 Music of our place 2

Integrated teaching activities

This unit work is continuing an exploration of the music of Australia, in particular the music of Aboriginal and Torres Strait Islander people. The students will extend their listening repertoire and respond, perform and compose in the style of the music studies. In particular, they will extend their knowledge of the following terms and concepts of music – pitch (harmony, chords, keys, and transposition), tone colour, structure (motifs, phrases, sentences, and repetition), duration (rapping), and anacrusis.

Resource note – Music of Our Place Workbook and CD.

* Teacher introduces the students to the music of the Yolngu people from north-east Arnhem Land in the Northern Territory and their use of the **yidaki** (didgeridoo) and **bilma** (clapsticks). They listen to Track 7 *Cora* by Yothu Yindi and complete Activity 5 drawing a graphic.

Resource note – Track 7.

* Teacher gives the students background information on the band, Yothu Yindi. Students undertake their own research on [Yothu Yindi and the Garma Festival](http://www.yyf.com.au/). Students complete Activity 6 (keeping a diary of their research).
* Students listen to *My Kind of Life*, by Yothu Yindi (Track 8), following the lyrics. As they listen, they answer the questions in Activity 7, looking at structure, pitch, tone colour and the chord pattern used. Students sing along with the song when it becomes familiar. In this song, Yothu Yindi use the sound of steel drums or pans. Students research the internet and complete Activity 8 (page 30) listening again to *My Kind of Life.* A useful site for research – [JahPan Caribbean Steel Band](http://jahpan.com/music-samples/).

Resource note – Track 8.

* Teacher leads the students through an explanation of harmony and chords using the music of *My Kind of Life*. Students complete Activity 9 (page 31). Students then complete Activity 10 – playing along with Track 8 using their knowledge of body percussion rhythms.

Resource note – Track 8.

* Teacher gives an explanation of chords and keys using the G major scale as a model (see page 33). Students then complete Activity 11. After an explanation of changing key, students complete Activity 12. Teacher gives examples of other songs that use chords I, IV and V. Students sing the song in the two different keys, accompanied by others who can play the chords on guitars. They learn to sing the chorus by following the recording on Track 9, then sing the complete song with Track 8

Resource note – Track 8, track 9, and Teachers’ own resources.

* Teacher leads revision of motifs, phrases, sentences, reinforcing that in this unit students have listened to and performed songs that use repetition of ideas to create larger pieces (motifs, phrases, sentences). Students complete Activity 14.
* **Composition** –Students create a short composition based on one or more musical motifs after completing the tasks on pages 37 and 38. See Exercise 3 page 93 for description of composing using a musical motif (steps 1 – 7) (See Assessment Task i) **Composition**).
* Improvisation/Jam – As the students listen to Track 10, they clap a steady beat on their clapping sticks and use their voice to improvise a short repeated melody or motif to the accompaniment. (Chord pattern follows the same as the chorus from *My Kind of Life*).

Resource note – Track 10.

* Teacher gives the students a background on the people of the Torres Strait Islands, their traditions, their cultural history of singing, dancing and playing instruments. Students are directed to websites to research some of the following information – the map of the Torres Strait Islands, dancing, the instruments they use, masks and headdresses they wear, and their traditional music. (See page 41). Teacher directs students to organise their research either as a class presentation, or individual work in books.
* Listening – Teacher gives students 4 different tracks to listen to, (Track 11), focussing their listening the first time through (e.g., listening for instruments, the way the voices are used, if they sing in harmony/solo/both etc). (See Activity 2 page 42 as an example). The tracks will be played several times so that the students can answer questions 1 – 5 in Activity 2.

Resource note – Track 11 – *Awgadh Noe Ayimdhin* sung by theWongai Family Warriors;Track 12 – *Vailia Wara* sungby Saibai Island StateSchool; Track 13 – *Up in the Sky* sung by IzzieShibabaki; Track 14 – *Kaiyar Mabaig* (CrayfishDiver) sung by Ray Wymarra.

* **Performance** –Students choose one of the songs from Tracks 11 – 14 and complete Assessment Task **ii) Performance**)improvising, adding movement, body percussion etc. (see below).
* Teacher introduces the song *My Island Home* after giving them background information on Christine Anu and on the Warumpi Band. [Neil Murray’s website](http://www.neilmurray.com.au/pages/song_gkislandhome.html) is useful.

Resource note – Track 15 (The Warumpi Band) Track 16 (Christine Anu from *Stylin’ Up*, 1995).

* **Listening Task –** Students compare three versions of the song *My Island Home* – the original recording by the Warumpi Band and two versions sung by Christine Anu. (See Assessment Task **iii) Listening**).
* Teacher lead the students through vocal warm-up exercises (see page 49). Students work towards a performance of Christine Anu’s version of My Island Home, completing Activity 5, taking special notice of the pitch contour of the phrases. (Song lyrics and chords on page 48). Students then work through Activity 6, listening to Track 16, then Tracks 18 – 27, which lead them through learning the song phrase by phrase, then verse, then chorus, building their confidence incrementally.

Resource note – Track 17 (Christine Anu from *Singers for the Red Black and Gold – Yil Lull*,1998) and tracks 18 – 27.

* Students perform the song as a class, singing along with Christine Anu on Track 15 (in the key of D major). They choose a rhythm to play during the verses, and to sing in the chorus. On track 28 there is a backing track, and for the first listening, students are to follow the listening guide on page 51, which outlines the structure of the song. If they feel confident about performing without the vocal track, Track 29 provides the accompaniment only. For those who feel confident about their performance, they could try singing solo, and record their performance.

Resource note – Tracks 15, 28, and 29.

* Teacher gives the students background information on Contemporary Indigenous music (the Deadly Awards, Message Sticks Festival and *River Rhythm Beatbox* with its performances by young **rappers** from Wilcannia, Bourke and Broken Hill in outback NSW) (See pages 55, 56).

Resource note – Track 31.

* Students listen to the song Down River performed by young rappers called The Wilcannia Mob. (Track 31). The first time they listen, they complete Activity 2 page 57. Then listen following the lyrics on page 58, and when confident, they could perform along with the recording making sure their speech is rhythmic.
* Teacher then explores the concept of duration further, reinforcing traditional notation methods. (See activities pages 59, 60, 61, 62, 63, 64). When students are confident, they create a composition from two rhythms, using body percussion and other sound sources. (See exercise 5, page 97, 98).

Resource note – Tracks 32, 33, and 34.

* Students create and notate their own rap after completing the tasks on pages 65, 66, 67, 68, 69. This is building on their notation skills and their performance skills. When students are confident they create their own rhythm from phrases (see activity 8 page 71).

Resource note – Tracks 35, 36, and 37.

* Teacher gives students background information on songwriting teams (see page 73). To conclude this unit of work, students will create their own rap about what they do on a typical day (writing lyrics and rhythm then performing the completed rap). Follow steps in Exercise 6 page 99 and extension exercise 7 pages 101 - 102). Class shares and performs their raps for each other.

Outcomes

4.1 Performs in a range of musical styles demonstrating an understanding of the 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 the musical concepts through exploring, experimenting, improvising, organising, arranging and composing.

4.5 Notates compositions using traditional and/or non-traditional notation.

4.6 Experiments with different forms of technology in the composition process.

4.7 Demonstrates an understanding of the musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas.

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

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.

4.10 Identifies the use of technology in the music selected for study, appropriate to the musical context

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