatre and funk fusion. It explores in detail the relationships between the instruments and the compositional techniques integrated by composers in defining the musical style and interactions within each ensemble specific to the style studied. Through the learning experiences of composition, performance, aural and musicology, students will learn about the concepts of structure, duration, pitch, tone colour, texture and dynamics and expressive techniques and how they are integrated to create a successful piece for a small ensemble. Students will learn how to create and analyse music through a range of detailed, scaffolded activities. Students will also develop their literacy skills through a range of scaffolded writing activities. Students will learn how to write extended responses discussing the concepts of music in musical ensembles from a range of styles, and apply this knowledge to performance and compositional contexts. Students will also apply their research skills in acquiring an understanding of the historical and cultural context of the pieces studied to inform and support the acquisition of practical skills in the unit. Students will develop their musical literacy skills through the reading and interpretation of scores and self-creation of traditional and graphic scores. Students will learn to perform music by learning pieces both aurally and through the use of notation. Furthermore, students will develop their critical thinking, aural analysis and higher order thinking skills through a viva voce assessment task. Differentiation including extension activities and student choice is regularly implemented throughout the program.

## Objectives and outcomes

### Objective one

To develop knowledge and skills about the concepts of music and of music as an art form through performance, composition, musicology and aural activities in a variety of cultural and historical contexts. Through activities in performance, composition, musicology and aural, a student:

* P1 – performs music that is characteristic of the topics studied
* P2 – observes, reads, interprets and discusses simple musical scores characteristic of topics studied
* P3 – improvises and creates melodies, harmonies and rhythmic accompaniments for familiar sound sources reflecting the cultural and historical contexts studied
* P4 – recognises and identifies the concepts of music and discusses their use in a variety of musical styles.

### Objective two

To develop the skills to evaluate music critically. Through activities in performance, composition, musicology and aural, a student:

* P5 – comments on and constructively discusses performances and compositions
* P6 – observes and discusses concepts of music in works representative of the topics studied

### Objective three

To develop an understanding of the impact of technology on music. Through activities in performance, composition, musicology and aural, a student:

* P7 – understands the capabilities of performing media, explores and uses current technologies as appropriate to the topics studied
* P8 – identifies, recognises, experiments with and discusses the use of technology in music.

### Objective four

To develop personal values about music. Through activities in performance, composition, musicology and aural, a student:

* P9 – performs as a means of self-expression and communication
* P10 – demonstrates a willingness to participate in performance, composition, musicology and aural activities
* P11 – demonstrates a willingness to accept and use constructive criticism.

[Music 1 Stage 6 syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/music-1-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

## Learning Intentions

Through studying this unit students will:

* identify and discriminate between sounds and make judgements about the concepts of music and their use in a wide range of musical styles and genres
* develop skills in order to recognise, analyse and comment on the concepts of music and music of various styles, genres, times and places
* analyse music and discuss the use of the concepts of music in known and unknown examples in a range of styles and genres
* write concisely about the concepts of music in extended aural responses
* apply their knowledge of the concepts of music in performance, composition, aural and musicology activities
* perform musical compositions and arrangements both individually and in small groups through the use of aural skills and interpreting different types of notation
* demonstrate an understanding of musical literacy through reading and notating music and applying them to composition, aural, musicology and performance contexts
* manipulate the concepts of music in compositions and arrangements in a variety of styles through improvisation and experimentation
* notate compositions using both traditional and graphic notation
* develop skills in using technology specific to music, including digital notation programs and general technology, and applying them to composition, performance and literacy activities
* develop composition reflection skills demonstrating the composition process
* develop knowledge regarding the historical and cultural context of music used in small ensembles
* develop speaking, aural and musicology skills through the presentation of a viva voce.

## Key competencies

Key competencies are embedded in the music curriculum to enhance student learning. The key competencies of collecting, analysing and organising information, communicating ideas and information, and planning and organising activities are integral to the nature of music education and are inherent in the group activities provided within this unit. Students work as individuals and in ensembles in classroom activities, and through this, the key competency of working with others and in teams is addressed. Music provides a powerful medium for the development of general competencies considered effective for the acquisition of effective, higher-order thinking skills. These skills are necessary for further education, work and everyday life. The composition, aural, musicology and performance activities provided in this unit requires students to consistently engage in problem-solving, thus addressing the key competency of problem solving. Throughout the study of music, students incorporate technological perspectives into their work, which addresses the key competency of using technology.

### Literacy

Music 1 requires a competent level of both linguistic and musical literacy. Musical literacy is acquired and developed through performance, aural, musicology and composition skills. Detailed performance and composition reflections which include research and evidence of composition skills are used to develop both linguistic and musical literacy skills. Literacy skills are also developed through the scaffolding of written responses, with differentiation applied in order for students to be able to write an extended aural response.

### Numeracy

Patterning, sequencing and the mathematical principle of repetition are essential components of aural skills and musical composition and align carefully with the key competency of using mathematical ideas and techniques. These are thoroughly explored within the unit through the concepts of duration, pitch and structure and form the basis of the organisation of sound in composition activities.

## Assessment

This unit includes one assessment task which assesses the key learning areas of musicology and aural.

For the musicology part of the task, students are to present a ten minute viva voce based on a small ensemble of their choice in any musical genre. Students will need to demonstrate how their chosen small ensemble addresses **one** of the questions provided in the task. Students may choose either one or more pieces by their small ensemble to demonstrate their musicology skills and understanding of the concepts of music. The question provided will need to be adapted to include specific information in relation to the small ensemble and piece/s chosen for study. Students must also include:

* relevant listening examples prepared as excerpts
* a viva voce summary sheet (two copies)
* relevant musical examples, which they may bring into the examination. These may include cued recordings/ digital media, scores and/or an instrument/voice to demonstrate relevant musical points.

For the aural part of the task, students are to submit a concept analysis according to one piece that they use in their viva voce. The analysis is to cover the concepts of structure, duration, pitch, tone colour, texture and dynamics and expressive techniques. The analysis is to be of approximately 1 minute and 30 secs of the chosen piece, with the cut made at the end of an appropriate section. Students are to describe the excerpt using either dot points or paragraphs under concept headings. The analysis should be no more than six pages in total. Musical examples must be referenced to support the musical observations made.

Students will be assessed on their ability to:

* provide a musicological focus that addresses the question
* demonstrate an understanding of their chosen topic through research and aural skills
* demonstrate aural awareness and understanding of musical concepts specific to the small ensemble chosen
* support the discussion with relevant musical examples
* demonstrate aural awareness and understanding of musical concepts and their relationship with each other
* use musical terminology to describe musical observations
* use relevant musical examples to support the musical observations
* include a variety of formats to support their musical observations such as notation, diagrams in a structured response.

## Evaluation

After you have taught the unit of work record your evaluation of the unit and any variations you implemented or would choose to implement the next time you teach the unit.

Evaluation may include consideration of the following:

* student understanding of the content and engagement with the content
* time allocated for the unit
* student acquisition of skills and whether the learning intentions and outcomes were met
* opportunities for student reflection on learning
* opportunities for peer feedback and implementation of teacher feedback to further improve their results
* appropriate sequencing of activities
* suitability of resources and variety of teaching strategies and assessment
* differentiation strategies implemented
* literacy and numeracy strategies used and their overall success in achieving outcomes.

## Learning sequence

Key:

* P – performance
* C – composition
* A – aural
* M – musicology

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Outcomes | Syllabus content | P | C | A | M | Teaching strategies | Resources | Registration |
| P1, P2, P3, P4, P5, P6, P7, P9, P10 | Tone colourPitchDurationStructureTexture | X | X | X | X | Week 1 – Medieval musicIntroduction to topic: ‘Relationships’ – as a class, brainstorm the following questions, without revealing the topic.* What attributes make for a successful relationship?
* How could some of these be applied to a musical context?

The discussion will be narrowed to identify the concept of ensemble playing. Reveal the topic that will be studied this term as: ‘**Music for small ensembles’**.* Brainstorm: “What types of small ensembles can you think of that exist within music?”

**Musicology** – Kahoot Quiz – ‘Medieval Madness.’ How well do you know your medieval instruments?Students are to complete the Kahoot quiz which pre-assesses their knowledge of medieval instrumentation found in small ensembles.**Performance and musicology** – in groups of three to five, students are to rehearse and perform to the class the medieval song ‘Saltarello’ which is a traditional Medieval Istanpitta dating back to the 14th century. Students may wish to perform all or part of the piece using the score and/or audio provided.Discussion: what were some of the musical features of this piece? Identify and label these observations on the score provided. **Aural and musicology** – watch and listen to the performance of ‘Saltarello’ by Voices of Music. Follow along with the score provided and write the musical features identified in discussion on the score. Using the Medieval music worksheet, students are to answer the questions in relation to the small ensemble used in ‘Saltarello’.**Performance** – Medieval dance rhythms activity – using the worksheet provided, students are to identify the **medieval dance rhythms** in the piece through a body percussion activity. Additional information is found in the worksheet. Body percussion links are provided to help generate ideas.**Composition** – students are to compose their own 8 bar melody for a ‘Saltarello’. They will then add the two bar **codetta** to the end of their melody. Musical features must include:* 8 bars in treble clef with an extra 2 bars added for each repeat
* **6/8 time signature**
* **C major key signature**
* use of at least two of the **dance rhythms** provided
* use of mainly **steps and some small leaps**

Students are then to perform their melody to the class.**Extension** – using the compositions created above, students are to choose up to four melodies created by their peers. Through experimentation, students are to combine these four melodies in succession (for example: A, B, C, D), to create a complete ‘Saltarello’ score. Students are required to arrange the piece for their class which includes the roles of **melody, harmonic accompaniment and rhythmic accompaniment**. Perform as a class.All answers are provided in the resource booklet. | [Kahoot quiz – ‘Medieval Madness’](https://create.kahoot.it/share/medieval-madness/9890bfad-afa6-4aec-95a3-e49a10a39388)‘Salterello’ (traditional) scoreClassroom instruments[‘Saltarello’](https://www.youtube.com/watch?v=p93CYcClfjA) (0:00:00 – 00:03:35) (trad.) performed by the Voices of Music EnsembleMedieval music worksheet[body percussion video 1 (00:00:00 - 00:05:56)](https://www.youtube.com/watch?v=6jHlR0gEzmg)[body percussion video 2 (00:00:00 – 00:00:57)](https://www.youtube.com/watch?v=UHlRBc2k8W4)Manuscript or a digital notation program such as:[Sibelius](https://www.avid.com/sibelius)[Finale](https://www.finalemusic.com/)[Flat](https://flat.io/)[Musescore](https://musescore.org/en) |  |
| P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11 | Tone colourPitchTextureDynamics and expressive techniques | X | X | X | X | Week 2 – Klezmer musicIntroduction to topic – the teacher is to hand out cards to each student in the class as they enter the classroom, revealing one of each of the following instruments: **violin, clarinet, accordion, guitar, bass, drums, flute, dulcimer, trombone and trumpet.** Students are to read out their instrument card and the class are to guess the genre of small ensemble that will be the focus of the week. If they are still unsure, write out the **E Phrygian dominant scale** on the board, and students are to sing or play through the scale as an additional clue.E Phrygian dominant scale: E F G# A B C D E**Musicology** – students are to watch the ‘Klezmer BBC documentary’ and write down three important points about Klezmer music in their work books.**Performance and aural** – students are to perform ‘Hava Nagila’ (traditional) on classroom instruments in small groups or as a class. Please note the melody **must** be doubled. The audio and score are provided.Discussion: what are some of the musical features of this genre?**Aural and composition** – 1. Listen to ‘Hava Nagila’ audio. What do you notice about the **melody** being played by two instruments? Are they identical? Discuss.
2. Listen to the following pieces and you will also notice that the melody is **doubled** but with slight variations. This is called **heterophonic texture**. Students are to write down ways in which the melodies have been slightly altered in the following listening pieces: (answers are provided in the worksheet)
	* [‘Ob Ebra do Dunava Live in Vilnius’ (00:00:10 – 00:00:38)](https://www.youtube.com/watch?v=uOtGayTFmF8) by the Barcelona Gipsy Balkan Orchestra
	* [‘Hava Nagila’ (00:00:57 – 00:01:45)](https://www.youtube.com/watch?v=nsXdGEY1WnA) by the Moscow Klezmer Band
	* [‘Ze Dos Kleydl Tateshi’ (00:00:00 – 00:00:45)](https://www.youtube.com/watch?v=-RRLDpucArc) by the Budapest Klezmer Band
3. Using some of the techniques discussed, compose a new version of ‘Hava Nagila’ that uses some or all of these techniques in the treatment of the melodic material. Perform to the class and record your composition on your phone.

Discussion: How did each group modify the melodic material?1. Students are to listen to their performance and answer the questions provided in the worksheet in relation to **texture** and **tone colour**.

**Extension** – Students are to listen to ‘Yiddish Music’ by the Moscow Klezmer Band and write a paragraph response as to how the melodic material is treated in the excerpt.All answers are provided in the resource booklet. | Instrument cardsClassroom instrumentsKlezmer music worksheet[‘Klezmer BBC documentary’ (00:00:00 – 00:04:10)](https://www.youtube.com/watch?v=1zyZyafw6q0) [‘Hava Nagila’ (00:00:00 – 00:03:17)](https://www.youtube.com/watch?v=3bD5Fj7PC6M)[‘Hava Nagila’ score](https://musescore.com/user/172232/scores/313251) [‘Hava Nagila’ guitar chords and lyrics](https://tabs.ultimate-guitar.com/tab/moshe-nathanson/hava-nagila-chords-1397425) [‘Ob Ebra do Dunava Live in Vilnius’ (00:00:10 – 00:00:38)](https://www.youtube.com/watch?v=uOtGayTFmF8) by the Barcelona Gipsy Balkan Orchestra [‘Hava Nagila’ (00:00:57 – 00:01:45)](https://www.youtube.com/watch?v=nsXdGEY1WnA) by the Moscow Klezmer Band[‘Ze Dos Kleydl Tateshi’ (00:00:00 – 00:00:45)](https://www.youtube.com/watch?v=-RRLDpucArc) by the Budapest Klezmer Band[‘Yiddish Music’ (00:00:00 – 00:03:02)](https://www.youtube.com/watch?v=eAzv5vWEEO8) by the Moscow Klezmer Band |  |
| P1, P2, P3, P4, P5, P6, P7, P8, P9, P10 | Tone colourPitchDurationTextureStructureDynamics and expressive techniques | X | X | X | X | Week 3 – Classical**Performance** – perform the classroom arrangement of ‘Eine Kleine Nachtmusik’ movement 1 – ‘Allegro’ provided in the resource booklet. Audio with a moving score is also provided below for reference.Discussion: what are the **roles of each instrument**? Discuss any interesting observations.**Musicology** – students are to complete the following activities:1. Create a **texture graph** using the table provided in the classical music worksheet. Using two different colours, colour in which bars each instrument plays the following roles:
	* **melody**
	* **harmonic accompaniment**
2. Define and label within the corresponding bars, the following musical features of each instrumental part:
	* **Mannheim rocket**
	* **unison**
	* **harmonic rhythm**
	* **pedal point**
	* **broken chord**

**Composition, performance and aural** – students are to complete the following:1. Compose your own four bar **Mannheim rocket theme.** You must notate your theme using either **traditional or graphic notation** and it must contain the following features:
	* four **bars** in length
	* any **notes** or **rhythms** may be used
	* use one **chord** of your choice in each bar
	* rapidly **ascend** as a **broken chord** or **arpeggio**
2. Perform your Mannheim rocket to the class and record your performance.
3. Compare your Mannheim rocket theme to Mozart’s Mannheim rocket theme used in the **string quartet** version of ‘Eine Kleine Nachtmusik.’ Discuss the use of **duration** and **pitch** in your response. You may do this in columns using dot points, or you may wish to write a paragraph response. Refer to the concepts of music checklist at the beginning of the resource booklet.

**Extension** – students are to complete the following:1. Performance– perform ‘Eine Kleine Nachtmusik’ in a different style. For example, as a rock or jazz version.
2. Composition – extend your Mannheim rocket theme by adding an **8 bar melody** and **chords** to the theme. You may wish to do this using digital software notation, or record your melody on your phone using voice memos.
3. Musicology and aural – comparative analysis.

Analyse the musical differences between the Mannheim rocket theme of another version of ‘Eine Kleine Nachtmusik’, and the original **string quartet** version. You may choose one from the list below or you may research one of your own. Please refer to the relevant **concepts of music** in your response.* + [‘Eine Kleine Nachtmusik’ rock version (00:00:00 – 00:00:07)](https://www.youtube.com/watch?v=hjbb7CbU28A)
	+ [‘Eine Kleine Nachtmusik’ jazz version (0:00:00 – 00:00:37)](https://www.youtube.com/watch?v=4pNOLfDs0jc)
	+ [‘Eine Kleine Nachtmusik’ latin version (00:00:00 – 00:00:10)](https://www.youtube.com/watch?v=Ul6uK2RAXrI)
	+ [‘Eine Kleine Nachtmusik’ electronic dubstep version (00:00:00 – 00:00:37)](https://www.youtube.com/watch?v=aCk-jsZ4uuo)

All answers are provided in the resource booklet. | Classical music worksheet‘Eine Kleine Nachtmusik’ by Mozart scoresClassroom instruments[Eine Kleine Nachtmusik by Mozart movement 1 audio (00:00:00 – 00:04:21)](https://www.youtube.com/watch?v=f3u5-MkFY5E)[Eine Kleine Nachtmusik by Mozart movement 1 with score (00:00:00 – 00:06:02)](https://www.youtube.com/watch?v=MeaQ595tzxQ)[Eine Kleine Nachtmusik by Mozart movement 1 audio (00:00:00 – 00:04:21)](https://www.youtube.com/watch?v=f3u5-MkFY5E)Additional resource for reference[Full analysis of ‘Eine Kleine’ Nachtmusik’ mv 1 – ‘Allegro’ (00:00:00 – 00:16:34)](https://www.youtube.com/watch?v=_24uzoTljd0)  |  |
| P1, P2, P3, P4, P5, P6, P7, P8, P9, P10 | Tone colourPitchDurationTextureStructureDynamics and expressive techniques | X | X | X | X | Week 4 – Music of the 20th century**Aural and musicology** – Watch and listen to the video of ‘Airs by a Stream’ by Stravinsky and answer the questions outlined in the worksheet in your book. The questions relate to the concepts of **pitch, tone colour** and **pairing of instruments.****Performance** – students are to complete the following activity:1. Using instruments, students are to individually play the **G Dorian mode** provided by the teacher both **ascending and descending** as a **scale**. Discuss the scale as a class. For example, what does it sound similar to? What are the **intervals**? Does anyone know which scale or mode it is?

G Dorian mode: G A Bb C D E F G1. Each student is to remain on their own instrument playing G Dorian mode repeatedly. Percussionists are to freely **improvise** based on the mood or atmosphere of the G Dorian mode.
2. Walking around the room (if they’re able), each student is to find a partner to ‘pair’ with by playing the mode with each member of the class. They must choose their partner based on how well the sound of the two instruments goes together. Students must listen carefully to the **tone colour** and **pitch** of each instrument playing the mode together to determine the best possible musical outcome. Once they have agreed on a partner, they must sit down to indicate that they are ‘paired.’

**Composition and performance**1. In the above pairs, students are presented with a set of cards (a template is provided in the worksheet) with the following **compositional techniques** written on each card**: imitate, interplay, call and response, rhythmic unison, ‘running rhythms’, polyphonic texture, accents, interject.**
2. In pairs, students are to compose a short composition (about 1 minute in length) using at least four of the techniques on the cards as well as the **G Dorian mode** in any style they wish. Additional instructions and guiding questions can be found in the worksheet.
3. Rehearse your composition, and when ready, perform it to the class and record it on your phone or tablet.
4. Notate your composition using a graphic score. A template is provided in the worksheet for reference.
5. Extension – after listening to the class’ performances, combine the groups to form **quartets.** This should be based on the style of each composition, with similar styles to be grouped together. Students are to combine their compositions to form two sections. Then, they are to rearrange their piece for all four performers. Modifications may be needed to the compositions for musical success. Perform to the class.

**Aural, musicology and literacy** – read ‘The Soldier’s Tale’ musicology research’ on the context of the work and answer the questions provided in the worksheet.**Aural, musicology and literacy** – listen to ‘The Devil’s Dance’ by Stravinsky and complete the cloze passage provided in the worksheet using the **compositional techniques** cards. This cloze passage is based on the use of **tone colour** and **texture** in the above excerpt.All answers are provided in the resource booklet. | Music of the 20th century worksheet[‘Airs by a Stream’ from ‘The Soldier’s Tale’ by Stravinsky. (00:00:00 – 00:02:32)](https://www.youtube.com/watch?v=nh87QoIEXsU&list=RDnh87QoIEXsU&index=1) Classroom instrumentsManuscript or digital notation softwareComposition technique cardsGraphic score template[‘The Soldier’s Tale’ musicology research](https://music.allpurposeguru.com/2017/01/lhistoire-du-soldat-soldiers-tale-igor-stravinsky/) [‘The Devils Dance’ by Stravinsky (00:00:00 – 00:00:41)](https://www.youtube.com/watch?v=z6iMrP37xNo)Additional resource: [‘The Soldier’s Tale’ by Stravinsky (00:00:00 – 00:57:39) full audio with score](https://www.youtube.com/watch?v=JgSGTO36zUs)  |  |
| P1, P2, P3, P4, P5, P6, P7, P9, P10 | Tone colourPitchDurationTextureStructureDynamics and expressive techniques | X | X | X | X | Week 5 – Jazz**Musicology** – as a class, brainstorm anything that you know about jazz music. This may include musical features, instruments, artists or genres.**Performance** – ‘Mr P.C’ by John Coltrane (1960)Students will learn how to play the **minor blues** chart ‘Mr P.C’ by John Coltrane as well as learn how to improvise using the C blues scale.Steps:1. Students are to sit in seats in a circle, with their instrument and music score (lead sheet) in front of them.
2. Identify which students are going to be the ‘**rhythm section’**. (This will include the drums, bass, percussion, guitar and piano players). The remainder of the instruments will be our ‘**lead players**’ or ‘**frontline**’.
3. Discuss the **chord structure** as being a typical ‘**minor blues**’ consisting of 12 bars using the chord pattern outlined in the worksheet. Students may wish to label these roman numerals on their score.
4. The rhythm section members are to play through the chords as provided on the score. What they play will depend on their abilities. Drummers are to maintain a **swing feel**. Bass players may like to play a **walking bass line** or just the **tonic** of each chord, guitars and pianists are to **comp** on each chord in a swing style. Additional scores and recordings for the rhythm section can be found online if needed. The frontline players are to follow along with the score whilst listening to the chord changes.
5. The frontline instruments are to perform the melody over the chord changes by either reading the score, listening to the audio, or the teacher performing the melody in chunks whilst the frontline repeat it back. Repeat until the frontline instruments are fluent, and perform the melody with the rhythm section.

**Composition** – improvisationStudents will learn how to improvise over the chord changes using **‘call and response’** or **‘trading’**.Steps:1. Still seated in a circle, the rhythm section are to play the **12 bar minor blues chord progression** repeatedly. Each student in the circle takes a turn at improvising a **four bar rhythm** using just the first note of the **C Blues scale** as outlines in the worksheet. **Improvisation** should continue around the circle continually and also include the rhythm section players. Students are encouraged to listen to each other’s ideas and respond to them in their own improvisation.

C Blues scale: C Eb F F# G Bb C1. Once every one has had a turn, repeat the same activity but now use the first two notes of the C blues scale. Continue until all the notes of the scale are used in the improvisation.
2. To conclude this activity, perform the ‘head’ (the **melody** with **chords** and **accompaniment**) and follow it with a round of **improvisation** with four bars from each student followed by the head again.

For example: head, improvisation, head.Additional resource videos are found in the worksheet which will be helpful for students undertaking the improvisation process and ensemble playing and are listed in resources.**Extension** – students may wish to use the additional modes over the changes in ‘Mr P.C’ by John Coltrane: modes include **F dorian, C dorian, Ab mixolydian, G mixolydian.****Composition, aural, performance and musicology**Students are to complete the following arrangement activity:1. Listen to ‘Mr P.C’ by John Coltrane performed by the Chad L.B Trio and write down the **structure** of the arrangement including using the words **‘head’** and **‘solo’**, and the **role of each instrument** in table format.
2. Create your own class or small ensemble arrangement of ‘Mr P.C’ by John Coltrane which should include repetition of the head and solos which include **‘trading.**’ Write down your arrangement according to **structure** and **tone colour** in table format.
3. Perform your arrangement and record it on your phone or device.
4. Homework – write a comparative analysis between your own version or ‘Mr P.C’ by John Coltrane and the above version by the Chad L.B Trio up until the end of the first solo. Please refer to the concepts of **structure, duration** and **dynamics and expressive techniques** in your response.

All answers are provided in the resource booklet.**Distribute assessment task and additional viva voce support materials.** | Jazz music worksheetClassroom instruments[‘Mr P.C’ by John Coltrane lead sheet score](https://musescore.com/user/28194062/scores/5455911)[‘Mr P.C’ by John Coltrane performed by Chad L.B Trio (00:00:00 – 00:04:45)](https://www.youtube.com/watch?app=desktop&v=gfOUJW_5wnE)Additional resources[How to trade solos in jazz (00:00:00 – 00:03:31)](https://www.youtube.com/watch?v=myRxZShyvko)[Developing improvisation games in jazz (00:00:00 – 00:05:22)](https://www.youtube.com/watch?v=eim-tZwSTFU&t=74s)[Connecting the bass and the drums in a rhythm section (00:00:00 – 00:03:49)](https://www.youtube.com/watch?v=xrgzAfsH610) [Learning how to comp on guitar and piano (00:00:00 – 00:00:04:36)](https://www.youtube.com/watch?v=gGAD7UlvR0Q)[C minor blues backing track medium swing (00:00:00 – 00:05:04)](https://www.youtube.com/watch?v=2uo_Xmi-mdU)Assessment Task – musicology and aural Additional viva voce support materials |  |
| P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11 | Tone colourPitchDurationTextureStructureDynamics and expressive techniques | X | X | X | X | Week 6 – Musical theatreStudents are to watch the trailer for the musical ‘In the Heights’ by Lin-Manuel Miranda and refer to the program notes as needed to understand the synopsis of the musical. An additional interview with the composer resource is provided.There are two options for classroom activities for this unit. Students may choose which activities they would like to do by selecting either option one or option two.**Option one** – sing and play**Performance**Starter Activity – students are to complete some of the activities contained within the ‘Musical Theatre warm up video’. Perform a section or more of ’Breathe’ by Lin-Manuel Miranda from ‘In the Heights’ in small groups and record your own performance on your phone or device. Score and audio are provided.Discussion: What are the lyrics about? What is the main emotion that Nina is expressing?**Composition** – think of a time or situation when you felt similar emotions as Nina did in ‘Breathe’. Using the same **chord progression** as ‘Breathe’ (or a section of it) compose your own **melody** and lyrics to be sung over the chord progression. You may like to create a ‘mood board’ to brainstorm your ideas and feelings. This task can be done in small groups or as an individual using the backing track provided below. Perform to the class and record on your phone or device.**Aural and musicology** – using either your original composition or your original ‘Breathe’ performance, compare one of these recordings to the original recording of ‘Breathe’ by Miranda (00:00:00 – 00:01:18) according to the concepts of **structure, tone colour, dynamics and expressive techniques and texture.****Option two** – rhythms and grooves**Performance and musicology** – Read the information provided in the worksheet and write down three to five points of the **roles of the instruments** in the Latin music ensemble.‘The Club’ is one of the Latin tracks found in ‘In the Heights’ and features a ‘cascara’ **rhythm** or **groove**. Perform the ‘Cascara Rhythms’ groove found in the score booklet resource as a class or in groups.**Extension**: Try performing the cascara rhythms along with the track ‘The Club’ by Miranda. Additional resources are provided as to how to interpret the conga hand positions.**Composition** – Students are to complete the following activity:1. Clap through the samba rhythm provided in the booklet.
2. Compose additional rhythmic parts for your percussion instruments to create a samba groove. Some additional information about the samba and **duration elements** which may assist you is found in the worksheet
3. Students are to notate their part on the stave using traditional notation.
4. Perform to the class and record on phones or devices.

Discussion: What were the challenges you faced in composing for your instruments? How did you overcome them? Did you play together successfully as an ensemble? Why/why not?**Aural and musicology** – students are to listen to ‘In the Club’ (00:00:00 – 00:01:18) and complete the following group activity:1. The teacher will provide three sheets of A3 paper and write one concept of music at the top of each sheet including **tone colour, texture** and **duration.** The sheets are then to be placed as ‘concept stations’ around the room. Concepts of music checklist sheets may be provided if needed at each station.
2. Each student is to choose a concept station to start with and sit at that desk with a pen.
3. The excerpt of music (see above) will then be played by the teacher and the students have two playings to write down their musical observations according to that particular concept in dot points.
4. Once finished, the class then rotate and move to a different ‘concept station’. The excerpt gets played again two times and the students record their observations on the corresponding concept sheet. Students are encouraged to read the previous students’ responses first, and either add more detail to a point previously given or contribute another musical observation.
5. Once all students have contributed to each concept sheet, each student is to share with the class, the observations from each concept sheet. Discuss.

All answers are provided in the resource booklet. | Musical theatre worksheet[‘In the Heights’ trailer (00:00:00 – 00:02:22)](https://www.youtube.com/watch?v=U0CL-ZSuCrQ) [‘In the Heights’ program notes](https://www.sydneyoperahouse.com/content/dam/pdfs/events/In%20the%20Heights_Program%202019.pdf) [Lin-Manuel Miranda interview about ‘In the Heights’](https://www.swarthmore.edu/news-events/heights-a-conversation-lin-manuel-miranda)[Musical Theatre vocal warm up exercises (00:00:00 – 00:03:56)](https://www.youtube.com/watch?v=GuGK6dnsJUg) [‘Breathe’ by Miranda score](https://musicnotesroom.com/lin-manuel-miranda-breathe-melody-line-lyrics-chords-broadway/) [‘Breathe’ by Miranda audio (00:00:00 – 00:04:04)](https://www.youtube.com/watch?v=v52GW3Z8YXo&list=PLn0Zn1caShZWlW5JwG0ULhWjEa2hFN6m6&index=2) [‘Breathe’ by Miranda lyrics](https://www.azlyrics.com/lyrics/linmanuelmiranda/breathe.html) [‘Breathe’ backing track (00:00:00 – 00:01:20)](https://www.youtube.com/watch?v=fRvD0MHXI8Q) [‘Breathe’ by Miranda (00:00:00 – 00:01:18)](https://www.youtube.com/watch?v=v52GW3Z8YXo&list=PLn0Zn1caShZWlW5JwG0ULhWjEa2hFN6m6&index=2) Classroom instruments[‘The Club’ by Miranda (00:00:00 – 00:01:18)](https://www.youtube.com/watch?v=h9ae1DMFcNk&list=PLn0Zn1caShZWlW5JwG0ULhWjEa2hFN6m6&index=11) [Conga hand positions](https://pulsewave.com/classes-workshops/conga-hand-positions-sounds/) [Latin Rhythms by Victor Lopez](https://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2005/victor_lopez.pdf) Manuscript or digital notation software |  |
| P1, P2, P5, P7, P8, P9, P10, P11 | Tone colourDurationTextureDynamics and expressive techniques | X | X | X | X | Week 7 – Ensemble communication skills**Composition** – ‘Pass the rhythm’ group activityAs a class, stand in a circle. One person begins by clapping a very short rhythm to another person in the circle by making eye contact with them (pass the **rhythm**). That student is then to clap a different rhythm to another person in the circle by making eye contact with them. If someone misses their turn, they must sit down and are ‘out’. Once you get to a handful of players, you can have two people within the circle clap ‘pass the rhythm’, until you are left with two players who are the winners.Discussion: What type of communication did you notice when the rhythm was passed to you? What type of communication did you use when you had to ‘pass the rhythm?’**Performance, aural and musicology** – students are to complete the following activities:1. In small groups, perform any song (or part of a song) of your choice. Record your performance on your phone or device as a video.
2. Watch back your performance. How did your ensemble communicate with each other? Was it effective? Why/why not? How important is effective communication in a small ensemble performance?
3. Brainstorm as a class some ways in which a small ensemble can interact and communicate to ensure a successful musical performance.
4. Watch the following performance of ‘Coffee Break is Over’ by Dirty Loops and observe the ensemble communication techniques that they use in their performance.
5. Rehearse your group performance again and experiment with integrating some of the **ensemble communication techniques** discussed above. Record your performance on your phone and answer the questions in the worksheet which are based on ensemble communication skills and how they affect the musical outcome.
6. Research a small ensemble piece of your choice and list the ways in which your chosen example uses ensemble communication skills. Write your observations in your book.

An additional resource in regards to ensemble communication is provided. All answers are provided in the resource booklet. | Ensemble communication skills worksheetClassroom instruments[‘Coffee Break is Over’ by Dirty Loops. (00:00:00 – 00:03:15)](https://www.youtube.com/watch?v=aYYFmp9NBTk) [Advanced musicology research in ensemble communication](https://journals.sagepub.com/doi/full/10.1177/0305735617702971)  |  |
| P1, P2, P5, P7, P8, P9, P10, P11 | Tone colourDurationTextureDynamics and expressive techniques | X | X | X | X | Week 7 – Ensemble communication skills**Composition** – ‘Pass the rhythm’ group activityAs a class, stand in a circle. One person begins by clapping a very short rhythm to another person in the circle by making eye contact with them (pass the **rhythm**). That student is then to clap a different rhythm to another person in the circle by making eye contact with them. If someone misses their turn, they must sit down and are ‘out’. Once you get to a handful of players, you can have two people within the circle clap ‘pass the rhythm’, until you are left with two players who are the winners.Discussion: What type of communication did you notice when the rhythm was passed to you? What type of communication did you use when you had to ‘pass the rhythm?’**Performance, aural and musicology** – students are to complete the following activities:1. In small groups, perform any song (or part of a song) of your choice. Record your performance on your phone or device as a video.
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| P2, P4, P5, P6, P7, P8 | Tone colourPitchDurationTextureStructureDynamics and expressive techniques |  |  | X | X | Week 8Students are given time to work on their musicology and aural assessment task and receive individual guidance and feed forward from the teacher.The assessment task contains two parts. For Part A, students are to present a ten minute musicology viva voce on an ensemble of their choice. They must choose from one of four questions and support the discussion with relevant musical examples including visual aids and/or demonstrations.For Part B students must submit a concept analysis of one piece that they use in their viva voce which must cover all six concepts of music. | Assessment Task – musicology and aural Additional viva voce support materials |  |
| P2, P4, P5, P6, P7, P8 | All concepts |  |  | X | X | Week 9Students continue to work on their assessment task with guidance and feed forward from the teacher. | Additional viva voce support materials |  |
| P2, P4, P5, P6, P7, P8 | All concepts |  |  | X | X | Week 10**Assessment task due** – musicology and auralStudents are to observe each other’s viva voce assessments and complete a peer marking activity using the marking criteria provided in the assessment.**Activity:** students are to observe the viva voce between the teacher and student. Each student is to write down three positive comments and one constructive comment. The comments should reflect aspects of the marking criteria.On a copy of the marking criteria, students are then to highlight each outcome that the student has achieved. If comfortable, they may like to allocate a mark to the viva based on the criteria they have highlighted.  | Assessment criteriaPeer marking sheets |  |

## Resources

* [Music 1 Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/music-1-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003. (date accessed 3/3/2021)
* [Kahoot quiz – ‘Medieval Madness’ (date accessed 3/3/2021)](https://create.kahoot.it/share/medieval-madness/9890bfad-afa6-4aec-95a3-e49a10a39388)
* [‘Saltarello’ (0:00:00 – 00:03:35)](https://www.youtube.com/watch?v=p93CYcClfjA) (trad.) performed by the Voices of Music Ensemble (date accessed 8/2/2021)
* [Body percussion video 1 (00:00:00 – 00:05:56)](https://www.youtube.com/watch?app=desktop&v=6jHlR0gEzmg) (date accessed 11/02/2021)
* [Body percussion video 2](https://www.youtube.com/watch?v=UHlRBc2k8W4) (00:00:00 – 00:00:57) (date accessed 11/02/2021)
* [Sibelius](https://www.avid.com/sibelius) notation software (date accessed 3/3/2021)
* [Finale](https://www.finalemusic.com/) notation software (date accessed 3/3/2021)
* [Flat](https://flat.io/) notation software (date accessed 3/3/2021)
* [Musescore](https://musescore.org/en) notation software (date accessed 3/3/2021)
* [‘Klezmer BBC documentary’ (00:00:00 – 00:04:10)](https://www.youtube.com/watch?v=1zyZyafw6q0) (date accessed 12/2/2021)
* [‘Hava Nagila’ (00:00:00 – 00:03:17)](https://www.youtube.com/watch?v=3bD5Fj7PC6M) (date accessed 12/2/2021)
* [‘Hava Nagila’ score](https://musescore.com/user/172232/scores/313251) (date accessed 12/2/2021)
* [‘Hava Nagila’ guitar chords and lyrics](https://tabs.ultimate-guitar.com/tab/moshe-nathanson/hava-nagila-chords-1397425) (date accessed 12/2/2021)
* [‘Ob Ebra do Dunava Live in Vilnius’ (00:00:10 – 00:00:38)](https://www.youtube.com/watch?v=uOtGayTFmF8) by the Barcelona Gipsy Balkan Orchestra (date accessed 16/2/2021)
* [‘Hava Nagila’ (00:00:57 – 00:01:45)](https://www.youtube.com/watch?v=nsXdGEY1WnA) by the Moscow Klezmer Band (date accessed 16/2/2021)
* [‘Ze Dos Kleydl Tateshi’ (00:00:00 – 00:00:45)](https://www.youtube.com/watch?v=-RRLDpucArc) by the Budapest Klezmer Band (date accessed 16/2/2021)
* [‘Yiddish Music’ (00:00:00 – 00:03:02)](https://www.youtube.com/watch?v=eAzv5vWEEO8) by the Moscow Klezmer Band (date accessed 16/2/2021)
* [Eine Kleine Nachtmusik by Mozart movement 1 audio (00:00:00 – 00:04:21)](https://www.youtube.com/watch?v=f3u5-MkFY5E) (date accessed 19/2/2021)
* [Eine Kleine Nachtmusik by Mozart movement 1 with score (00:00:00 – 00:06:02)](https://www.youtube.com/watch?v=MeaQ595tzxQ) (date accessed 19/2/2021)
* [Full analysis of ‘Eine Kleine’ Nachtmusik’ mv 1 – ‘Allegro (00:00:00 – 00:16:34)](https://www.youtube.com/watch?v=_24uzoTljd0) (date accessed 17/2/2021)
* [‘Airs by a Stream’ from ‘The Soldier’s Tale’ by Stravinsky. (00:00:00 – 00:02:32)](https://www.youtube.com/watch?v=nh87QoIEXsU&list=RDnh87QoIEXsU&index=1) (date accessed 19/2/2021)
* [‘The Soldier’s Tale’ musicology research](https://music.allpurposeguru.com/2017/01/lhistoire-du-soldat-soldiers-tale-igor-stravinsky/) (date accessed 20/2/2021)
* [‘The Devils Dance’ by Stravinsky (00:00:00 – 00:00:41)](https://www.youtube.com/watch?v=z6iMrP37xNo) (date accessed 21/2/2021)
* [‘A Soldier’s Tale’ by Stravinsky (00:00:00 – 00:57:39) full audio with score](https://www.youtube.com/watch?v=JgSGTO36zUs) (date accessed 21/2/2021)
* [‘Mr P.C’ by John Coltrane lead sheet score](https://musescore.com/user/28194062/scores/5455911) (date accessed 21/2/2021)
* [‘Mr P.C’ by John Coltrane performed by Chad L.B Trio (00:00:00 – 00:04:45)](https://www.youtube.com/watch?app=desktop&v=gfOUJW_5wnE) (date accessed 22/2/2021)
* [How to trade solos in jazz (00:00:00 – 00:03:31)](https://www.youtube.com/watch?v=myRxZShyvko) (date accessed 22/2/2021)
* [Developing improvisation games in jazz (00:00:00 – 00:05:22)](https://www.youtube.com/watch?v=eim-tZwSTFU&t=74s) (date accessed 22/2/2021)
* [Connecting the bass and the drums in a rhythm section (00:00:00 – 00:03:49)](https://www.youtube.com/watch?v=xrgzAfsH610) (date accessed 22/2/2021)
* [Learning how to comp on guitar and piano (00:00:00 – 00:00:04:36)](https://www.youtube.com/watch?v=gGAD7UlvR0Q) (date accessed 22/2/2021)
* [C minor blues backing track medium swing (00:00:00 – 00:05:04)](https://www.youtube.com/watch?v=2uo_Xmi-mdU) (date accessed 22/2/2021)
* [‘In the Heights’ trailer (00:00:00 – 00:02:22)](https://www.youtube.com/watch?v=U0CL-ZSuCrQ) (date accessed 24/2/2021)
* [‘In the Heights’ program notes](https://www.sydneyoperahouse.com/content/dam/pdfs/events/In%20the%20Heights_Program%202019.pdf) (date accessed 24/2/2021)
* [Lin-Manuel Miranda interview about ‘In the Heights’](https://www.swarthmore.edu/news-events/heights-a-conversation-lin-manuel-miranda) (date accessed 26/2/2021)
* [Musical Theatre vocal warm up exercises (00:00:00 – 00:03:56)](https://www.youtube.com/watch?v=GuGK6dnsJUg) (date accessed 25/2/2021)
* [‘Breathe’ by Miranda score (date accessed 24/2/2021)](https://musicnotesroom.com/lin-manuel-miranda-breathe-melody-line-lyrics-chords-broadway/)
* [‘Breathe’ by Miranda audio (00:00:00 – 00:04:04)](https://www.youtube.com/watch?app=desktop&v=v52GW3Z8YXo&list=PLn0Zn1caShZWlW5JwG0ULhWjEa2hFN6m6&index=2) (date accessed 24/2/2021)
* [‘Breathe’ by Miranda lyrics](https://www.azlyrics.com/lyrics/linmanuelmiranda/breathe.html) (date accessed 24/02/2021)
* [‘Breathe’ backing track (00:00:00 – 00:01:20)](https://www.youtube.com/watch?v=fRvD0MHXI8Q) (date accessed 24/2/2021)
* [‘The Club’ by Miranda (00:00:00 – 00:01:18)](https://www.youtube.com/watch?v=h9ae1DMFcNk&list=PLn0Zn1caShZWlW5JwG0ULhWjEa2hFN6m6&index=11) (date accessed 26/2/2021)
* [Conga hand positions](https://pulsewave.com/classes-workshops/conga-hand-positions-sounds/) (date accessed 26/2/2021)
* [Latin Rhythms by Victor Lopez](https://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2005/victor_lopez.pdf) (date accessed 26/2/2021)
* [‘Coffee Break is Over’ by Dirty Loops. (00:00:00 – 00:03:15)](https://www.youtube.com/watch?v=aYYFmp9NBTk) (date accessed 2/3/2021)
* [Advanced musicology research in ensemble communication](https://journals.sagepub.com/doi/full/10.1177/0305735617702971) (date accessed 2/3/2021).

**Disclaimer**

Please note that the recommended music software/programs referenced in this booklet are a suggestion only and implies no endorsement by the New South Wales Department of Education, of any software developer or company.