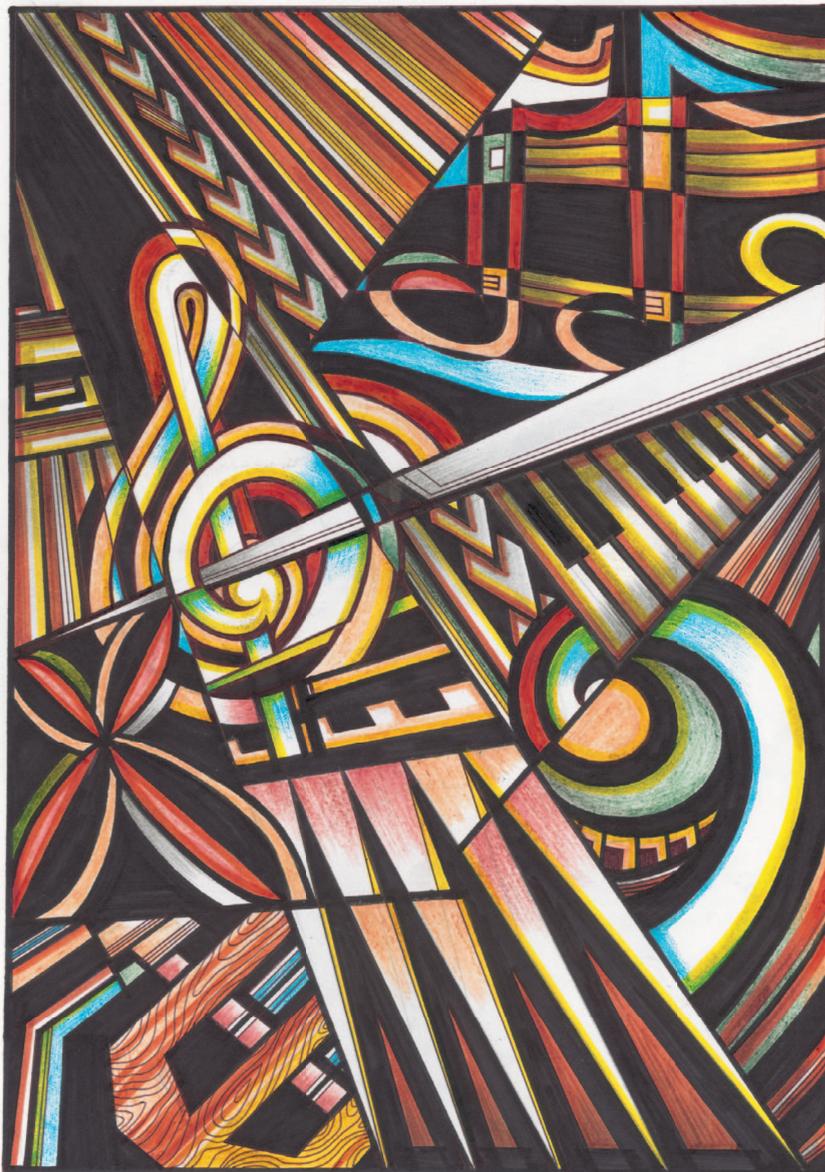


# Music

## TEACHER GUIDE



*Davyion Obichukwu*  
Knox 2003

Years 9 and 10

# Teacher Guide

# MUSIC

YEARS 9 AND 10



GOVERNMENT OF SĀMOA  
MINISTRY OF EDUCATION, SPORTS AND CULTURE

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# I Introduction

The Teacher Guide to Music for Years 9 and 10 assists teachers of Music in Sāmoa to implement the Music Curriculum at these levels. The guide is designed to help teachers understand the structure of the curriculum and provides guidance on teaching programmes, activities and assessment. The range of activities provides exemplars that teachers can use. The exemplars are also designed to enable teachers to create their own activities from available resources. Using these ideas, teachers should be able to offer a programme where students have the opportunity to learn music and express themselves through music.

## Philosophy of the Music Curriculum

The Music Curriculum is built on a philosophy of music education that encompasses the following points:

- Music education provides students with many opportunities for self and group expression and assists them to develop their full potential.
- Music helps students to appreciate aesthetic qualities.
- Literacy in music involves the development of knowledge and skills relating to style, genres, technologies, history, and musical structures.
- The development of aural skills is intrinsic to almost all music learning.
- Music in the Sāmoan Curriculum promotes history and genealogy and the diversity of Sāmoan culture.
- Music education enables all students to contribute to the cultural life of their schools, families and communities through the making and sharing of music.

This philosophy has guided the development of the Music Curriculum and should also underpin the approaches to teaching and learning music.

## 2 Approaches To Teaching And Learning Music

One of the goals of the Sāmoa Education System is the:

### **Formation of active, interactive and creative pedagogies to:**

develop the ability to analyse knowledge critically in a learning environment which encourages inquiry, debate and independent thought, and to stimulate imagination and allow for individual expression.

The core of music studies should be implemented through the practise of interactive teaching and co-operative learning, and at the same time tested and discovered through the study of music history and analysis of written music. Active learning should generate the students' learning experiences through active participation. Activities that complete a program of music education integrate the following in an effective learning environment:

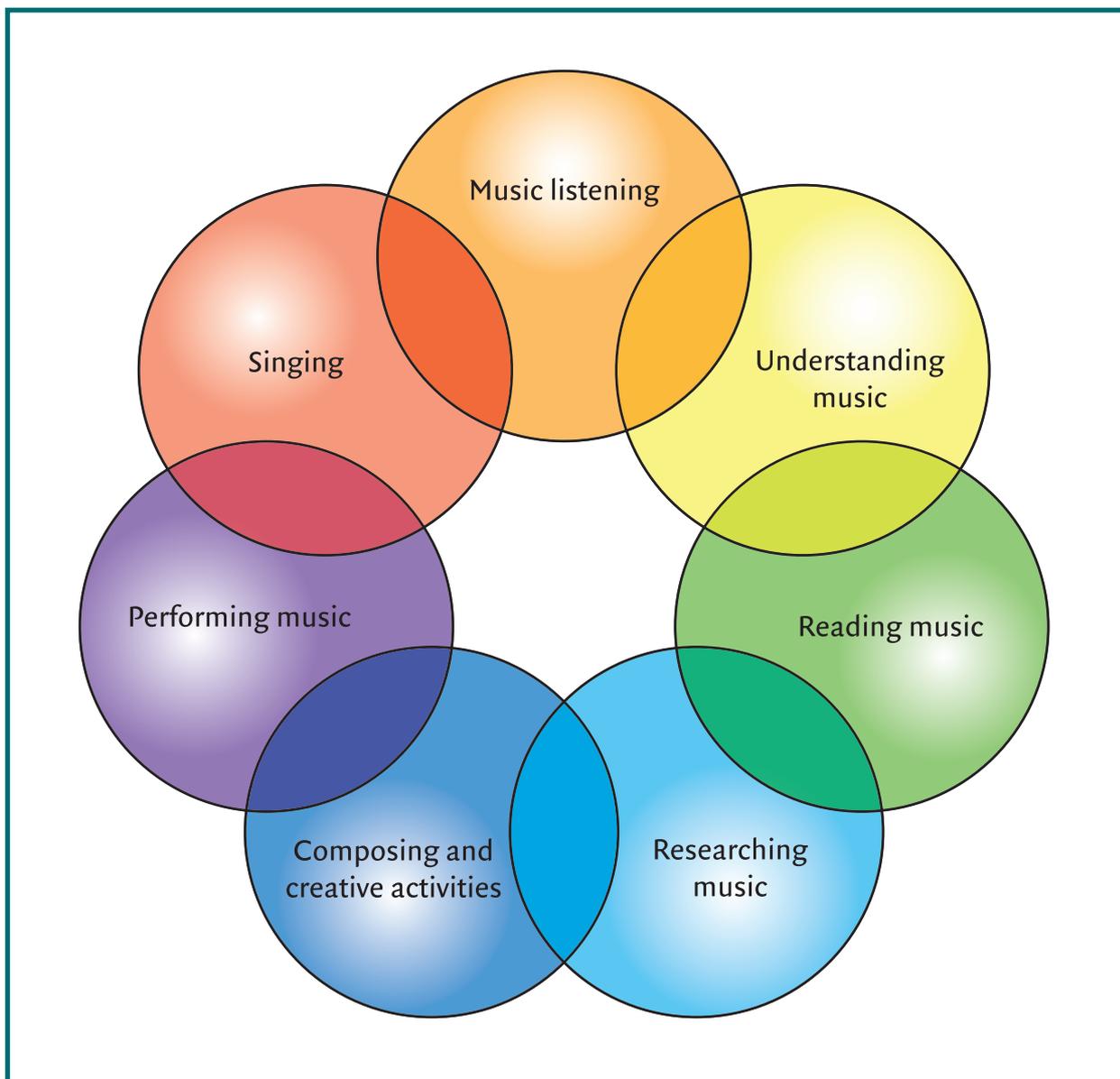


Figure 1 Diagram showing integration of music learning elements

### Music Listening

Listening skills are a crucial factor in every musical activity. Given that the unique characteristic of music is sound and sound is perceived only through the ear, it follows that musical growth should be approached through the development of aural perception. Activities should include listening to recordings and live performances, rhythmic, melodic and harmonic dictation. Listening activities are fundamental to the learning experience of the student.

### Understanding Music

A competence in reading music does not signify a particular development in understanding music. It means growth in the skill of using music notation. The analysis of a score coupled with an experience in recognising the makeup of that score provides a foundation in understanding the score through one’s appreciation of its makeup.

## Reading Music

A thorough knowledge of notation leads to swift recognition and location of notes. It follows, therefore, that the approach to music reading should be from the eye to the ear, from notation to tone. Music reading is a skill that should be developed through practise as a part of experiences with music that students can understand.

## Researching Music

Extensive research provides the grounds for understanding the development of music through cultural and environmental influences. Topics that encompass the development of music throughout the years stimulate and encourage ideas that are new or already known.

## Composing and Creative Activities

The process of creating a sequence of sound or sounds from the co-ordination of traditional ingredients can lead to a clear understanding of compositional devices. The term 'creative activities' refers to the creation of original material but, more importantly, to a quality of teaching and learning that should be part of every educational experience.

## Performing Music

Re-creation of sound by applying skills learned through the study of the art of performing on a specific instrument requires a pattern of rehearsal and practise. Performance skills will develop when a pattern of instruction and rehearsal practise is faithfully pursued.

## Singing

Music is an aural art of communication and singing is the common form of communication for music. Everyone is gifted with a voice of their own. Its versatility will serve always as a faithful backup for any teacher. Its development is vital for the acquisition of the 'inner hearing'.

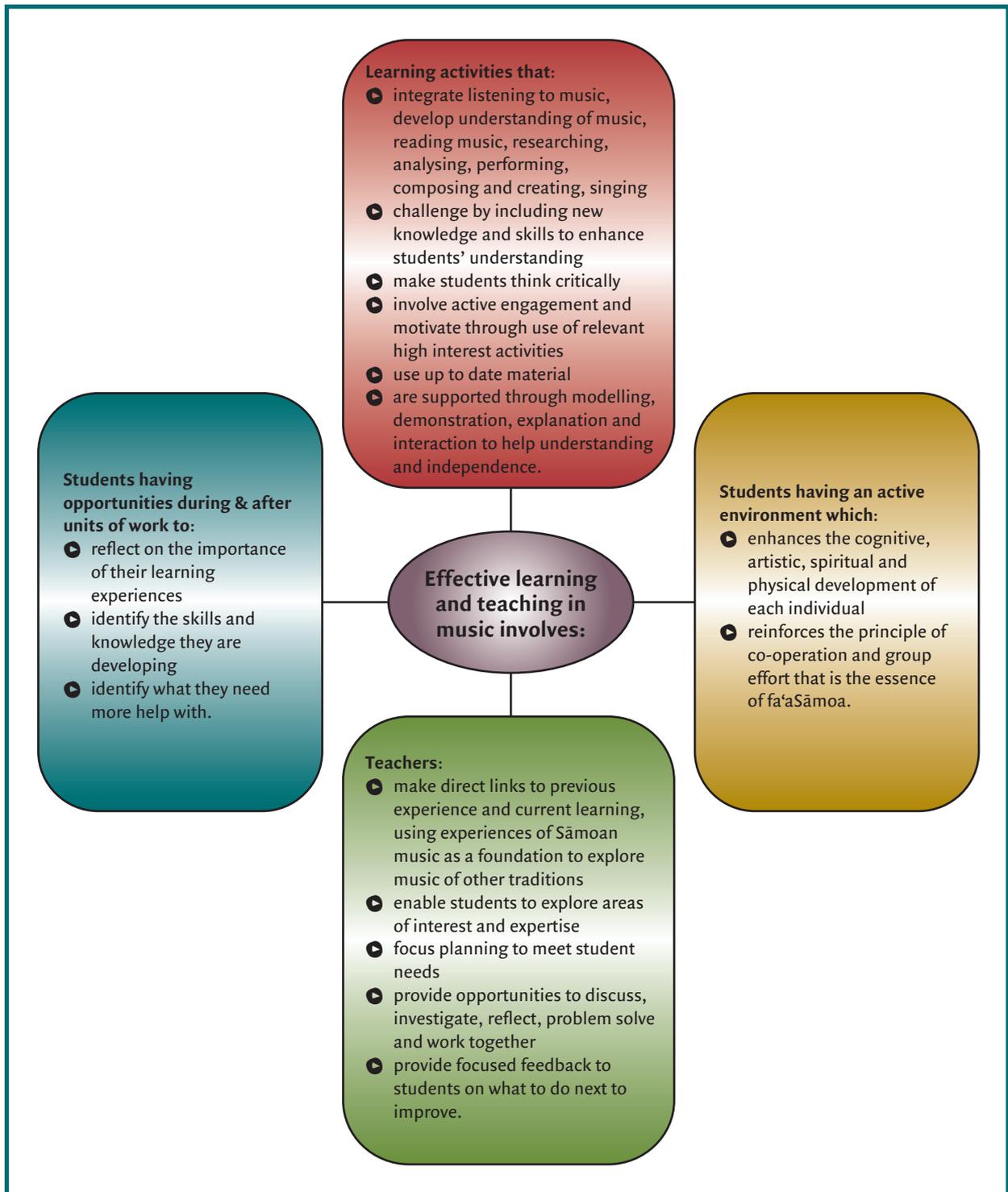


Figure 2 Effective learning and teaching



Figure 3 Summary of music education

## Assessment in music

Assessment activities provide information to judge learners' performances and compositions. The primary purpose of assessment is to improve students' learning. The real power of assessment in improving learning relates to the quality of feedback students receive. Effective feedback provides learners with information about their achievements against criteria, what they have or have not achieved and why, and outlines specific actions for improvement.

Assessment information is not simply tests or examinations. In Music, information on student progress can be gathered from a variety of sources such as learning activities during the lessons, homework, compositions, performances, historical studies presented as essays, analysis of music, project presentations and assignments. The learning examples provided in this teacher guide give ample assessment opportunities through learning activities. Teachers must always check that these match the learning outcomes.

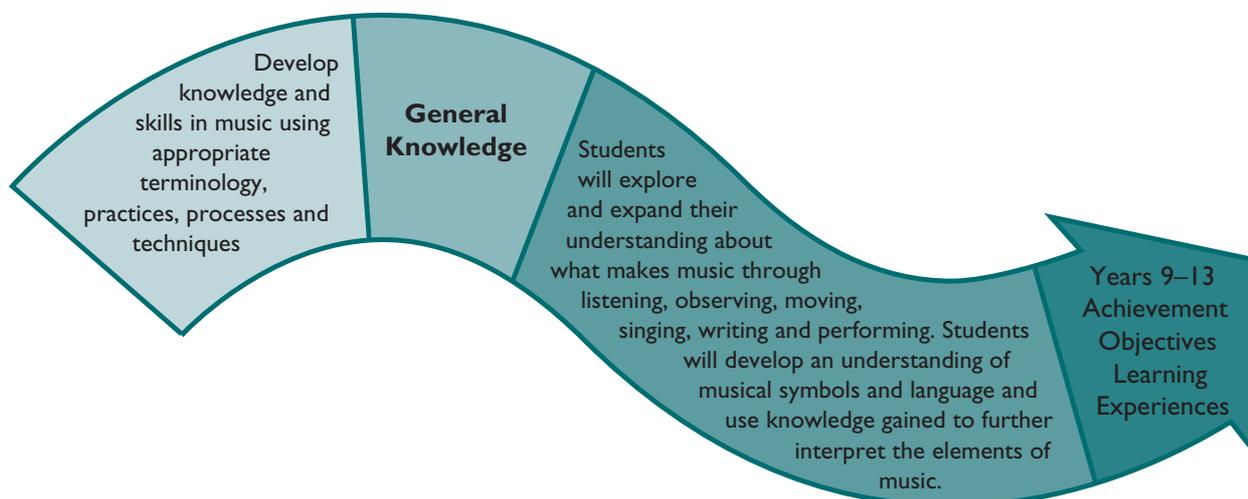
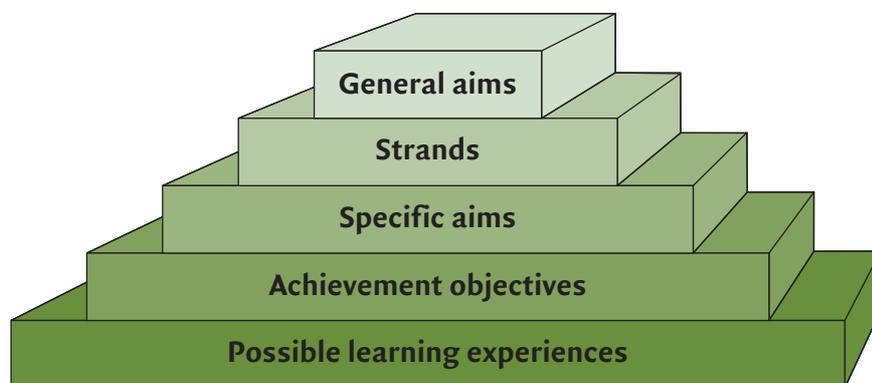
# 3 Understanding The Music Curriculum

## Structure of the Music Curriculum

The Music Curriculum is organised around General Aims, Strands, Specific Aims, Achievement Objectives and Possible Learning Experiences. There are four general aims that result in four content areas or strands:

- General Knowledge
- Performance
- History and Research
- Composition

Each strand has a specific aim that is realised through an achievement objective and possible learning experiences. These are outlined in the following diagram using the example of one general aim.



## 4 Organisation Of This Guide

The material presented in the guide is in two sections:

### Section A: The Musical Experience

#### The Knowledge and the Implementation

Strands: 1 General knowledge  
3 Performance

### Section B: Materials Of Music

#### The Principles and Procedures

Strands: 2 Composition  
4 History and Research

The General Knowledge strand prescribes the elements of music for study. These elements build a knowledge in music. One can better realise this knowledge through musical experiences gained from playing a musical instrument. This is the rationale in choosing these two strands for Section A – The Knowledge and its implementation.

Section B prescribes the investigation of principles and procedures of materials that make up music. In studying contributions to music made through time, students will (1) research composers to discover how their lifestyles affected procedures for specific principles of music materials; (2) investigate their own cultural environments and those of composers that in turn determined the development of procedures for music; (3) analyse written music to discover specific principles and styles of procedures for writing music. The tasks prescribed for the Composition strand provide the students with the practise to experience their research findings. It also provides them with the opportunities to develop their own compositional skills.

The guide offers:

- a brief for each strand within its respective section
- explanations for Specific Aims and Achievement Objectives for all strands
- one learning example that shows how an achievement objective can be extended to accommodate activities of interrelated achievement objectives of other strands
- a learning example that shows the strategic concept suggested.

The main content of the lesson is known as The Lesson Sequence. In addition, helps are arranged to include either all or some activities such as an Induction Activity, an Application Activity and a Sharing Activity. In each instance extensive use is made of material designed specifically for the teaching of the four strands of the curriculum concurrently, especially with regards to the Sāmoan music component.

Although teachers will be concerned with material devoted to their area of speciality it is hoped that all teachers will familiarise themselves with suggestions and make preparations to incorporate all areas of the curriculum. The teacher will probably derive the greatest benefit from the guide if she tries to discover how the units are consistent in principle, different in approach, and developmental in continuity.

Each section contains a number of sample lesson units, each of which begins with or includes activities to illustrate key features of an effective learning environment for music. Lessons are organised through four phases:

#### Induction Activities

Give the students a reason to want to learn the lesson, capture their attention and focus their interest. These activities appeal particularly to students who ask, ‘Why should I learn this?’

#### The Lesson Sequence

Teaches the students content in a way that involves them. These activities appeal particularly to the students who ask, ‘What do I need to learn?’

#### Application Activities

Give the students a chance to explore how the lesson can be applied in a practical way in their daily intake of knowledge and learning of skills. These activities appeal to learners who ask, ‘How does it work in my life?’

#### Sharing Activities

Give the students a chance to plan a specific way to carry out the application, and to develop ways that they can share their new idea with others. These activities appeal particularly to those who ask, ‘What can this become?’



# SECTION A

## The Musical Experience

### *The Knowledge and the Implementation*

An excellent approach to introducing subject material of General Knowledge is to combine its teaching with the teaching of a performance instrument. The two are synonymous. Content of General Knowledge includes the theory of music practice. Performance is a practical application of music theory. Assigning each strand a teaching period of its own will only promote a division of the practical from the theory for the student. Combining the two strands can also avoid repetition of teaching material.



# General Knowledge



## General Knowledge

The teaching of general knowledge of music will always demand colossal preparation created from bona fide musical knowledge. This is the section that houses the core elements that will provide a student with the know-how to meet specific tasks for other strands such as Composition, Performance, and History and Research. It is for this reason that you are encouraged to pursue factual learning.

To do so will entail a process of querying material that you have relied on in the past and material that your teaching post will have made available to assist you in teaching. Take courage and analyse teaching methods and information you encounter. Weigh them alongside your fount of experience. Investigate other sources of information. Discuss and debate topics with other music teachers and musicians. You will find information given by students most enlightening during your sessions of discussion and debate. Students' contributions will often stimulate ideas for a series of follow-up lessons.

Often teachers assume that facts about specific elements may be beyond the comprehension of students. They often make the mistake of teaching only a part of the subject that they assume will be adequate for the students. For example, refer to Teaching Points For The Teacher on pages 54 and 55. For this reason ensure that all relevant information is given in its entirety. Never withhold information that your professional conscience realises will be less useful if it is given in part.

The General Knowledge section for Year 9 requires the student to know the basis for Pitch and Rhythm. The General Knowledge section for Year 10 requires an understanding and know-how of the Tonal System that includes the construction of both the major and all aspects of the minor keys and treatment of their chords. It also requires a basic knowledge in a selection of markings for Performance Direction used in music. This topic is introduced in Year 9 and extended at Year 10.

The next two sections offers an explanation of the Specific Aim for this strand. They also offer an example and explanation of the makeup of the Achievement Objectives for Year 9 and Year 10.

# Understanding The Specific Aim

## Specific Aims

## Explanation

Students will **explore** and **expand** on their knowledge



This is a lead-in sentence with specific aims.

The words that are bold and underlined are actions that students undertake to achieve the specific aims.

about what makes music through:



The words 'about what makes music' is the specific subject matter that this specific aim links to. The word 'through' links the subject matter with the learning activities.

listening



These activities are designed to focus the teacher on the types of instructional strategies that need to be set for students.

observing

moving

singing

writing

Students will **develop** an understanding using:



This is another lead-in sentence with the word 'using' as a stem.

symbols and



These are the elements of the course content.

language

representing music

and use knowledge gained



This is a learning outcome, 'the student will . . .'

to further interpret



The extension, 'the student will . . .'

the elements of music.



This is the core subject.

# Understanding Achievement Objectives

## Achievement Objective for Year 9

## Explanation

Students will be **introduced** to

the music elements of

rhythm

pitch

tempo and

simple transcription.



This is a lead-in sentence that is usual with all achievement objectives.

The word 'introduced' states the status of the students' background knowledge. It will focus the teacher on the learning experiences that need to be set for the students.



The word 'elements of' indicates the content of the curriculum organisers.



These are the organisers.

## Achievement Objective for Year 10

## Explanation

Students will

**develop** their knowledge and understanding

of musical elements including tone, color and notation.



The usual lead-in to an achievement objectives sentence.

The word 'develop' states the status of the students' background knowledge. It will also focus the teacher on learning experiences that need to be set for students.



These are subject materials that require instructional strategies.

# How An Achievement Objective Inter-relates With Another

A more comprehensive understanding may be achieved for students when all four strands are developed simultaneously. You will find that the four strands each contain Achievement Objectives that correlate. In designing lesson plans try to integrate objectives from other strands. Doing so will give a single lesson many activities. It will certainly achieve active learning for your students. It will also make a single lesson more informative and very interesting. It will especially help you reach:

## The Innovative Learner

Concerned with relationships between people, Innovative Learners will not walk away for fear of hurting someone's feelings. They prefer to observe and are often unable to make decisions. They respond well to posters, collages, drawings and other creative activities as opportunities to express personal feelings.

## The Analytical Learner

These people are good at planning, defining problems, developing theories and remembering facts. When given a task to perform, they will study how to carry out the task and never actually get around to performing it. To meet the needs of an analytical learner, provide research activities, quizzes, discussions, abstract music studies and other brain teasing exercises such as puzzles.

## The Common Sense Learner

These are people who first guess the outcome of stories and enjoy planning and carrying out instructions with minimum help. However, they often make hasty decisions, lack focus, often solve the wrong problems and dislike testing of ideas. For this type you will need to provide experiments, solve problems that apply the objectives to everyday life. Their attention will wander if the action doesn't get going quickly.

## The Accommodator

They are results-orientated people who like getting things done. They enjoy leadership and often take risks. They will side-step a how-to-do manual and may have to redo the task because they did not plan adequately before starting. They dislike minor improvements that come from practise and meaningless activities. Give them hands-on activities as they prefer 'doing' rather than listening.

The next page shows how the Achievement Objective for Year 9 General Knowledge may be extended to include learning outcomes and learning activities from other strands. It is possible to design lessons to include learning experiences for the four learning styles mentioned above. You may present these learning experiences as Induction, Application and Sharing Activities. Ensure that what you have exported from other strands does not conflict with the specific achievement objective and expected learning outcomes.

A learning example to include the additional achievement objectives from other strands as shown on the next page begins on page 20. Also presented as part of this learning example are take home task sheets for piano students.

## Achievement Objective

## Explanation

Students will be **introduced** to



This is a lead-in sentence that is usual with all achievement objectives.

The word 'introduced' states the status of the students' background knowledge. It will focus the teacher on the learning experiences that need to be set for the students.

the music elements of rhythm, pitch, tempo and simple transcription



The words 'elements of' indicate the content of each organiser.

when they:



These words anticipate learning experiences.

① **Name notes** on staff in either treble or bass clefs.



These statements will focus the teacher on the learning experiences that need to be set up for students.

② **Demonstrate understanding** in writing a short melody.

The words in bold are the actions that students undertake to achieve the achievement objective.

③ **Show understanding** in playing notes on a musical instrument.

Teachers use achievement objectives to develop learning outcomes for their students.

④ **Investigate ideas** that make up the structure of a performance piece.

① General Knowledge

② Composition

③ Performance

④ History and Research

# The Learning Example

## The strands:

General Knowledge

Performance

Composition

History & Research

## Achievement objectives: Students will . . .

- discover the names and meaning of symbols used to notate sound, and be able to create and recreate symbols by writing and playing.

## Specific learning outcomes: Students can . . .

- demonstrate skills in naming notes written on either the treble or bass clefs
- demonstrate an understanding in writing a short melody
- show understanding in playing notes on a musical instrument
- investigate ideas that make the structure of a performance piece.

They are able to answer questions put to them, identify the symbols by interpreting, playing, and drawing symbols shown or when asked. They are able to recreate written music sensitively using musical judgment and sound producing techniques specifically for their instrument of choice. They are able to appreciate music writing concepts and styles of composers and their scores. They are able to construct short and easy pieces by applying their own creative ideas.

## Essential skills:

### Problem Solving

Exercise knowledge and judgment as they discover the language of notation.

### Creative Writing

Exercise knowledge and judgment as they create notation.

### Instrumental performance techniques

Exercise knowledge and judgment as they recreate music from notation.

### Investigative skills

Exercise knowledge and judgment as they uncover styles, ideas and purpose of notation.

## Approach:

Employ a musical instrument to support and demonstrate the theory and practical applications of the symbols and analyse musical scores to obtain ideas for creating compositions.

- STEP 1      Induction Activity
- STEP 2      The Lesson
- STEP 3      Application Activity
- STEP 4      Sharing Activity

NOTE: This example has many possibilities for extension.

The following samples of activities may be used for an initial performance lesson. That is, the first instructional class on how to play an instrument for a first lesson in *Musical Experiences*. The lesson period will begin with the *Induction Activity*. You may adapt the activity to suit your time frame or to use as a framework for another *Induction Activity*. In the Lesson Sequences following this page give samples of initial instruction for piano, guitar and recorder. You will see how the one lesson is adapted to suit the needs for each instrument. The *Application Activity* and *Sharing Activity* are ideas for concluding and practising the lesson. Note that a performance lesson started today cannot be completed until a progressive assessment is made at the next lesson.

## STEP 1

### Induction Activity

**Teaching objective: The teacher will . . .**

- ▶ introduce the elements of pitch.

**Specific learning outcomes: The students will . . .**

- ▶ understand and know the purpose of elements of pitch and know how to record pitch in writing.

**Procedure: The teacher may . . .**

- ▶ explain and demonstrate how sounds can be pitched as degrees according to their height and depth
- ▶ sing or play the following examples and show how they can be graphed.  
Example 1: do do do  
Example 2: do re do  
Example 3: do re mi
- ▶ Make up another row or rows of sounds and play or sing it to the students. Ask them to graph the row/s played.

#### POINTS TO REMEMBER

- ▶ sounds vary according to their pitch
- ▶ pitch variables may be pin-pointed exactly in a graph-like way
- ▶ 3 sounds of the same pitch
- ▶ first pitch is of Example 1 and suggests a tonal focus
- ▶ 3 climbing sounds where the 2nd and 3rd feel like they are 'shifting' away from the tonal focus.

## STEP 2

### Using instruments to readily internalise contents being presented

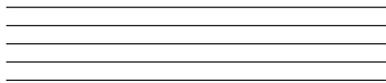
#### Lesson 1

##### Elements To Discover

##### MUSIC ALPHABET

**A B C D E F G**

##### STAFF



##### CLEFS

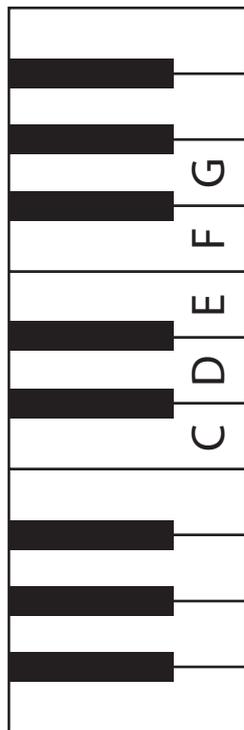


Treble Clef



Bass Clef

##### LOCATIONS ON THE KEYBOARD

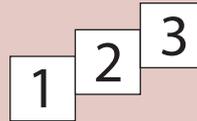


#### Piano

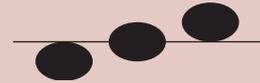
##### Lesson Sequence

##### 1 INDUCTION ACTIVITY:

Explain and demonstrate how sounds can be pitched as degrees according to their height and depth.



3 different pitches



marked as 3 varying degrees

- 2 Show how various pitches are named as A B C D E F G.
- 3 Explain and show where D is found on the keyboard.
- 4 Explain and show where C is found on the keyboard.
- 5 Explain and show where E is found on the keyboard.
- 6 Explain and show where F is found on the keyboard.
- 7 Explain and show where G is found on the keyboard.
- 8 Prepare in advance 4 to 8 rows of letters made up of the letters C, D, E, F, G for the students to practise locating these positions on the keyboard. Here is an example of what a row can be like:

C	C	D	C	D	C	D	E
C	E	C	E	C	D	E	C
D	D	E	C	D	D	E	C
E	D	C	D	E	D	E	C

# Lesson 1

## Elements To Discover

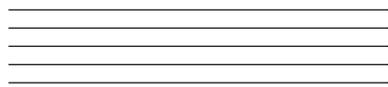
### NOTES



### MUSIC ALPHABET

**A B C D E F G**

### STAFF



### CLEFS



### LOCATIONS ON RECORDER



# Recorder

## Lesson Sequence

- 1 Explain how sounds are symbolised by notes.
- 2 Show the evolution of the note symbols.



semibreve



minim

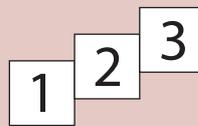


crotchet

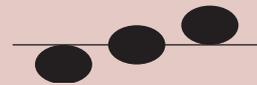


quaver

- 3 Explain and demonstrate how sounds can be pitched as degrees according to their height and depth.



3 different pitches



marked as 3 varying degrees

- 4 Show how various pitches are named as A B C D E F G.
- 5 Explain and show the position for B on the recorder.
- 6 Demonstrate how to gently blow into the recorder. Explain that the blowing should be like that of whistling, soft and gentle. Have students practise on B for a few minutes.
- 7 Explain and show the position for A on the recorder. Have students practise playing A for a minute.
- 8 Explain and show the position for G on the recorder. Have students practise playing G for a minute.
- 9 Call out the letters G, A and B at random to test knowledge of students.
- 10 Prepare in advance 4 to 8 rows of letters made up of the letters G, A, B, for the students to practise locating these positions on the recorder. Here is an example:

G	G	G	G	G	G	G	G
A	A	A	A	G	G	G	A
G	G	G	A	G	G	G	A
B	A	G	A	G	A	G	G

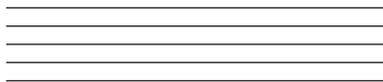
# Lesson 1

## Elements To Discover

### MUSIC ALPHABET

**A B C D E F G**

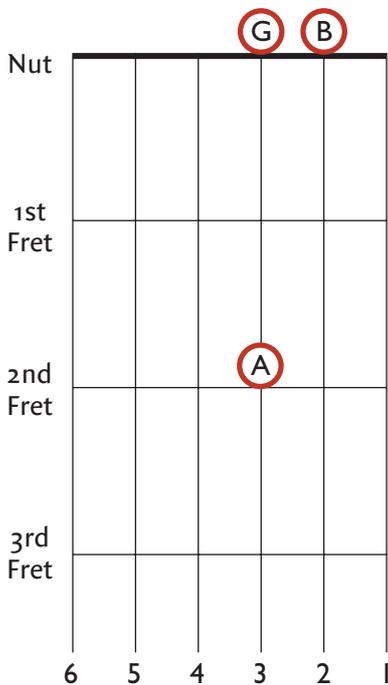
### STAFF



### CLEFS



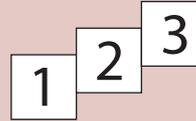
### LOCATIONS ON GUITAR



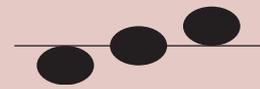
# Guitar

## Lesson Sequence

- 1 Explain and demonstrate how sounds can be pitched as degrees according to their height and depth.

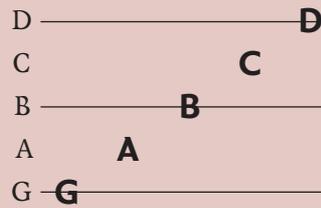


3 different pitches



marked as 3 varying degrees

- 2 Show how various pitches are named as A B C D E F G.



- 3 Explain that the note G is played by picking the open 3rd string.

- 4 Have students play G a few times.

- 5 Show that the note A is played by placing the 2nd finger of the left hand just behind the 2nd fret of the 3rd string. Have students play A a few times.

- 6 Explain that the note B is played by picking the open 2nd string. Have students play B a few times.

- 7 Test knowledge by calling out notes to be played at random.

- 8 Prepare in advance 4 to 8 rows of letters made up of the letters G, A, B for the students to practise locating these positions on the guitar. Here is an example of what a row can be like:

G	G	G	A	B	B	B	A
A	A	A	B	A	A	A	B
G	G	G	A	G	A	B	A
A	A	B	B	A	B	G	G

**STEP 3****Application Activity**

**Teaching objective: The teacher will . . .**

- give students a chance to explore how the lesson can be applied to their daily lives.

**Specific learning outcomes: The students will . . .**

- show understanding in playing and creating music.

**Procedure: The teacher may . . .**

- Assist students in playing the rows of letters prepared as 'Take Home' material. Make sure you supply enough to keep the students interested in practising.
- Assist students to reflect on their experiences and interpret what they experienced by asking questions like:

**For Piano**

- 1 Describe where D is located on the keyboard.
- 2 What is the name of the white key located to the right of the group of two black keys?
- 3 Which note is located on the white key located to the left of the group of three black keys? etc.

**For Guitar**

- 1 What is an open string?
- 2 How many notes are played as open strings?
- 3 How is A played on the guitar?
- 4 Explain what a fret is.
- 5 Which finger do you use to play A? etc.

**For Recorder**

- 1 Name the note that has a leg and black head.
- 2 Name the note that has a leg, tail and black head.
- 3 What is the name of the note that has a tail, leg and white head?
- 4 How many holes would you need to cover to play A? etc.

Apply the above experiences to the students' everyday life. Explain and list each task intended for their 'At Home' practice. Be sure to include why they would need to do this and how they need to do it. Set achievement or expected levels.

**STEP 4****Sharing Activity**

Students will . . .

<b>Method</b>	<b>Outcomes</b>
<p><b>At Home:</b></p> <p>Complete a written worksheet.</p> <p>Explore notation as prescribed by assignment questions.</p> <p>Daily practise.</p> <p>Identify pitches of short Sāmoan folksong.</p>	<p>Exercise knowledge and judgment in problem solving.</p> <p>Exercise knowledge and judgment in creative writing.</p> <p>Exercise knowledge and judgment in instrumental performance techniques.</p> <p>Exercise knowledge and judgment in investigative skills.</p>
<p><b>In Class:</b> (for follow-up lesson)</p> <p>Playback material practised.</p> <p>Discuss experiences of 'At Home' practise.</p>	<p>Show confidence in performance.</p> <p>Exercise confidence in problem solving.</p>

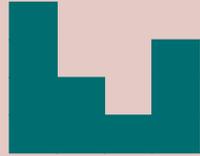
**At Home  
Worksheet – Piano Sample**

Your Name: ..... Date Completed: .....

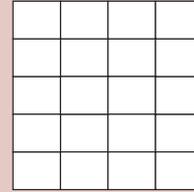
Match the letters to their correct placements in pitch with a line.

Colour the correct placements of pitch

**EDCE**



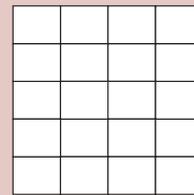
**DFCE**



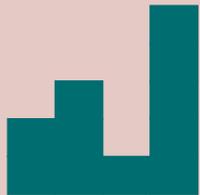
**CEGC**



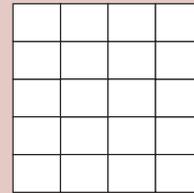
**GDEC**



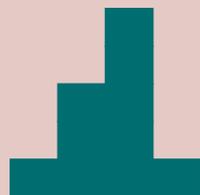
**FDCE**



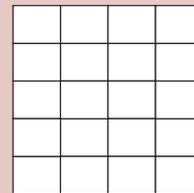
**EDGE**



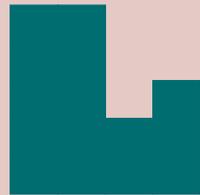
**GGDE**



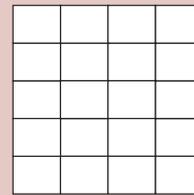
**DEAF**



**DECG**



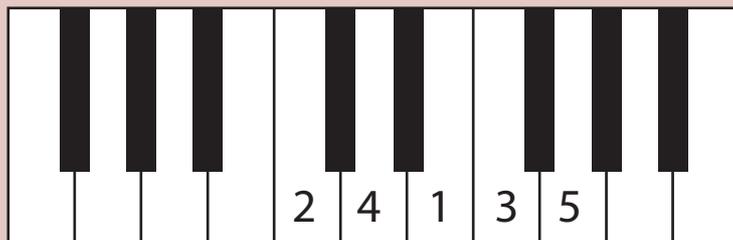
**FEED**



Write next to the number the name of the key it represents.

1 . . .    2 . . .    3 . . .

4 . . .    5 . . .



At Home

## Assignment Sheet – Piano Sample

Write within the columns below the number of hours and minutes you practised for each day.

Your	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Total
Grade . . .								

WHAT TO PRACTISE
Row 1
Row 2
Row 3
Row 4

Things To Do	
<p><b>Sina!</b></p> <p>Sing the song <i>Sina!</i> and answer the following questions:</p> <p>Row 2: How many pitches does the song <i>Sina!</i> use?</p> <p>Row 3: What are these pitches?</p> <p>Row 4: Can you write out the row of letters for the pitches of the beginning words:</p> <p style="padding-left: 20px;"><i>Sina? Oe! Sina? Oe!</i> <i>Ua ou sau nei fai mai o Sina</i></p>	<p><b>Music Journal</b></p> <p>Record in your journal your musical experiences for this week.</p> <p>Create a section like <i>Points of Interest</i> to use as reference each time you need to look up specific information.</p> <p>Do you think you could share any interesting experiences or interesting facts with your class?</p> <p>Try to create a new song using the range of pitches you discovered today in class. Maybe you could use the words to <i>Old McDonald</i> or make up your own.</p>

### Points Of Interest

- The black keys of the piano keyboard help to identify locations of pitch.
- Looking at hands does not help you to identify your locations quickly.
- Use both hands to play your practise list. After all, the piano has 88 keys and you have only 2 hands!
- Your range of pitches to explore makes up a row of C - D - E - F - G.
- Piano playing requires a familiarity with the locations of keys.  
Familiarity means: *To do and to do until I am confident!*

The Learning Experiences prescribed by the curriculum for this section are elements, symbols and ideology of music notation. For me, they follow a pattern flow which I normally organise into the following groups:

**Elements of Pitch**

**Elements of Rhythm**

**The Tonal System**

**Elements of Performance Direction**

You will find within the following pages contents lists of elements that need to be introduced to students, plus two tables that organise the contents lists — one for Year 9, and another for Year 10. They will help you see possibilities to structure your units. There are also check marks to indicate section organisers that encounter the same elements and strand/s that can facilitate their development. The strands suggested will also provide linking opportunities to further develop specified learning experiences.

In planning lessons for those strands you will need to design and include activities that can develop these learning experiences. Do so in a way that they connect and become part of the learning experience of that interrelated strand rather than just an inserted activity seeking an extra period. The Science Teacher's Manual for Secondary Schools explains the concept of learning outcomes and learning activities very well:

### Using achievement objectives to develop outcomes and learning activities

A **learning outcome** is a description of what students will do or produce to show their learning of certain knowledge and understanding or investigation skills outlined in the achievement objective. The development of learning outcomes helps the teacher focus on the thinking and language processes and the activities that students will need to do in order to achieve the achievement objective.

A **learning activity** is what the teacher sets for the students so they can achieve the learning outcome. The learning activities must be varied to allow for the different learning styles of the students and to allow students to gain experience in the full range of investigation skills (planning, gathering information, recording data, processing, presenting and interpreting information and reporting).

# Elements Of Pitch

Year 9

## Introducing Notation

<b>Alphabet:</b>	A – B – C – D – E – F – G
<b>Registers:</b>	Low - Middle - High
<b>Clefs:</b>	Treble & Bass
<b>Staff:</b>	Why only 5 lines
<b>Leger lines:</b>	Why do we need to use them
<b>Note recognition:</b>	Identifying each notation of pitch
<b>Note location:</b>	Sounding the pitch notated by playing it correctly

## Intervals & Key signatures

<b>Semitone:</b>	The closest distance between two pitches
<b>Tone:</b>	The distance of 2 semitones
<b>Sharp (#):</b>	Raises the note by a semitone
<b>Flat (b):</b>	Lowers the note by a semitone
<b>Natural (n):</b>	Cancels the # or b
<b>Accidentals:</b>	#, b, and n
<b>Key signatures:</b>	Order of all 7 sharps and 7 flats

# Elements Of Rhythm

Year 9

## Introducing Notation

Notes: 

Rests: 

Names: Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver  
Hemidemisemiquaver

Parameters & Beats

						
$\frac{1}{2}$						
$\frac{1}{4}$	$\frac{1}{2}$					
$\frac{1}{8}$	$\frac{1}{4}$	$\frac{1}{2}$				

Timesignature: What does the top number mean?  
What does the bottom number mean?

Bar & Barlines: Organisational divisions according to Timesignature

## Motion Of Notes

Parameters: Values/durations according to metre

Beat: Metric pulse according to Timesignature

Motion of notes: Note movement as per parameters

Tempo: Tempo markings

# Elements Of Performance Direction

Year 9

## General Use

<i>da capo</i> (D. C.)	repeat from the beginning
<i>dal segno</i> (D. S.)	repeat from the sign $\text{𝄋}$
<i>fine</i>	the end
<i>poco a poco</i>	little by little

## Tempo

<i>accelerando</i> (accel.)	gradually getting faster
<i>adagio</i>	slow
<i>allegretto</i>	pretty fast or quite quick
<i>allegro</i>	fast, quickly
<i>andante</i>	at walking or medium speed
<i>lento</i>	slowly
<i>moderato</i>	moderate speed, not fast and not slow
<i>rallentando</i> (rall.)	gradually getting slower
<i>ritardando</i> (ritard. or rit.)	gradually dying away
<i>tempo</i>	speed or speed of time

## Dynamics

<i>crescendo</i> (cresc.)	gradually getting louder
<i>decrescendo</i> (decresc.)	gradually getting softer
<i>diminuendo</i> (dim.)	gradually diminishing the tone
<i>forte</i> (f)	loudly
<i>fortissimo</i> (ff)	very loud
<i>mezzo forte</i> (mf)	moderately loud, half loud
<i>mezzo piano</i> (mp)	moderately soft, half soft
<i>pianissimo</i> (pp)	very soft
<i>piano</i> (p)	softly

## Articulation

<i>cantabile</i>	in a singing style
<i>legato</i>	smoothly, connected
<i>ritenuto</i> (riten. or rit.)	held back
<i>staccato</i> (or stacc.)	detached

# Contents List

**Year 9**

Possible Learning Experiences:	Organisers				Strands		
	EP	ER	TS	PD	C	P	H&R
Identify staves, measures and barlines, line and space notes, leger line notes in either treble or bass clefs.	✓	✓			✓	✓	✓
Listen and identify durations (parameters) of notes.		✓			✓	✓	✓
Understand simple time signatures.		✓			✓	✓	✓
Identify tones and semitones, sharps, flats, and key signatures.	✓		✓		✓	✓	✓
Demonstrate understanding by singing, clapping or beating for melody (sol-fa) and rhythm.	✓	✓	✓			✓	✓
Know musical terms and symbols for this level.				✓	✓	✓	✓

<b>EP</b>	Elements of Pitch
<b>ER</b>	Elements of Rhythm
<b>TS</b>	Tonal System
<b>PD</b>	Elements of Performance Direction
<b>C</b>	Composition
<b>P</b>	Performance
<b>H&amp;R</b>	History and Research

# Elements Of Pitch And Rhythm

Year 10

## Motion Of Notes

**Compound time:** Duple, Triple, Quadruple

**Dictation:** Rhythmic and melodic notation, mapping, graph, diagrams, etc.

**Ornaments:** Grace note  
Acciaccatura  
Appoggiatura  
Trill  
Turn  
Mordent

# Elements Of The Tonal System

Year 10

## Construction Of The Major Key

**Seven properties:** Seven consecutive letters following an intervallic pattern of

T – T – S – T – T – T

**Technical names of the seven degrees:**

7th	Leading note
6th	Submediant
5th	Dominant
4th	Subdominant
3rd	Mediant
2nd	Supertonic
1st	Tonic

**Intervals:** Maj. 2nd, Maj. 3rd, Perf. 4th, Perf. 5th, Maj. 6th, Maj. 7th

What is a perfect interval?

What is an augmented interval?

What is a diminished interval?

**Chords:** Primary, Secondary and Dischord

## Construction Of The Minor Key

**Seven properties:** Seven consecutive letters following an intervallic pattern of

T – S – T – T – S – T

OR convert from Major key by lowering 3rd, 6th and 7th

**Intervals:** Min. 2nd, Min. 3rd, Perf. 4th, Perf. 5th, Min. 6th, Min. 7th

**Harmonic Minor:** Raising 7th when both ascending and descending

**Melodic Minor:** Raising 6th and 7th when ascending and lowering 6th and 7th when descending

# Elements Of Performance And Direction

**Year 10**

<b>General Use</b>	a	at, to, by, for, in, in the style of
	al, alla	to the, in the manner of
	assai	very
	e, ed	and
	ma	but
	molto	much, very
	non	not
	senza	without
simile (or sim.)	in the same way	
<b>Tempo</b>	allargando	broadening (becoming slower and possibly louder)
	andantino	usually faster than andante, sometimes slower
	con moto	with movement ( <i>con, col</i> = with)
	grave	very slow, solemn
	larghetto	rather slow but not as slow as <i>largo</i>
	largo	largely slow, stately
	meno mosso	less movement, slower motion
	piu mosso	more movement
	presto	fast – faster than <i>allegro</i>
vivace, vivo	lively, quickly	
<b>Dynamics</b>	fp ( <i>fortepiano</i> )	loud, then immediately soft
	sf, sfz ( <i>sforzando</i> or <i>sforzato</i> )	forced, accented
<b>Articulation</b>	dolce	sweetly
	espressivo ( <i>espress.</i> or <i>espr.</i> )	expressively
	giocoso	playful, merry
	grazioso	gracefully
	maestoso	majestically
sostenuto	sustained	

# Contents List

**Year 10**

Possible Learning Experiences:	Organisers				Strands		
	EP	ER	TS	PD	C	P	H&R
Know and understand the construction of major and minor keys, their scales (harmonic & melodic minor), degrees of scales, key signatures, intervals and chords.			✓		✓	✓	✓
Understand compound time.		✓			✓	✓	✓
Know and develop the ability to record rhythmic and melodic dictation (develop aural perception).	✓	✓			✓	✓	✓
Know basic ornamentation at this level.		✓			✓	✓	✓
Know musical terms and symbols for this level.				✓	✓	✓	✓

<b>EP</b>	Elements of Pitch
<b>ER</b>	Elements of Rhythm
<b>TS</b>	Tonal System
<b>PD</b>	Elements of Performance Direction
<b>C</b>	Composition
<b>P</b>	Performance
<b>H&amp;R</b>	History and Research



# Performance



## Why Is Performance Important?

Learning to play an instrument is the best approach to understanding the complexities of the music language. It provides the students with opportunities to physically experience the concepts of notation and the actions in motion for performing notation. Because of this we can say that music skills are practical skills.

Given that the unique characteristic of practical skills requires familiarity and practise, it follows that its process will be that of repetition and trial. This process is developmental in character and therefore requires a progressive approach. A student's progress will be determined by his or her consistency in practise together with a determination to complete all tasks assigned.

A teacher needs to take great care in monitoring all progress made. She needs to know the instant that memorisation dominates sight-reading (because memorisation usually occurs as a result of familiarity or repetition). A lot of times, activities other than performance should be part of the lesson as a means of aiding the teacher to better assess actual progress made.

Performance can implement the composer's directions and intentions for a written piece of music or score. The musical experiences gained from this implementation usually involve sensitivity in touch and/or technique together with a developed aural judgment. It is best to build a program to include contrasting period music. A teacher is obligated to provide the student with as many examples as possible. Doing so will widen the student's scope of appreciation and experimental knowledge.

Courses are available as publications and/or software for the teaching of just about any instrument. Each course you will find sets its own levels of difficulty. It is important however that you have access to either The Trinity College of Music or AMEB syllabuses. They will provide you with the preferred compass to steer you in the true path.

# How To Read The Specific Aim

## Specific Aims

Students will **develop**

competency in performing through:

practical presentation and  
evaluation

of

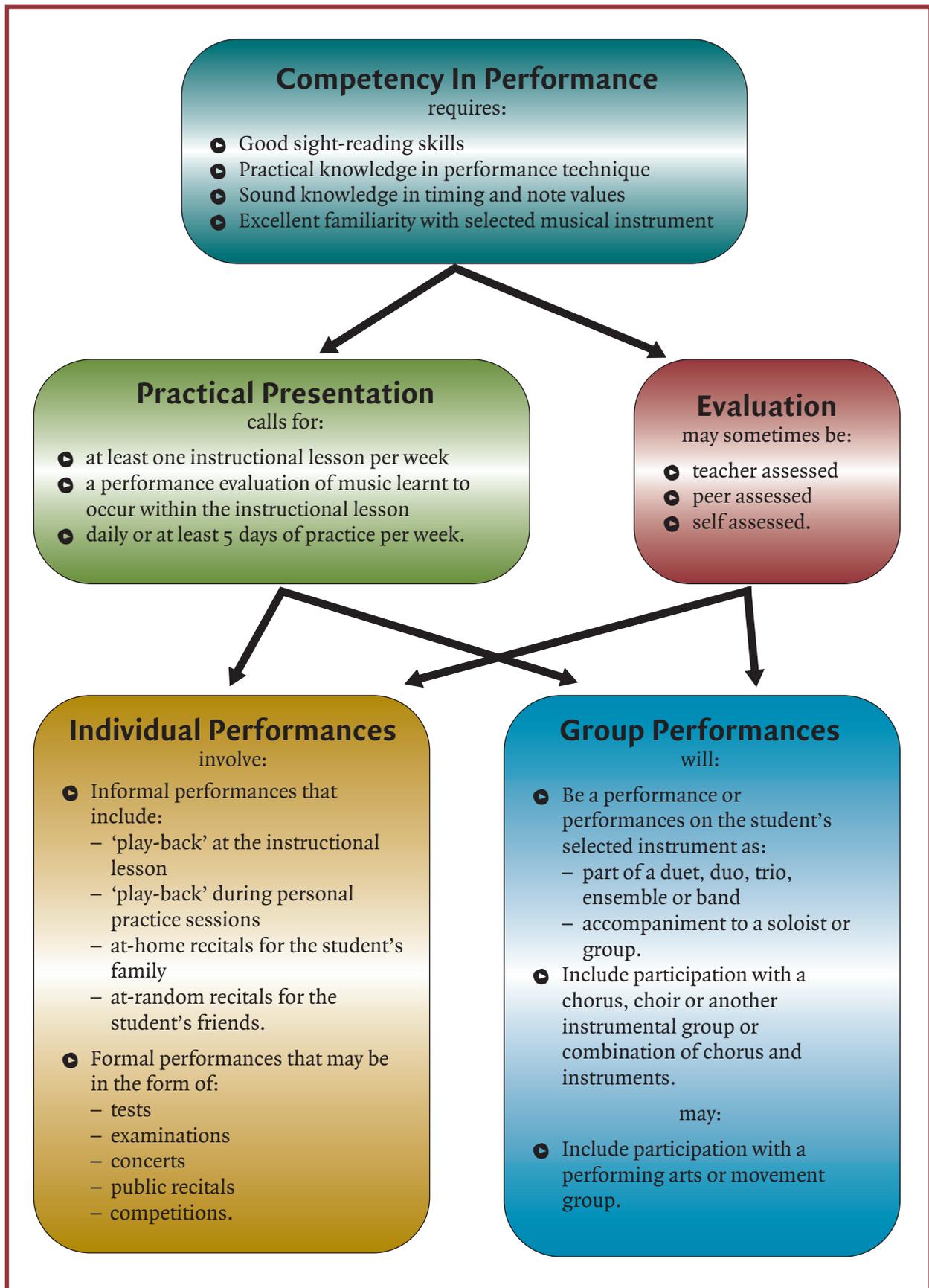
individual  
and/or  
group performances.

## Explanation

- ← This is a lead-in sentence with specific aims.  
The word that is bold and underlined is what students undertake to achieve the specific aims.
- ← The words 'competency in performing' is the specific subject matter that this specific aim links to. The word 'through' links the subject matter with the learning activities.
- ← These are mediums of skills designed to focus the teacher on the types of instrumental strategies that accomplish requirements for students.  
They are also learning outcomes.
- ← These are mediums that will gain for students the learning outcomes mentioned above.

The following page contains a list of 'developmental details' that provide an overall view of the Specific Aims requirements. This will assist you with your preparations in meeting the Specific Aims.

# Developmental Details



# Understanding The Achievement Objective

## Achievement Objective for Year 9

## Explanation

Students will **create** music  
through  
performance  
using  
instrumental skills  
and  
technique



This is a lead-in sentence that is usual with all achievement objectives.

The word 'create' will focus the teacher on the learning experiences that need to be set for the students.



This is the subject matter.



These are learning outcomes that require a developmental program.

## Achievement Objective for Year 10

## Explanation

Students will  
  
**prepare, rehearse, and perform**  
  
in solo and group situations



The usual lead-in sentence with all achievement objectives.



These words are designed to focus the teacher on the learning experiences and assignments that need to be set up for students.



These are the target activities that this achievement objective relates to.

## For your convenience

- Material content for the Years 9 & 10 Performance programs are those listed from pages 30 to 34 plus the skills and instrumental techniques required for the student's chosen musical instrument in progressive stages.
- The level of difficulty for written music for Year 9 may be similar to, or that of:
  - Initial to Early Grade 2  
*Trinity College of London Examinations Syllabus*
  - OR
  - Preliminary to Early Grade 2  
*Australian Music Examination Board Syllabus*
- The level of difficulty for written music for Year 10 may be similar to, or that of:
  - Grades 2 and 3  
*Trinity College of London Examinations Syllabus*
  - OR
  - Grades 2 and 3  
*Australian Music Examination Board Syllabus*
- If you have the means to provide students with musical instruments, then it is best to schedule daily practise sessions into the teaching program. If not, then set a daily requirement of minutes/hours for the students.
- Bear in mind that Year 10 requires the training of students to:
  - a prepare for performances, and know what is required of them for performance assessments
  - b understand the requirements and process in planning and conducting rehearsals
  - c know the requirements in setting up and planning performances.

# The Learning Example

## The strand:

Performance – Year 9 Unit One

## Achievement objectives: Students will . . .

- create music through performance using instrumental skills and technique.

## Specific learning outcomes: Students can . . .

- prove an aptitude in playing the instrument of their choice
- discover and develop performance techniques
- develop an ability in score reading
- name and understand the system of notation
- demonstrate an understanding of metre
- prove a knowledge and understanding of note parameters
- apply knowledge and understanding to transcribing music
- demonstrate knowledge in performance direction terms
- distinguish intervals
- know and understand the concept of time signature by means of organisation
- demonstrate knowledge of rhythmic and melodic dictation
- experiment with traditional Sāmoan rhythms
- identify and analyse performance skills
- know how to prepare and present an instrumental performance.

They are able to answer questions put to them, identify the symbols by interpreting, playing, and drawing symbols shown or when asked. They are able to recreate written music sensitively using musical judgment and sound producing techniques specifically for their instrument of choice. They are able to appreciate music writing concepts and styles of composers and their scores. They are able to perform short and easy pieces because they know how to apply their acquired practical skills.

## Essential skills:

### Problem Solving

Exercise knowledge and judgment as they discover the language of notation.

### Creative Expression

Exercise feeling and judgment as they create sounds when performing.

### Instrumental Performance Techniques

Exercise knowledge, judgment and sensitivity as they recreate music from notation.

### Investigative Skills

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s of notation and performance directions.

## Approach:

Employ a musical instrument to demonstrate, apply and develop the concepts and physical applications in the performance of written music. This calls for at least one instructional lesson each week. Each lesson needs to accommodate musical concepts in progressive stages. This means concepts will be added to every follow-up lesson. The teacher will need to provide a list of preparation instructions to assist students in completing the requirements for each progressive lesson. An evaluation may occur when students play back music they have learnt and respond to a review in the form of question-and-answer. A formal presentation may happen at the end of each unit and school term or semester.

NOTE: Some of the Procedures listed may be used as Induction, Sharing or Application Activities elsewhere

THE FOLLOWING LESSON SEQUENCES ARE SUGGESTIONS ONLY.

## Lesson 1

Select some locations and demonstrate how the musical instrument produces sounds for these locations.

**Teaching objectives: The teacher will . . .**

- ▶ demonstrate how the musical instrument chosen produces sounds
- ▶ introduce the musical alphabet
- ▶ show the locations for the musical alphabet (or letters selected)
- ▶ supply a practise guide for the students.

**Specific learning outcomes: The students will . . .**

- ▶ know how to locate a selection of pitches.

**What to do before teaching:**

- ▶ Decide on the number of letters and those you wish the students to develop a familiarity with.
- ▶ Prepare take-home material for students to practise.
- ▶ Decide on instructions you wish the students to do in order to complete their practise requirements.

**Procedure: The teacher may . . .**

- ▶ demonstrate how the musical instrument chosen produces sounds by explaining the technicalities of the instrument
- ▶ play an example. Show how to locate the pitch in which the example was played. Tell the students the letter name for this location
- ▶ explain how locations for all instruments are called by the 7 letters of the music alphabet. Emphasise the importance for being familiar with the locations of the alphabet.
- ▶ select the number of letters you wish the students to develop a familiarity with the locations of
- ▶ demonstrate how the take-home material prepared will need to be practised. Let students try some or all of them
- ▶ explain how they need to follow the instructions prepared
- ▶ debrief by asking questions to verify the students' understanding.

## Lesson 2

Introduce notation for locations known.

**Teaching objectives: The teacher will . . .**

- test students' understanding and performance of locations introduced in Lesson 1.
- introduce the note symbols.
- show how to notate and sight-read notation for these locations.

**Specific learning outcomes: The students will . . .**

- know how to read and play by sight a selection of pitches.

**What to do before teaching:**

- Prepare take-home material for students to practise.
- Decide on instructions you wish the students to do in order to complete their practise requirements.
- If you wish, prepare and present a chart of notes, rests and their names.

**Procedure: The teacher may . . .**

- assess the students' ability to play fluently material assigned to them for practise. Offer suggestions to overcome difficulties and mistakes made. These suggestions may be of a fingering, breathing, tonguing, or some physical nature. They may also occur due to little or lack of attention and/or concentration given to the tasks. Offer encouragement as nervousness is often a common reason
- introduce the notes by explaining how
- the **semibreve** is drawn and say its name
- the **minim** is drawn and say its name
- do the same for the **crotchet**, and then the **quaver**
- make sure that the students 'see' the evolutionary development from note to note
- debrief to ascertain their grasp of the notes
- demonstrate on the board how pitches can be captured on the staff where each line or space is called a staff degree. Explain how the placement of notes on the staff indicates the highness and lowness in musical pitch. Begin by drawing a staff on the board. Explain that there are 5 lines to the staff. Explain the purpose of the Treble Clef or Bass Clef (or both clefs for piano students). Have students attempt to draw the clef/s
- pick a location and show how to notate it. Have students try drawing the same note placement. On the musical instrument demonstrate how this note will be played. Have students try too
- pick another location and do the same and each time have students attempt to draw and play the new note
- continue to do so for all locations from Lesson 1
- guide students through the take-home material so they know and understand what they need to do. Include a list of practise instructions to guide the students
- debrief by asking questions to review elements and concepts introduced in this lesson
- offer encouragement for home practise.

**Elements covered:** Alphabet, Registers, Clefs, Staff, Notes: , Music Scores

## Lesson 3

Introduce timing and reinforce and extend range of notes.

**Teaching objectives: The teacher will . . .**

- ▶ test the students' ability to perform music assigned
- ▶ test the students' understanding in music assigned
- ▶ reinforce how to notate and sight-read notation for known locations
- ▶ introduce another or other new note/s and location/s
- ▶ show specific technique as required by music scores assigned
- ▶ introduce the concept of counting and timing.

**Specific learning outcomes: The students will . . .**

- ▶ develop an ability in score reading, notation and performing on a musical instrument.

**What to do before teaching:**

- ▶ Prepare take-home material and instructions for practise.
- ▶ If you wish, prepare and present a chart of notes, rests and their names.
- ▶ Design exercises to assist with explaining the concept of the timesignature.
- ▶ Prepare music without timesignatures and barlines.

**Procedure: The teacher may . . .**

- ▶ assess the students' ability to fluently play material assigned to them for practise. Offer suggestions to overcome difficulties and mistakes made. Focus suggestions to overcome sight-reading, technique and/or body hang-ups. Where problems arise from a lack of practise, encourage and affirm the need to repeat and familiarise – to practise
- ▶ review understanding of music by asking questions for students to answer. This may be in either written or oral form
- ▶ explain the concept of the **timesignature**. Create activities to assist with introducing the concept. Debrief by asking questions to verify students' understanding
- ▶ use music without timesignatures and barlines to further the students' understanding. Have them decide on the **metre** (measure or beat) note and work out the **number** of beats. Then guide them through dividing the score into bars according to their timesignature
- ▶ show students how the 'motion-in-action' for the notes happens as each note is motivated for playing by timing. Have students count and clap back the notes of the score. Then guide them through playing each note in time on their musical instrument. Repeat for experience
- ▶ do the same for another score of music. Ask questions to clarify when students are uncertain
- ▶ demonstrate specific technique demanded by the score/s. Ensure that the correct terminology is given. Have students try the technique demonstrated until they grasp the know-how to do it
- ▶ debrief to review elements and concepts introduced in this lesson
- ▶ offer encouragement for home practise.

**Elements covered:** Alphabet, Registers, Clefs, Staff, Notes: , Music Scores, Timesignature, Parameters, Beats, Bar & Barlines, Motion of Notes.

## Lesson 4

Reinforce knowledge in timing and extend range of notes.

**Teaching objectives: The teacher will . . .**

- test the students' ability to perform music assigned
- test the students' knowledge in music assigned
- reinforce notation, sight-reading and timing
- introduce another or other new note/s and location/s
- show specific technique as required by music scores assigned
- develop the concept of counting and timing.

**Specific learning outcomes: The students will . . .**

- develop an ability in score reading, notation and performing on a musical instrument and practise traditional Sāmoan rhythms.

**What to do before teaching:**

- Prepare take-home material and instructions for practise.
- Prepare scores of Sāmoan rhythm such as *sasa*.
- Prepare 4-bar score for sight-reading test.
- Prepare flash cards of varying pitches.

**Procedure: The teacher may . . .**

- assess the students' ability to play fluently one or two of the scores assigned. Offer suggestions to overcome difficulties and mistakes made. Focus suggestions to develop technique and sight-reading. Reprimand where practise requirements were not met. Praise when a high level of accuracy was met
- conduct a sight-reading test where students will attempt to play the score at sight without any practise or tries. Review understanding of music by asking questions for students to answer
- assess another of the scores assigned to the students for practise. Focus review on elements of timing such as: *What does  $\frac{2}{4}$  mean? What does the bottom number 4 tell you? And the top number 2? In  $\frac{2}{4}$  time, how will you play the  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ?* After each response from the students, demonstrate the answer. Have the students do the same
- ask students to explain how the 'motion-in-action' for the notes happens as each note is motivated for playing by timing. They can reply: *On count 'wah' play  $\text{♩}$  and on count 'hun' play the next  $\text{♪}$  (and so on)*
- use new music assigned to demonstrate specific technique demanded by the score/s. Ensure that the correct terminology is given. Have students try the technique demonstrated until they grasp the know-how to do it
- use flash cards for students to first identify by name, and then play the note shown
- debrief to review elements and concepts introduced in this lesson
- ask students to drum out a rhythm for *sasa*. Show how the rhythm may be notated on a single line. Hand out prepared scores of *sasa*. Have students drum and clap the rhythms written.

**Elements covered:** Alphabet, Registers, Clefs, Staff, Notes:  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ , Music Scores, Timesignature, Parameters, Beats, Bar & Barlines, Motion of Notes.

## Lesson 5

Reinforce timing, sight-reading, technique and extend range of notes.

**Teaching objectives: The teacher will...**

- ▶ test the students' ability to perform music assigned
- ▶ test the students' knowledge in music assigned
- ▶ review knowledge in notation, sight-reading, technique and timing
- ▶ introduce another or other new note/s and location/s
- ▶ introduce the semitone
- ▶ encourage fluency and accuracy.

**Specific learning outcomes: The students will...**

- ▶ develop an ability in score reading, notation and performing on a musical instrument
- ▶ practise traditional Sāmoan rhythms
- ▶ know what semitones are.

**What to do before teaching:**

- ▶ Prepare take-home material and instructions for practise.
- ▶ Prepare partial score of Sāmoan rhythm such as *sasa* and *aloga fautasi*.
- ▶ Prepare 8-bar score for sight-reading test.
- ▶ Prepare flash cards of varying pitches.
- ▶ Prepare score of music containing **sharps, flats and natural**.

**Procedure: The teacher may...**

- ▶ assess and offer suggestions to achieve fluency and accuracy for one of the pieces of assigned music. Focus on developing technique, sight-reading and timing. Reprimand where practise requirements were not met. Praise when a high level of accuracy was met
- ▶ conduct a sight-reading test without any trial practise. Review understanding of music by asking questions for students to answer
- ▶ assess another one of the assigned pieces of music. Focus review on elements of timing such as: *What does  $\frac{2}{4}$  mean? What does the bottom number 4 tell you? And the top number 2? In  $\frac{2}{4}$  time, how will you play the  $\blacktriangledown$ ,  $\blacktriangledown$ ,  $\blacktriangledown$ ?* After each response from the students, demonstrate the answer. Have the students do the same
- ▶ ask students to explain how the 'motion-in-action' for the notes happens similarly to the activity in Lesson 4
- ▶ ask students to drum out a rhythm for *sasa*. Show how the rhythm may be notated on a single line. Hand out prepared scores of *aloga fautasi*. Have students drum and clap the rhythms written
- ▶ introduce the semitone by explaining and demonstrating the closest interval between two pitches of the musical instrument. Explain the **sharp, flat** and the **natural**. Use the prepared score to experience these elements. Debrief to verify students' understanding
- ▶ assess another of the assigned pieces of music. Create questions to assess students' understanding of notation and the performance of notation
- ▶ use flash cards for students to first identify by name, and then play the note shown
- ▶ review music not yet assessed. Use new music assigned to demonstrate specific technique demanded by the score/s. Ensure that the correct terminology is given. Have students try the technique demonstrated until they grasp the know-how to do it
- ▶ debrief to review elements and concepts introduced in this lesson.

**Elements covered:** Alphabet, Registers, Clefs, Staff, Notes and Motion of Notes, Semitone, #, b, ♮

## Lesson 6

Reinforce timing, sight-reading, technique and extend range of notes.

**Teaching objectives: The teacher will . . .**

- test the students' knowledge and ability to perform music assigned
- review understanding in notation, sight-reading, technique and timing
- introduce another or other new note/s and location/s
- review the semitone
- encourage fluency and accuracy
- introduce technique-building exercises.

**Specific learning outcomes: The students will . . .**

- demonstrate competency in performance and techniques for their instrument of choice
- practise traditional Sāmoan rhythms
- identify and analyse performance skills.

**What to do before teaching:**

- Prepare take-home music where some includes sharps, flats and natural.
- Prepare step-by-step instructions for practise.
- Design a *Performance Skills Assessment Sheet*.
- Prepare scales sheet if required.

**Procedure: The teacher may . . .**

- conduct a sight-reading test and review understanding by asking questions for students to answer
- assess fluency and accuracy for all assigned music, but save two for activities following. Focus on developing technique and sight-reading. Review elements in timing. Reprimand and offer praise when appropriate
- show a scale by explaining the concept of consecutive notes, fingering and notes of the key. Note that the first scale assigned is determined by the choice of instrument
- assess another piece of music and ask students to explain the 'motion-in-action' for all notes
- have students notate Sāmoan rhythms that you play for rhythmic dictation
- talk to students about the skills of performance that their chosen instruments require. Cover each of the skills mentioned in the *Performance Skills Assessment Sheet*
- have all students offer assessment comments as each student plays a selected piece. Discuss appropriateness of comments made and correct or develop half-developed comments.

**If time allows it:**

- use flash cards for students to first identify by name, and then play the note shown
- play and discuss notation for flats, sharps and natural
- debrief to review elements and concepts introduced in this lesson.

**Elements covered:** Alphabet, Registers, Clefs, Staff, Notes and Motion of Notes, Semitone, #, b, ♮  
Peer Assessment

## Lesson 7

Developing sight-reading, performance technique, timing in progressive levels.

**Teaching objectives: The teacher will . . .**

- ▶ test the students' knowledge and ability to perform music assigned
- ▶ review understanding in notation, sight-reading, technique and timing
- ▶ extend repertoire
- ▶ encourage fluency and accuracy
- ▶ encourage technique-building exercises.

**Specific learning outcomes: The students will . . .**

- ▶ demonstrate competency in performance and techniques for their instrument of choice
- ▶ experiment with traditional Sāmoan rhythms
- ▶ interpret scores and their performance directions.

**What to do before teaching:**

- ▶ Prepare take-home music to include:
  - a a piece of music by Mozart, Beethoven or another Classical Composer and prepare step-by-step instructions for practise
  - b a piece of music containing scaling passages of the scale key assigned to students in Lesson 6
  - c an exercise that targets the reinforcement of specific fingering or note-combination.
- ▶ Design a written test sheet.

**Procedure: The teacher may . . .**

- ▶ conduct a sight-reading test and review understanding by asking questions for students to answer
- ▶ assess fluency and accuracy for all assigned music. Focus on developing technique, sight-reading and timing. Reprimand and offer praise when appropriate
- ▶ test the scale assigned in Lesson 6. Ensure that notes are regular in motion and weight of sound. Help students to focus on fluency and development of speed
- ▶ discuss the make-up of the Classical piece. Explain the particular type and style of music for this period. Demonstrate the performance requirements for this piece. Invite questions and encourage discovery by replying with a question
- ▶ assign 2 or 3 pitches for students to set rhythms of *sasa* and *aloga fautasi* to. Set the length in bars like an 8-bar or 16-bar piece
- ▶ demonstrate and discuss the target/s of reinforcement that the assigned exercise will implement. Have students try. Offer corrections where needed
- ▶ end class by having students complete the written test sheet.

**If time allows it:**

- ▶ use flash cards for students to first identify by name, and then play the note shown
- ▶ play and discuss notation for sharps, flats and natural
- ▶ debrief to review elements and concepts introduced in this lesson.

**Elements covered:** Performance, Sight-Reading, Technique, Creative Expression, Technical Exercise, Scales.

## Lesson 8

Developing repertoire, performance interpretation skills.

**Teaching objectives: The teacher will . . .**

- test the students' knowledge and competency to perform music assigned
- review understanding in notation, sight-reading, technique and timing
- extend repertoire
- encourage fluency, accuracy and technique-building exercises.

**Specific learning outcomes: The students will . . .**

- demonstrate competency in performance and techniques for their instrument of choice
- perform experiments with traditional Sāmoan rhythms
- interpret scores and their performance directions.

**What to do before teaching:**

- Prepare take-home music to include:
  - a a piece of music by a Composer of the 20th and 21st Century and prepare step-by-step instructions for practise
  - b a piece of music containing scaling passages of the scale keys assigned
  - c an exercise that targets the reinforcement of specific fingering or note-combination.
- Prepare a list of assessment criteria.

**Procedure: The teacher may . . .**

- conduct a melodic dictation test. A short melody of 2 bars not exceeding 8 notes will be played several times. Students will transcribe the melody played. The melody will then be played back to students. Students will then play their transcription and identify mistakes made. Offer suggestions to help focus students on pitches played
- assess music from the Classical period. Demonstrate how to achieve correct interpretation. Invite opinions and thoughts of students regarding the piece of music
- conduct a sight-reading test to evaluate development
- have students perform their melodic creations of *sasa* and *aloga fautasi* rhythms. Offer praise and encourage with constructive criticism
- test scales assigned. Assess students' performance of scaling piece assigned. Make suggestions and invite suggestions
- discuss the make-up of the 20th/21st Century piece. Explain the particular type and style of music for this period. Demonstrate the performance requirements for this piece. Invite questions and encourage discovery by replying with a question
- demonstrate and discuss the target/s of reinforcement that the assigned exercise will implement. Have students try. Offer corrections where needed.

**If time allows it:**

- use flash cards for students to first identify by name, and then play the note shown
- play and discuss notation for sharps, flats and natural
- debrief to review elements and concepts introduced in this lesson.

**Elements covered:** Performance, Sight-Reading, Technique, Creative Expression, Technical Exercise, Scales, Period Musical Experiences.

## Lesson 9

Developing sight-reading, performance technique, timing in progressive levels.

**Teaching objectives: The teacher will . . .**

- ▶ test the students' competency in performing on a musical instrument
- ▶ review and develop understanding in notation, sight-reading, technique and timing
- ▶ extend repertoire and encourage students to distinguish music of different period styles
- ▶ encourage a stable practise routine to achieve fluency and accuracy in music performance
- ▶ extend exercises to develop technique and finger performance.

**Specific learning outcomes: The students will . . .**

- ▶ know how to prepare for and present an instrumental performance
- ▶ practise traditional Sāmoan rhythms on both pitched and percussive instruments
- ▶ interpret scores by applying performance directions.

**What to do before teaching:**

- ▶ Prepare take-home music to include:
  - a a piece of music by Debussy, Bartok or another Impressionist Composer and prepare step-by-step instructions for practise.
  - b another piece of music containing scaling passages of scale keys assigned.
  - c an exercise that targets the reinforcement of specific fingering, fingering development or note-combination.
- ▶ Design a written test sheet.

**Procedure: The teacher may . . .**

- ▶ conduct a sight-reading test and review understanding by asking questions for students to answer
- ▶ assess fluency and accuracy for all assigned music. Focus on developing technique, sight-reading and timing. Reprimand and offer praise when appropriate
- ▶ test scales assigned. Ensure that notes are regular in motion and weight of sound. Help students to focus on fluency and development of speed
- ▶ review the make-up of the two period pieces. Explain the make-up of the Impressionist piece. Demonstrate characteristics of this type and style of music. Demonstrate the performance requirements for this piece. Invite questions and encourage discovery by replying with a question
- ▶ assign 5 or 6 pitches for students to set rhythms of *sasa* and *aloga fautasi* to. Set the length in bars like an 8-bar or 16-bar piece
- ▶ demonstrate and discuss the target/s of reinforcement that the assigned exercise will implement. Have students try. Offer corrections where needed
- ▶ debrief to review elements and concepts introduced in this lesson
- ▶ end class by having students complete the written test sheet.

**Elements covered:** Performance, Sight-Reading, Technique, Creative Expression, Technical Exercise, Scales, Period Musical Experiences.

## Lesson 10

Developing repertoire, performance interpretation skills.

**Teaching objectives: The teacher will . . .**

- test the students' knowledge and competency to perform music assigned
- review understanding in notation, sight-reading, technique and timing
- motivate the students' ability to perceive sound
- extend repertoire
- encourage fluency, accuracy and technique-building exercises.

**Specific learning outcomes: The students will . . .**

- demonstrate competency in performance and techniques for their instrument of choice
- perform experiments with traditional Sāmoan rhythms
- interpret scores and their performance directions
- create sounds in response to music perceived.

**What to do before teaching:**

- Prepare take-home music to include:
  - a a piece of music by a Composer of Radio, TV, Movies, Stage or Pop music and prepare step-by-step instructions for practise
  - b a piece of music containing scaling passages of the scale keys assigned
  - c an exercise that targets the reinforcement of specific fingering or note-combination.
- Prepare a list of assessment criteria.

**Procedure: The teacher may . . .**

- conduct a melodic dictation test. A short melody of 2 bars not exceeding 8 notes will be played several times. Students will transcribe the melody played. The melody will then be played back to students. Students will then play their transcription and identify mistakes made. Offer suggestions to help focus students on pitches played
- assess music of the Classical, 20th/21st Century, and Impressionist periods. Demonstrate how to achieve correct interpretation. Invite opinions and thoughts of students regarding the pieces
- conduct a sight-reading test to evaluate development
- have students perform their melodic creations of *sasa* and *aloga fautasi* rhythms. Offer praise and encourage with constructive criticism
- test scales assigned. Assess students' performance of scaling piece assigned. Make suggestions and invite suggestions
- discuss the make-up of the Media piece. Explain the particular type, style or purpose of music for this period. Demonstrate the performance requirements for this piece. Invite questions and encourage discovery by replying with a question
- demonstrate and discuss the target/s of reinforcement that the assigned exercise will implement. Have students try. Offer corrections where needed.

**If time allows it:**

- use flash cards for students to first identify by name, and then play the note shown
- play and discuss notation for sharps, flats and natural
- debrief to review elements and concepts introduced in this lesson.

**Elements covered:** Performance, Sight-Reading, Technique, Creative Expression, Technical Exercise, Scales, Period Musical Experiences.

## Teaching Points For The Teacher

The Pitching System involves elements and symbols that specify a distinction in pitch variables. A sound understanding of these elements will furnish the student with background that will assist him in weighing and using new information he will encounter with progressive studies. It is paramount for the teacher to supply information in its entirety. Failing to do so will produce doubt and guess-work from the student.

An example which illustrates the above statement concerns a ‘cop-out’ route in the way that a few piano teaching publications approach the subject of the Treble and Bass Clefs. Because the majority of music for the beginner level concentrates around an octave to the right side of Middle C and the octave to the left of Middle C, almost all publications carry music that assigns the top staff to the Treble Clef and the bottom staff to the Bass Clef. They then proceed to encourage the student to play with the understanding that notes written in the Treble Clef will be played by the right hand, and notes in the Bass Clef will be played by the left hand. Technically this is correct as the right hand staff is scored in the Treble Clef while the left hand staff is scored in the Bass Clef. But confusion and doubt will arise each time the student is asked, ‘How do you know which notes will be played by the right hand (or the left hand) ?’ The student will say that the clef indicates which hand to play.

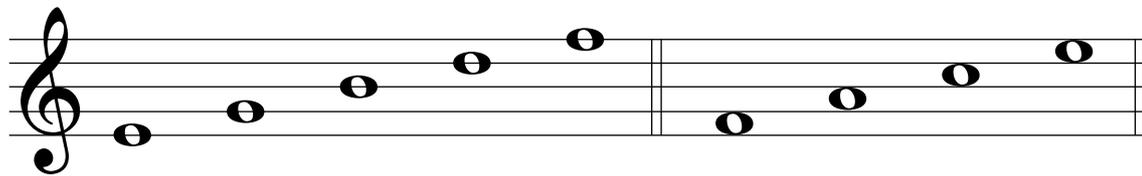
Fundamentally this is incorrect! The knowledge that needs to be imparted to the student will need to follow a procedure that embraces the following facts.

- Fact 1:** The Treble Clef defines middle to high sounding pitches while the Bass Clef defines low sounding pitches.
- Fact 2:** Piano music is designed on score where each hand is assigned to one of the two staves.
- Fact 3:** The top staff maps out the activity of the right hand or notes to be played by the right hand.
- Fact 4:** The bottom staff maps out the activity of notes for the left hand.
- Fact 5:** It follows to say that clefs are assigned to each staff according to the register in which the pitches will be sounded.

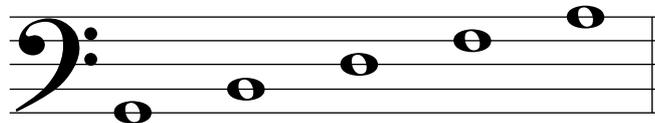
For pianists, sounds beginning from Middle C to the right end of the piano are usually mapped with a Treble Clef; sounds beginning from Middle C to the left end of the piano are usually mapped with a Bass Clef.

Furthermore if the student continues with the same half-measured understanding mentioned before, he will attempt a change of hands on almost every occasion he sees a clef change on the one staff. By doing so he will place the notes he reads on the wrong keys. Instead of shifting the assigned hand of that staff to the appropriate register indicated by the clef change, he has replaced the right hand with the left hand or vice versa. With the assumption that a beginning student or a child may find the theoretical information overwhelming, educators alter facts to suit their immediate needs and often take a ‘cop-out’ route.

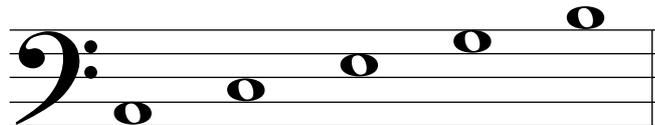
Music is a systematic form of organisation. Though it is good to create your own systems in assisting the student to remember, sometimes they can serve to obscure the reality for the student and at other times they simply become an additional task of labour. Some teachers practise the use of an adage as a guaranteed system for the student to recall information. A common example is the naming of staff lines by words that begin with the letter for each line and space of the Treble and Bass Clef staves.



Every Good Boy Deserves Fruit F A C E



Girls Buy Dolls For Always



All Cows Eat Grass Better

The main objective in interpreting the symbols of notation is to translate the meaning of the symbol, decide its location on the musical instrument and create the pitch required by playing it. Rather than encouraging swift recognition, the above system presents an additional task of memorising words that coincide with letters of the rows of lines and spaces. This immediately sets the student on an indirect route which delays knowing and understanding the notation correctly.

Fragments of musical knowledge are best recalled if one can identify a reason (or reasons) why a symbol appears the way it is in a score. By asking 'why?' to every piece of information imparted to him, a student can collect layers of information that when analysed will supply him with a complete understanding of the topic. By asking 'why?' in response to a student's answer to the question put to him, you are testing his level of understanding and encouraging him to trust his knowledge.



## SECTION B

# The Materials Of Music

### *The Principles and Procedures*

Material for the History And Research strand is set up to provide the students with a platform from which they can appreciate, evaluate and deliberate on musical contributions and compositional styles made by musicians through time. They will explore music of Sāmoa and the Western world.

The Composition strand is prescribed to provide students with the opportunity to test and experience their findings. They will develop an appreciation and knowledge in music writing by creating their own compositions.



# History And Research



## Why Is History And Research Important?

The intention of the History and Research strand is for students to discover and understand the influence and significance to music of everyday life, events and cultural heritage of specific periods.

In every culture music exists and has its own particular style and appeal. It is through having an understanding of a particular society and its traditions that we can appreciate the uniqueness in sound and style of its music. It is only through this study that we gain first-hand knowledge of the reason for its existence. It is through the process of analysis that we discover the components that make up music's existence. It is the treatment and usage of these components by a composer that help us to identify and develop a purpose for creating music. Given that its characteristics are unique, we can say that the identity of music is determined by the culture, traditions and lifestyles of its society that in turn fashioned the makeup of its creator – the citizen of its time and habitat – the composer.

This Curriculum has designed a unique and exciting course to guide students to appreciate and use music with true knowledge and practical understanding. Its approach is most realistic. The prescription for study is for students to first work out the reasons for the existence of the music of Sāmoa. This knowledge is then used as a foundation for thought as students discover the established development of Western music. In using the basic principle of education – use the known to discover the unknown – students are able to appreciate the fact that the music of other societies, just like that of their own, is an indirect result of traditions and cultures.

Following still in the vein of using the known to discover the unknown, students also undertake the study of music of their time and interests as a means of discovering the established principles of music that make up 'their' music. This is the overall rationale in selecting the following periods and their specific characteristics.

### For Year 9

- ▶ the tonal focus of the Classical Period
- ▶ the rhythms of the 20th Century
- ▶ the abstract nature of the Impressionists' music
- ▶ the media music of Radio, TV, Video, Movies, Stage and Pop music.

### For Year 10

- ▶ the melody and drama of the Romantic Period
- ▶ the tone colors and programme music of the 20th Century
- ▶ the song and dance development of Pop music.

You will find within the next pages a group of questions that will help you focus on designing types of instructional strategies that need to be set for students. You will also find a rubric that contains possible outcomes, strategies, activities and extensions. Included in this section are notations of some music of Sāmoa that may be studied. Samples of lesson sequences or parts of a lesson are also included.

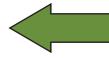
My experience as a music teacher has taught me that music students learn sooner and more willingly through experience than by absorbing information. In designing instructional strategies, I encourage you to compile your material from the perspective of the student. For this strand, it is best to present a lesson to meet the interests of the student rather than present one that has only the purpose of providing information.

# Understanding The Specific Aim

## Specific Aims

Students will research  
to **develop** their understanding of  
  
music's historical contribution  
and  
its significance from past to present day.  
  
They will **investigate**  
traditional music  
contemporary music  
  
to develop a deeper understanding of  
society and their own community.

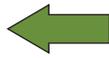
## Explanation



The lead-in to the sentence.



This is a learning outcome from research activities. The word **develop** will focus the teacher to design a developmental path that will guide the students' journey in understanding.



The subject matter that this specific aim links to.



The lead-in to the second sentence.



These are mediums whose music styles the students will investigate.

The learning outcome from investigating music styles.

The underlined words are actions that students undertake to achieve the specific aims and alert the teacher to the types of instructional strategies that need to be set for students.

# Understanding Achievement Objectives

## Achievement Objective for Year 9

## Explanation

Students will



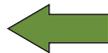
The usual lead-in to an achievement objective sentence.

understand the significance and influence of music to everyday life, events and cultural heritage



These are subject materials that will be learning outcomes when the underlined word is accomplished by the students.

of specific periods in Sāmoa's history and selected periods of Western music.

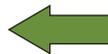


These are sub-organisers that direct the teacher to organising learning experiences into units.

## Achievement Objective for Year 10

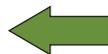
## Explanation

Students will



The usual lead-in to an achievement objective sentence.

investigate



The action that students undertake to achieve the tasks.

characteristics of music that eventuated in



The subject material that directs the teacher to organise learning experiences.

everyday life, events, and cultural heritage of specific periods.



These elements determine the characteristics of music.

## In Reflection

- Can students discover a connection to their own lifestyle?
- Do they know their culture and its traditions well enough to draw make a comparison between others' cultures and their own?
- Can they appreciate the elements that motivate others to create music?
- Can students respond creatively to projects designed?
- What options are possible to help meet the students' learning styles?
- What resources for teaching the curriculum can be compiled by students?

# The Learning Example – Year 9

## The Strand

History And Research – Year 9

### Achievement objectives: Students will . . .

- understand the significance and influence of music in everyday life, events and cultural heritage of specific periods in Sāmoa's history and selected periods of Western music.

### Specific learning outcomes: Students can . . .

## Unit 1 – Musika Sāmoa (10 lessons)

(5 lessons on Daily Chores Music)

- identify and discuss the known factors of music that are characteristics of Sāmoan music
- link characteristics of Sāmoan music to specific daily tasks that stimulated its/their origins.

(5 lessons on pre-missionary music)

- investigate the pre-missionary music of Sāmoa
- prepare, present and evaluate a presentation of a fagogo and/or talatu'u
- understand how music illustrates feelings and moods
- illustrate the characteristics of pre-missionary music.

## Unit 2 – Classical Music (10 lessons)

- attempt to identify the tonal focus of Classical music
- appreciate components of classical music that were contributions of its composers like Mozart, Beethoven, etc
- realise the opportunities offered by patrons of this period
- understand and discuss how the demands and restrictions of the patronage lifestyle affected the composers of its time.

## Unit 3 – 20th Century Music (6 lessons)

- attempt to identify the rhythmic motivation of 20th Century music and establish links with Polynesian and Sāmoan rhythms
- compare the rhythmic stimulus of the 20th Century and the pre-missionary music of Sāmoa
- discover ideas from both types of music to inspire their own creations.

## Unit 4 – Impressionistic Music (6 lessons)

- attempt to identify the abstract imagery of Impressionistic music
- appreciate the subtle harmonies and intense melodies that colour the keys of this period
- investigate possibilities in merging abstract imagery with Polynesian rhythms.

## Unit 5 – Pop Music (6 lessons)

- attempt to identify reasons for their empathy with Pop music
- investigate the purpose and origin of Pop music
- identify concepts of origin that link to or were gained from the Classical, 20th Century and Impressionistic Music.

They are able to answer questions put to them, identify specific characteristics after listening to music played and explained to them. They are able to analyse written music sensitively using musical judgment and experiences from music they play. They are able to appreciate music writing concepts and styles of scores. They will begin to distinguish between styles of composers and their music. They are able to experience their findings in evaluating their own and their peers' performances and compositions.

### Essential skills:

#### Problem Solving

Exercise knowledge and judgment as they discover the variety in music scores.

#### Creative Expression

Exercise feeling and judgment as they analyse music of different cultures and purposes.

#### Research Techniques

Exercise knowledge, judgment and sensitivity to facts as they report their findings.

#### Musical Knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by their composers.

### Task review: The student will . . .

Listen to and analyse scores of music of the pre-missionary music of Sāmoa, Classical music, Impressionism, 20th Century music and Pop music. They will reflectively and creatively examine the lifestyles of composers and people of these periods. This calls for at least one instructional lesson each week of at least one hour. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their reports, respond to a review in the form of question-and-answer and/or give a talk and illustration of their findings and understanding of topics assigned. A formal assessment may happen at the end of each unit with a short test and an examination at the end of the school term or semester.

### Teaching program:

#### For 4 ten-week terms

- Term 1** Unit 1: Musika Sāmoa – Daily Chores and the Pre-Missionary period
- Term 2** Unit 2: Classical Music
- Term 3** Unit 3: 20th Century Music & Impressionism
- Term 4** Unit 4: Music & Pop Music

NOTE: Procedures listed require the inclusion of Induction, Sharing or Application Activities

## Unit 1

### Musika Sāmoa

#### A. Daily Chores Music

**Objectives: The teacher will . . .**

- guide the students to discover the materials of music that make up music originating from daily chores in Sāmoa
- explain the principles and their procedures that make up music originating from daily chores in Sāmoa.

**Specific Learning Outcomes: The student will . . .**

- explain and illustrate the known factors of music that are characteristic of Sāmoan music
- link characteristics of Sāmoan music to specific daily tasks that stimulated its/their origins.

**What to do before teaching:**

- Prepare scores as samples of Sāmoan music that is about daily chores associated with gathering food, food preparation or a type of food.
- Prepare recordings as additional samples of music for the bullet above.
- Select and prepare activities for students to experience in class.
- Design lists of elements and materials for students to research and discover.
- Establish prior knowledge
- Design a unit of 5 lessons.

**Unit Overview: The teacher may . . .**

- Introduce the topic by:
  - 1 identifying sounds associated with daily chores
  - 2 generating a discussion where the actions and sounds of daily chores are described by students
  - 3 using instruments to emulate the sounds
  - 4 transcribing rhythms made in using symbols to represent different and varying durations.
- Discern the relevancy of chores by listening to the songs that originated from these chores. In doing so, have students reflect on the following:
  - Does the song direct your thoughts to the chore it is singing about?
  - If so, how? By its melody or rhythm? Does the song capture the whole concept of the chore? If not, suggest ways in which the song could be improved to capture the concept of the chore.
  - If not, what do you think has made the people of Sāmoa accept associations this song has made to the specific chore it is singing about?
- Identify characteristics of Sāmoan music by analysing specific music originating from daily chores. The process of identification will need to follow a form of judging and contrasting. In doing so you may reflect on the following:
  - Is there a specific style of composition for this type of music? If yes, what are they? Are these characteristics present in all types of music associated with daily chores? Are these characteristics consistent enough to establish a form (or recipe) ?
  - What is the main influence for composing this type of music? Rhythm? Melody? Text? Harmony?
- Design a research assignment to give students the opportunity to show their understanding. It will also provide the opportunity for individual assessment of students.

**A LESSON SAMPLE: THE TEACHER MAY . . .****Prior to teaching:**

- 🕒 Prepare 3 samples of Sāmoan daily chores music.

**Induction Activity**

- 🕒 Ask students to listen to examples of music played to them.
- 🕒 Play the 3 samples of Sāmoan daily chores music.
- 🕒 Invite students to identify where they would hear this music and how they think the music originated.

**Lesson Sequence**

- 🕒 Briefly explain the associations of the music to the chores it is singing about.
- 🕒 Replay the first recording.
- 🕒 Explain how the chore is captured in music – identify whether its action is depicted by the rhythm, and/or its text or specific words founded the rhythm, and/or its melody is expressing the mood or feeling of specific words, and/or its growth is determined by the text.
- 🕒 Play the next recording.
- 🕒 Point out similarities and/or contrast by a variation or variations. Demonstrate these on the board or with the use of a data machine.
- 🕒 Invite students to share thoughts and opinions they may have about the music and your explanations. Guide your discussion to include the following:
  - 🕒 Rhythm is the generator of the melody.
  - 🕒 There isn't much scope and feeling with the melody.
  - 🕒 Organisation is determined by the text.
  - 🕒 That texture is unimportant.
- 🕒 Play the 2 recordings again to give the class the opportunity to notice the relationship between melody, rhythm and text.
- 🕒 Play the 2 recordings again and show how one puts more emphasis on a specific element than the other.
- 🕒 Have students sing the first recording twice.
- 🕒 Have students sing the second recording twice.
- 🕒 Invite students to share their thoughts.

**Application Activity**

- 🕒 Play the 3rd recording.
- 🕒 Invite students to share their thoughts and opinions on the music. Offer encouragement when they struggle. Offer suggestions to assist deliberations. Gently correct when answers border on thoughtless responses.

**Sharing Activity**

- 🕒 Set the research question to involve family members, friends and the community.
- 🕒 Present the research question by explaining each point for research.

The above sequence introduces students to the music of Sāmoa originating from daily chores. To develop a deeper appreciation and knowledge calls for progressive lessons. Offer more activities to keep students interested and focused on the listening exercises. These activities may be either rhythmic or melodic dictation. Or playing and/or singing scores. Or clapping, tapping, drumming or body slap/snap. Plan the lesson to begin with an ice-breaker like an induction activity. Set assignments which allow for progressive and interesting discoveries. Introduce assignments with application activities. Divide the class into small groups for discussions. Have groups present their findings with posters, collages, newspaper reporting or critiquing. Encourage students to keep a journal of discoveries.

## B. Pre-Missionary Music of Sāmoa

**Objectives: The teacher will . . .**

- ▶ guide the students to discover the materials of music that make up the pre-missionary music of Sāmoa
- ▶ explain the principles and procedures for music of this period.

**Specific learning outcomes: The student will . . .**

- ▶ explain and illustrate the known factors of music that are characteristic of the pre-missionary music of Sāmoa
- ▶ know how to prepare, present and evaluate a presentation of a fagogo and/or talatu'u
- ▶ illustrate how music portrays feelings and moods
- ▶ identify the characteristics of pre-missionary music.

**What to do before teaching:**

- ▶ Prepare scores as samples of fagogo, talatu'u, and other pre-missionary music.
- ▶ Prepare recordings as additional samples of pre-missionary music.
- ▶ Select and prepare activities for students to experience in class.
- ▶ Design lists of elements and materials for students to research and discover.
- ▶ Design a unit of 5 lessons.

**Unit Overview: The teacher may . . .**

- ▶ Introduce the topic by:
  - 1 playing samples for students to listen to
  - 2 explaining the materials of music that make up pre-missionary music
  - 3 inviting students to point out associations that are familiar to them.
- ▶ Demonstrate how to investigate compositions by analysing music. This may involve:
  - 1 deciding on the span of the notes
  - 2 deciding on possible chords used
  - 3 deciding on links between rhythm, melody and harmony
  - 4 offering opinions regarding the principles involved.
- ▶ Set up research questions to authenticate findings. These questions may be:
 

Discuss how the progression and span of notes for the pre-missionary music of Sāmoa compare to the music in your performance list.

Discuss the difference/s between the role of rhythm in the pre-missionary music of Sāmoa and its role in a contrasting piece from your performance list.

Interview your community to find out how music of the pre-missionary period was performed within villages. Find out the number of parts used for singing and say whether these performances were accompanied by musical instruments.

**A LESSON SAMPLE: THE TEACHER MAY . . .**

**Prior to teaching:**

- Prepare written samples of *Sina!* and *Malie, Tanifa*.
- Prepare contrasting recordings of *Malie, Tanifa*.
- Compose or prepare another sample of *talatu'u* or *fagogo*.

**Induction Activity**

- Play the prepared sample of *talatu'u/fagogo* for students to transcribe (as melodic dictation).
- Discuss the ways in which the students transcribed their dictation.
- Discuss the span of the melody and explain that this was a characteristic of early *talatu'u* and *fagogo*.

**Lesson Sequence**

- Hand out the written samples of *Sina!*
- Explain the process of analysis by using *Sina!* as reference.
- Hand out the written sample/s of *Malie, Tanifa*.
- Ask students to compare the recordings played to them to the written sample/s.
- Invite comments from students.
- Explain how authenticity for early music like *Malie, Tanifa* is affected due to the inconsistent method in which it was passed from generation to generation.

**Application Activity**

- Debrief by asking questions like:
  - Does this type of music appeal to you? Why?
  - Is there a place for this style of writing in society today? Why?
  - Does your culture allow a place for this style of music in everyday living?

**Sharing Activity**

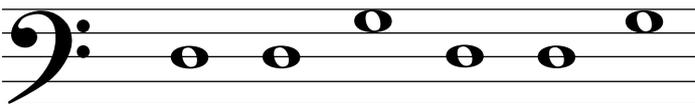
- Ask students to interview their friends and families. They can present their findings by reading a report in the next class.



## Malie, Tanifa

This song has similar characteristics to *Sina!* as it has a very short span in notes, syllabic rhythm and a melodic tonal centre. It also has homophonic intentions and was passed vocally from generation to generation. But unlike *Sina!* (the melodic pitching of which has endured throughout time) the authenticity of *Malie, Tanifa* is now controversial. Below are 3 melodic samples that performers now use to sing *Malie, Tanifa*.

Sample A



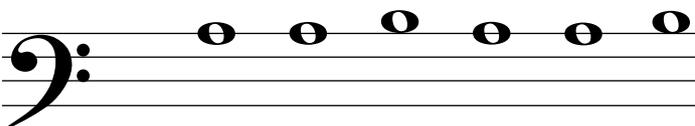
Ma - li - e, ta - ni - fa

Sample B



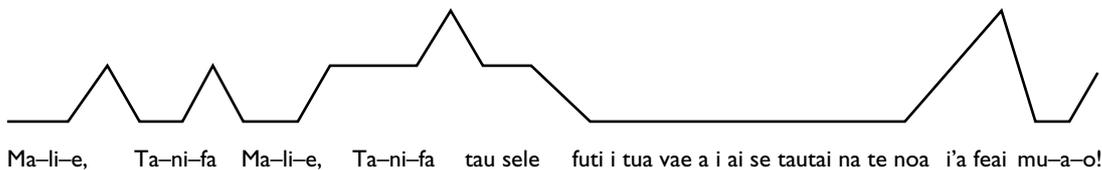
Ma - li - e, ta - ni - fa

Sample C



Ma - li - e, ta - ni - fa

All three samples differ critically — a likely result of generations attempting to harmonise a modal melody. It is most probable that Sample C is the closest to its original setting in pitch. Maybe its melody was something like this:



The text has suffered a battering of a different kind. There are now many variations of the text each suggesting a different meaning. The text used above was provided by Reverend Lale Peteru. The words are close to the true intention of the music, that the *Malie* (shark) *Tanifa* (whale) are wild fish that may be caught by a captain who is able to ensnare them.

## Unit 2

### Classical Music

**Objectives: The teacher will . . .**

- ▶ guide the students to discover the materials of music that make up Classical music
- ▶ explain the principles and procedures for music of this period.

**Specific learning outcomes: The student will . . .**

- ▶ explain and illustrate the tonal system
- ▶ present examples of the tonal focus of Classical music
- ▶ illustrate the components of Classical music in the music of Mozart, Beethoven, etc
- ▶ explain and offer examples of the patronage system of the Classical period
- ▶ discover the demands and restrictions of the patronage system and lifestyle
- ▶ discover how the patronage lifestyle affected the music and health of its composers.

**What to do before teaching:**

- ▶ Prepare scores to be used for analysis.
- ▶ Prepare recordings to support the analysis.
- ▶ Design activities for students.
- ▶ Compile lists of elements and materials for students to research and discover.
- ▶ Establish prior knowledge with special reference to the construction of the major key.
- ▶ Design a unit of 10 lessons.

**Unit Overview: The teacher may . . .**

- ▶ Review and familiarise students with the construction of the major key.
- ▶ Develop an aural perception for tonal centre.
- ▶ Show how to build chords with triads.
- ▶ Explain and show the Perfect, Plagal and Imperfect Cadences.
- ▶ Explain how to identify chords and their progressions.
- ▶ Prepare students to investigate the four aspects of the Classical period:
  - a cosmopolitan – not limited by national boundaries
  - b humanitarian – its music should be noble and entertaining
  - c popularisation – expressive and maintaining decorum
  - d prosaic – imitate sounds and feelings of words.
- ▶ Analyse specific compositional contributions of this period like:
  - a sonata
  - b opera
  - c concerto
  - d serenades
  - e coda
  - f symphony
  - g rondo.

## Unit 3

### 20th Century Music

**Objectives: The teacher will . . .**

- ▶ guide the students to discover the materials of music that make up 20th Century music
- ▶ explain the principles and procedures for music of this period.

**Specific learning outcomes: The student will . . .**

- ▶ discover the rhythmic motivation of 20th Century music
- ▶ understand the contrast between the *tonal* music of the Classical period and the *atonal* music of the 20th Century
- ▶ be able to identify links between the rhythms of the 20th Century and rhythms of Sāmoa and Polynesia
- ▶ compare the rhythmic stimulus of the 20th Century and that of the pre-missionary music of Sāmoa
- ▶ discover ideas from both types of music to inspire their own creations.

**What to do before teaching:**

- ▶ Prepare scores to be used for analysis.
- ▶ Prepare recordings to support music of the above bullet.
- ▶ Design activities for students.
- ▶ Compile lists of elements and materials for students to research and discover.
- ▶ Design 6 lessons as part of a 10 lesson unit.

**Unit Overview: The teacher may . . .**

- ▶ Introduce 20th Century music by playing music of this period to them.
- ▶ Direct hearing exercises to develop an understanding to identify and appreciate atonal music.
- ▶ Analyse 20th Century music to discover the role of rhythm in this type of music. Help students draw a comparison between the rhythmic music of the 20th Century and the syllabic music of pre-missionary Sāmoa.
- ▶ Encourage students to listen to audio and view visual recordings of the music of Stravinsky, Messiaen, Webern, Poulenc and other 20th Century composers.

## Unit 3 & 4

### Impressionistic Music

**Objectives: The teacher will . . .**

- guide the students to discover the materials of music that make up Impressionism music.
- explain the principles and procedures for music of this period.

**Specific learning outcomes: The student will . . .**

- explain and illustrate the known factors of music that are characteristic of the abstract imagery in Impressionistic music.
- develop an appreciation for the subtle harmonies and intense melodies that colour the keys in Impressionistic music.
- coach students to investigate possibilities in merging abstract imagery with Polynesian rhythms.

**What to do before teaching:**

- prepare scores to be used for analysis.
- prepare recordings to support music of the above bullet.
- design activities for students.
- compile lists of elements and materials for students to research and discover.
- design 4 lessons as part of Unit 3 and 2 lessons as part of Unit 4.

**Unit Overview: The teacher may . . .**

- prepare students to investigate:
  - a juxtaposed harmonies
  - b transformed themes
  - c poetic and visual imagination
  - d dissonance.
- by listening to and analysing music of composers like:
  - a Liszt
  - b Brahms
  - c Debussy.
- help students merge abstract imagery with Polynesian rhythms by creating activities to develop this concept.

#### Activity Example

Insert Sasa rhythm played by some students on *pate* while an audio of Mendelssohn's overture of *The Hebrides* is played. Repeat until all students have had a chance to experience playing with the audio track. Invite students to comment on what they heard and how they felt.

## Unit 4

### Pop Music

**Objectives: The teacher will . . .**

- ▶ guide students to discover the characteristics of Pop music
- ▶ explain the principles and procedures for music of this period.

**Specific learning outcomes: The student will . . .**

- ▶ identify reasons for their empathy with Pop music
- ▶ investigate the purposes and origins of Pop music
- ▶ identify the concepts Pop music gained from the Classical, 20th Century and Impressionistic music.

**What to do before teaching:**

- ▶ Prepare scores to be used for analysis.
- ▶ Prepare recordings to support music of the above bullet.
- ▶ Design activities for students.
- ▶ Compile lists of elements and materials for students to research and discover.
- ▶ Determine prior knowledge.
- ▶ Design 6 lessons towards this unit.

**Unit Overview: The teacher may . . .**

Play samples for students to listen to and discover:

- ▶ *Melody* – guide students to identify what draws their interest to the melody by analysing links of the melody with text and imagery of the text.
- ▶ *Rhythm* – help students identify the drive that rhythm places on a Pop song like:
  - a rock
  - b ballades
  - c latin Dances – bossanova, mambo, cha cha, etc
  - d waltz
  - e disco
  - f jazz
  - g reggae
  - h rap, etc.
- ▶ *Instrumentation* – explain how the following concepts add character and ‘flavour’ to Pop recordings.
 

Texture	– the horizontal progression of the melody and counter melodies
	versus
	– the vertical progression of harmony
Tone Color	– the quality of sounds when produced by specific instruments
	– the variable qualities of pitches when produced by different instruments

# The Learning Example – Year 10

## The Strand

History & Research – Year 10

### Achievement objectives: Students will . . .

- investigate characteristics of music that eventuated in everyday life, events, and cultural heritage of specific periods.

### Specific learning outcomes: Students can . . .

## Units 1 & 3 – Musika Sāmoa (20 lessons)

- understand traditional songs that eventuated from events, games, activities, and other cultural influences
- present performances of songs and/or dances within their traditional context and purpose in history
- identify the influences of the occupancy period on presentation of performances.

## Unit 2 – Western Music Selection (10 lessons)

- identify and explain the particular characteristics of this period.

## Unit 4 – Romantic Music (10 lessons)

- appreciate the music and composers of this period
- know the drama and passion of melody
- identify and appreciate the element of transposition
- understand keys and their usage in Romantic music.

They are able to answer questions put to them, identify specific characteristics after listening to music played and explained to them. They are able to analyse written music sensitively using musical judgment and experiences from music they play. They are able to appreciate music writing concepts and styles for writing music. They can distinguish between styles of some composers and their music. They are able to express their findings in evaluating their own and their peers' performances and compositions.

### Essential skills:

#### Problem Solving

Exercise knowledge and judgment as they discover the variety in music scores.

#### Creative Expression

Exercise feeling and judgment as they analyse music of different cultures and purposes.

#### Research Techniques

Exercise knowledge, judgment and sensitivity to facts as they report their findings.

#### Musical Knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by their composers.

**Task review: The student will . . .**

Listen to and analyse scores for Musika Sāmoa, 20th Century music or Pop music, and Romantic music. They will reflectively and creatively examine the lifestyles of composers and people of these periods. They will explore the concepts behind specific Musika Sāmoa. This calls for at least one instructional lesson each week of at least one hour. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their reports, respond to a review in the form of question-and-answer and/or give a talk and illustration of their understanding and findings of topics assigned. A formal assessment may happen at the end of each unit with a short test and an examination at the end of the school term or semester. A music festival would also be of great benefit to the students, teachers, school and the community. This will be an opportunity to 'display' links between Musika Sāmoa and Western music. It will also provide an exceptional musical experience for creators, performers and observers in tracing developments and specific characteristics of Musika Sāmoa, Polynesian music and Western music.

**Teaching program:****For 4 ten-week terms**

- Term 1** Unit 1: Musika Sāmoa
- Term 2** Unit 2: Western Music Selection
- Term 3** Unit 3: Musika Sāmoa
- Term 4** Unit 4: Romantic Music

*NOTE: Procedures listed require the inclusion of Induction, Sharing and Application Activities*

**Unit 1****Musika Sāmoa****Sāmoa In Occupancy**

Lesson	Title	Suggested Activities
1	<i>The Analysis</i>	<ul style="list-style-type: none"> <li>🕒 Identify and study the context for significant events that occurred during this period.</li> <li>🕒 Listen to music of this period and identify their links to the events.</li> <li>🕒 Analyse music and identify elements that created them.</li> </ul>
2	<i>Melodies</i>	<ul style="list-style-type: none"> <li>🕒 Compare some of the music already analysed to discover:               <ul style="list-style-type: none"> <li>a similarities in melody</li> <li>b span of notes for each melody</li> <li>c how melodic rhythm was created</li> <li>d harmony and chord progression</li> <li>e significance and associations of lyrics to the melody.</li> </ul> </li> </ul>
3	<i>Style of Performance</i>	<ul style="list-style-type: none"> <li>🕒 Discover how music in this period was presented as performances.</li> <li>🕒 Design a list of ‘things to do’ to recreate a similar performance for the present.</li> <li>🕒 Make a list of suggestions to improve on this type of performance presentation.</li> </ul>
4, 5	<i>The Review</i>	<ul style="list-style-type: none"> <li>🕒 Debate over the pros and cons of:               <ul style="list-style-type: none"> <li>1 performance in the Traditional Style</li> <li>2 contemporary performance for music of this period.</li> </ul> </li> </ul>
6, 7, 8	<i>The Influence</i>	<ul style="list-style-type: none"> <li>🕒 Identify elements of Western music that influenced Musika Sāmoa in Sāmoa’s history of occupancy.</li> <li>🕒 Collate a log for quick referencing.</li> <li>🕒 Draw a parallel of changes and non-changes:               <ul style="list-style-type: none"> <li>a for performances of events like Lotu Tamaiti, Faatinoga o se Fagogo, Talatu’u, etc</li> <li>b with music of this period and those of the pre-missionary period.</li> </ul> </li> </ul>
9	<i>Rehearsal</i>	<ul style="list-style-type: none"> <li>🕒 Select and prepare music for a performance presentation.</li> <li>🕒 Include discoveries made in the preceding lessons.</li> <li>🕒 Experience items on ‘things to do’ list and review the relevance of items listed.</li> </ul>
10	<i>The Presentation</i>	<ul style="list-style-type: none"> <li>🕒 Present a performance to evaluate discoveries made in this unit.</li> </ul>

## Unit 2

### Western Music Option

#### Prior Knowledge:

Both options – 20th Century and Pop music – were topics set for Year 9. This page provides an overview of the units with suggested activities to help organise extended learning experiences for this level of study.

#### 20th Century Music Option

##### Unit Overview

##### Dodecaphony

- Prepare students to discover dodecaphony by:
  - a listening to atonal music
  - b studying the use of tone
  - c exploring feelings motivated by the dissonance of atonal music
  - d viewing samples of 20th Century art
  - e discussing styles of 20th Century art and suggest links to atonal music.

##### Programme Music

- Investigate the purpose and form of 'programme music' by first listening to examples, then make observations on how this type of music compares with other music.
- Help students discover possible links with Musika Sāmoa.

#### Pop Music Option

##### Suggested Activities

- Compare the composition styles (or form) of Rock music, Waltz and Disco music. Listed below are some elements to reflect on:
  - a rhythm – the specific beat, tempo and drumming patterns
  - b melody – range of notes, rise and fall of notes and associations with lyrics
  - c harmony – chord progressions, bass (guitar) progression and transpositions
  - d instrumentation – types of instruments used and how they affect texture.
- Compare composition styles of:
  - a 2 song writers of Rock music
  - b 2 song writers of Waltz music
  - c 2 song writers of Disco music.

## Unit 3

## Musika Sāmoa

## Events Music

Lesson	Title	Suggested Activities
1–4	Traditional Games Music	<ul style="list-style-type: none"> <li>🎧 Listen to music samples of Traditional Games Music.</li> <li>🎤 Perform the songs and actions in context.</li> <li>🎧 Analyse the songs:               <ol style="list-style-type: none"> <li>a to find rhythmic patterns</li> <li>b to discover instruments used</li> <li>c to observe links to actual tasks</li> <li>d to find intentions for games or the purpose of music in the games</li> <li>e discover their forms.</li> </ol> </li> <li>🎧 Investigate the concept of tapuaiga in games.</li> <li>🎧 Observe the role of music in tapuaiga.</li> <li>🎧 Examine how lyrics relate to the concept.</li> </ul>
5–8	Contemporary Games Music	<ul style="list-style-type: none"> <li>🎧 Listen to music samples of Contemporary Games Music.</li> <li>🎤 Perform the songs and actions in context.</li> <li>🎧 Analyse the songs:               <ol style="list-style-type: none"> <li>a to find rhythmic patterns</li> <li>b to discover instruments used</li> <li>c to observe links to actual tasks</li> <li>d to find intentions for games or the purpose of music in the games</li> <li>e to discover form and discuss how ‘contemporary’ the style of writing is.</li> </ol> </li> <li>🎧 Investigate the concept of tapuaiga in contemporary games.</li> <li>🎧 Observe the role of music in tapuaiga in contemporary games.</li> <li>🎧 Examine how lyrics relate to the concept.</li> </ul>
9 & 10	Toleafoa Talitimu	<ul style="list-style-type: none"> <li>🎧 Listen to samples of music by Toleafoa Talitimu.</li> <li>🎧 Analyse 2 songs of contrasting purposes:               <ol style="list-style-type: none"> <li>a to find rhythmic patterns</li> <li>b to discover instruments used</li> <li>c to observe links to actual tasks</li> <li>d to find intentions for games or the purpose of music in the games</li> <li>e discover their forms.</li> </ol> </li> <li>🎧 Examine how lyrics relate to the concept.</li> <li>🎧 Observe the style of writing and identify its place with reference to similar music in Western music.</li> <li>🎧 Recreate a song and its actions in its context.</li> <li>🎧 Debate topic: Should Musika Sāmoa maintain its traditional form of song writing in this millennium?</li> </ul>

## Unit 4

### Romantic Music

#### Unit Overview

Discover the living conditions and lifestyles of the Romantic composers like:

- |            |               |                   |
|------------|---------------|-------------------|
| • Schubert | • Brahms      | • Richard Strauss |
| • Liszt    | • Tchaikovsky | • Schumann        |

- by telling life stories of the composers
- by assigning students to groups to research composers and having them submit their findings to share with other groups
- in viewing art pictures of the same period to gain an appreciation of this type of music.

Listen to and analyse contrasting music like:

- opera
- symphony
- concerto
- part songs
- symphonic poems.

by setting investigating criteria to explore:

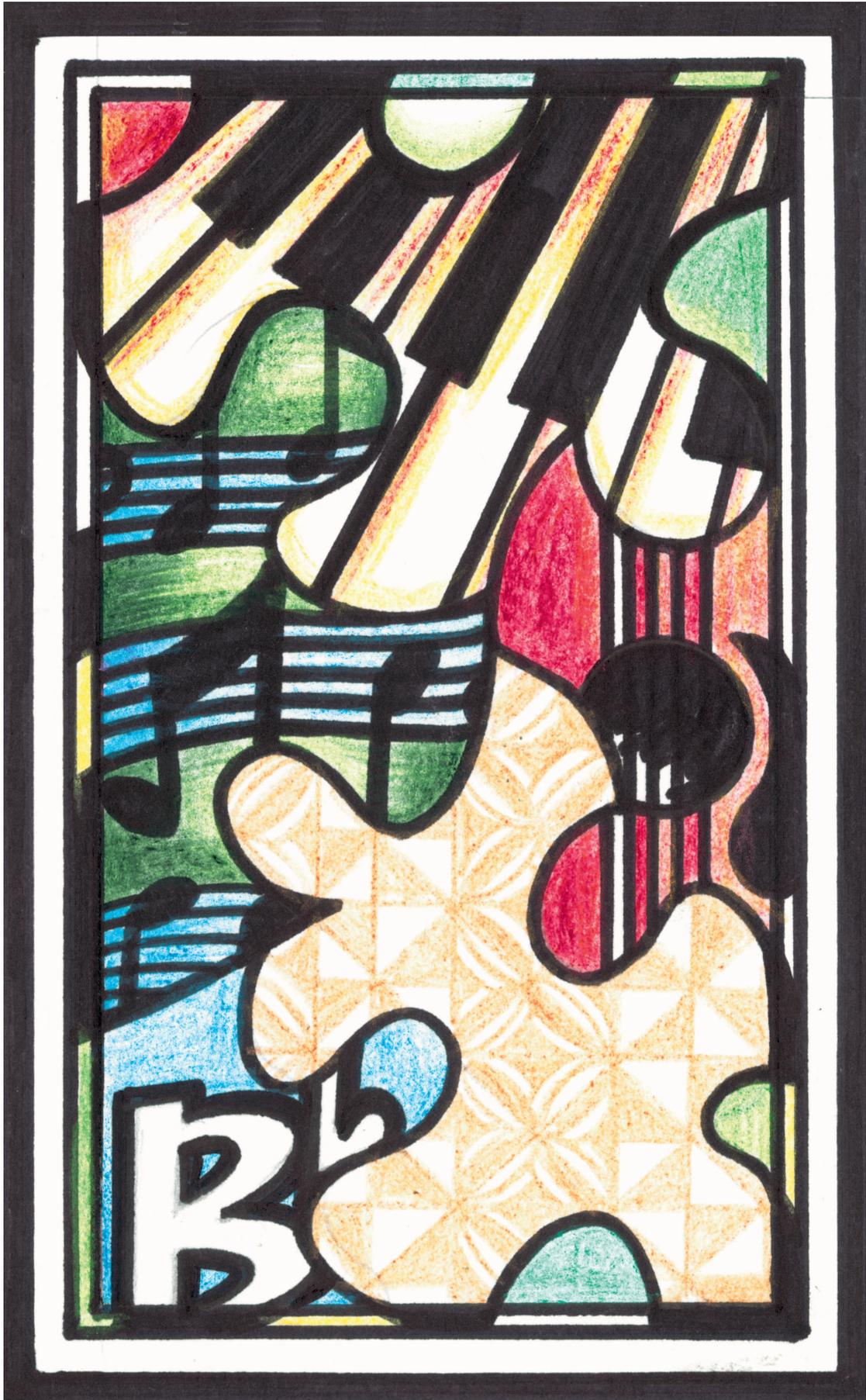
- melody
- rhythm
- harmony
- instrumentation.

to achieve the following learning experiences:

- Experience the stimulation of intense feelings like desire and breathless anticipation.
- Observe the less vital and less varied rhythms if compared to Classical rhythms.
- Identify the emphasis on lyrical melody.
- Discover the development of harmonic technique and instrumental color.
- Observe the growth in instruments of the orchestra.

*NOTE: The last 4 bullets basically sum up the development of music from the Classical Period to the Romantic Period.*

# Composition



# Understanding The Specific Aim

## Specific Aims

Students will use known compositional devices to expand, develop and refine their musical ideas.

They will learn to

arrange

improvise

compose

by using

creative skills

aural skills

knowledge of instrumentation and technology

## Explanation

← This is a lead-in sentence with specific aims.

The underlined words are actions that students undertake to achieve the specific aims and alert the teacher to the types of instructional strategies that need to be set for students.

← These are elements of the course content that become learning outcomes when the specific aims are achieved.

← These are prior knowledge skills that will develop more with experience.

# Understanding Achievement Objectives

## Achievement Objective for Year 9

## Explanation

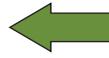
Students will

**develop**

their understanding of simple compositional devices,

and **experiment**

with various combinations to create simple compositions.

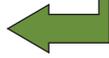


The usual lead-in sentence.

The words that are bold and underlined are actions that students undertake to achieve the achievement objectives.



These are sub-organisers that direct the teacher to organising learning experiences into units.



## Achievement Objective for Year 10

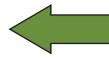
## Explanation

Students will

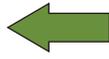
**create** and **develop**

musical ideas in response to

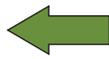
an occasion,  
an event,  
or cultural and environmental influences



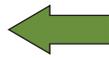
The usual lead-in to an achievement objective sentence.



The words that are bold and underlined are actions that students undertake to achieve the achievement objectives.



The subject material that directs the teacher to organise learning experiences.



These elements determine the characteristics and styles for composing music.

# What Is Composition?

Composition is the method of creating works of music – a process for writing music. At other times it may be a combination of established ideas that make up a tune, a song, or any extent of music that is normally referred to as a musical work. Through time musicians have contributed to the development and changes of these processes. The inspiration to write or make up music can occur with or from experiences like reactions to events, an occasion, action, sounds, thoughts or feelings. These experiences often stimulate ideas and a curiosity for sounds.

To discover and know how to use these processes, study, familiarity and experimentation with the processes are required. The discovery may be accomplished by the History and Research strand alone. Familiarity will eventuate with many listening activities along with the analysis and performances of written music. Consequently, a knowledge of musical instruments may produce first-rate compositions but it is the stimulation of the imagination that will generate the ‘soul’ of the music.

In summary, the ‘Composition’ section completes the overall intention of the music curriculum. Knowledge gained through the study of music enables a musician to understand and implement the ideology, purpose and theories in music. In turn, the study of music generates musical skills for a musician. All music skills are practical skills. The Samoan Music Curriculum cleverly causes students to realise these practical skills as four basic skills:

- ▶ **General Knowledge** provides knowledge and the understanding to use music.
- ▶ **Performance** presents opportunities to implement and practice musical knowledge.
- ▶ **History and Research** offers reasons why people through time have gifted us with a diversity in music that in turn stimulates a response to create and/or recreate music.
- ▶ **Composition** initiates experimenting with processes in making music. It also brings about a satisfaction for self-creativity.

# The Learning Example – Year 9

## The strand

Composition

### Achievement objectives: Students will . . .

- develop their understanding of simple compositional devices, and experiment with various combinations to create simple compositions.

### Specific learning outcomes: Students can . . .

- Use musical instruments, percussive instruments like pate, mats, drums and body to respond to selected sources of motivation.
- Respond to rhythmic patterns with an answering rhythmic pattern like:
  - a listen and repeat a pattern
  - b listen and respond with an answering pattern
  - c listen and create their own response.
- Rearrange melodies to meet purpose and audience and apply dynamics and tempo to suit the selected mood.
- Write rhythmic patterns derived from word syllables.
- Form sequences from short patterns to complete a rhythmic composition.
- Explore features of Sāmoan compositional devices in selected Sāmoan songs.
- Create a simple composition to represent one food preparation task after describing the sounds and rhythms associated with the task.

They are able to answer questions put to them, identify specific characteristics after listening to music played and explained to them. They are able to identify written music sensitively using musical judgment and experiences from music they play and analyse. They are able to appreciate and use music writing concepts and styles for writing music. They can distinguish between styles of some composers and their music. They are able to experience their findings in evaluating their own and their peers' performances and compositions.

### Essential skills:

#### Problem Solving

Exercise knowledge and judgment as they discover the varying concepts in music scores.

#### Creative Expression

Exercise feeling, judgment and knowledge as they rearrange music.

#### Research Techniques

Exercise knowledge, judgment and sensitivity to facts as they report their findings on different cultures and their purposes for music.

#### Musical Knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by their composers.

#### Creating Music

Exercise knowledge and experience as they respond to conceptual stimulus and create their own compositions.

**Task review: The student will . . .**

Listen to and analyse scores for Musika Sāmoa and Western music. They will reflectively and creatively examine the lifestyles of composers and people of these periods. They can identify purpose and origins of music with certain cultures. They will explore the concepts behind specific Musika Sāmoa. This calls for at least one instructional lesson each week of at least 30 minutes. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their compositions. A formal assessment may happen at the end of each unit with performances of students' compositions. A music festival would also be of great benefit to the students, teachers, school and the community. This will be an opportunity to 'display' their compositions. It will also provide an exceptional musical experience for creators, performers and observers in tracing developments and specific characteristics of Musika Sāmoa, Polynesian music and Western music. It will also provide the writers with feedback from their audience

**Teaching program:****For 4 ten-week terms**

**Term 1** Rhythmic Compositions

**Term 2** Melodic Arrangements

**Term 3** Harmony and Counterpoint

**Term 4** Food Preparation Composition

Learning examples for this strand offer exemplars as activities. They can assist with organising a program for Composition. Some exemplars are called Induction, Application and Sharing Activities. They are short activities to help make a fun and interesting experience in learning for a Performance and/or History and Research lesson. They can also act as an ice-breaker or an ending to a Composition, Performance or History and Research lesson. They can be extended to become a complete lesson.

*NOTE: Procedures listed require the inclusion of Induction, Sharing and Application Activities*

# The Learning Example – Year 10

## The strand

Composition

### Achievement objectives: Students will . . .

- create and develop musical ideas in response to an occasion, an event, or cultural and environmental influences.

### Specific learning outcomes: Students can . . .

- Compose a rhythmic composition motivated by poetry or lyrics.
- Compose short melodies.
- Compose short pieces using simple harmony and counterpoint.
- Compose a melody in the authentic Sāmoan modes like chants, *tagi a le fagogo*, *solo o le va*, lullabies, *ailaoina o faaaloaloga*, *sula toga*, *faasoaina o le ava*.

They are able to answer questions put to them and identify specific characteristics after listening to music played and explained to them. They are able to identify written music sensitively using musical judgment and experiences from music they play, analyse and compose. They are able to appreciate and use music writing concepts and styles for writing music. They can distinguish between styles of some composers and their music. They are able to express their findings in evaluating their own and their peers performances and compositions. They are able to create Musika Sāmoa in authentic mode and some forms of Western music.

### Essential skills:

#### Problem Solving

Exercise knowledge and judgment as they discover the varying concepts in music scores.

#### Creative Expression

Exercise feeling, judgment and knowledge as they rearrange music.

#### Research Techniques

Exercise knowledge, judgment and sensitivity to facts as they report their findings on different cultures and their purposes for music.

#### Musical Knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by their composers.

#### Creating Music

Exercise knowledge and experience as they respond to conceptual stimulus and create their own compositions.

### Task review: The student will . . .

Listen to and analyse scores for Musika Sāmoa and Western music. They will reflectively and creatively examine the lifestyles of composers and people of these periods. They can identify purpose and origins of music with certain cultures. They will explore the concepts behind specific Musika Sāmoa. This calls for at least one instructional lesson each week of at least 30 minutes. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their compositions. A formal assessment may happen at the end of each unit with performances of students' compositions. A music festival would also be of great benefit to the students, teachers, school and the community. This will be an opportunity to 'display' their compositions. It will also provide an exceptional musical experience for creators, performers and observers in tracing developments and specific characteristics of Musika Sāmoa, Polynesian music and Western music. It will also provide the writers with feedback from their audience

### Teaching program:

#### For 4 ten-week terms

- Term 1** Rhythmic Compositions
- Term 2** Melodic Arrangements
- Term 3** Harmony and Counterpoint
- Term 4** Food Preparation Composition

Learning examples for this strand offer exemplars as activities. They can assist with organising a program for Composition. Some exemplars are called Induction, Application and Sharing Activities. They are short activities to help make a fun and interesting experience in learning for a Performance and/or History and Research lesson. They can also act as an ice-breaker or an ending to a Composition, Performance or History and Research lesson. They can be extended to become a complete lesson.

*NOTE: Procedures listed require the inclusion of Induction, Sharing and Application Activities*

# Glossary

This glossary defines terms used in this Teacher Guide as they pertain to music. Teachers may want to consult a specialized music dictionary for more comprehensive definitions of music terminology.

<b>Accidentals</b>	Sharps, flats, and naturals.
<b>Accompaniment</b>	An instrument or group of instruments that accompany a soloist or group of performers.
<b>Articulation</b>	Characteristics of attack and decay of tones and the manner in which the tone is started and ended.
<b>Blues</b>	A vocal or instrumental jazz style, usually following a 12-bar, 8-bar, or 16-bar pattern.
<b>Canon</b>	The same melody sung or played by one or more parts, beginning one after another; all parts end together.
<b>Contour</b>	The shape of a melody, as defined by the rise and fall of the sequence of pitches.
<b>Duration</b>	The length of time a pitch is sustained (from the attack to the release).
<b>Dynamics</b>	The degree of loudness or softness.
<b>Form</b>	The way a piece of music is structured (e.g. AB, ABA, rondo, canon, call and response, theme and variations, march and trio).
<b>Harmony</b>	Simultaneously occurring pitches.
<b>Interval</b>	The distance between two music notes.
<b>Invented notation</b>	A system of music notation constructed to meet the unique requirements of a particular piece of music; may be diagrammatic, descriptive, narrative, pictorial, or a combination of any of these; details may be precise or general in nature; computer and MIDI technology (e.g. MIDI event lists) may be used to create unique notation systems. (See also <i>standard notation</i> .)
<b>Melody</b>	The use of pitch and sequences of pitches.
<b>Metre</b>	The grouping in which a succession of rhythmic pulses or beats is organized; in standard notation, indicated by a time signature at the beginning of a work.
<b>MIDI</b>	Musical Instrument Digital Interface-standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine to communicate with one another and with computers.
<b>Ostinato</b>	A repeated rhythmic or tonal pattern, or both.
<b>Perform, performance</b>	Performance refers to any production of sound or music and is not restricted to formal presentations with a stage or audience; can be seen as synonymous with <i>play</i> (in instrumental settings) or <i>sing</i> (in choral settings).
<b>Percussion instrument</b>	An instrument with a resonating surface that is played by striking.
<b>Phrase</b>	A melodic sentence.
<b>Physical properties of sound</b>	The physics of sound; frequency, duration, amplitude, wave form and sound envelope.
<b>Polyrhythm</b>	Systematic exploitation of several rhythms performed simultaneously.

<b>Principles of design</b>	Unity, variety, repetition, emphasis, and pattern.
<b>Rhythm</b>	The arrangement of notes and silences of varying duration.
<b>Sight-read</b>	Playing or singing music at first sight.
<b>Solfege</b>	Method of ear training, sight-reading, and notation that uses syllabic names to represent the notes of the scale relative to the tonic <i>do, re, mi, fa, sol, la, ti</i> (also known as <i>sol-fa, tonic sol-fa</i> and <i>solfeggio</i> ).
<b>Solo</b>	One singer or player performing with or without accompaniment.
<b>Soundscape</b>	A free-form composition using any arrangement or ordering of sounds, and any combination of traditional instruments, voices, natural sounds, synthetic sounds, technology, and so on, may be represented in standard notation, invented notation, or no notation.
<b>Standard notation</b>	Music notation that uses the five-line staff and oval notes with stems placed on the staff to represent specific pitch and rhythms in a standardized way.
<b>Tempo</b>	The use of slower and faster pulses or beats.
<b>Texture</b>	Various combinations of pitched or unpitched sounds, or both.
<b>Timbre</b>	The character or quality of sound that distinguishes one instrument, voice, or sound source from another.
<b>Tonal centre</b>	The pitch on which a scale or melody is built.
<b>Voice</b>	May be categorized as soprano (S), alto (A), tenor (T), or bass (B), representing singing ranges from high to low; music is often arranged in SATB form as well as SA, SSA, SAB, TTBB, and so on. Other intermediate voices include mezzo-soprano, contralto, and baritone
<b>Vocables</b>	Music where the voice is used primarily as an instrument, producing vocal sounds as opposed to words

