



Education  
Public Schools



Knowledge and Skills Creative Arts  
**KASCA**

# Music

Educational resources for Stage 4 and 5 music

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# Concepts of music



## Duration

Refers to the speed of a piece of music as well as the length and organisation of notes and rests.

**Key terms include:** tempo, rhythm, Lento, Andante, Moderato, Allegro, Presto, syncopation, ostinato, backbeat, polyrhythm.



## Pitch

Refers to highness and lowness of sound and their combinations.

**Key terms include:** melody, harmony, tonality, atonality, modes, dissonance, blues scale, sequence, modulation, theme, range, drone, pedal point, riff.



## Structure

Refers to the order of sections and ideas in a piece of music.

**Key terms include:** binary, ternary, rondo, theme and variations, strophic, 12 bar blues, repetition, imitation, call and response, verse/chorus form, sonata form.



## Texture

Refers to layers of sound.

**Key terms include:** monophonic, homophonic, heterophonic, polyphonic, unison, rhythmic unison, staggered entry.



## Tone colour

Refers to varying types of sound production and using adjectives to describe quality of sound.

**Key terms include:** chordophone, idiophone, membranophone, aerophone, electrophone, roles of instruments, instrument families (strings, woodwinds, brass, percussion) and types of ensembles.

**Adjectives can include:** dry, woody, hollow, mellow, bright, dull, icy, metallic, grating, resonant, shrill, breathy, airy.



## Dynamics

Refers to the volume (loudness/softness) of sound

**Key terms include:** pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo.



## Expressive techniques

Refers to the manipulation of the other concepts. For example, crescendo manipulates dynamics, accelerando manipulates duration and vibrato manipulates tone colour.

**Key terms include:** crescendo, decrescendo, accelerando, ritardando, rubato, legato, staccato, glissando, double stopping, falsetto, vibrato, muting, pizzicato.

# Concepts of music



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# Concepts of music



## Dynamics

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**Key terms include:** pianissimo, piano, mezzo piano,  
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# Concepts of music



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For example, crescendo manipulates dynamics, accelerando manipulates duration and vibrato manipulates tone colour.

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# Music

## Concepts of music duration - tempo

# Concepts of music duration – tempo

## Exploring tempo (speed)

### Duration

3 lessons.

### Focus

Internalising a beat.

### Overview

There are many different Italian terms used to describe speed in music. So as not to overwhelm students, focus on 5. In this lesson sequence we will focus on *Lento*, *Andante*, *Moderato*, *Allegro* and *Presto*.

| Stage 4 outcomes  | Stage 5 outcomes   |
|---|--|
| <b>A student:</b><br><br><b>4.1</b> performs in a range of musical styles demonstrating an understanding of musical concepts<br><br><b>4.4</b> demonstrates an understanding of musical concepts through exploring, experimenting, improvising<br><br><b>4.12</b> demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences | <b>A student:</b><br><br><b>5.1</b> performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts<br><br><b>5.12</b> demonstrates a developing confidence and willingness |

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### Content

Students will research the definition of the 5 core Italian duration terms. They will then learn to internalise the beat and identify these terms, by:

- walking in time to the beat of 5 different tempos (life skills activity)
- playing a game that identifies 5 different tempos
- performing the first 8 bars of Beethoven's Ode to Joy in time with a metronome, using 5 different tempos
- completing a worksheet of real-life scenarios and relating them to Italian words describing tempo (extension activity).

## Cross-curriculum content and key competencies

Information and communication technology

Literacy

Numeracy

## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Literacy and numeracy

Students will:

- research the definition and approximate bpm (beats per minute) of each of the 5 core Italian terms.

| Italian term    | Definition          | Beats per minute (bpm) |
|-----------------|---------------------|------------------------|
| <i>Lento</i>    | slowly              | 45 - 60bpm             |
| <i>Andante</i>  | at a walking pace   | 76 - 108bpm            |
| <i>Moderato</i> | at a moderate speed | 108 - 120bpm           |
| <i>Allegro</i>  | fast and lively     | 120 - 168bpm           |
| <i>Presto</i>   | very fast           | 128 - 200bpm           |

### Movement

Students will:

- walk to the beat of pieces in different tempos. The following pieces are suggested as examples -
  - » [Reckless by Australian Crawl](#) – *Lento*
  - » [History by Olivia Holt](#) – *Andante*
  - » [Kiss this Thing Goodbye by Del Amitri](#) – *Moderato*
  - » [A Little Party Never Killed Nobody by Fergie](#) – *Allegro*
  - » [Footloose by Kenny Loggins](#) – *Presto*

### Game

Students will:

- listen to an excerpt of a piece of music and then move to the corresponding tempo term. The 5 Italian terms can be printed as individual signs and placed around the room. The following pieces are suggested as examples:
  - » [Million Reasons by Lady Gaga](#) - *Lento*
  - » [Lacrimosa Lullaby by Karl Jenkins](#) - *Andante*
  - » [Sun Dirt Water by The Waifs](#) - *Moderato*
  - » [Feel Invincible by Skillet](#) - *Allegro*
  - » [Highway Star by Deep Purple](#) - *Presto*

### Scenarios

Students will:

- relate given scenarios to Italian terms for tempo. The terms on the [tempo worksheet](#) include expressive techniques that manipulate the concept of duration (in this case, tempo).

## Performing skills activity

### Students will:

- perform the first 8 bars of Beethoven's Ode to Joy in the different tempos, using a metronome as an indicator of speed.

A metronome may be accessible on keyboards, as a free app, a website or on YouTube. This task can also be done as a whole class activity with the pulse amplified through speakers. The music for this exercise can be downloaded for [keyboard](#) and tablature for [guitar](#) and [bass guitar](#).

## Differentiation

### Extension

#### Students could:

- complete the [tempo scenarios](#) sheet. This includes the expressive techniques terms, *ritardando* and *accelerando*, which manipulate the concept of duration.

## Life skills

### Life skills outcomes

#### A student:

**LS.1** a student uses movement, vocalisation or instruments to respond to a range of music.

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#### Students could:

- participate in the movement activity by physically moving all or part of the body
- hit a drum or other percussion instrument in response to different tempos.

## Evaluate

Feedback is formative during the lessons. Students will successfully internalise the beat by moving or playing in time with different tempos and use correct Italian terms to identify tempos.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- [Ode to Joy keyboard music](#)
- [Ode to Joy guitar tablature](#)
- [Ode to Joy bass guitar tablature](#)
- [Tempo scenarios worksheet](#)

## Tempo example videos

- Reckless by Australian Crawl <https://www.youtube.com/watch?v=JlRUqsB-0vw>
- History by Olivia Holt <https://www.youtube.com/watch?v=hRVfCplkKq4>
- Kiss this Thing Goodbye by Del Amitri [https://www.youtube.com/watch?v=Ify\\_f6XoqMU](https://www.youtube.com/watch?v=Ify_f6XoqMU)
- Castle on the Hill by Ed Sheeran <https://www.youtube.com/watch?v=7Qp5vcuMllk>
- Lacrimosa Lullaby by Karl Jenkins <https://www.youtube.com/watch?v=G-Phzi5mj8Y>
- Million Reasons by Lady Gaga <https://www.youtube.com/watch?v=WYRJ-ryPEu0>
- Sun Dirt Water by The Waifs <https://www.youtube.com/watch?v=c3lgxon-AS4>
- Feel Invincible by Skillet <https://www.youtube.com/watch?v=Qzw6A2WC5Qo>
- Highway Star by Deep Purple <https://www.youtube.com/watch?v=W9ie2J2690>
- A Little Party Never Killed Nobody by Fergie <https://www.youtube.com/watch?v=0ZgjmE6xdaw>

# Music

## Concepts of music duration – note values

# Concepts of music duration – note values

## Simple note values

### Duration

1 lesson.

### Overview

Through movement and maths, students will kinaesthetically reinforce their knowledge of note values and note names. Notes to be covered: semibreves/whole notes, minims/half notes, crotchets/quarter notes and quavers/eighth notes.

#### Stage 4 outcomes

##### A student:

**4.4** demonstrates an understanding of musical concepts through exploring, experimenting, improvising

**4.7** demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas

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### Content

Students will participate in two music games based on note values and terms.

#### Cross-curriculum content and key competencies

Literacy

Numeracy



## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Literacy and numeracy

#### Students will:

- associate note values with fractions and addition.
- learn metalanguage – English and American terms are allocated to each note. Having the American term helps to relate note values to maths and assists in learning time signatures.

| English term     | American term | Note value         |
|------------------|---------------|--------------------|
| <i>Semibreve</i> | Whole note    | 4 beats            |
| <i>Minim</i>     | Half note     | 2 beats            |
| <i>Crotchet</i>  | Quarter note  | 1 beat             |
| <i>Quaver</i>    | Eighth note   | $\frac{1}{2}$ beat |

#### Suggested student learning activities include:

- completing the [note names](#) worksheet labelling the pictures of a semibreve, minim, crotchet and semiquaver
- researching the equivalent American terms and discussing how this relates to maths and fractions.

### Numeracy games

#### Physical numbers

1. Divide the class into two equal groups.
2. Group one stand at the front of the room and group two sit down to watch.
3. Draw four labelled stick figures on the board. Standing stick figure = semibreve/whole note, four beats. Kneeling stick figure = minim/half note, two beats. Sitting stick figure = crotchet/quarter note, one beat. Lying stick figure = quaver/eighth note,  $\frac{1}{2}$  a beat.
4. Call a number (4, 2, 1 or  $\frac{1}{2}$ ) and students quickly move to the matching position (standing, kneeling, sitting or lying). The last student to move to the correct position and those who are incorrect, are out.
5. Swap groups and repeat the activity. The last students left in each group compete with each other.
6. Make the activity harder by doing extra rounds using either the English term or the American term.

#### Sticky numbers

1. Have students gather in a large open space.
2. Call out a random number (e.g. thirteen). Students then form groups to add up to the number thirteen by standing/kneeling/sitting/lying (or combinations of these).
3. Everyone in the class must be included. Therefore, what might have been one person sitting (1 beat), has to become two people lying (2 x  $\frac{1}{2}$  beat).

## Differentiation

### Extension

**Students could:**

- use the English and or American terms in both numeracy games.

### Life skills

#### Life skills outcomes

**A student:**

**LS.1** a student uses movement, vocalisation or instruments to respond to a range of music.

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**Students could:**

- complete maths activity one but are limited to note values only.

## Evaluate

Feedback is formative during the lessons. Students move to the corresponding position for each note value or note name.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Note names worksheet <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-notenamesandtheirvalues.pdf>

# Music

## The functions of music in film

# The functions of music in film

## Duration

5 - 6 lessons.

## Focus

How music is used in film to enhance a scene.

## Overview

These lessons explore the use and characteristics of music within seven identifiable functions in film.

1. Credits
2. Mood and atmosphere
3. Dramatic effect
4. Sense of locale
5. Character emotion or identification
6. Pace and action
7. Foreshadowing

| Stage 4 outcomes  | Stage 5 outcomes   |
|---|--|
| <b>A student:</b>   | <b>A student:</b>  |
| <b>4.7</b> demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas. | <b>5.7</b> demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts |
| <b>4.8</b> demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire                         | <b>5.8</b> demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study                               |

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## Content

Students will engage in visual and aural activities that explore the characteristics of music in film. They will compare functions based on a critical analysis of similarities and differences present in the concepts of music. Stage 5 students will be expected to go into greater detail regarding the concepts of music and associated terminology.

| Cross-curriculum content and key competencies        |
|--|
| Information and communication technology             |
| Literacy   |
| Aboriginal and Indigenous (in suggested film scenes) |
| Difference and diversity (in suggested film scenes)  |

## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Students will:

- brainstorm the types of scenes that music can enhance
- observe the presentation - [functions of music in film](#)
- consider the possible use of duration, pitch and dynamics in each function (in a basic sense for Stage 4, more detailed for Stage 5). Students could draw up a table like the one below and fill in what they expect will happen
- discuss as a class
- watch scenes to ascertain whether they were correct.

| Function                             | Performing media<br>(instruments/<br>voices) | Pitch<br>High/low notes?<br>Major/minor? | Duration<br>Fast/slow tempo?<br>Long/short notes? | Dynamics<br>(volume) |
|--------------------------------------|--|--|---|----------------------|
| Mood/atmosphere                      |  |  |   |                      |
| Credits                              |  |  |   |                      |
| Dramatic effect                      |  |  |   |                      |
| Sense of locale                      |  |  |   |                      |
| Character emotion/<br>identification |  |  |   |                      |
| Pace and action                      |  |  |   |                      |
| Foreshadowing                        |  |  |   |                      |

- Try and use Italian terms when discussing tempo:
  - » *Lento* – very slow
  - » *Andante* – at a walking pace
  - » *Moderato* – at a moderate speed
  - » *Allegro* – fast and lively
  - » *Presto* – very fast
- Try and use Italian terms when discussing dynamics:
  - » *pianissimo* – very soft
  - » *piano* – soft
  - » *mezzo piano* – moderately soft
  - » *mezzo forte* – moderately loud
  - » *forte* – loud
  - » *fortissimo* – very loud
- focusing on one function at a time, watch several scenes related to that function. Look for similarities and differences in the use of musical concepts by working in pairs to complete a table. Some suggested film scenes can be found in the accompanying document [Suggested film scenes](#)
- what conclusions can be drawn from this analysis? Information relating to the different functions and their musical characteristics can be found in the accompanying document [Music in film](#)

## Literacy and numeracy

### Students will:

- learn and use metalanguage associated with the concepts of music.

## Differentiation

### Extension

#### Students could:

- explore duration, pitch and dynamics in greater depth
- add texture, tone colour and expressive techniques, with associated terminology
- research their own film scene to match each function, based on conclusions drawn from the similarities and differences activity.

## Life skills

### Life skills outcomes

#### A student:

**LS.5** a student experiments in organising musical sounds.

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#### Students could:

- create a simplified version of the table provided above
- employ a tick box type of table for the similarities and differences activity.

## Evaluate

Formative feedback: students will contribute to class discussion

Summative feedback: this information can form the basis of an exam where students identify the functions of music in selected scenes and justify their opinions using the concepts of music

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Functions of music in film Sway <https://sway.com/C5rT3Xkn5uyU9I3t?ref=Link>
- Music in film <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-musicinfilm.pdf>
- Suggested film scenes <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-suggestedfilmexcerpts.pdf>

**Music**

# **Instruments of the orchestra**

# Instruments of the orchestra

## Duration

5-6 lessons.

## Focus

Exploring varied sound sources of the four families of instruments within the western symphony orchestra.

## Overview

Students will explore the instruments of the orchestra through a Prezi containing a series of videos. They will develop deep knowledge of the instruments, their families, expressive techniques and the role of a professional musician.

### Stage 4 outcomes

#### A student:

**4.8** demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire

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## Content

The four families of the western symphony orchestra are:

- strings
- woodwinds
- brass
- percussion.

[The Orchestra sway](#) and [accompanying prompt sheet](#) will assist in the introduction of the orchestra families and their sound sources for Stage 4 students.

### Cross-curriculum content and key competencies

Information and communication technology

Work, employment and enterprise

Literacy

Gender

Environment (life-skills)



## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Students will:

- observe the sway [The Orchestra](#). [Refer to prompt sheet for assistance](#).
- discuss the layout of the families. Ask students:
  - » Who do you think sits in each colour?
  - » Why do you think they are that size?
  - » Why do you think they sit in that position?
- observe and discuss:
  - » the roles and responsibilities of the conductor
  - » the roles and responsibilities of professional musicians
  - » the instruments of the string family, including associated expressive techniques-
    - pizzicato (featured in the first violin sway video)
    - arco (featured in the first violin sway video)
    - vibrato (featured in the first violin sway video)
    - glissando (featured in second cello sway video).
  - the instruments of the woodwind family
  - the instruments of the brass family
  - the instruments of the percussion family.

## Literacy and numeracy

### Students will:

- learn the names of the instruments of each orchestral family
- learn the metalanguage associated with expressive techniques on string instruments.

## Differentiation

### Extension

### Students could:

- investigate and explore how orchestras and their layouts have changed over the centuries
- investigate and explore the expressive techniques possible on woodwind and brass instruments

## Life skills

### Life skills outcomes

#### A student:

**LS.4** a student experiments in making musical sounds.

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### Students could:

- complete a mind map of the instrument families and members of the families:
  - » strings
    - violin
    - viola
    - cello
    - double Bass
    - harp and piano are visitors – not regular members
  - » woodwinds
    - flute and piccolo
    - oboe
    - clarinet
    - bassoon
  - » brass
    - trumpet
    - french horn
    - trombone
    - tuba
  - » percussion
    - timpani
    - castanets, triangle, snare drum, bass drum, gong, chimes, xylophone (to name a few)
- read through the information sheet in the resource section on the layout of the orchestra. Turn it into a cloze passage if desired.
- watch the YouTube clip on [The Vegetable Orchestra Literally Plays with Their Food](#) (00:02:45) discuss, and make instruments.

### Evaluate

Formative feedback - students will contribute to class discussion

Summative feedback - create an account and sign in to [Kahoot](#). [Students will participate in a Kahoot about the instruments of the orchestra.](#)

### Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- The Orchestra sway <https://sway.com/VuYoskSCx02r7OLK?ref=Link&loc=play> and [accompanying prompt sheet](#)
- [The layout of the orchestra information sheet](#)
- The Vegetable Orchestra Literally Plays with Their Food <https://www.youtube.com/watch?v=xM1EjIDLMLY> (00:02:45)
- Instruments of the Orchestra Kahoot <https://create.kahoot.it/details/the-orchestra-1/c35cf7c-40ed-4c9b-a641-3098c8531361>

# Music

## Instruments of the world

# Instruments of the world

## Duration

4-5 lessons.

## Focus

Exploring varied sound sources of instruments from around the world.

## Overview

Students will categorise instruments from other countries according to their source of sound production.

### Stage 4 outcomes

#### A student:

**4.8** demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire

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## Content

There are five categories to which any instrument in the world can belong. This is different to the four instrument families to which only instruments of the orchestra can belong. The five categories are: chordophone, aerophone, membranophone, idiophone and electrophone.

### Cross-curriculum content and key competencies

Information and communication technology

Literacy

Environment

Difference and Diversity

Aboriginal and Indigenous

## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Students will:

- discuss the differences between the five categories and brainstorm instruments that belong to each category.
  - » Aerophones – instruments that use the vibration of air to generate sound. This can be air that is blown or pumped. E.g. flute, shakuhachi, bagpipes, pipe organ, harmonica, piano accordion, recorder, saxophone etc.
  - » Chordophones – instruments that use the vibration of strings to generate sound. These strings can be plucked, hammered, bowed or strummed. E.g. koto, bouzouki, acoustic guitar, cello, banjo, ukelele etc.
  - » Membranophones – instruments that use the vibration of a skin (membrane) to generate sound. E.g. bass drum, timpani, djembe, bodhran, snare drum, tambor etc.
  - » Idiophones – instruments that use the vibration of their own body to generate sound (i.e. all percussion instruments except drums). These instruments can be struck, scraped, shaken or rattled. E.g. anklung, xylophone, triangle, cymbals, cabassa, maracas, claves. A tambourine with a skin can fit into membranophones and idiophones, as can the Persian, daf.
  - » Electrophones – instruments that use the vibration of electricity to generate sound. E.g. electric guitar, bass guitar, synthesiser, theremin.

The teacher can make a list of all the different nationalities present in the class. Each student can then investigate instruments of their culture that belong to one or more of the five categories.

Try to emphasise the first four categories and instruments indigenous to particular countries or areas, rather than the more recent introduction of electrophones. This allows students to explore the heritage of instruments and their cultural background.

- Observe the Sway Music of the World. Students could create a table of the area/country and the name of the instrument and whilst watching the Sway, identify the category from which each instrument comes.
  - » Point out that these are indigenous instruments that are hundreds of years old which is why they are made from the resources on the land – often animal skin, hair or intestines (for strings).

## Literacy and numeracy

### Students will:

- learn the categories and their differences
- create a mind map of categories of instruments from around the world with examples.

## Differentiation

### Extension

#### Students will:

- investigate and explore instruments and their categories from a specific or student chosen culture.

### Life skills

| Life skills outcomes   |
|--|
| <b>A student:</b>  |
| <b>LS.7</b> experiences music from a variety of social, cultural and historical contexts |
| <b>LS.8</b> communicates responses to a variety of music                                 |

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#### Students could:

- identify the settings of some of these instruments. Eg. personal enjoyment, a concert or ceremony, a formal occasion, quiet reflection etc.
- indicate, physically or verbally, their like or dislike of different instruments sounds.

### Evaluate

Formative feedback: students will contribute to class discussion.

Summative feedback: students can complete a KAHOOT on instruments from around the world. <https://play.kahoot.it/#/k/807844dd-53bf-4750-94b6-4d3688e45f13>.

### Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003. <http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Music of the World Sway <https://sway.com/NGFEEQDNvjbRySa?ref=Link&loc=play>
- Instruments from around the world KAHOOT <https://play.kahoot.it/#/k/807844dd-53bf-4750-94b6-4d3688e45f13>

# Music

## Performance and composition for non-melodic percussion

# Instruments of the world

## Duration

4-5 lessons.

## Focus

Group performance and composition on non-melodic percussion instruments.

## Overview

Students will develop 21st century skills of collaboration, communication and creativity through simple rhythmic compositions and group performance.

### Stage 4 outcomes

#### A student:

- 4.1 performs in a range of musical styles demonstrating an understanding of musical concepts
- 4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles
- 4.3 performs music demonstrating solo and/or ensemble awareness
- 4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing
- 4.5 notates compositions using traditional and/or non-traditional notation
- 4.9 demonstrates musical literacy through the use of notation, terminology and the reading and interpreting of scores used in the music selected for study

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## Content

Using available non-melodic percussion instruments, students will learn to perform rhythmic ostinatos (repeated patterns), following a score in groups of like instruments. They will then compose and notate their rhythmic ostinatos to perform in small groups containing different instruments. Instruments may include triangle, cabassa, tambourine, claves, bongos, egg shaker or body percussion such as clapping, thigh-slapping or stamping.

### Cross-curriculum content and key competencies

Numeracy

Literacy



## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

### Students will demonstrate:

- ensemble awareness: the ability to maintain a steady tempo and perform a rhythmic ostinato,
- the ability to compose and notate their own 2 bar rhythmic ostinato,
- collaboration and communication with peers,
- performance and audience etiquette.

## Teaching and learning activities

### Class percussion activity

#### Students will:

Display a rhythmic ostinato score for available non-melodic percussion instruments at the front of the room for all students to see. Write the score in order from softest instrument to loudest. [Example scores are included in the resource section.](#) [[Sample percussion scores](#)]

Place like instruments in horizontal rows in front of the score (on the floor if possible), with softer instruments at the front. For example:

- row 1 = egg shaker
- row 2 = claves
- row 3 = triangle
- row 4 = cabassa
- row 5 = tambourine
- row 6 = bongos

#### Students will:

- learn each ostinato one at a time, by clapping the rhythms. If there is difficulty learning the rhythms, invent silly sayings or words where the syllables match the rhythm. This makes it easier for students to remember the rhythm. [Examples can be found in the resource section](#) [[Sample rhythm sayings](#)]
- play and hold the instruments using the correct technique. Go through each ostinato with its matching rhythm on the score.
- perform ostinatos as a class ensemble. Count students in so they know the tempo then direct them to start either one row at a time, several rows at once or everyone at once. Once students begin to play their ostinato, they continue until directed to stop. Varying when students begin, and end can allow for changes in texture and dynamics to be highlighted.
- swap rows (instruments/ostinatos) to perform all ostinatos on all instruments.

### Small group activity 1

Using the same score as the class percussion activity, students can be placed into small groups around the room to engage in student-directed performance of the ostinatos.

### Notation activity

#### Students will:

- individually notate their own 2 bar rhythmic ostinatos. Each bar should be different, and the two bars should end with a repeat sign.
- learn and practise (clapping or playing a non-melodic percussion instrument) their composition.

## Small group activity 2:

In groups of various non-melodic percussion instruments, students will:

- practise their individually composed ostinatos together
- discuss the order of instruments playing (especially regarding their dynamics) and how the piece will start and end
- perform their pieces for the rest of the class.

Remind students how to behave when watching a performance and how performers are to acknowledge their audience.

Performances can be filmed for self and peer reflection and for assessment purposes.

## Literacy and numeracy

**Students will:**

- understand note values and their groupings for composition
- follow a beat and given tempo (speed)
- read and interpret musical scores
- break words into syllables to match rhythmic patterns
- metalanguage:
  - » ostinato – a repeated pattern
  - » texture – layers of sound

## Differentiation

### Extension

**Students could:**

- create complex ostinatos that include syncopation with rests and/or ties
- compose a rhythmic ostinato score for 2 or more instruments.

### Life skills

| Life skills outcomes   |
|--|
| <b>A student:</b>  |
| <b>LS.2</b> vocalise, sings or plays an instrument                     |
| <b>LS.3</b> vocalises, sings or plays an instrument as part of a group |
| <b>LS.5</b> experiments in organising musical sounds                   |

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**Students could:**

- use untuned percussion instruments to keep the beat of the music
- play an individual part within a musical piece
- reproduce a sound at determined intervals when playing in a group
- compose (but not notate) an ostinato for performance in a group.

## Evaluate

### Formative feedback

Observation of group collaboration and teacher monitoring of notation.

### Summative feedback

This unit can culminate in the assessment of the notation and final performance.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Sample percussion scores <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-samplepercussionscores.pdf>
- Sample rhythm sayings <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-samplerhythmsayings.pdf>

# Music

## Concepts of music pitch – treble clef notes

# Concepts of music

## pitch – treble clef notes

### Duration

4-5 lessons.

### Focus

Learning notes of the treble clef and the C Major scale.

### Overview

Pitch refers to highness and lowness of sound. There are seven letters (pitch names) in the musical alphabet. Students will learn how to read these on the staff and write short, simple compositions in the treble clef.

#### Stage 4 outcomes

##### A student:

4.5 notates compositions using traditional and/or non-traditional notation

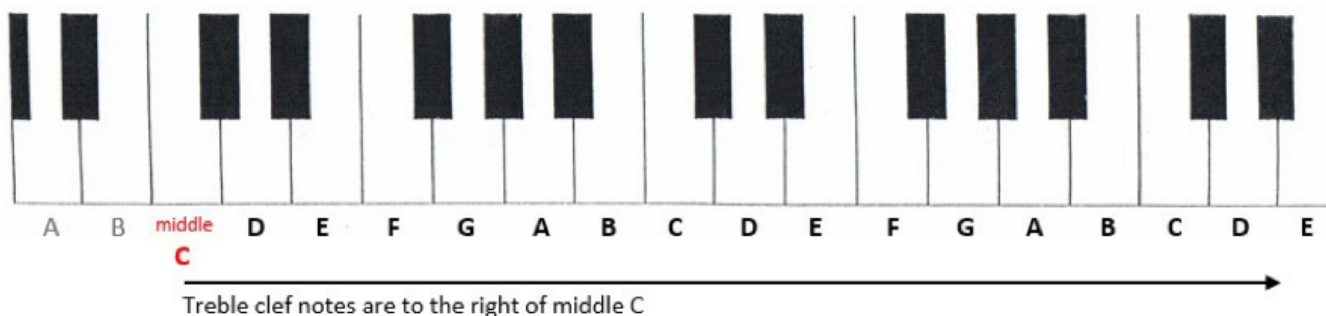
4.9 demonstrates musical literacy through the use of notation, terminology and the reading and interpreting of scores used in the music selected for study

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### Content

Music is a language that involves reading notation. Using traditional notation, students will use critical thinking skills to interpret and compose music written for instruments such as the keyboard (right hand) and melodic percussion such as the xylophone or glockenspiel.

Music written in the treble clef refers to notes located to the right of middle C on the keyboard.



The following sites can be referred to for better understanding.

- [8 notes.com](#) allows you to view the staff, clefs and ledger lines as separate slides. It includes the bass clef (which can be omitted from this lesson sequence).
- [How to read music - Tim Hansen](#) (00:05:23) is a short film that explains clefs and time signatures. Please note that this video uses American terminology for note values.

#### Cross-curriculum content and key competencies

Numeracy

Literacy

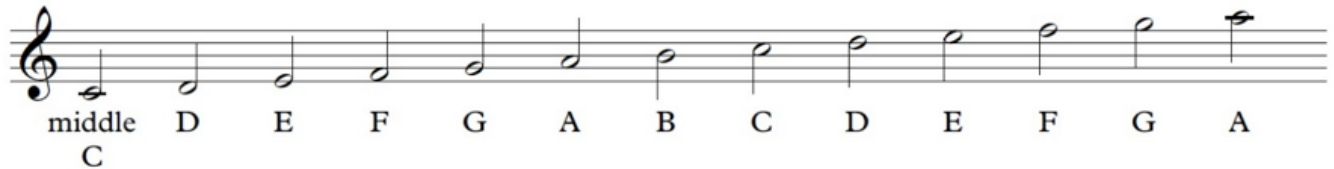
## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

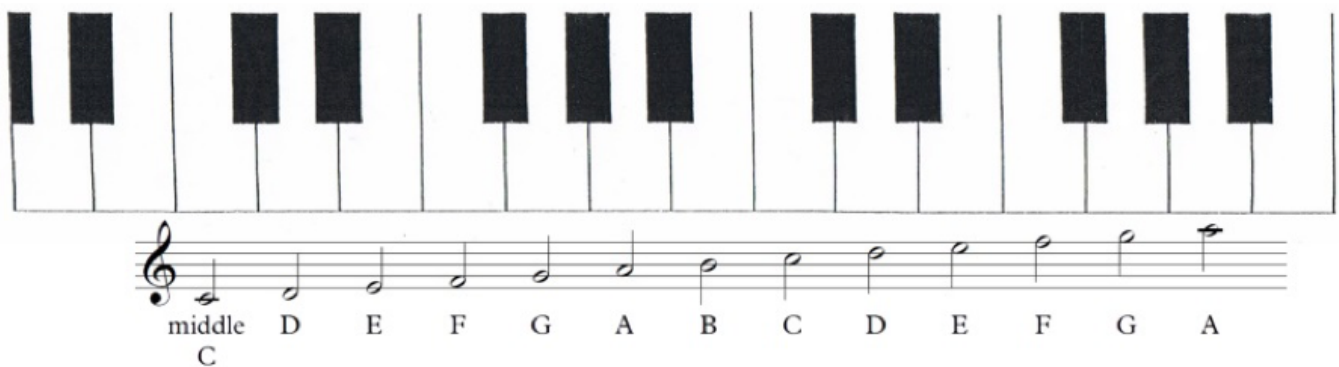
There are only seven letters in the musical alphabet: a, b, c, d, e, f and g. There are more than seven different pitches used in many pieces and songs, so once we get to G, we go back to A and start the cycle again.

The five lines upon which music is written is called the staff.



Middle C and the high A are written on a ledger line. This is a small line that extends the staff so that more notes can be included.

The pitch name of a note is determined by where the note head (round part of the note) sits; either on a line or in a space (between two lines). It does not matter which direction the stem goes or what the note value is.



### Activity one

- Have students watch introductory videos on the treble clef and write down three dot points of information. Some videos include
  - » [Taylor Swift's song 'Trouble'](#) (00:03:40) a parody of Taylor Swift's song 'Trouble', based on notes of the treble clef.
  - » [Music Theory - Treble Clef \(Understanding and Identifying Notes\)](#) (00:06:15).
- In pairs or small groups establish five different dot points of information based on everyone's points.
- As a class, come up with six to eight different points of information regarding notes in the treble clef. Students can write these into their books.

### Activity two

- Divide the class in two. Team A and team B.
- Somewhere on the board have treble clef notes drawn, with their pitch names underneath for reference.
- Draw eight different treble clef notes on the board. One at a time, each student from team A has to name the pitch of the note. Keep a tally of correct answers. If someone is incorrect, a person from team B may answer (and is eligible for that point). Team A continues to name notes until all eight are finished.
- Draw eight new notes and repeat the process with team B.

- Once team B's eight notes are complete, draw a new set of eight and begin where team A left off.
- Repeat this process until everyone on each team has had a chance to name a note.
- This activity can be extended by:
  - » removing the reference notes on the board
  - » changing the note values of the notes you draw

### Activity three

#### Students will:

- complete the [Pitch names worksheet](#). Many of these can be found online or some are included in the resource section.

### Activity four

#### Students will:

- complete the [note to keyboard](#) activity sheet in the resource section.

### Activity five

#### Students will:

1. draw the following treble clef, time signature and bar lines on manuscript paper (staff) in their book, in pencil.



2. above the staff, notate the two bar ostinato they composed for the non-melodic percussion sequence. Alternatively, the teacher can write a two bar rhythm on the board for the class to copy.
3. copy their rhythm onto the staff, as notes of the C Major scale
  - » the C Major scale is eight notes in alphabetical order from middle C to the next C.
  - » start and end on any C. Notes can be used in any order or repeated.
  - » try and move in steps (pitches close together) rather than leaps (pitches far apart), as this will sound nicer.
  - » ensure that the rhythm of the pitches on the staff matches the rhythm written above (including the addition of any rests).
  - » the end result should look similar to below (with students' own rhythm and pitch).



### Literacy and numeracy

#### Students will:

- understand note values and their groupings for composition
- learn how to read notation in the treble clef
- learn and utilise metalanguage

- » treble clef – the sign at the beginning of each line of staff that indicates notes to be played from middle C and up
- » staff/manuscript – the five parallel lines upon which notes are written
- » scale – series of seven letter names in alphabetical order upon which pieces and songs are based.

## Differentiation

### Extension

Students could:

- compose four or six bar compositions
- create complex rhythms upon which to base their C Major piece
- play their composition on the keyboard or a melodic percussion instrument
- transcribe their composition into a music software program such as Finale or Sibelius.

### Life skills

#### Life skills outcomes

A student:

LS.6 a student experiments in representing and recording musical sounds

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Students could:

- insert notes onto a pre-written two bar score with rhythm above
- complete the [gap fill exercise](#) based on notes of the treble clef.

### Evaluate

Formative feedback - student participation in class activities.

Students can assess their level of understanding by playing the following online games

- [Treble Clef game](#) - Players have two minutes to name as many treble clef notes as they can. Sign in to save results.
- [Whack a note](#) - a game where players click on the matching note as fast as they can.
- [Word Warrior Treble Clef Music Quiz](#) a game that requires players to read notes on the treble clef and identify the word they spell.

Summative feedback - this unit can conclude with an extended version of activity five, for assessment.

### Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- The Staff, Clefs, and Ledger Lines (Music Theory Lesson)  
[https://www.8notes.com/school/theory/staff\\_clefs\\_ledger\\_lines.asp?show=all](https://www.8notes.com/school/theory/staff_clefs_ledger_lines.asp?show=all)
- How to read music - Tim Hansen <https://ed.ted.com/lessons/how-to-read-music-tim-hansen>
- I Knew You Were Treble by Jeanette Young <https://www.youtube.com/watch?v=U2TLtRu6Hqk>
- Music Theory - Treble Clef (Understanding & Identifying Notes) [https://www.youtube.com/watch?v=le10tF\\_3YWg](https://www.youtube.com/watch?v=le10tF_3YWg)
- [Pitch names](#)
- [Note to keyboard](#)
- Identify the Treble Clef Notes [http://www.musictechteacher.com/music\\_quizzes/hp\\_quiz\\_identify\\_the\\_treble\\_notes\\_story/quiz\\_identify\\_the\\_treble\\_notes\\_story.htm](http://www.musictechteacher.com/music_quizzes/hp_quiz_identify_the_treble_notes_story/quiz_identify_the_treble_notes_story.htm)
- Treble Note Names <http://musicteachersgames.com/TREBLECLEFONE#>
- Whack-A-Note <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/interactives/whack-a-note/>
- Word Warrior Treble Clef Music Quiz [https://www.musictechteacher.com/music\\_quizzes/music\\_quizzes.htm](https://www.musictechteacher.com/music_quizzes/music_quizzes.htm)



# Music

## Concepts of music pitch – bass clef notes

# Concepts of music

## pitch – bass clef notes

### Duration

4-5 lessons.

### Focus

Learning notes of the bass clef and composing in C Major.

### Overview

Pitch refers to highness and lowness of sound. There are seven letters (pitch names) in the musical alphabet. Students will learn how to read these on the staff and write short, simple compositions in the bass clef.

#### Stage 4 outcomes

##### A student:

4.5 notates compositions using traditional and/or non-traditional notation

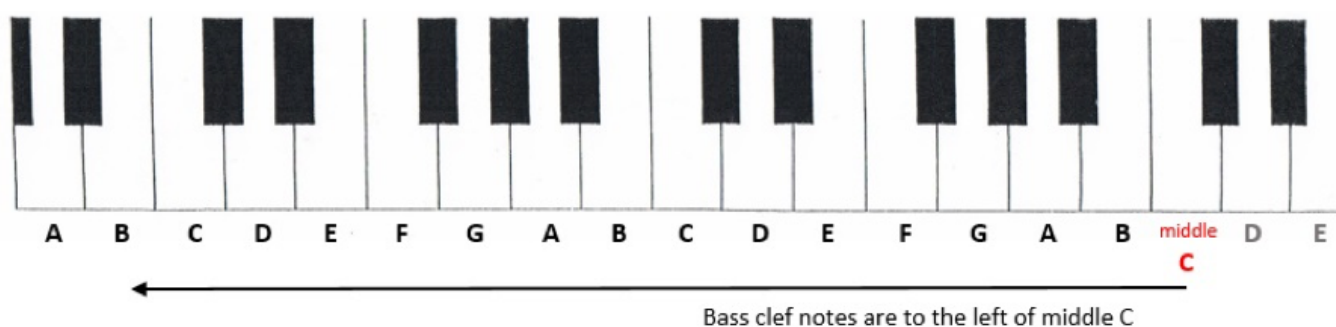
4.9 demonstrates musical literacy through the use of notation, terminology and the reading and interpreting of scores used in the music selected for study

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### Content

Music is a language that involves reading notation. Using traditional notation, students will use critical thinking skills to interpret and compose music written for instruments such as the keyboard (left hand) and melodic percussion such as the xylophone or glockenspiel.

Music written in the bass clef refers to notes located to the left of middle C on the keyboard. Instruments that use the bass clef include cello, tuba, double bass, bassoon and bass guitar.



The following sites can be referred to for better understanding.

- [8 notes.com](http://8notes.com) allows you to view the staff, clefs and ledger lines as separate slides. It includes the treble clef (which can be omitted from this lesson sequence).
- [How to read music - Tim Hansen](#) (00:05:23) is a short film that explains clefs and time signatures. Please note that this video uses American terminology for note values.

## Cross-curriculum content and key competencies

Numeracy

Literacy

### Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

### Teaching and learning activities

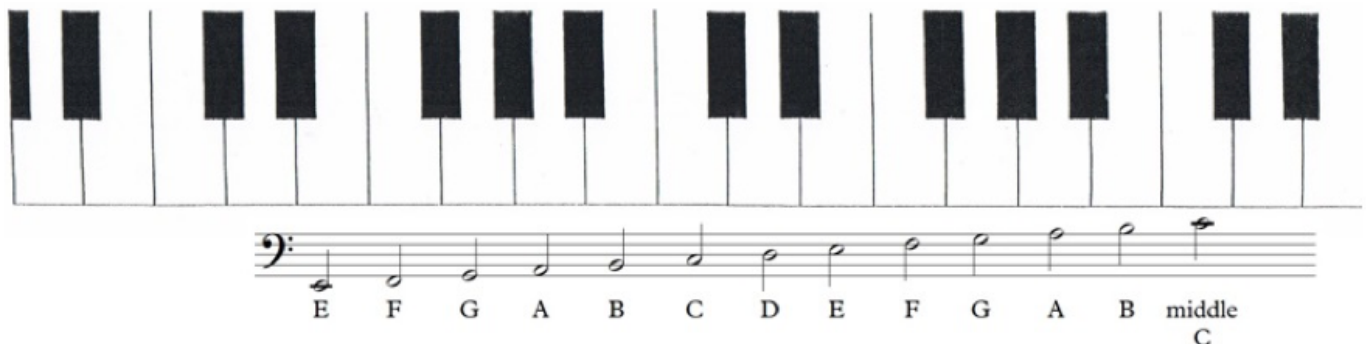
There are only seven letters in the musical alphabet: a, b, c, d, e, f and g. There are more than seven different pitches used in many pieces and songs, so once we get to G, we go back to A and start the cycle again.

The five lines upon which music is written is called the staff.



Low E and middle C are written on a ledger line. This is a small line that extends the staff so that more notes can be included.

The pitch name of a note is determined by where the note head (round part of the note) sits; either on a line or in a space (between two lines). It does not matter which direction the stem goes or what the note value is.



### Activity one

- Have students watch introductory videos on the bass clef and write down three dot points of information. Some videos include:
  - » [All about that Bass \(Clef\)](#) (00:02:29) a parody of Meghan Trainor's song 'All about that bass', based on notes of the bass clef.
  - » [Music Theory - Bass Clef \(understanding and identifying notes\)](#) (00:06:23) understanding and identifying notes of the bass clef.
  - » [Music Notes in Bass Clef](#) a summary of bass clef notes including audio.
- In pairs or small groups establish four different dot points of information based on each individuals' points.
- As a class, come up with five to six different points of information regarding notes in the bass clef. Students can write these into their books.

## Activity two

- Divide the class in two. Team A and team B.
- Somewhere on the board have bass clef notes drawn, with their pitch names underneath for reference.
- Draw eight different bass clef notes on the board. One at a time, each student from team A has to name the pitch of the note. Keep a tally of correct answers. If someone is incorrect, a person from team B may answer (and is eligible for that point). Team A continues to name notes until all eight are finished.
- Draw eight new notes and repeat the process with team B.
- Once team B's eight notes are complete, draw a new set of eight and begin where team A left off.
- Repeat this process until everyone on each team has had a chance to name a note.
- This activity can be extended by:
  - » removing the reference notes on the board
  - » changing the note values of the notes you draw.

## Activity three

### Students will:

- complete the [Pitch names – bass clef](#) activity sheet. Other worksheets can be found online or included in the resource section.

## Activity four

### Students will:

- complete the [Note to keyboard – bass](#) activity sheet in resource section.

## Activity five

### Students will:

1. draw the following bass clef, time signature and bar lines on manuscript paper (staff) in their book, in pencil.



2. notate the two bar ostinato (above the staff) that they composed for the non-melodic percussion sequence. Alternatively, the teacher can write a two bar rhythm on the board for the class to copy.
3. copy their rhythm onto the staff, as notes of the C Major scale:
  - » the C Major scale is eight notes in alphabetical order from one C up to the next C.
  - » start and end on either low C or middle C. Notes can be used in any order or repeated.
  - » try and move in steps (pitches close together) rather than leaps (pitches far apart), as this will sound nicer.
  - » ensure that the rhythm of the pitches on the staff matches the rhythm written above (including the addition of any rests).
  - » the end result should look similar to below (with students' own rhythm and pitch).



## Literacy and numeracy

### Students will:

- understand note values and their groupings for composition
- learn how to read notation in the bass clef
- learn and utilise metalanguage
  - » bass clef – the sign at the beginning of each line of staff that indicates notes to be played from middle C and below (to the left)
  - » staff/manuscript – the five parallel lines upon which notes are written
  - » scale – series of seven letter names in alphabetical order upon which pieces and songs are based.

## Differentiation

### Extension

#### Students could:

- compose four or six bar compositions
- create complex rhythms upon which to base their C Major piece
- play their composition on the keyboard or a melodic percussion instrument
- transcribe their composition into a music software program such as Finale or Sibelius.

## Life skills

| Life skills outcomes   |
|--|
| <b>A student:</b>  |
| <b>LS.6</b> a student experiments in representing and recording musical sounds |

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#### Students could:

- insert notes onto a pre-written two bar score with rhythm above
- complete the [gap fill exercise - bass](#) based on notes of the bass clef.

## Evaluate

Formative feedback - student participation in class activities.

Students can assess their level of understanding by playing the following online games

- [Bass Clef game](#) - Players have two minutes to name as many bass clef notes as they can. Sign in to save results.
- [Word Warrior Bass Clef Music Quiz](#) - a game that requires players to read notes on the bass clef and identify the word they spell
- [Bass Clef Words Music Quiz](#) - includes multiple choice answers.

Summative feedback - this unit can conclude with an extended version of activity five, for assessment.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- The Staff, Clefs, and Ledger Lines (Music Theory Lesson)  
[https://www.8notes.com/school/theory/staff\\_clefs\\_ledger\\_lines.asp?show=all](https://www.8notes.com/school/theory/staff_clefs_ledger_lines.asp?show=all)
- How to read music - Tim Hansen <https://ed.ted.com/lessons/how-to-read-music-tim-hansen>
- All About That Bass (Clef) <https://www.youtube.com/watch?v=EY-hJ9WZ6lk>
- <https://www.youtube.com/watch?v=PMk-q5LCiAs>
- Music Theory - Bass Clef (Understanding & Identifying Notes)  
[http://www.musictechteacher.com/music\\_learning\\_theory/music\\_bass\\_clef\\_lines\\_spaces.htm](http://www.musictechteacher.com/music_learning_theory/music_bass_clef_lines_spaces.htm)
- [Pitch names](#)
- [Note to keyboard](#)
- Identify the Bass Clef Notes  
[http://www.musictechteacher.com/music\\_quizzes/hp\\_quiz\\_identify\\_bass\\_notes.htm](http://www.musictechteacher.com/music_quizzes/hp_quiz_identify_bass_notes.htm)
- Base Clef Note Names <http://musicteachersgames.com/bassClefOne>
- Word Warrior Treble Clef Music Quiz  
[https://www.musictechteacher.com/music\\_quizzes/music\\_quizzes.htm](https://www.musictechteacher.com/music_quizzes/music_quizzes.htm)
- Bass Clef Words Music Quiz  
[https://www.musictechteacher.com/music\\_quizzes/music\\_quizzes.htm](https://www.musictechteacher.com/music_quizzes/music_quizzes.htm)

**Music**

# **Pentatonic percussion**

# Pentatonic percussion

## Duration

9-10 lessons.

## Focus

Many cultures base their music on pentatonic scales. As part of a unit of instruments of the world, students research, compose, improvise and perform music based on pentatonic scales.

## Overview

Group/individual composition and performance of pentatonic tunes on melodic percussion instruments. Instruments may include treble, alto or bass xylophones, glockenspiels or marimbas. This sequence can also be completed using keyboards.

### Stage 4 outcomes

#### A student:

- 4.1 performs in a range of musical styles demonstrating an understanding of musical concepts
- 4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles
- 4.3 performs music demonstrating solo and/or ensemble awareness
- 4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing
- 4.5 notates compositions using traditional and/or non-traditional notation
- 4.9 demonstrates musical literacy through the use of notation, terminology and the reading and interpreting of scores used in the music selected for study

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## Content

Using available melodic percussion instruments (or keyboards if necessary), students will learn to compose, improvise and perform their own short tunes based on the C pentatonic scale. This task can utilise previously composed rhythmic ostinatos.

Further information on pentatonic scales can be found on the following websites:

<https://www.youtube.com/watch?v=fjvR9UMQCrg> (00:02:41) Bobby McFerrin demonstrates the pentatonic scale

<https://www.youtube.com/watch?v=jpvfSOP2slk> (00:04:09) Howard Goodall looks at the pentatonic scale

### Cross-curriculum content and key competencies

Numeracy

Literacy

Difference and diversity (looking at different cultures that use these scales)



## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Students will demonstrate

- the ability to compose and notate their own pentatonic pieces,
- ensemble awareness: the ability to maintain a steady tempo and improvise over a beat or rhythmic ostinato,
- collaboration and communication with peers,
- turn taking
- ability to interpret and follow a score.

## Teaching and learning activities

### Activity one

- Use the Bobby McFerrin video <https://www.youtube.com/watch?v=fjvR9UMQCrg> (00:02:41) as an entry event. Students can engage in the viewing by singing along as McFerrin moves.
- Draw a series of five large dots in the same pattern as the one below.



- Point to the first dot of the series and sing a starting note. Have students repeat this note.
- Students follow along and sing 'la' or the corresponding scale degree number (1, 2, 3, 5 or 6) as the teacher points to different dots (in much the same way as the audience followed and sang as Bobby McFerrin jumped to different 'notes').

### Activity two

- Divide the class into two teams. Have two large sets of five dots (the same pattern as above) marked on the ground.
- One student from each team stands on the first dot on the left and a starting note is given (sung or played on an instrument).
- As the teacher (slowly and steadily) plays or sings different notes of the pentatonic scale, students move to the corresponding dot. The first incorrect answer has that student replaced by the next person in their team.
- The game is over when all students from one team have been used. The winning team is the one with the least number of incorrect moves.

### Activity three

The following information can be explained to students.

In a 'normal' (diatonic) scale there are 7 notes (8, when the first note is repeated). Each note of a scale is in alphabetical order and is given a scale degree number from 1 to 8.

#### For example

G Major scale



## D Major scale



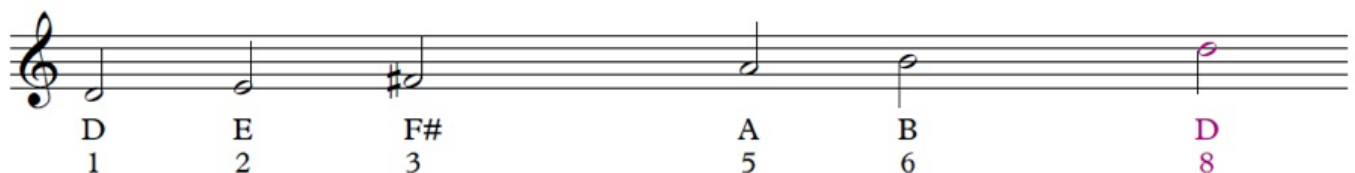
In a pentatonic scale, only 5 notes are used. They are always scale degrees 1, 2, 3, 5 and 6, no matter what the first note is.

### For example

In a G pentatonic scale, the 4th scale degree (C) and the 7th (F#) are removed. Only the remaining notes are used in a piece based on the G pentatonic.



In a D pentatonic scale, the 4th scale degree (G) and the 7th (C#) are removed.



## Activity four

Students complete the pentatonic worksheet located in the resources section (or a similar teacher-devised worksheet). [\[pentatonic worksheet\]](#)

## Activity five

In pairs or small groups

- discuss and write the meaning of pentatonic
- research and document different cultures that use pentatonic scales

## Activity six

- Students write the notation for a C pentatonic scale of two octaves, on manuscript (staff), in pencil. Alternatively, the teacher can have these written on the board. This is the pentatonic scale to be used for the following composition, improvisation and performance tasks.



- Students then draw the following treble clef, time signature and bar lines on staff in their book, in pencil.



- Above the staff, students can notate the two bar ostinato they composed for the non-melodic percussion task. Alternatively, the teacher can write a two bar rhythm on the board for the class to copy.
- Students then copy their rhythm onto the staff, as notes of the C pentatonic scale.
  - » Start and end on any C. Notes can be used in any order or repeated.
  - » Try and move in steps (pitches close together) rather than leaps (pitches far apart), as this will sound nicer.
  - » Ensure that the rhythm of the pitches on the staff matches the rhythm written above (including the addition of any rests).
  - » The end result should look similar to below (with students' own rhythm and pitch).

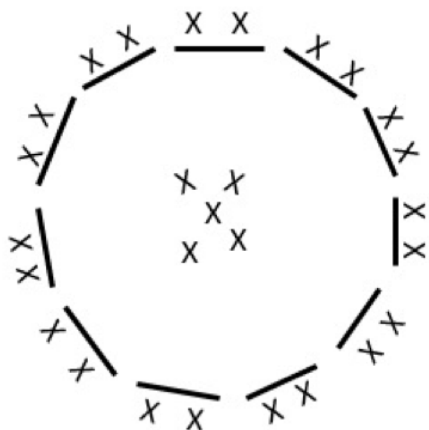


- » Students can then write the pitch name underneath each note.

### Activity seven

Improvising means that the music is 'made up' on the spot. However, in order for it to sound good, guidelines are followed. In this case, students will improvise using the notes of the C pentatonic scale, in a time signature of 4/4.

- Have students sit in pairs at glockenspiels or xylophones, in a circle on the floor. The teacher or any leftover students can sit in the middle with non-melodic percussion instruments. For example



- Take the F and B bars off each melodic percussion instrument (this way students will always hit the 'right' notes).
- As the teacher or students in the middle of the circle play a steady beat, those on the outside can take turns to improvise a two bar melody. The aim being not to 'miss a beat' in between each turn.
- This could be turned into a game and if a student misses their start, they are out.

- One or more non-melodic percussion instruments then play a two bar rhythm that melodic instruments can improvise over, in turn. The tempo must be steady and all instruments must play in time with each other. Highlight the importance of balance within an ensemble.

### Activity eight

- Create small ensembles around the room, consisting of one melodic and one or two non-melodic percussion instruments.
- Students on non-melodic can play a regular, steady beat while the student on the melodic percussion can play their composition as an ostinato.
- Students can then swap roles/instruments, each playing their own composition as an ostinato.
- Combinations of this task could include
  - » non-melodic percussion instruments playing the same rhythm as the pentatonic composition being played thus creating rhythmic unison
  - » one playing the beat and the other non-melodic instrument playing the same rhythm as the melody being played
  - » one beat, the rhythm of one composition and the melody of another, thus creating three different parts.

### Activity nine

- Create a score or use one provided in the resources section, for students to interpret and perform as small groups or as a class. [[pentatonic scores](#)]

### Literacy and numeracy

#### Students will:

- understand note values and their groupings for composition
- interpret and follow pitched notation on scores
- follow a beat and given tempo (speed)
- learn metalanguage:
  - » pentatonic – 5 tones/pitches
  - » scale – a sequence of notes in alphabetical order used as the basis for a piece of music
  - » scale degree numbers – numbers assigned in numerical order to pitches in a scale
  - » ostinato – a repeated pattern
  - » improvise – ‘made up’ on the spot without prior preparation
  - » ensemble – a small group of instruments
  - » balance – instrument volume is matched or appropriate for its role (for example a solo instrument would be slightly louder than accompanying instruments)
  - » dynamics – volume
  - » rhythmic unison – all parts play exactly the same rhythm but different pitches

### Differentiation

#### Extension

#### Students could:

- compose a melodic ostinato to accompany an improvised melody
- compose extended compositions using a pentatonic scale in a different key
- create complex ostinatos that include syncopation with rests and/or ties to accompany pentatonic compositions
- create lyrics for the melodies of the pentatonic scores in the resources section and have someone in the group sing them.

## Life skills

| Life skills outcomes   |
|--|
| <b>A student:</b>  |
| <b>LS.2</b> vocalise, sings or plays an instrument                     |
| <b>LS.3</b> vocalises, sings or plays an instrument as part of a group |
| <b>LS.5</b> experiments in organising musical sounds                   |

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### Students could:

- improvise using notes of the C pentatonic scale
- play an individual part within a musical piece
- reproduce a sound at determined intervals when playing in a group.

## Evaluate

### Formative feedback:

- teacher observation of individual performance and group collaboration
- monitoring of notation.

Summative feedback: activity eight or nine could be turned into a formal assessment task, where students also demonstrate performance and audience etiquette. Performances can be filmed for teacher, peer and self-evaluation.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Power of Pentatonic Scale - Demonstration by Bobby McFerrin  
<https://www.youtube.com/watch?v=fjvR9UMQCrg> (00:02:41) Bobby McFerrin video
- Howard Goodall on Pentatonic Music  
<https://www.youtube.com/watch?v=jpvfSOP2slk> (00:04:09) Howard Goodall video
- Pentatonicworksheet <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-pentatonicworksheet.pdf>
- Pentatonic scores <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-pentatonic-scores.pdf>

**Music**

**Beginner  
keyboard**

# Beginner keyboard

## Duration

10 lessons.

## Focus

Teaching the basics of keyboard performance.

## Overview

A theory and practical unit teaching students simple keyboard repertoire for the right and left hands.

### Stage 4 outcomes

#### A student:

- 4.1 performs in a range of musical styles demonstrating an understanding of musical concepts
- 4.2 performs music using different types of notation and different types of technology across a broad range of musical styles
- 4.3 performs music demonstrating solo and/or ensemble awareness
- 4.9 demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study
- 4.12 demonstrates a confidence and willingness to engage in performing, composing and listening experiences

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## Content

Students will learn to perform simple keyboard repertoire for the right hand, in the treble clef and then for the left hand, bass clef. A few final pieces will combine both hands. After initial instruction, students can then progress through the repertoire at their own pace. Pieces are combined with simple theory or musicology questions that enable students to develop an understanding of terminology used in traditional music scores as well as knowledge of the concepts of music.

The performance page of each piece (located in the resource section) can be copied and laminated or bound and kept in the sequential order provided, for class use. Theory pages can be copied for students to paste into their books for reference.

There are many sites on the internet where beginner keyboard sheet music can be obtained. Some are free, and some are not. Some that identify note names are:

- <https://www.music-for-music-teachers.com/>
- <https://www.musicnotes.com/> contains a lot of modern, popular music available for purchase

### Cross-curriculum content and key competencies

Numeracy

Literacy

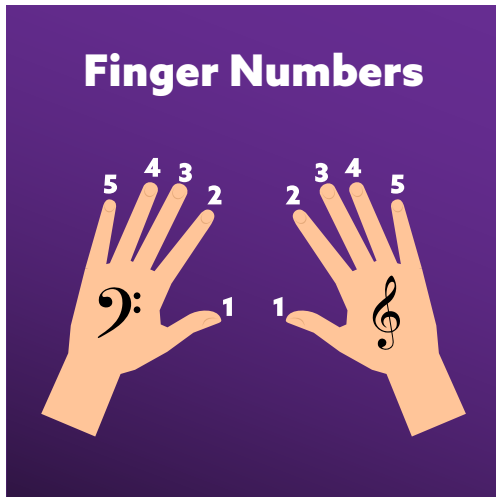
## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Students will

1. number the fingers (including the thumb) of each hand. An example of this can be seen below



2. discuss the relationship between the finger numbers and the notes in the music

3. place finger number one of the right hand on the middle C on keyboard (as per the image below).



When learning simple pieces in the treble clef, the first finger (thumb) of the right hand, is placed on middle C, two on D, three on E, four on F and five on G.

All pieces for suggested repertoire are located in the resource section. Most have a theory page and then a performance page. The answers to the music theory questions, can be located on the supplementary performance page.

After teaching the first few pieces, students should be able to progress through the repertoire at their own pace.



## Piece One: This is new, so are you.

Provide a copy of the piece one: [This is new, so are you](#) sheet music and accompanying theory page to each student. Display a second copy at the front of the classroom.

### Students will:

1. listen to the teacher playing the piece, following the sheet music and become familiar with how it sounds
2. note any similarities or differences between the first and second lines of music
3. discuss and answer the questions on the theory page
4. use the picture of a [keyboard](#) (example below) to learn the first piece by rote and use the visual for assistance, before sitting at the keyboard



5. point to each note **on the music** as the teacher plays and sings the pitch name/note. (Be sure to always count in '1, 2, 3, 4' at the tempo in which the piece will be played, before starting to play)
6. repeat the previous step, but this time, sing along with the teacher while tracing the pitch
7. point to each note on the music and sing the finger numbers as the teacher plays and sings
8. place their right thumb on middle C of their paper keyboard and 'play' the first line of music along with the teacher
9. repeat this process with the second line of music
10. move to the keyboards (set clear guidelines for responsible use of musical equipment. Also, instruct students not to turn the keyboards on at this stage.)
11. play the keyboard (with no sound) and sing the finger numbers while the teacher plays (*with sound*) and sings the finger numbers
12. turn their keyboards on and practise playing the sheet music.

When students are practising, move around the room to assist and monitor their progress. It is a good idea to encourage peer teaching if students need to share keyboards. If anyone appears to be having difficulty learning new repertoire, the teaching techniques below can be employed:

### Students can:

- repeat the process of playing without sound as they sing finger numbers (or pitch names) while the teacher plays (with sound) and sings
- clap the rhythm while saying pitch names or finger numbers
- play in groups while the teacher claps a beat and calls out finger numbers
- move into two groups completing the activity below:
  - » teacher counts in, half the class claps the rhythm, while

- » the other half play the notes and the teacher claps the beat,
- » swap and repeat.

### Piece two: Ode to joy

Provide a copy of the piece two: [Ode to joy](#) sheet music and accompanying theory page to each student. Display a second copy at the front of the classroom.

#### Students will:

1. listen to the teacher playing the piece, following along with the music
2. discuss whether they have heard the music before or not
3. move to the keyboards
4. play (with no sound) and sing the finger numbers/pitch names while the teacher plays (with sound) and sings the finger numbers/pitch names
5. turn the keyboards on and practise as the teacher moves around and assists/monitors their progress
6. complete the theory page individually, or in pairs.

This piece will test who plays by ear and who reads the music, as the last bar of each line does not have dotted note values as in the original tune.

### Piece three: Watch this carefully

Provide a copy of the piece three: [Watch this carefully](#) sheet music and accompanying theory page to each student. Display a second copy at the front of the classroom.

#### Students will:

1. listen to the teacher playing the piece, following along with the music
2. discuss what they notice about the contour (shape) of the melody, particularly in the first line. (This will hopefully lead to a discussion about the musical term of sequence.)
3. discuss the rhythm of the first bar on the second line (The title of the song matches the rhythm.)
4. move to the keyboards
5. play (with no sound) and sing the finger numbers/pitch names while the teacher plays (with sound) and sings the finger numbers/pitch names
6. turn on the keyboard and practise as the teacher moves around and assists/monitors their progress
7. complete the theory page individually, or in pairs.

Students still working on the previous two pieces can spend time perfecting them. Encourage playing with a steady tempo and holding down each key for its full value (particularly minims and semibreves).

### Piece four: I like eating lizards

Provide a copy of the piece four: [I like eating lizards](#) sheet music and put a second copy on display at the front of the classroom.

In pairs, or individually students will:

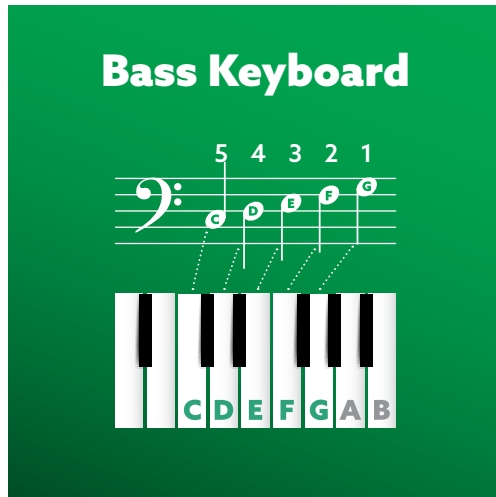
- discuss the questions
  - » What is the relationship between the title of the piece and the rhythm in the music?
  - » How could this help you learn the rhythm?
- practise and learn piece four: [I like eating lizards](#) or continue to work on previous pieces, if needed.

## Piece five: Bass clef

Regardless of where students are in the sequence of repertoire, at the beginning of the fourth or fifth practical lesson, introduce the left hand/bass clef.

### Students will

1. work through the [Bass clef theory page](#) with the teacher
2. use the [bass keyboard picture](#) (example below) to match the correct numbers and fingers on their left hand



- » finger one (thumb) of the left hand is placed on the G just below (to the left) of middle C, two is on F, three is on E, four is on D and five is on C.
3. complete the questions on the [Bass clef theory page](#)
  4. listen to the teacher play exercise one
  5. discuss how the order of notes create a descending sequence of two bars, followed by an ascending sequence of two bars
  6. listen to the teacher play exercise two, following along with their finger on the sheet music
  7. move to the keyboards
  8. learn exercises one and two
  9. practise, learn and perform piece six: [Bass clef is the best](#).

## Piece seven: Repeat repeat

This piece is the first use of dotted note values and ties. Encourage students to hold notes down for their full value. The first line of this piece (played by the right hand in the treble clef) is then repeated in the bass clef with the left hand. Before commencing this piece, revise ties and dotted note values with the class.

Provide a copy of the piece seven: [Repeat repeat](#) sheet music and accompanying theory page to each student. Display a second copy at the front of the classroom.

### Students will:

1. work through the questions and answers on the sheet
2. listen to the teacher playing the piece, following along with the music
3. move to the keyboards and learn the piece.

## Piece eight: Too many notes and Piece nine: Frère Jacques

These two pieces use chords. [Too many notes](#) has chords in the right hand and [Frère Jacques](#) has chords in the left.

Provide a copy of the piece eight: Too many notes and piece nine: Frère Jacques sheet music and accompanying theory pages to each student. Display alternative copies at the front of the classroom.

Students will

1. listen to the teacher playing the music [Too many notes](#), following along with the music
2. move to the keyboards
3. practise and learn to play [Too many notes](#)
4. perform [Too many notes](#) as a class ensemble, then solo
5. complete the theory page individually, or in pairs.
6. listen to the teacher playing [Frère Jacques](#), following along with the music
7. count aloud the duration of the chords
8. discuss how the chords in [Frère Jacques](#) are held for the full value of four beats, then played again at the beginning of the next bar
9. practise and learn how to play [Frère Jacques](#) on the keyboards.

Encourage students to learn to play by reading the music rather than memorising finger numbers/pitch names or playing by ear.

[Download, print, and display the keyboard graphics in a poster form for your classroom.](#)

## Literacy and numeracy

**Students will:**

- interpret music notation in the treble and bass clefs
- learn music terminology associated with the music they are studying
- learn to maintain a steady tempo, follow a beat and play in time with others
- revise note values.

## Differentiation

### Extension

Students who can already read notation and play the keyboard can take on a leadership role by being assigned a small number of students to teach and assess.

### Life skills

| Life skills outcomes  |
|---|
| <b>A student:</b>   |
| <b>LS.6</b> a student vocalises, sings or plays an instrument |

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**Students could:**

- attempt all practical exercises above, receiving support when needed
- sing the sheet music, rather than play it
- attempt to perform repertoire in time to a beat on the keyboard, or to play for their own enjoyment

## Evaluate

Formative feedback: questions on theory pages, active participation in practical lessons and class discussion.

Summative feedback: performance of set repertoire as an individual and/or as part of a group.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Numbered fingers <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-fingernumbers.pdf>
- Treble keyboard <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-treble-keyboard.pdf>
- Bass keyboard <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handoutsbasskeyboard.pdf>
- This is new, so are you <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece1-thisisnew-soareyou.pdf>
- Ode to joy <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece2odetojoy-this%20is%20not%20new.pdf>
- Watch this carefully <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece3watchthiscarefully.pdf>
- I like eating lizards <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece4likeeatinglizards.pdf>
- Bass clef <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece5bassclef.pdf>
- Bass clef is best <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece-six-bassclefisthebest.pdf>
- Repeat repeat <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece-seven-repeatrepeat.pdf>
- Too many notes <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece-eight-toomanynotes.pdf>
- Frère Jacques <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-piece-9-frere-jacques.pdf>

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# Music

## Graphic notation (Stage 4)

# Graphic notation (Stage 4)

## Duration

5-6 lessons.

## Focus

Students will use critical thinking skills to interpret graphic notation. Creativity and communication skills will be developed by notating a graphic score and performing a soundscape.

## Overview

Students will explore graphic scores and composers who have used them, through composition, performance and aural activities.

### Stage 4 outcomes

#### A student:

**4.4** demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing

**4.5** notates compositions using traditional and/or non-traditional notation

**4.9** demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study

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## Content

A graphic score involves using non-traditional music notation consisting of signs, symbols, words and sometimes specific notes to indicate what the performer is to play. Graphic notation was developed in the mid-20th century as a way for composers to more freely express their musical ideas and performers to more freely interpret them. Significant composers of this style were John Cage, George Crumb, Krzysztof Penderecki and Karlheinz Stockhausen.

### Cross-curriculum content and key competencies

Numeracy

Literacy

## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities









### How is THAT music?

Introduce students to the concept of graphic notation by giving them the [Graphic Notation handout](#) (a copy of the scores on the handout has been copied below).








In pairs, students will:

- discuss and explain how they interpreted the scores
- perform the scores to their classmates
- justify the reasons they performed how they did.

#### Score One:

|   |   |   |  |  |  |   |
|---|---|---|--|--|--|---|
| A |  |  |  |  |  |  |
| B |  |  |  |  |  |  |

#### Score Two:

|   |   |   |   |           |   |   |
|---|---|---|---|-----------|---|---|
| A |  | bip bop   |  |           | bip bip   |  |
| B |  |  |   | AAARGHH!! |  |  |

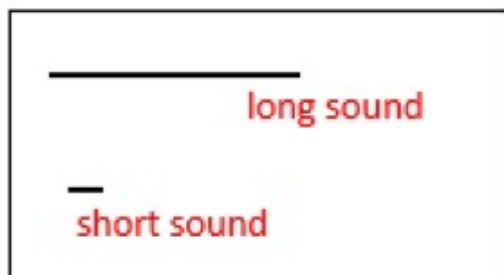
• watch and analyse the video *Thunderstorm: a graphic notation* by Alex Chorley, age 12 (00:01:11) answer the following questions:

- » What elements of a storm are present?
- » What sounds/instruments has the composer used to represent these elements of the storm?
- » What do each of the symbols on the score mean?
- » How is duration depicted?
- » How is pitch depicted?
- » How are dynamics depicted?

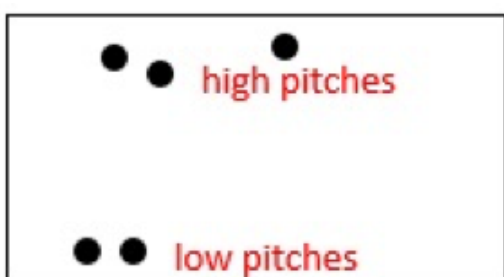


Unless specified, the concepts of music present in a graphic score (particularly pitch and duration) are approximations, left to the interpretation of the performer. There are no set rules for graphic notation and there are any number of examples present. Three common ideas exist using any type of symbol:

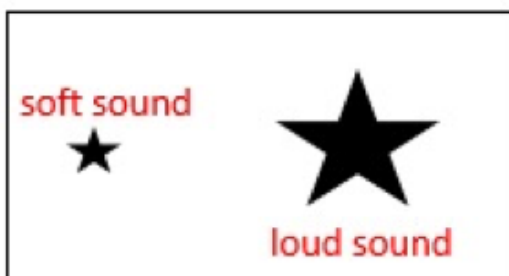
- length determines duration



- height determines pitch



- size determines dynamics (volume)



Some examples of graphic scores that have been produced as visual representations of famous composers' repertoire can be viewed on YouTube and are used as examples in the next activity.

**Students will:**

- watch the following clips
  - » [Debussy, Clair de Lune, piano solo](#) (00:05:11)
  - » [Tchaikovsky, Dance of the Sugarplum Fairy](#) (00:02:13)
  - » [Frog round \(ver. 2\)](#) (00:02:46)
  - » [Pachelbel, Canon in D \(Chromadepth 3D\)](#) (00:04:22).
- watch the clips again and write in their book how each clip addresses the following areas
  - » pitch
  - » duration
  - » texture.

## Simple score

Handout a copy of the [template below \(this is on the second page of the Graphic notation handout\)](#).  
Completing the template, students will:

- notate a graphic score for vocals and body percussion.
- swap their compositions to see if they can understand/perform each other's work.

|          |  |  |  |  |  |  |
|----------|--|--|--|--|--|--|
| <b>A</b> |  |  |  |  |  |  |
| <b>B</b> |  |  |  |  |  |  |

## Composers

Students will:

- research the graphic scores of composers
  - » Krzysztof Penderecki
  - » Karlheinz Stockhausen
- describe how each composer expresses the musical concepts of duration, pitch and dynamics.

## Expressive techniques and tone colour

Expressive techniques manipulate the other concepts of music. For example:

- *crescendo* (classed as an expressive technique) manipulates dynamics by gradually making the volume louder
- *staccato* manipulates the duration of a note by making it sound short and crisp
- *vibrato* manipulates the quality of a sound so that it becomes warmer and richer in tone colour
- *muting* an instrument changes its tone colour from a clear sound to a more muffled sound.

Students will:

- work in small groups to (sensibly) explore and experiment with expressive techniques on classroom or personal instruments
- document the tone colours of the instruments used above
- invent symbols to match each sound they discover
- catalogue their findings and ideas in a table. See example below.

| <b>Instrument</b> | <b>Expressive techniques used</b>               | <b>Resulting tone colour (adjectives)</b> | <b>Graphic notation symbol</b> |
|-------------------|---|---|--------------------------------|
| violin            | tapping a fingernail on the belly of the violin | dry, ticking/tapping sound                | X                              |

## Soundscape

Students will compose a soundscape (a composition of sounds that depict a 'scene'), notate it as a graphic score and perform it for the class. In groups of 3-4, students will:

- select a theme from the list below
  - » thunderstorm
  - » rainforest
  - » shopping centre
  - » motorway
  - » school yard
  - » construction site
- create a table of different sounds they would hear, how these sounds could be produced (using only three to four instruments available) and how they could be notated
- create a composition following the criteria below
  - » approximately one minute long
  - » written for three to four different parts (one instrument can make more than one type of sound) – labelled down the left side of the score. A copy of the [score template](#) can be located in the resource section.
  - » vocal sounds (not lyrics) may be included
  - » at least one instrument must be pitched
  - » the score must be notated IN PENCIL
  - » the concepts of pitch, duration, dynamics and texture must be evident
  - » a legend and/or performance instructions explaining symbols (especially regarding expressive techniques) may be included or attached to the score
  - » the composition needs to be named.

## Literacy and numeracy

**Students will:**

- use adjectives to describe tone colour
- interpret length, height and size in a musical context
- read graphic scores
- catalogue sounds in a table.

## Differentiation

### Extension

**Students could:**

- notate a graphic score in a creative format or design
- notate and record a graphic score using technology.

### Life skills

#### Life skills outcomes

**A student:**

**LS.6** a student experiments in representing and recording musical sounds

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**Students could:**

- use graphic notation to represent musical sounds
- organise musical experiments into a composition.

## Evaluate

Formative feedback: individual and group activities

Summative feedback: the soundscape activity can be made into a formal assessment task.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- “Thunderstorm” a graphic notation <https://www.youtube.com/watch?v=bBawmitub64>
- Debussy, Clair de lune <https://www.youtube.com/watch?v=cJsyMmC76aM>
- Tchaikovsky, Dance of the sugarplum fairy <https://www.youtube.com/watch?v=cZ7tZFigmac>
- Frog round <https://www.youtube.com/watch?v=dh8jnoFDjQM>
- Pachelbel, Canon in D <https://www.youtube.com/watch?v=2PFpgXym4T8>
- Soundscape score <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-soundscapescore.pdf>

# Music

## Analysing popular music

# Analysing popular music

## Duration

10 lessons.

## Focus

The concepts of music in a variety of popular music genres.

## Overview

An aural based unit where students will learn about the structure of popular music, standard instruments in a rock band and their roles as well as appropriate terminology and concepts of music characteristic of different genres.

| Stage 4 outcomes   | Stage 5 outcomes  |
|--|---|
| <b>A student:</b>  | <b>A student:</b>   |
| <b>4.7</b> demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas | <b>5.7</b> demonstrates an understanding of musical concepts through analysis, comparison and critical discussion of music from different stylistic, social, cultural and historical contexts.                |
| <b>4.8</b> demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire                        | <b>5.8</b> demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study  |
| <b>4.9</b> demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study       | <b>5.9</b> demonstrates an understanding of musical literacy through the appropriate application of notation, terminology, and the interpretation and analysis of scores used in the music selected for study |
| <b>4.10</b> identifies the use of technology in the music selected for study, appropriate to the musical context   | <b>5.10</b> demonstrates an understanding of the influence and impact of technology on music  |

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## Content

Aural tasks based on the structure of popular music, instruments of rock and their roles (melody, harmony and rhythm) and the identification of melodic and harmonic riffs in popular music genres.

| Cross-curriculum content and key competencies |
|---|
| Numeracy                                      |
| Literacy                                      |

## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### What is popular music?

According to the Oxford dictionary, popular music is

*“Music appealing to the popular taste, including rock and pop and also soul, reggae, rap and dance music.”*

[https://en.oxforddictionaries.com/definition/popular\\_music](https://en.oxforddictionaries.com/definition/popular_music) retrieved 23rd November 2017

Popular music can be seen as an umbrella term for a wide variety of different genres that appeal to a large number of people.

Students will:

1. brainstorm genres of popular music. Some examples could be (but are not limited to)
  - a. hard rock
  - b. metal
  - c. soul
  - d. reggae
  - e. dance
  - f. dubstep
  - g. rock'n'roll
  - h. protest
  - i. hip hop
  - j. r'n'b
  - k. rap
  - l. folk rock
  - m. indie/alternative
  - n. progressive rock
  - o. indigenous pop
  - p. commercial soft pop
  - q. punk
  - r. screamo.
2. listen to and identify the genres in a series of excerpts of different songs and genres, played by the teacher. The [Popular music genres](#) resource provides a list of suggested examples to assist with this.

### Introducing structure

The structure is the order of sections and ideas in a piece of music. Popular music has certain labels for each section. These can be introduced to students by starting with an aural task.

## Aural task

Using the song [Wonder by Naughty Boy ft. Emeli Sande](#) (00:03:26) (pressing play and pausing when necessary), students will:

1. identify and write down each section of the song as outlined below
  - » introduction 00:00:00 – 00:00:15
  - » verse 1 00:00:15 – 00:00:30
  - » chorus 00:00:30 – 00:00:46
  - » verse 2 00:00:47 – 00:01:02
  - » chorus 00:01:02 – 00:01:17
  - » bridge 00:01:17 – 00:01:48
  - » chorus 00:01:48 – 00:02:04
  - » verse 3 00:02:04 – 00:02:19
  - » verse 4 00:02:20 – 00:02:35
  - » chorus (x2) 00:02:35 – 00:03:06
  - » outro 00:03:06 – 00:03:22
2. number and identify the verses
3. create a table comparing the similarities and differences between the verses (same melody, different lyrics)
4. number and identify the choruses
5. make notes of the similarities between each of the choruses (same melody, same lyrics)
6. listen to the bridge section again (bridge 00:01:17 – 00:01:48)
7. identify and discuss how it is the same or different to the other sections previously played (different melody, different lyrics).

The order of sections can vary from song to song, the only rule being that if present, an intro must go at the beginning and an outro must go at the end. Songs may include all of the sections below or only some of them.

### Students will:

- copy the following structure sections into their books
  - » The **introduction** (if present) is usually a short instrumental section at the beginning of a song. It is not called an instrumental.
  - » The **verse** has the *same melody but different lyrics* (words) each time it is played.
  - » The **pre-chorus** (if present) is a section that appears directly before the chorus. It will be the same each time it is played and generally increases in texture and dynamics.
  - » The **chorus** has the *same melody and the same lyrics* each time it is played. It often contains a hook or key phrase which can be the title of the song.
  - » The **bridge** has a *different melody and different lyrics* to the rest of the song. There is generally only one bridge.
  - » The **instrumental** is an opportunity for the lead guitarist or another instrument to play a solo. Voices may be present. However, they do not sing lyrics. Instead, they are used instrumentally, for example, humming. This is evident in the instrumental section of Justin Bieber's song, Love Yourself, where a saxophone plays the solo and Bieber hums.
  - » The **outro** (if present) is always at the end of the song. It is a small section that repeats an earlier part of the song, often the hook line of the chorus. It can be instrumental, however, it is not *called* an instrumental.
- map out the sections in the song [Wonder by Naughty Boy ft. Emeli Sande](#) (00:03:26) in the correct order
- list the performing media (instruments/voices) they hear in the song
- name each of the sections and indicate in which section each instrument plays



- discuss as a class what they have noticed about the way the instruments, lyrics and sections work together.

This activity can be done with any number of popular songs. Some examples of breakdowns in other songs have been provided to you in the accompanying resource titled [Structure in songs](#) resource. Students may suggest or even present songs, however, ensure that they are suitable for playing/showing.

## Introducing roles

There are three primary roles in music. Melody, harmony and rhythm. Some instruments can only play one role and some can play more than one or can change roles.

### Students will:

- watch the video [Melody vs. Harmony](#) (00:03:12)
- answer the following questions:
  - » Are you familiar with the three roles in music?
  - » Can you define these roles?
- Brainstorm a list of instruments in popular music that perform these roles.
- discuss each role listed below, taking notes of each point
  - » Melody
    - The main part of a piece/song.
    - The single line of notes that you remember most.
    - In popular music, the lead vocalist sings the melody in the verse, chorus and bridge.
    - The lead guitar, keyboard or another pitched instrument may play the melody part in the instrumental section, intro and/or outro.
    - The lead guitar or keyboard may double the voice in the melody.
  - » Harmony
    - The other pitched notes that are not the melody.
    - These can be single notes or several notes at once (a chord).
    - In popular music, the backing vocals, rhythm guitar and bass guitar play the harmony during the whole song (although there can be exceptions). Lead guitar, keyboard and any other pitched instruments play a harmony role unless they take the melody in the instrumental, intro/outro.
  - » Rhythm
    - The beat and repeated rhythmic patterns.
    - Rhythm guitar and bass guitar play a rhythmic role as well as a harmony role.
    - The drums can **only** play the rhythm.
- aurally identify the structure and roles in excerpts of songs. Some examples have been provided for you in the [Instrument roles](#) resource
- copy the lyrics of one of their favourite popular song from the internet (make sure the song is appropriate for their age)
- using only the lyrics, aurally identify the sections and roles in that song. The [Song analysis](#) worksheet has been provided for you to assist with this.

**Please remember** - YouTube clips suggested in this sequence may not be housed by the Department. It is always recommended that you **preview** each link and lyrics for suitability, **before** implementing in class.

## Riffs

### Students will:

- copy and discuss the definitions for riffs below in their books, listening to the examples when suggested
  - » A riff is a repeated pattern of notes. It is a term only used in popular music. In other genres, it would be called an ostinato.

- » A melodic riff is played by the lead guitar, bass guitar or sometimes a keyboard. It is a pattern of single notes that is repeated at various points throughout the song. Examples are
  - [Seven Nation Army by The White Stripes](#) (00:03:52)
  - [U can't touch this by MC Hammer](#) (00:04:37)
- » A chordal riff is played by rhythm guitar or keyboard and is a repeated, rhythmic pattern of chords. Examples are
  - [Back in Black by AC/DC](#) (00:04:14)

A riff can be repeated throughout the whole song, for example, What about us? by Pink, or played only in specific sections of a song. This can be heard in the song [Ice, Ice Baby by Vanilla Ice](#) (00:04:00), when the main riff is only played in the intro, each chorus and the outro. A second riff is only played in each verse and the outro.

The [Riffs resource](#) will provide you with a table of suggested songs and riffs. This may assist when teaching the exercise below.

In pairs, students will:

1. create a table that identifies the type, number of and instrument/s playing riffs, in different songs. An example of this can be seen below

| Name of song | Type of riff (melodic or chordal or a combination) | Number of times played | Instrument/s playing |
|--------------|--|------------------------|----------------------|
|              |  |                        |                      |
|              |  |                        |                      |

2. note any similarities or differences between songs, regarding when or how riffs are played.

## Literacy and numeracy

**Students will:**

- learn and use metalanguage to discuss the concepts of music
  - » structure – order of sections and ideas in music
  - » texture – layers of sound
  - » dynamics – volume
  - » melody
  - » harmony
  - » rhythm
  - » chords – 2 or more notes of a scale heard simultaneously
  - » performing media – instruments (including voices) that are playing
  - » riff – a repeated pattern in popular music
- students can tally the number of times they hear a riff being played.

## Differentiation

### Extension

**Students could:**

- present a song they have analysed, noting its structure, performing media and roles
- create a short video outlining and explaining the structure of a pop song.

## Life skills

### Life skills outcomes

#### A student:

**LS.7** a student experiences music from a variety of social, cultural and historical contexts

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#### Students could:

- identify sections of a song through multiple choice or a tick box table
- identify and verbally call out the different sections of songs when listening to class examples.

## Evaluate

Formative feedback - student contribution to class tasks.

Summative feedback - class aural quiz or exam.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Back in Black by AC/DC  
<https://www.youtube.com/watch?v=pAgnJDJN4VA> (00:04:14), date accessed 21/02/2018.
- Ice Baby by Vanilla Ice  
<https://www.youtube.com/watch?v=rog8ou-ZepE>, date accessed 21/02/2018.
- [Instrument roles](#)
- Melody vs. Harmony video (00:03:12),  
<https://www.youtube.com/watch?v=pRzjNPSIXH0>, date accessed 21/02/2018
- Popular music genres <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-popularmusicgenres.pdf>
- Riffs <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-riffs.pdf>
- Seven Nation Army by The White Stripes  
<https://www.youtube.com/watch?v=0J2QdDbelmY> (00:03:52), date accessed 21/02/2018.
- Song analysis <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handoutssonganalysisworksheet.pdf>
- Structure in songs <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-structureinsongs.pdf>
- Treat you better by Shawn Mendes  
<https://www.youtube.com/watch?v=ly2yjAdbvdQ> (00:04:16), date accessed 21/02/2018.
- U can't touch this by MC Hammer  
<https://www.youtube.com/watch?v=otCpCn0l4Wo> (00:04:37), date accessed 21/02/2018.

# Music

## Video game music (Stage 5)

# Video game music (Stage 5)

## Duration

15 lessons.

## Focus

Analysing the concepts of music in video games.

## Overview

An aural analysis of music from different video games, including Mario and Rabbids Kingdom Battle, Journey, Dishonored (American game), Uncharted 2: Among Thieves and Uncharted 3: Drake's Deception.

### Stage 5 outcomes

#### A student:

**5.7** demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts

**5.8** demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study

**5.9** demonstrates an understanding of musical literacy through the appropriate application of notation, terminology, and the interpretation and analysis of scores used in the music selected for study

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## Content

Since 1972, music has been a crucial component of video games. Evolving from a game titled Pong in 1972, to the use of a few simple notes in the handheld game of Simon in 1974, video games have been enhanced by music in a range of ways. From cover bands to orchestral scores, games and their use of music has developed over time and will continue to do so, in order to enhance the player experience.

The games explored in this sequence are outlined below.

1. Journey - released in 2012. Rated E (everyone). In this first-person gameplay you are an anonymous traveller exploring a forgotten civilization.
2. Mario and Rabbids Kingdom Battle - released in 2017 and is a turn-based tactical role-playing game, rated E 10+. Mario and friends team up with four rabbids heroes to battle through new worlds containing puzzles and surprise enemies.
3. Dishonored 2 - Released 2016 and is a first-person action-adventure stealth game, rated MA15+. You play a supernatural assassin faced with choices to which the game responds, as you work through different missions.
4. Uncharted 2: Among Thieves - released in 2009 rated T (teen) is third person action-adventure game. Part of a series of four Uncharted games. The music, composed by Greg Edmonson, serves a narrative function, given that he uses the instruments from the countries and areas in which the plots are set.
5. Uncharted 3: Drake's Deception - released in 2011 and is a third person action-adventure game, rated T. It is set largely in the Arabian Desert and the music by composer Greg Edmonson is indicative of the Middle East.

## Cross-curriculum content and key competencies

ICT

Difference and diversity

Work and enterprise

Numeracy

Literacy

## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Activity one

#### Students will:

- read and discuss the [analysing music handout](#)
- listen to the piece [Nascence](#) (00:01:46)
- attempt to analyse the piece, setting out the sections in boxes, as explored in the [analysing music handout](#), whilst addressing the following
  - » *Making reference to performing media, discuss the structure of this piece.*
- compare their analysis to the completed one in the [Nascence](#) handout
- discuss the process as a class.

### Activity two

- Students may use the [analysing music handout](#) to assist them when completing this activity.

#### Students will:

- listen to [Rabbid Kong rumpus](#) (up to 00:01:30)
  - » identify the structure of the excerpt
  - » write a list of the unifying devices in the excerpt
  - » write a list of the contrasting musical events that occur during the excerpt
- write a complete analysis of the excerpt by answering the following question
  - » *How are unity and contrast achieved in this excerpt?*
- compare their analysis to the completed one in the [Rabbid Kong rumpus](#) handout
- discuss the answer as a class.

### Activity three

Please note – this activity contains a link to some music in the video game Dishonored - rated MA15+. Students are in no way encouraged to play the game. Students will only aurally analyse a selected score from the soundtrack.

Students may use the [analysing music handout](#) to assist them when completing this activity.

#### Students will:

- listen to an excerpt from [Drunken Whaler](#) (up to 00:02:16)
  - » identify and label the structure of the piece
- write a complete analysis of the excerpt, addressing the following
  - » Discuss the composer's use of texture and pitch in this excerpt.

In their analysis, students should consider the following questions about the texture and pitch of each section

- » How many layers of sound can you hear?
  - » Can you name the instruments and their roles (melody/harmony/rhythm)?
  - » Does the texture sound dense or thin? Why? (Lots of instruments, multiple rhythms with short note values or a distorted tone colour for example, can make it sound dense and vice versa)
  - » Can the section (or the overall excerpt) be given an appropriate texture term? For example, monophonic, homophonic or polyphonic.
  - » Is the melody mainly high, medium or low in pitch?
  - » Does the melody use repetition?
  - » Does the melody move mainly by steps or leaps or is it quite stagnant in its contour?
  - » Does the tonality sound major, minor or atonal? Does it change at all throughout the excerpt? If so, when and how?
  - » What instruments play the harmony?
- compare their analysis to the completed one in the [Drunken whaler](#) handout
  - discuss the answer as a class.

#### Activity four

Students will:

- use the internet to research and investigate the following questions
  - » What is the plot of Uncharted 2? Some suggested sites are:
    - [Venture Beat – Uncharted 2 sequence](#)
    - [IMDB – Uncharted 2: Among Thieves – Plot](#)
    - [Omegamez PS3 Games – Uncharted 2: Among Thieves](#)
- Who was Marco Polo and what did he do? [Map his route.](#)



Image from <http://www.nuttyhistory.com/scramble-for-se-asia.html>, date accessed 22/02/18.

- research the composer Greg Edmonson, the instruments he used for Uncharted 2 and how they relate to Marco Polo's journey. Some suggested sites are:
  - » [Greg Edmonson The Composer](#)
  - » [Tracksounds – Uncharted 2: Among Thieves by Greg Edmonson](#)
  - » [The Sound Cast – Interview: Greg Edmonson](#) (00:22:20) podcast
  - » [Pinterest – Musique du Tibet board](#).
- identify the categories, function and characteristics (in regard to pitch and tone colour) of the instruments below (several more videos and articles on each instrument can be found in the resource section):
  - » [Throat singing](#) (00:03:52)
  - » [Erhu](#) (00:03:00)
  - » [Duduk](#) (00:01:37)
  - » [Tibetan longhorn](#) (00:03:44)

## Activity five

### Students will:

- listen to the piece [Reunion from Uncharted 2](#) (00:01:41), addressing the following
  - » *Making reference to sound sources, discuss the concept of duration.*

In their response, students should elaborate on the following points

- » identify the structure in the music
- » identify the instruments in each section and their role
- » attempt to notate the rhythm of individual, labelled instruments, identifying where this occurs in the music
- » describe the rhythm of different instruments
  - Are mainly long notes or short notes used?
  - What type of note values?
  - How does the rhythm of the melody compare with the harmony?
  - Does the rhythm of sections differ?
- » identify when repetition is used? When and by whom?
- » identify when rubato is used? When and by whom?
- compare their analysis to the completed one in the [Reunion](#) handout.
- watch the clip [Uncharted 2: Among Thieves Game Movie \(All Cutscenes\)](#) (from 01:54:53 - 01:56:33). Write a paragraph about the relationship between the music and the scene in which it is played. (Be sure to check its suitability before showing students in your class.)

## Activity six

### Students will:

- brainstorm adjectives that could be used to describe instrument sounds. For example - muddy, warm, hollow, bright, shrill, nasal
- complete the [tone colour activity](#) in small groups of four or five:
  - » each group is provided with:
    - separate, laminated words
    - tape or blu-tac
    - two A3 sized pieces of paper with 9 different groups of instruments on them

The list of words and pictures of groups of instruments, can be found in the [tone colour activity](#) resource.

- Activity instructions:
  - » using a timer, groups have 30 seconds to stick their adjectives around the 'correct' group of instruments. Tone colour can be somewhat subjective and can also depend on how the instrument is being played (if there is use of expressive techniques) so allow for some variations. Students can justify why they've placed the adjective in a certain place if it differs to the majority of answers.
  - » the [tone colour answer sheet](#) has been provided as a guideline.



- listen to [Mystic warriors from Uncharted 2](#) (up to 00:01:00)
- write a list of the sound sources in the previous track and next to each instrument write 1 or 2 adjectives describing its tone colour. Sample answers could be:
  - » Membranophones
    - medium sized drums = tight sound (played with fingers near edge of the drum) and resonant, hollow (played more in the middle of the skin)
    - large drums = deep, sonorous, booming.
  - » Idiophones
    - gongs = metallic, tinny
    - cymbals = scraping
    - sticks = tapping, clacking, hit against rims of drum).

## Activity seven

### Students will:

- use the internet to research and summarise the plot of Uncharted 3.
- listen to [Science and magic](#) from Uncharted 3 (up to 00:01:07), addressing the following:
  - » *Discuss the composer's use of pitch and duration in this excerpt.*

In their response, students should elaborate on the following points

- » identify and label the structure of the music
- » under each subheading (the labels used for the structure) write points on the duration and the pitch
- » attempt to notate the rhythm of individual, labelled instruments in each section.
- » describe the rhythm of different instruments. Are mainly long notes or short notes used? What type of note values? How does the rhythm of the melody compare with the harmony? Does the rhythm of sections differ?
- » identify any repetition used - When and by whom?
- » identify if rubato is used - When and by whom?
- » explain the roles of the instruments - Who plays melody/harmony/rhythm and when?
- » describe the melody. Is it mainly high, medium or low in pitch?
- » describe the role of repetition in the melody
- » answer the question - does the melody move mainly by steps or leaps or is it quite stagnant in its contour?
- » state the time signature and tempo (using an appropriate Italian term)
- » state the tonality and any ostinatos that are present - noting any changes within the piece and when.
- compare their analysis to the completed one in the [Science and magic](#) handout
- listen to [The caravan from Uncharted 3](#) (up to 00:01:20) and address the following:
  - » *Discuss the use of texture and duration in this excerpt.*

In their response, students should elaborate on the following points

- » identify the sections in the excerpt
- » answer: Do all instruments start together or one/a few at a time? (This is called a *staggered entry*)
- » identify the layers of sound. Does this change? How and when?
- » name the instruments and their roles (melody/harmony/rhythm)?
- » answer the questions: Does the texture sound dense or thin? Why? (Lots of instruments, multiple rhythms with short note values or a distorted tone colour for example, can make it sound dense and vice versa)
- » answer the question: Can the section (or the overall excerpt) be given an appropriate texture term? For example, monophonic, homophonic or polyphonic.
- » attempt to notate the rhythm of individual, labelled instruments in each section.
- » describe the rhythm of different instruments. Are mainly long notes or short notes used? What type of note values? How does the rhythm of the melody compare with the harmony? Does the rhythm of sections differ?

- » answer the questions: Is repetition used? When and by whom?
- » answer the questions: Is *rubato* used? When and by whom?
- » state the time signature and tempo (using an appropriate Italian term).
- read through the analysis example in the [The Caravan](#) handout.

## Literacy and numeracy

### Students will:

- learn and use metalanguage associated with the concepts of music:
  - » excerpt – a section of the piece/song
  - » performing media/sound sources – the instruments (including voices) that are playing
  - » structure – the order of sections and ideas in a piece of music
  - » texture – layers of sound
  - » pitch – highness and lowness of sound; use of melody, harmony and tonality
  - » tone colour - varying types of sound production and using adjectives to describe quality of sound.
- identify patterns present in music examples.

## Differentiation

### Extension

Students can demonstrate higher order thinking skills by including other concepts of music in their aural analyses. However, these concepts must be linked to the concepts in the question. They should not be separate musical observations. For example, tone colour words can be used as adjectives for instruments in a pitch question, thus demonstrating higher order thinking:

- » ‘the shrill, high pitched flute’
- » ‘the booming, resonant bass drum’.

## Life skills

| Life skills outcomes   |
|--|
| <b>A student:</b>  |
| <b>LS.7</b> a student experiences music from a variety of social, cultural and historical contexts |
| <b>LS.8</b> a student communicates responses to a variety of music                                 |

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### Students could:

- experience music of different cultures
- recognise sound sources
- recognise tempo, beat, rhythm
- recognise high and low sound
- recognise sections/patterns
- recognise layers of sound
- verbally or non-verbally communicate to indicate like/dislike for particular music
- discuss their response to the music being studied.

## Evaluate

Formative feedback - submission and/or discussion of in-class aural questions for feedback; active participation in class discussion; individual or group research on the activities provided for activity four.

Summative feedback - one or more of the aural tasks could be used for exam purposes.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Journey Soundtrack (Austin Wintory) - 01. Nascence <https://www.youtube.com/watch?v=TLfj3pAlrs4Nascence>
- Nascence analysis
- Rabbid Kong Rumpus <https://www.youtube.com/watch?v=zPX5ZxKv7Gs> Rabbid Kong rumpus
- Rabbid Kong rumpus analysis <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-rabbidkongrumpus.pdf>
- Dishonored [Soundtrack] - Drunken Whaler <https://www.youtube.com/watch?v=urV8MlclDFk> Drunken whaler
- Drunken whaler analysis <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-drunkenwhaler.pdf>
- Developer Naughty Dog nailed a perfect opening sequence in Uncharted 2: Among Thieves <https://venturebeat.com/community/2013/06/20/opening-contract-uncharted-2-among-thieves-a-bumpy-ride/>
- Uncharted 2: Among Thieves (2009 Video Game) <http://www.imdb.com/title/tt1349460/plotsummary>
- Uncharted2: Among Thieves <http://omegamez.blogspot.com.au/2011/10/uncharted-2-among-thieves.html>
- Map of Marco Polo's route <http://www.nuttyhistory.com/scramble-for-se-asia.html>
- Greg Edmonson <http://grededmonson.com/about.html>
- Uncharted 2: Among Thieves by Greg Edmonson <https://www.youtube.com/watch?v=5-Z23q7ZLEU&list=PL0BC992BD8C0A606B>
- Interview: Greg Edmonson (Uncharted 2: Among Thieves) <http://www.thesoundcast.com/2010/03/interview-greg-edmonson-uncharted-2.html> (00:22:20 podcast)
- Musique du Tibet <https://www.pinterest.com.au/fredstephan9/musique-du-tibet/>
- Tuvan throat singing <https://www.youtube.com/watch?v=qx8hrhBZJ98>
- How polyphonic overtones are produced <https://www.youtube.com/watch?v=vC9Qh709gas>
- Uncharted 2, Bridge of perils <https://www.youtube.com/watch?v=6GR0ttdyQJ8>
- Mystical sound of the duduk <http://www.theweek.in/youzone/triptease/mystical-sound-of-the-duduk.html>
- Duduk song: Alagyaz-Khiniki Tsar <https://www.youtube.com/watch?v=P99quABSduM>
- The Erhu: Simple Yet Divine [https://www.theepochtimes.com/the-erhu-simple-yet-divine\\_1497822.html](https://www.theepochtimes.com/the-erhu-simple-yet-divine_1497822.html)
- The erhu <https://www.youtube.com/watch?v=dhic2cE57iM>
- Brief information and aural excerpt of dungchen <https://tashilhunpomons.bandcamp.com/album/long-horn-dung-chen>
- Dungchen <https://www.youtube.com/watch?v=LdR5Ru8oF48>
- Image of dungchen <https://www.pinterest.com.au/pin/552535448026145045/>
- Uncharted 2, Reunion <https://www.youtube.com/watch?v=FaOosAtm9wo>
- Reunion analysis <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handoutsreunion.pdf>
- Uncharted 2: Among Thieves game movie (all cut scenes) <https://www.youtube.com/watch?v=YuT6ooXQOUk&t=6993s>
- Tone colour activity <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-tonecolouractivity.pdf>
- Tone colour answers <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-tonecolouranswers.pdf>
- Uncharted 2, Mystic warriors <https://www.youtube.com/watch?v=rG7j65K0FJQ>
- Uncharted 3: Drake's Deception <http://au.ign.com/wikis/uncharted-3-drakes-deception/Story>
- <http://au.ign.com/articles/2011/11/21/uncharted-3-the-soundtrack-of-nathan-drake?page=2> viewer discretion of video embedded on this page is advised
- Uncharted 3, Science and magic <https://www.youtube.com/watch?v=BiLolz5u6bA>
- Science and magic analysis <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-scienceandmagic.pdf>
- Uncharted 3: Drake's Deception game movie (all cut scenes) <https://www.youtube.com/watch?v=Y-JWFa3FioY>
- Uncharted 3, The caravan <https://www.youtube.com/watch?v=A61jYYPDgZM>
- The caravan analysis <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-thecaravan.pdf>

**Music**

**Program music**

# Program music

## Duration

15 lessons.

## Focus

Instrumental music that communicates a story, poem, object or scene without words.

## Overview

Students will explore the programmatic works of composers, through aural, performance and composition activities. They will then develop critical thinking, creativity and communication skills by creating their own composition, based on an Australian artwork, using a music software program.

### Stage 5 outcomes

#### A student:

- 5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts
- 5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genre of music selected for study
- 5.6 uses different forms of technology in the composition process
- 5.7 demonstrates an understanding of musical concepts through the analysis, comparison and critical discussion of music from different stylistic, social, cultural and historical contexts
- 5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study
- 5.9 demonstrates an understanding of musical literacy through the appropriate application of notation, terminology and the interpretation and analysis of scores used in the music selected for study

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## Content

The 19th century witnessed the height of **program music**. This is instrumental music that depicts a poem, story, object (for example, an artwork or an animal) or scene, without words. The music can evoke feelings, aurally describe the sound or movement of nature or it can reflect characters or events in a story. Significant composers of this style include Camille Saint-Saëns, Hector Berlioz, Modest Mussorgsky and Edvard Grieg.

Programmatic music is also present in the 21st Century. An example is *The Course of Empire* (2008), a string quartet by Nell Shaw Cohen, inspired by the 19th Century paintings of Thomas Cole.

### Cross-curriculum content and key competencies

Numeracy

Literacy

Difference and diversity

ICT

## Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

## Teaching and learning activities

### Entry event – occupation

**In groups of 4-5, students will:**

- select one occupation per group, from the list below.
  - » cleaner
  - » magician
  - » assembly line worker
  - » construction worker
  - » secretary
  - » criminal
  - » firefighter
  - » sportsperson
  - » racing car driver
- have 30 minutes to create and practise a 20 – 30 second composition using only instrumental music (no words – or actions) describing/depicting their occupation
- present their piece to the class to see if other groups can guess their occupation.

The composition in this exercise does not need to be notated, rather, students can keep brief annotations of their ideas and structure.

### Scenario

**In groups of 4-5, students will:**

- choose one scenario per group from the [scenarios](#) resource
- compose and practise an instrumental piece of music (no longer than one minute in length) that best describes their scenario
- perform their compositions to the class for other groups to see if they can guess the scenario.

The composition does not need to be notated, rather, students can keep brief annotations of their ideas and structure.

## Grieg

**Students will:**

- listen (no visuals) to the piece [In the hall of the mountain king by Edvard Grieg](#) (00:02:33) and discuss what ‘story’ they think the music is telling
- research and respond to the following questions:
  - » What is a suite?
  - » What is Peer Gynt based on?
  - » What is a movement (in music)?
  - » What is the story behind this particular movement?
  - » Which instruments play the theme first? How are they played (what expressive technique do they use)?
  - » When the opening theme is played, what instrument begins the ostinato in the accompanying part?
  - » What happens the second time the theme is played?
  - » What is a crescendo and how it is achieved in this piece?
  - » What does accelerando mean and when does it begin to happen in the music?
  - » What instruments are added toward the end of the piece?

- complete a music map of the piece that identifies the sections present. This should include:
  - » the themes played
  - » who plays them
  - » the changes in dynamic levels and tempo
  - » an attempt at notating rhythms.
- compare and discuss the teacher’s music map [In the hall of the mountain king](#) resource
- watch the [Line Rider – Mountain King](#) (00:02:46) video and write a paragraph discussing the use and effectiveness of the animation.

### Saint-Saëns – Carnival of the animals

#### Students will:

- go to the Camille Saint-Saëns’ Carnival of the Animals YouTube channel and watch each movement individually
- select their 3 favourite movements and discuss how the composer has used the concepts of music to depict the movement or sound of the animal/s.
- Responses must include correct music terminology and notation of individual instrument rhythms where possible.

### Saint-Saëns – Danse Macabre

#### Students will:

- watch the performance of [Danse macabre](#) (00:07:20)
- read about the source of its inspiration, prior to the lesson from the following websites:
  - » [CMUSE Saint-Saëns and his Danse Macabre for Halloween](#)
  - » [The Kennedy Center, Danse macabre, Op. 40 - about the work](#)
- watch the [visual listening guide](#) (00:07:18)
- aurally identify themes that represent events in the poem by Henri Cazalis written below.

Zig, zig, zig, Death in a cadence,  
 Striking with his heel a tomb,  
 Death at midnight plays a dance-tune,  
 Zig, zig, zig, on his violin.  
 The winter wind blows and the night is dark;  
 Moans are heard in the linden trees.  
 Through the gloom, white skeletons pass,  
 Running and leaping in their shrouds.  
 Zig, zig, zig, each one is frisking,  
 The bones of the dancers are heard to crack?  
 But hist! of a sudden they quit the round,  
 They push forward, they fly; the cock has crowed.

Retrieved from <http://www.kennedy-center.org/artist/composition/2628>, date accessed 23/02/18.

### Vivaldi

#### Students will:

- read the text from Vivaldi’s Winter concerto on the [Winter handout](#) and complete the exercises below:
  - » form groups of 3-4 and select one paragraph to use for the next few steps
  - » discuss and write down ideas about the type of performing media, tone colour, dynamics and expressive techniques that could be used to aurally communicate the text – without lyrics
  - » compose and practise their piece (no longer than one minute in length)

Please note - the composition does not need to be notated, rather, students can keep brief annotations of their ideas and structure.

- » perform it for the class for peer discussion and feedback. Some points to consider:
  - How did the group decide on their performing media? (Did students only play the instruments they know or did they experiment with other instruments to achieve the tone colour they were seeking?)
  - Were unusual expressive techniques used in performance? How did these reflect the text?
  - Were dynamics used? How? Were they effective and well-considered?
- listen to [Vivaldi's musical interpretation of his text](#) (00:09:29)
- discuss expressive techniques and tone colours by following along with the break down on the [Winter handout](#).
- create a glossary. Add and define the following techniques:
  - » *sul ponticello* – playing very close to the bridge
  - » *sul tasto* – bowing over the end of the fingerboard
  - » *trills* – rapid alternation of two pitches next to each other
  - » *tremolo* – rapid repetition of one note (unmeasured)
  - » *pizzicato* – plucking the strings.

## Art

### Students will:

- explore the websites and their embedded videos below from [Beyond the notes: Music inspired by art:](#)
  - » [http://beyondthenotes.org/artmusic/empire/music\\_01.html](http://beyondthenotes.org/artmusic/empire/music_01.html)
  - » [http://beyondthenotes.org/artmusic/empire/music\\_02.html](http://beyondthenotes.org/artmusic/empire/music_02.html)
  - » learn about the inspiration for and composition techniques of composer Nell Shaw Cohen and her string quartet work, titled The Course of Empire.

Display the artwork below (or provide copies), as students listen to Mov't II The Pastoral State. [The music can be downloaded by clicking on the link under the painting.](#)



Retrieved from <https://fineartamerica.com/featured/the-course-of-empire-the-arcadian-or-pastoral-state-thomas-cole.html>, date accessed 23/02/18.



### As students listen, they will:

- write brief notes on how the concepts of music are used to reflect the scene in the painting. Responses may include (but are not restricted to)
  - » calm, gentle, lilting 6/8 time signature
  - » *Adagio tempo* (based on dotted crotchet beat. Due to *Adagio* falling between the terms *Lento* and *Andante*, the latter would be acceptable.)
  - » *legato*
  - » lush harmonies (notes are close together in pitch and are consonant – pleasing to the ear)
  - » major tonality
  - » a warm tone colour in the melody and by the sustained (at times a drone) bass note in the cello part in most sections
  - » a smooth, stepwise contour in the melody, with some ornamentation
  - » melody is often passed around between instruments (although the second section features viola and the fourth section features violin)
  - » range of melody is within an octave
  - » use of subtle *crescendos* and *diminuendos*
  - » no harsh tone colours although contrast is achieved through use of *pizzicato* in the second section and *col legno* (with the wood of the bow) in the fourth section.

### Group art

In groups of 4-5, students will:

- select an artwork from the [artworks resource](#)
- discuss and respond to the following questions as a group, summarise their information and present it to the class, accompanied by their artwork
  - » What might you name this painting?
  - » In one paragraph, summarise what you think this painting is about. Can you make up a story about it? Is it based on a feeling or emotion? If so, what? You can be as detailed as you like.
  - » What instruments would you use to express or communicate the story or emotions of this artwork? (No lyrics can be used)
  - » What expressive techniques might be used? Explain.
  - » Discuss how pitch will be used.
  - » What tempo would you use? Would it stay the same all the way through the piece or would it change? How would it change (gradually/suddenly)? When would you have it change?
  - » What dynamics would you use? Would they stay the same all the way through the piece or would they change? If they change, how (suddenly or gradually; adding instruments or taking them away; changing tone colours) and when? Explain.
  - » Describe the texture of your piece? Would it have many layers of sound playing different things, or a single layer of sound or would it vary? How? When? Explain.
  - » Any additional thoughts or comments?

### Assessment task

This task involves students:

- selecting one artwork upon which to base their composition. Artworks are to be Australian images. Suggested works can be found in the [Australian artworks for assessment resource](#)
- demonstrating critical thinking by creating a mind map of their artwork and the concepts of music, to assist, clarify and plan their composition process
- demonstrating creativity by using a music software program, such as Soundtrap <https://www.soundtrap.com/> (a free program available on all devices) to compose a short instrumental piece that communicates their artwork.

**Prior to receiving the assessment task, the teacher should model the process.**

1. The teacher will demonstrate the construction of a mind map based on a chosen image.

- The centre circle will have the name of the artwork.
- Branching off from this will be approximately five bubbles that contain major ideas to be musically represented in the composition. Some examples of ideas include
  - » topic
  - » object
  - » theme
  - » place/time
  - » mood
- Branching off from each major idea bubble, should be ideas based on the concepts of music. Points for consideration:
  - » tone colour – what instruments will be used? Will they use expressive techniques (e.g. *pizzicato*)? What are some adjectives to describe the kind of sound sought?
  - » duration – will mainly long/short notes be used? What type of tempo? Will there be an ostinato? Will repetition be used?
  - » pitch – high/low notes? What instrument/s will play the melody? What instrument/s will play the harmony? Major or minor tonality?
  - » dynamics – louds/softs (ensure that Italian terms or abbreviations are used)
  - » texture – what types of layers; thick, thin?

A sample, colour coded [mind map](#), based on the image, The Pointy End by Harry Pidgeon (as featured in the sample artworks for the group art activity) has been completed for you. Students should demonstrate critical thinking and planning in their process by submitting their mind map as part of the assessment. It is not essential that every idea be used, however, students should be encouraged to base their composition on their mind map.



Retrieved from <https://cookshillgalleries.com.au/products/the-pointy-end/>, date accessed 23/02/18.

2. A step by step guide for [Soundtrap – step by step](#) has been created to help any students who wish to use this program. The teacher can go through these steps and demonstrate how the software works. Alternative music software programs can be sourced via a google search. Some are free and some need to be purchased and/or are free for a trial period.
3. Distribute the assessment task and images to students, allowing class time for completion. A [Program music assessment task](#) sheet and marking criteria has also been provided.

## Literacy and numeracy

- Metalanguage associated with the concepts of music – particularly expressive techniques
- Interpreting poetry
- Analysing, justifying and presenting ideas to the class
- Creating mind maps
- Structuring music into sections to analyse
- Understanding and interpreting time signatures and rhythms
- Notating rhythms

## Differentiation

### Extension

#### Students could:

- compose and perform a short programmatic piece based on a children's picture book
- research the meaning of a motif. They are then to observe the information and audio excerpts on *Beyond the Notes: The Course of Empire* and describe how the composer Nell Shaw Cohen has used a motif in her composition.

## Life skills

| Life skills outcomes  |
|---|
| <b>A student:</b>   |
| <b>LS.3</b> a student vocalises, sings or plays an instrument as part of a group.                   |
| <b>LS.5</b> a student experiments in organising musical sounds.                                     |
| <b>LS.7</b> a student experiences music from a variety of social, cultural and historical contexts. |

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#### Students could:

- participate in group compositions and performance activities
- perform as part of a group in an informal setting
- organise musical sounds using technology
- select a piece of music or song to accompany different Australian artworks.

## Evaluate

Formative feedback - teacher observation of student participation in and contribution to group tasks.

Summative feedback - assessment task.

## Reference list and resources

- Music 7-10 Syllabus NSW Education Standards Authority (NESA) 2003.  
<http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts>
- Welcome to Writing Exercises <http://writingexercises.co.uk/index.php>
- Grieg: Peer Gynt / Järvi · Berliner Philharmoniker <https://www.youtube.com/watch?v=pPLXNmKvLBQ>
- Peer Gynt: a dramatic poem. The story of the Hall of the mountain king begins in Act II Scene VI. Teacher discretion is advised. <https://archive.org/details/peergyntdramatic00ibseuoft>
- In the hall of the mountain king music map – teacher <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-inthehallofthemountainingmusicmap.pdf>
- Line rider – mountain king <https://www.youtube.com/watch?v=RIz3klPET3o>
- Saint-Saëns – Danse Macabre – Kent Nagano - 2015 <https://www.youtube.com/watch?v=iZysDTulnlw>
- Saint-Saëns and his Danse Macabre for Halloween  
<https://www.cmuse.org/saint-saens-and-his-danse-macabre-for-halloween/>
- Danse macabre, Op. 40 <http://www.kennedy-center.org/artist/composition/2628>
- Danse Macabre – visual listening guide <https://www.youtube.com/watch?v=GSNTkiL8O5k&t=27s>
- Winter <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-winter.pdf>
- Vivaldi winter <https://www.youtube.com/watch?v=Yu6Hr9kd-U0>
- Beyond the Notes: The Course of Empire [http://beyondthenotes.org/artmusic/empire/music\\_01.html](http://beyondthenotes.org/artmusic/empire/music_01.html)
- Beyond the Notes: The Course of Empire [http://beyondthenotes.org/artmusic/empire/music\\_02.html](http://beyondthenotes.org/artmusic/empire/music_02.html)
- Beyond the Notes: The Course of Empire <http://beyondthenotes.org/artmusic/empire/index.html>
- The Course Of Empire The Arcadian Or Pastoral State is a painting by Thomas Cole which was uploaded on August 13th, 2013. <https://fineartamerica.com/featured/the-course-of-empire-the-arcadian-or-pastoral-state-thomas-cole.html>
- Sound Trap <https://www.soundtrap.com/>
- Mind map <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-mindmap.pdf>
- Soundtrap – step by step <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-soundtrap-stepbystep.pdf>
- Assessment task <https://schoolsequella.det.nsw.edu.au/file/cf0e8d29-abb2-4ce0-94d0-0473446e5310/1/kascasequences-music-handouts-programmusic%E2%80%9393assessmenttask.pdf>
- Beyond the Notes: The Course of Empire [http://beyondthenotes.org/artmusic/empire/music\\_03.html](http://beyondthenotes.org/artmusic/empire/music_03.html)