

Early Stage 1 — Sing and Move

Unit Duration: 3–4 lessons

Musical Concepts: Duration, Pitch, Structure

This unit provides a sequence of learning opportunities linked to known songs that use a verse/chorus structure as well as the Israeli folk song 'Zum Gali Gali'. The unit offers an opportunity for students to create and perform a dance that they can do while singing the song that reinforces the structure of verse/chorus.

Content

Students in Early Stage 1 will

learn to:

- perform music through singing, playing and moving to simple songs and speech rhymes
- organise sound by creating simple songs, rhymes, games and compositions or variations on simple songs, rhymes, games and compositions
- listen to, and respond to, a variety of music

learn about musical concepts:

- through recognising simple musical features of the music they perform
- by organising sound through listening, imitation and experimentation
- by responding to music through performing and organising sound activities and identifying simple features of this music

Outcomes and Indicators

- MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts**
- performs simple songs maintaining a sense of beat and rhythm
 - performs songs using their voice, percussion and movement reflecting the structure of a song
 - creates and performs a movement sequence to reflect the structure of a song.
- MUES1.2 Creates their own rhymes, games, songs and simple compositions**
- selects contrasting percussion instruments to accompany a song
 - explores, through movement and actions, ways of representing the structure of a song.
- MUES1.3 Listens to and responds to music**
- listens to and responds to the difference in the verse and chorus of a song
 - recognises the structure of songs using verse and chorus.

Assessment

Key assessment opportunities are marked *.

Resources

- Recording of 'Zum Gali Gali' available from *Music from Around the World* by Gary and Carol Crees. Copy of melody line also available in *Springboards — Ideas for Music* and *Catch a Song* by Deanna Hoermann and Doreen Bridges.
- A variety of non-melodic percussion, coloured scarves, streamers, flags etc.

Links with other Key Learning Areas

HSIE

CCESI Significant Events and People

CUESI Identities

Explore other cultures and their celebrations including the music and dance which are integral parts of the culture. Discuss the languages that are spoken at home or in the local community. Develop a repertoire of songs from other cultures and where possible other languages.

Suggested link with *School Days* unit from HSIE K-6 Units of Work p 25.

'Zum Gali Gali'

Chorus

Em

Zum ga-li ga-li ga-li, zum ga-li ga-li, zum ga-li ga-li ga-li zum.

Verse

Zum ga-li ga-li ga-li, zum ga-li ga-li, zum ga-li ga-li ga-li zum. 1. He-kha-
2. Work is

Em B7 Em Em B7 Em

lutz le-mann a-vo-dah, a-vo-dah le-maan he-kha-lutz, a-vo-
for the pi-o-neers, work is for the pi-o-neers A

Em B7 Em Em B7 Em Am Em B7

dah le-maan he-kha-lutz, he-kha-lutz le-maan a-vo-dah.
pio-neer's work is his love, A pio-neer's work is his love.

PURPOSE	PERFORMING			L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN		MUSICAL CONCEPTS					NOTES TO TEACHERS
	S	P	M		OS	D	P	DY	TC	S		
To recognise verse and chorus	✓			✓		<ul style="list-style-type: none"> Have students sing or listen to well known songs that have verse and chorus — eg 'This Old Man', 'Shoo Fly'. 						Any known song that has a verse and chorus would be appropriate
To maintain a constant beat	✓		✓			<ul style="list-style-type: none"> Have students as a group move freely around the room as they sing the verse, and stand still and clap as they sing the chorus. Have students individually or in groups explore other actions or movements to perform with each verse. 	✓					
To play a constant beat	✓	✓	✓			<ul style="list-style-type: none"> Place a variety of non-melodic percussion instruments on the floor. Teachers then have students move around the room while performing the verse of 'This Old Man', then stand playing the beat of the chorus on the instrument at their feet. 	✓					One instrument per student if resources permit
	✓	✓	✓	✓		<ul style="list-style-type: none"> Have students listen to 'Zum Gali Gali', either teacher singing or a recording. Students then pat the beat of the chorus and wave arms in the air during the verse. 	✓					The song is about pioneer settlers travelling over the sea to a new home in Israel — 'gali' means waves
		✓	✓	✓		<ul style="list-style-type: none"> Have students repeat above activity and clap each time the word 'zum' is sung. 	✓			✓		
To sing a new song that uses verse and chorus structure	✓					<ul style="list-style-type: none"> Have students join in singing the song as they become more familiar with the words and melody. Jointly stand in a circle and sing the song as before with different student suggesting alternative actions for the word 'zum' 	✓			✓		The song may be sung to a syllable such as <i>la</i> if the traditional words are too difficult

<p>To reinforce the structure of a song through movement</p>	✓	✓	<ul style="list-style-type: none"> Jointly walk to the right for the first phrase of the chorus, left for the second phrase. Each time to word 'zum' occurs, the clap or stamp. 	✓	These movements are suggestions only	
	✓	✓	<ul style="list-style-type: none"> Jointly walk to the centre of the circle for the first phrase of the verse and back to the circle for the second phrase. 	✓		
	✓	✓	<ul style="list-style-type: none"> Have one student or a small group perform the beat of the chorus on a wooden non-melodic percussion instrument while the other student performs the song and movement. 	✓		
	✓	✓	<ul style="list-style-type: none"> Have one student or a small group perform the beat of the verse on a metallic non-melodic percussion instrument while the other student performs the song and movement. 	✓		
	✓	✓	<ul style="list-style-type: none"> Jointly perform the entire song with movement and percussion accompaniment.* 	✓		
	✓	✓	<ul style="list-style-type: none"> Have students explore various ways of using scarves, streamers, flags etc to represent the verse and chorus while performing the song. 	✓	Teachers may choose alternatives to scarves etc	
	✓	✓	<ul style="list-style-type: none"> Have students individually perform their movements and the rest of the class imitates them. 	✓		
	✓	✓	<ul style="list-style-type: none"> Have students decide on which movements they like best and incorporate these into their song and movement. 	✓		
	<p>To explore various ways of representing verse and chorus</p>	✓	✓		✓	
		✓	✓		✓	

Performing: S = Singing, P = Playing, M = Moving Musical Concepts: D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure.

Early Stage 1 — Sounds in the Environment

Unit Duration: 6–8 lessons

Musical Concepts: Tone Colour

This unit provides a sequence of learning opportunities for students to listen and respond to sounds around them in a variety of ways. Listening to environmental sounds allows students to discriminate between sounds that are familiar to them and gives them accessible musical materials to work with in their organising-sound activities. The unit focuses on sounds around us, and the sounds that insects make, through listening and organising sound.

Content

Students in Early Stage 1 will

learn to:

- perform music through singing, playing and moving to simple songs and speech rhymes
- organise sound by creating simple songs, rhymes, games and compositions or variations on simple songs, rhymes, games and compositions
- listen to and respond to a variety of music

learn about musical concepts:

- through recognising simple musical features of the music they perform
- by organising sound through listening, imitation and experimentation
- by responding to music through performing and organising sound activities and identifying simple features of this music

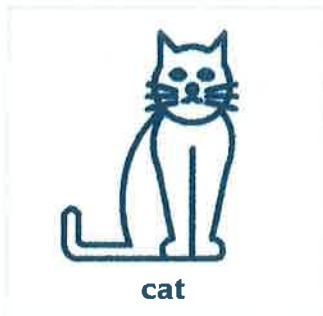


Outcomes and Indicators

- MUES1.1 Participates in simple speech, singing, playing and moving activities demonstrating an awareness of musical concepts**
- responds and performs using voice, percussion and body percussion to rhymes and songs
 - moves to recorded music
 - recreates environmental sounds using voice, percussion and body percussion.
- MUES1.2 Creates their own rhymes, games, songs and simple compositions**
- experiments with sound sources to represent environmental sound
 - organises sounds into simple compositions.
- MUES1.3 Listens to and responds to music**
- responds to music through movement
 - listens to and describes sounds in the environment.

Assessment

Key assessment opportunities are marked *.



PURPOSE	PERFORMING			L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN		MUSICAL CONCEPTS					NOTES TO TEACHERS	
	S	P	M		OS	D	P	DY	TC	S			
To listen to sounds in the environment	✓			✓		<ul style="list-style-type: none"> Have students sit quietly in the classroom or outdoors and listen to the sounds in their environment. Have students draw or list the sounds they hear. 				✓			
To experiment with sounds	✓	✓		✓	✓	<ul style="list-style-type: none"> Have students use voices, body percussion or percussion instruments to try and recreate some of the sounds they heard. Have students choose sounds — vocal, percussion or body percussion to represent a range of pictures on cards. 				✓			<p>Samples of the cards on page 61</p>
To listen and imitate accurately	✓			✓		<ul style="list-style-type: none"> Have students sing <i>Sound Song</i>. 				✓	✓		<p>This song is about sounds in the environment. It is an echo song which is excellent for young children as it provides a model for children to imitate. In the silences in the song, encourage students to listen to the sounds around them</p> <p>Teachers might like to have a predetermined set of events around the school — eg the playground, the canteen, the library etc</p>
To identify and discriminate between sounds	✓	✓		✓	✓	<ul style="list-style-type: none"> Have students take an imaginary musical walk around the school. In groups, students make the sounds of walking around the school and stop every now and then and create the sounds they might hear (using voice, percussion and body percussion) in different parts of the school. Have each group perform their work for the rest of the class.* 				✓			<p>The first part of this unit could conclude here</p>

<p>To discriminate sounds between the sounds made by different insects</p> <p>To use voices, body sounds and instruments to imitate the sounds made by some insects</p>	<p>✓</p>	<ul style="list-style-type: none"> • Have students discuss the different sounds that insects make. • Have students learn the rhyme <i>Listen to the Bee's Song</i> 	<p>✓</p>	<p>For example, the sounds made by flies, mosquitos, bees, crickets, cicadas etc</p> <p>This is best done through echoing. Teachers and students may like to make up additional verses</p>
<p>✓</p>	<ul style="list-style-type: none"> • Have students experiment with different ways of saying the rhyme 	<p>✓</p>	<p>For example, say the 'zums' and 'zzzzs' loudly and the 'hums' and 'mmms' softly</p>	
<p>✓</p>	<ul style="list-style-type: none"> • Have students experiment and substitute different body percussion sounds for the 'zums', 'hums', 'zzzzs' and 'mmms'. Invite them to decide which sounds are the most effective. 	<p>✓</p>	<p>For example, clicks, claps, rubs etc</p>	
<p>To listen to orchestral music and respond by moving</p> <p>To explore different levels of space through movement</p>	<p>✓</p>	<ul style="list-style-type: none"> • Have students experiment and substitute different percussion sounds for the 'zums', 'hums', 'zzzzs' and 'mmms'. Invite them to decide which sounds are the most effective. • Have students listen to and discuss 'The Flight of the Bumble Bee'. 	<p>✓</p>	<p>For example, sticks, castanets, finger cymbals, maracas</p> <p>For recording details refer to end of the unit</p>
<p>To listen to orchestral music and respond by moving</p>	<p>✓</p>	<ul style="list-style-type: none"> • Have students move around the area like bees, simulating high, medium and low level flight, and resting to enact the bee sitting on a flower. • Have students listen to 'I Danced with a Mosquito'. Have students move in response to the music. • Have students experiment with and discuss different ways they could move to this music. 	<p>✓</p>	<p>For example, begin by lying on the floor and wake up as the mosquito's buzzing begins</p> <p>The second part of this unit could conclude here</p>

Performing: S = Singing, P = Playing, M = Moving, Musical Concepts: D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure.

'Listen to the Bee's Song'

Listen to the bee's song
Zum, zum, zum
Listen to the bee's song
Hum, hum, hum
Big bees zum
And little bees hum;
Zum, zum, zum
Hum, hum, hum.

Listen to the mozzie's song
Zzzz, zzzz, zzzz
Listen to the mozzie's song
Mmm, mmm, mmm
Big mozzies *zzzz*
And little mozzies mmm;
Zzzz, zzzz, zzzz
Mmm, mmm, mmm.

by L. Suthers.

Resources

- 'Sound Song' by Harriet Powell. This song can also be found in *Music Builders* level K (Silver Burdett) and *Game-songs with Prof Dogg's Troupe* (H. Powell (ed), A. & C. Black, London 1983).
- 'Flight of the Bumble Bee' by Rimsky-Korsakov and 'I Danced with a Mosquito' by Anotol Liadov available from ABC shops on ABC Classic Kids (ABC *for Kids*: CD 512 297-2; cassette 512 297-4).

Links with other artforms

DANCE

DAES1.2 *Composing*

Encourage students to move in response to a music stimulus using several levels.

Assist students to join several movements to create a short dance.

Links with other Key Learning Areas

SCIENCE AND TECHNOLOGY

LT ES1.3 *Living Things*

BE ES1.1 *Built Environments*

DM ES1.7 *Designing and Making*

INV ES1.8 *Investigation*

UT ES1.9 *Using Technology*

Investigate a number of insects and small animals that have easily identifiable sounds. Provide opportunities for the students to use a simple draw program to draw the animal and record the sound it makes. These can be used for the cards or for other matching activities.

Take the students on an environmental walk and discuss how the walk could be labelled to encourage others to stop and listen to the sounds. Design and make a sound environment for baby to use.

Links with *What's Alive* unit (p 74) and *Sense of Direction* unit (p 78) in *Science and Technology K-6 Syllabus and Support Document*.

ENGLISH

RES1.5 *Reading and Viewing*

RES1.7 *Context and Text*

WES1.9 *Producing Texts*

Locate, read and discuss a range of factual and literary texts about the environment and small animals.

Discuss how they are different in structure and language.

Jointly construct an information report about one animal.

Stage 1 — When I Get Mad I Beat My Drum

Unit Duration: 3–4 lessons

Musical Concepts: Duration, Tone Colour, Structure

This unit provides a sequence of learning based on the chant 'When I Get Mad I Beat My Drum'. It uses repertoire as a vehicle for exploring the rhythmic nature of words through speech and developing the students' feeling for beat through their ability to chant and play rhythmically. It also provides opportunities for innovation on text.

Content

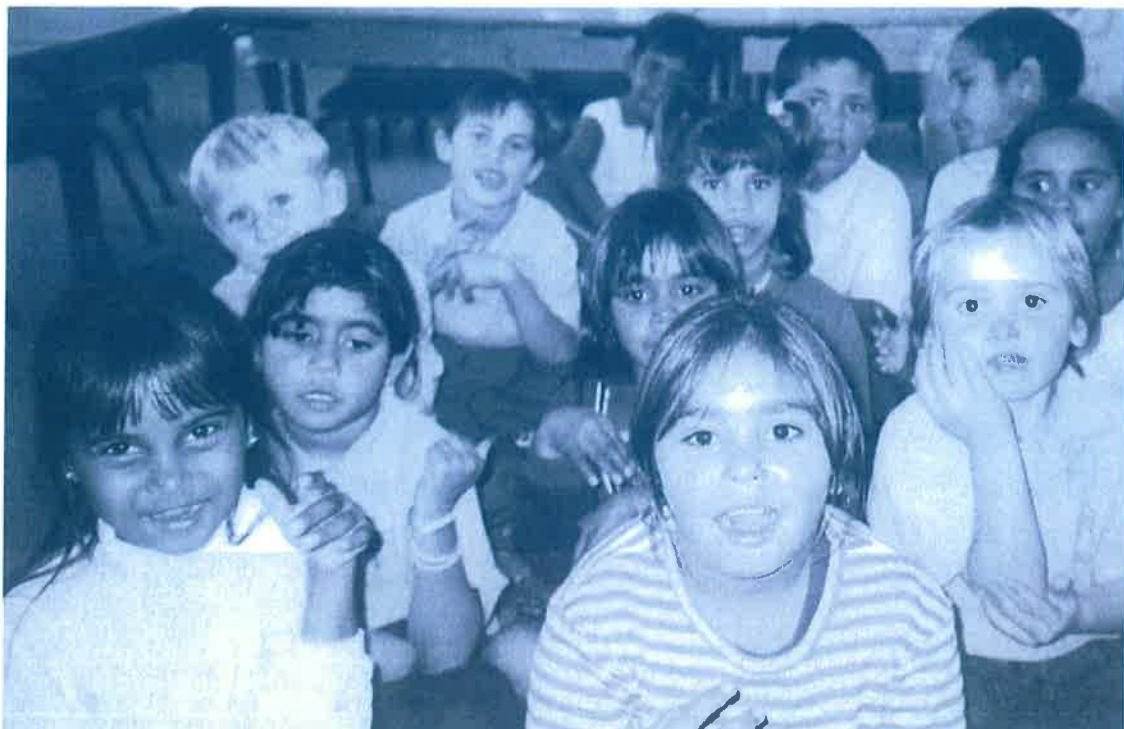
Students in Stage 1 will

learn to:

- perform a variety of music through, singing, playing and moving
- organise sound through imitation, and experimentation, and represent this using symbols
- listen to, and respond to, a variety of music

learn about musical concepts:

- through recognising musical features of the music they perform
- by organising sound through listening, performing and notating using a symbol system
- by responding to music through performing and organising sound activities and identifying simple features of this music





Outcomes and Indicators

- MUS1.1 Sings, plays and moves to a range of music demonstrating awareness of musical concepts**
- performs chants demonstrating a sense of beat and rhythm
 - performs chants using their voice, body percussion and percussion instruments
 - performs own verses of a known chant.
- MUS1.2 Explores, creates, selects and organises sound in simple structures**
- explores tone colours around the room
 - explores and selects ways of varying known material
 - creates own verses of known chant.
- MUS1.4 Responds to a range of music expressing likes and dislikes and the reasons for these choices**
- recognises the phrasing within a known chant
 - responds to known rhythms within a chant.

Assessment

Key assessment opportunities are marked *.

PURPOSE	PERFORMING			L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN		MUSICAL CONCEPTS				NOTES TO TEACHERS
	S	P	M		OS	D	P	DY	TC	S	
To explore sounds	✓	✓		✓	<ul style="list-style-type: none"> Have students experiment with making drumming sounds using body percussion or by drumming on objects around the room. 				✓		Teachers might like to discuss the different sounds that each of the body percussion or objects make
To imitate accurately				✓	<ul style="list-style-type: none"> Select individual students to drum a pattern, which the rest of the class then imitates. 	✓					This can be repeated as many times as is necessary or desirable
To maintain a steady beat	✓	✓		✓	<ul style="list-style-type: none"> Introduce the chant 'When I Get Mad I Beat My Drum'. Have students as a group echo each phrase while patting the beat with both hands 	✓					Refer to the end of this unit for the full chant
	✓	✓		✓	<ul style="list-style-type: none"> Repeat the chant and have students join in the 'dum da dum ...' line each time it occurs 	✓				✓	Teacher might ask students to play the rhythm of the line on their thighs when they are chanting it
	✓	✓		✓	<ul style="list-style-type: none"> Have the class sit in a circle and jointly chant the rhyme. Students can pass a small drum or tambourine around the circle while chanting the rhyme; whoever has the instrument when the 'dum da dum ...' section occurs, plays the rhythm on the instrument. 	✓				✓	This can be done without instruments: each time the line occurs a different student plays the rhythm by themselves — teachers may nominate a student, or they could take turns around the circle
To explore variations on known material	✓	✓		✓	<ul style="list-style-type: none"> Have students vary the known rhythm by varying the rhythm pattern when they have the instrument. 	✓				✓	

	<ul style="list-style-type: none"> Have students in small groups experiment with different ways of presenting the chant — eg softly, loudly, whispered. Have students experiment with different members of the group leading the chant and body percussion accompaniment. Teachers get groups to perform their variation for the rest of the class. 	✓	✓	✓	<p>This is better done in small groups</p>
<p>To innovate on the text</p>	<ul style="list-style-type: none"> Have students make up new verses, eg When I get mad, I shake my fist Dum da dum etc I shake my fist Right off my wrist. 	✓	✓	✓	<p>Teacher should have a few suggestions to help students if necessary</p>
	<ul style="list-style-type: none"> Have students change the instrument from drum to something else, eg When I get mad, I play my flute Doo da doo, doo da doo, doo da doo, doo doo I play my flute In my blue tracksuit. 	✓	✓	✓	<p>Teacher may like to choose a selection of these</p>
	<ul style="list-style-type: none"> Have class perform the chant incorporating the new rhymes from each group.* 	✓	✓	✓	

Performing: S = Singing, P = Playing, M = Moving, Musical Concepts: D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure.

Resources

Chant — 'When I Get Mad I Beat My Drum'

When I get mad I beat my drum
Dum da dum, dum da dum, dum da dum da da dum
I beat by drum 'til my arm gets numb
Dum da dum, dum da dum, dum da dum da da dum
I beat my drum right through the day
Dum da dum, dum da dum, dum da dum da da dum
Until that BAD MAD goes away
Dum da dum, dum da dum, dum da dum da da dum
When I get mad I beat my drum
Dum da dum, dum da dum, dum da dum da da dum
When I get mad I beat my drum
Dum da dum, dum da dum, dum da dum da da dum.

When I Get Mad I Beat My Drum by Sandy Offenhiem, from *Are We There Yet?* published in *Music Builders 1*, © Cee & Cee (Berandol Music Limited), Canada, 1980.

Also published in *vocal-ease*, NSW Department of Education and Training, Sydney, 1999.

Links with other Key Learning Areas

ENGLISH

TS1.4 *Language Structures and Features*

Encourage students to create other rhyming lines for different event in their lives.

Investigate other examples of rhymes, eg *You Beaut Juicy Fruit*, Durkin, Peter (1990), *Unreal Banana Peel*, Factor, June (1986) Oxford University Press.

HSIE

CUS1.3 *Identities*

Discuss and explore the ways in which family members learn about customs and traditions through songs, chants, stories etc. Have the class learn some of these.

Suggested link *Identifying Us* unit from HSIE K–6 *Units of Work* p 59.



Stage 1



Stage 1 — Where the Forest Meets the Sea

Unit Duration: 3–4 lessons

Musical Concepts: Duration, Tone Colour, Pitch, Dynamics

This unit has been developed thematically with the book *Where the Forest Meets the Sea*. The focus of these activities is on children's composition and performance using appropriate tone colours and dynamic control for expressive purposes. The second part of the unit uses the song *Noongar in the Bush*. This allows students to explore rhythmic elements of words, dynamics and tone colour to represent various objects and actions. The unit assumes that children are comfortable with the use of classroom instruments and organising sound activities.

Content

Students in Stage 1 will

learn to:

- perform a variety of music through singing, playing and moving
- organise sound through imitation and experimentation, and represent this work using symbols
- listen to, and respond to, a variety of music

learn about musical concepts:

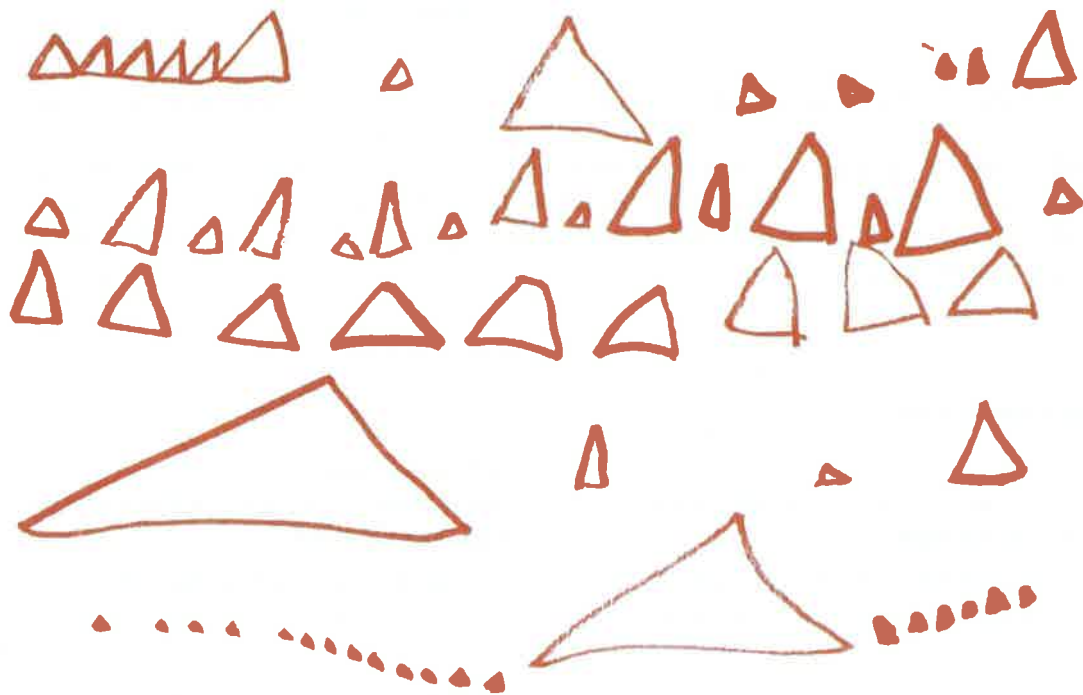
- through recognising musical features of the music they perform
- by organising sound through listening, performing and notating using a symbol system
- by responding to music through performing and organising sound activities and identifying simple features of this music

Outcomes and Indicators

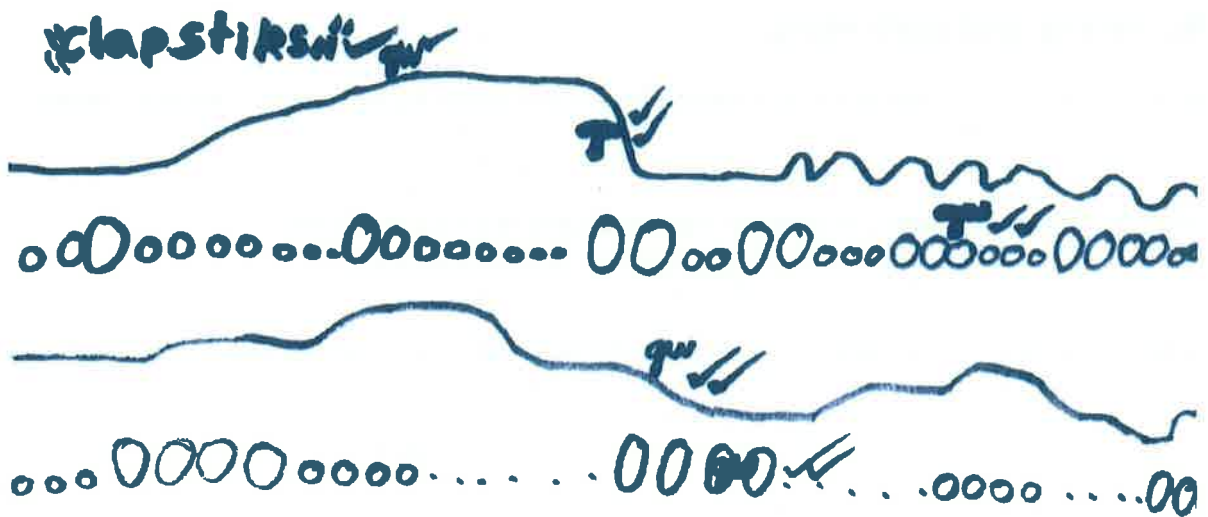
- MUS1.1 Sings, plays and moves to a range of music demonstrating awareness of musical concepts**
- uses body percussion and percussion to perform compositions
 - sings songs with body percussion and percussion accompaniments.
- MUS1.2 Explores, creates, selects and organises sound in simple structures**
- explores tone colours of instruments to represent pictures
 - explores dynamic contrasts in musical compositions.
- MUS1.4 Responds to a range of music expressing likes and dislikes and the reasons for these choices**
- recognises the phrasing within a known song
 - responds to music with dynamic contrasts under the direction of a conductor.

Assessment

Key assessment opportunities are marked *.



Stage 1



PURPOSE	PERFORMING		OS	L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN	MUSICAL CONCEPTS					NOTES TO TEACHERS		
	S	P				M	D	P	DY	TC		S	
To explore dynamics and tone colour	✓	✓	✓	✓	<ul style="list-style-type: none"> Read the book <i>Where the Forest Meets the Sea</i>. Have students discuss the making of illustrations using a collage of natural materials and discuss the sounds that might be heard in a rainforest. Have students use their voices, instruments and natural materials to produce a soundscape of a rainforest. Have students play the softest sound possible on their instrument, gradually adding instruments so that with the addition of each new sound they are creating another layer to the soundscape. 		✓					<p>Publishing details of the book can be found at the end of this unit</p>	
To further explore dynamics	✓	✓	✓	✓	<ul style="list-style-type: none"> Have students experiment with dynamics in the soundscape by adding and removing sounds until the soundscape gradually dies away. 		✓						
To create a graphic score			✓		<ul style="list-style-type: none"> Have class create a rainforest collage wall mural. 		✓						
To represent visual images with sound		✓	✓	✓	<ul style="list-style-type: none"> Have students experiment with individual sounds to represent each of the parts of the collage. 		✓				✓		
To perform a graphic score	✓	✓		✓	<ul style="list-style-type: none"> Have students perform a piece of rainforest with the collage as the score. Different students might 'conduct' the performance.* 		✓				✓		✓
To develop an understanding of the relationships that different Aboriginal people have with their land					<ul style="list-style-type: none"> Re-read the book <i>Where the Forest Meets the Sea</i>, discuss the depiction of Aboriginal people in the book and the cooking of food found in the natural environment as it is illustrated. 								

'Noongar in the Bush'

(Traditional, adapted by Wendy Notley)

There was a Noongar in the bush
With spear and nulla nulla
And in the bush there was an emu
Gee that's real good tucker

With a peck peck here
And a peck peck there
Here a peck there a peck
Everywhere

There was a Koori in the bush
With spear and nulla nulla
And in the bush there was a snake
Gee that's real good tucker

With a slither here
And a slither there
Here a slither there a slither
Everywhere

There was a Koori in the bush
With spear and nulla nulla
And in the bush there was a snake
Gee that's real good tucker

With a snap snap here
And a snap snap there
Here a snap there a snap
Everywhere

There was a Koori in the bush
With spear and nulla nulla
And in the bush there was a kangaroo
Gee that's real good tucker

With a jump jump here
And a jump jump there
Here a jump there a jump
Everywhere

Resources

- Jeannie Baker, *Where the Forest Meets the Sea*, Julia MacRae Books, Lane Cove, 1987.
- 'Noongar in the Bush' in *Growin' Up Strong*, Aunty Wendy's Mob (1996, ABC Music 8146692), available from ABC and Scholastic Australia.

'Noongar in the Bush'

There was a Noon-gar in the bush— with spear and nul - la

nul - la. And in the bush— there was an e - mu

gee, that's real good tuck - er. With a peck peck here and a

peck peck there here a peck there a peck ev - 'ry - where.——

Growing' Up Strong, Aunty Wendy's Mob, ABC Music 8146692, 1996. Reproduced courtesy Wendy Notley.

Note: The Aboriginal words here are the generic names used by Aboriginal people in particular regions of Australia to describe themselves.

(Original recording is in C major. This version has been transposed up a 4th).

Links with other Key Learning Areas

SCIENCE AND TECHNOLOGY

- LT S1.3 *Living Things*
- BEE S1.1 *Built Environment*
- DM ES1.7 *Designing and Making*
- INV ES1.8 *Investigation*
- UTES1.9 *Using Technology*

Investigate local bush/forests and waterways and discuss how they are being cared for and by whom. Design and make an environment that allows for people, homes, transport and other community facilities to be developed close to a forest or bush area. What issues need to be considered?

Links to *What's Alive* unit in *Science and Technology K–6 Syllabus and Support Document* p 74.

HSIE

- ENES1.5 *Patterns of Place and Location*
- ENES1.6 *Relationships with Places*

Identify significant places and features of the local environment and discuss how they are protected.

Links with *Wet and Dry Environments* unit in *HSIE K–6 Units of Work* p 71.

ENGLISH

- TS1.3 *Context and Text*
- RS1.5 *Reading and Viewing*
- WS1.9 *Producing Texts*

Read a range of texts about environmental issues and discuss the positions taken by the writers and why they might be taking the various positions.

Scaffold as a joint construction the writing of an information report on a special environment.

Use a polarised debate or hot seat strategy to discuss an environmental issue.

Stage 2 — Bicycles

Unit Duration: 4–6 lessons

Musical Concepts: Duration, Pitch, Dynamics, Tone Colour, Structure

This unit provides a sequence of learning opportunities based around a chant. It uses this repertoire as a vehicle for developing students' ability to create and structure their own composition through a series of whole-group activities that lead to small group work. It assumes the children are familiar with the use of classroom instruments, organising sound activities and group work.

Content

Students in Stage 2 will

learn to:

- perform a variety of music through singing, playing and moving, demonstrating an understanding of the music
- improvise, experiment, select and combine musical ideas to form simple musical structures and notate these ideas using commonly understood symbols
- Listen to, and appreciate, a range of repertoire showing some understanding of musical concepts

learn about musical concepts:

- through recognising musical features of the music they perform
- by organising sound, listening, performing and representing these ideas in traditional and non-traditional notation
- by responding to music through performing and organising sound activities and identifying features of this music

Outcomes and Indicators

- MUS2.1 Sings, plays and moves to a range of music demonstrating a basic knowledge of musical concepts**
- performs rhythms and spoken chants accurately
 - maintains rhythmic and melodic ostinato patterns.
- MUS2.2 Improvises musical phrases, organises sounds and explains reasons for choices**
- improvises short musical phrases based on C pentatonic scale
 - organises chants and ostinati into a structure.
- MUS2.3 Uses commonly understood symbols to represent own work**
- notates compositions using graphic and/or traditional notation.
- MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire**
- discusses musical concepts in their own work and the compositions of others.

Assessment

Key assessment opportunities marked with *.

PURPOSE	PERFORMING			L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN				MUSICAL CONCEPTS					NOTES TO TEACHERS
	S	P	M		OS	D	P	DY	TC	S				
To say rhymes with developing control over musical concepts To perform musical patterns by ear	✓		✓		✓			<ul style="list-style-type: none"> Have students learn through an echo technique the rhyme 'Ride on My Bike'. Have students maintain the beat as they say the rhyme by stamping their feet. Have students select a word from the rhyme and walk around the room repeating the rhyme over and over again until they group together with other students with the same word 	✓	✓	✓	✓	✓	Refer to end of this unit for rhyme A repeated pattern is called an ostinato
To develop the ability to listen to other performers and perform as part of an ensemble	✓			✓			<ul style="list-style-type: none"> Have the groups form into lines. Teachers create a musical structure of various ostinati by conducting the groups as an ensemble. Have student(s) conduct a performance. As a group discuss the similarities and differences between versions. 	✓	✓	✓	✓	✓	✓	Experiment with concepts such as loud, soft, slow, fast, high, low, repetition This could conclude this part of the unit
To organise sounds into musical structures	✓			✓			<ul style="list-style-type: none"> Divide class into four groups. Have students create a repeatable performance based on the rhyme from the previous sessions. Have groups perform their compositions for the rest of the class. Have students as a group discuss the compositions 	✓	✓	✓	✓	✓	✓	This step may take some time as students experiment, select and combine different ideas into a final composition for performance This may start with a discussion of what they liked best, the most effective features and the use of musical concepts

<p>To improvise rhythmic and melodic ideas</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>Use a melodic percussion instrument such as a glockenspiel, xylophone or chime bars</p>
<p>To discuss their own compositions and the work of others</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>The notes of C pentatonic scale are C D E G A</p>
<p>To organise sounds into musical structure. To identify how musical concepts can be varied to create different effects</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>This could be done as a group and then each student or small group could have a turn at performing it</p>
<p>To refine and record music using notation</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>For example, make the drone move from slow to fast, high to low, loud to soft. This could conclude this part of the unit</p>



- Play the following melodic ostinato while students pat the beat.
- Demonstrate an improvisation of a melody based on C pentatonic scale while the class continues the original drone
- Have students improvise their own melodic ostinato over the drone. *
- Have students experiment with other musical concepts in their improvisations. Have them discuss what happens to their improvisations when the tempo is changed etc.
- Have students in three or four groups create their own repeatable composition using a melodic ostinato as a drone and experimenting with the original rhyme. Have students experiment with musical concepts to add interest to their compositions.
- Have groups experiment with notating their compositions. *
- Have groups perform their compositions for the rest of the class and as a group discuss the compositions.

Performing, S = Singing, P = Playing, M = Moving, Musical Concepts: D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure

'Ride on My Bike'

Repco, Apollo, Shogun, Diamond Back
Hop on your bike, off down the track
Haro, Orion, Giant and Balance
Up in the air and flip on your back.

Links with other artforms

VISUAL ARTS

Links with Visual Arts *Bicycles* unit in *Creative Arts K–6 Units of Work* p 38.

Links with other Key Learning Areas

SCIENCE AND TECHNOLOGY

BE S2.1 *Built Environments*
INV S2.7 *Investigating*
DM S2.8 *Designing and Making*
UT S2.9 *Using Technology*

Explore the local community to identify where specific facilities have been made for bicycle riders. Investigate what types of facilities are provided in other areas. Design and make a bike track that could be built in the local area.

PP S2.4 *Physical Phenomena*
INV S2.7 *Investigating*
DM S2.8 *Designing and Making*
UT S2.9 *Using Technology*

Investigate how gears/cogs make things work. Label parts of a bicycle and other geared toys. Draw diagrams of different wheeled vehicles that students use. Investigate safety issues associated with riding bikes.

Design and make a means of transport for the future.

Links with *Out and About* unit in *Science and Technology K–6 Syllabus and Support Document*.

HSIE

ENS2.5 *Patterns of Place and Location*
ENS2.6 *Relationships with Places*
SSS2.7 *Resource Systems*

Investigate how the needs of the community and changes in lifestyles, the use of public transport and the need for bicycle facilities are met.

Links with *Cooperating Communities* unit in *HSIE K–6 Units of Work* p 77.

ENGLISH

RS2.5 *Reading and Viewing*

Identify, read and discuss texts where bicycles feature, particularly those relating to community facilities.

PDHPE

SLS2.13 *Safe Living*
ALS2.6 *Active Lifestyle*

Discuss reasons why riding a bicycle is a healthy activity. Discuss rules for riding bicycles and safety issues.

Stage 2 — Night and Day

Unit Duration: 4–6 lessons

Musical Concepts: Duration, Pitch, Tone Colour, Structure

This unit provides a sequence of learning experiences linked to the speech rhyme 'Night and Day' and the song 'Sun Arise'. It offers students the opportunity to explore instrumental and environmental sound sources through listening and experimentation. The unit assumes the students have had some previous experience singing simple songs, experimenting with sound and organising their ideas into simple musical structures.

Content

Students in Stage 2 will

learn to:

- perform a variety of music through singing, playing and moving, demonstrating an understanding of the music
- improvise, experiment, select and combine musical ideas to form simple musical structures and notate these ideas using commonly understood symbols
- listen to, and appreciate, a range of repertoire showing some understanding of musical concepts

learn about musical concepts:

- through recognising musical features of the music they perform
- by organising sound, listening, performing and representing these ideas in traditional and non-traditional notation
- by responding to music through performing and organising sound activities and identifying features of this music

Outcomes and Indicators

MUS2.1 **Sings, plays and moves to a range of music demonstrating a basic knowledge of musical concepts**

- performs songs and speech rhymes demonstrating an awareness of duration, pitch and tone colour
- performs music using a variety of sound sources including the voice, percussion and environmental sound sources
- performs own compositions.

MUS2.2 **Improvise musical phrases, organises sounds and explains reasons for choices**

- experiments with a range of sound sources and organises them into a simple composition.

MUS2.3 **Uses commonly understood symbols to represent own work**

- devises graphic symbols to represent sound sources used in simple compositions.

MUS2.4 **Identifies the use of musical concepts and musical symbols in a range of repertoire**

- discusses musical concepts in their own work and the compositions of others.

Assessment

Key assessment opportunities marked *

PURPOSE	PERFORMING		OS	L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN		MUSICAL CONCEPTS					NOTES TO TEACHERS		
	S	P			M	D	P	DY	TC	S				
To learn a rhyme and imitate accurately	✓			✓		<ul style="list-style-type: none"> Have students learn the speech rhyme <i>Night and Day</i> through imitation. 	✓						This is best achieved by imitating one line at a time then building it up until it is all known	
To explore musical concepts with a known rhyme	✓				✓	<ul style="list-style-type: none"> Have students invent actions to represent the sun rising and the sun setting. Have students experiment with the rhyme by changing the dynamics, varying tempo and saying the voice using different vocal qualities. 	✓	✓						
To learn a song and imitate accurately	✓			✓		<ul style="list-style-type: none"> Have students learn 'Sun Arise' through imitation. 	✓			✓				If teachers do not feel confident in this they can use a recording or use the words as another speech rhyme
To maintain a steady beat and perform a rhythmic ostinato	✓					<ul style="list-style-type: none"> Divide the class into two groups — one group to perform the beat on the ground with claves/sticks and the other to perform a rhythmic ostinato — eg Bringing back the warmth to the ground (rest, rest, rest). 	✓							A rhythmic ostinato (repeated pattern) can be derived from a line in the song, as in the example given
To explore sound sources		✓				<ul style="list-style-type: none"> Have students individually or in groups explore the environmental and instrumental sound sources in the classroom and observe how different sounds can be produced. 						✓		Teachers might like to get the class to make their own instruments for this and other activities
To experiment with sound sources						<ul style="list-style-type: none"> Show students a range of visual images of morning and night. Teachers have students suggest sounds they can produce from within the classroom to represent these images. Have students experiment in small groups to decide on 'morning' and 'night' sounds. 							✓	This may involve repeating images and having an image that represents silence

To organise sound	✓	✓	<ul style="list-style-type: none"> Have students order these images into a 'night and day composition'. Allow different students to conduct the night and day composition by pointing to the images for the class to play. 	✓			
To discuss sounds	✓	✓	<ul style="list-style-type: none"> Have students discuss what happens at sunrise and how they could represent this using a variety of sound sources. Have students, in small groups, experiment with these sounds and how they can represent sunrise. 	✓	✓		Students might like to invent new images or might like to use some from previous activities
To organise and notate sounds	✓	✓	<ul style="list-style-type: none"> Have students select and combine these sounds. Students then create graphic images to represent the sounds and graphically notate a 'sunrise' piece.* Have each group perform their 'sunrise' composition.* 	✓	✓		
To make decisions about their work	✓	✓	<ul style="list-style-type: none"> Have students record and discuss their performance, giving attention to their ideas for modification. Get students to perform and record an revised version of their 'sunrise' composition. 	✓	✓		If recording facilities are not available, then each group could perform their work and then the class could discuss it
To move freely to sound	✓	✓	<ul style="list-style-type: none"> Have students move freely to a recording of another piece of music that represents the sunrise using light scarves and/or lengths of ribbon attached to sticks. 	✓	✓		Suggestions include: 'The Beginning of the Day' by Anne Boyd and 'Morning' from the <i>Peer Gynt Suite</i> by Grieg
To discuss and compare others' compositions with their own	✓	✓	<ul style="list-style-type: none"> Have students discuss this composition and whether they felt it represented a sunrise. Students should compare this composition with their own. 	✓	✓		Teachers could use the musical concepts as a starting point for this discussion

Performing: S = Singing, P = Playing, M = Moving, Musical Concepts: D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure.

'Sun Arise'

Verse

1. Sun A-rise she bring in the mom - ing Sun A-rise
 bring in the mom - ing Flut - ter - ing her skirts all a - round.

Bridge

Sun A-rise come with the dawn - ing Sun A-rise
 she come ev - er - y day Sun A-rise bring in the mom - ing
 Sun A-rise ev - er - y ev - er - y ev - er - y ev - er - y day. 3. She
 drive a - way the dark - ness ev - er - y day Drive a - way the dark - ness
 Bring - ing back the warmth to the ground Sun A-rise.
 oh, oh Sun A-rise oh, oh
 Spread - ing all the light all a - round. *D.S. % al CODA*

CODA

4. Sun A-rise bring in the mom - ing Sun A-rise
 - bring in the mom - ing Sun A-rise bring in the mom - ing
 Spread - ing all the light all a - round.

Sun-A-Rise, Rolf Harris/Harry Butler, Copyright © 1962
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Resources

Speech rhyme — 'Night and Day'

The sun does rise in the morning
At noon it's high overhead
The sun goes down in the evening
And then we're off to bed!

Other resource materials:

- copy of 'Sun Arise' available from ABC songbook *Sing*, 1987
- claves or sticks, environmental sound sources, instrumental sound sources
- photographs, images or children's pictures representing morning and night
- butcher's paper, felt tip pens
- copy of 'The Beginning of the Day' by Anne Boyd (*Dream Children*, ABC for Kids, 81454220) or a recording of the *Peer Gynt Suite* by Grieg (readily available)
- a variety of other sound sources, ribbons on sticks, light scarves, cassette player with microphone.



Links with other Key Learning Areas

ENGLISH

RS2.7 *Context and Text*

WS2.9 *Producing Texts*

WS2.10 *Skills and Strategies (Grammar and Punctuation)*

Locate texts which have descriptions of sunrise and sunset. Discuss the use of words and the variety of ways the author creates images.

Compare these with descriptions of other times of the day or other weather conditions, eg rain, wind.

Provide opportunities for students to write descriptive passages to describe different times of the day or different weather patterns.

SCIENCE AND TECHNOLOGY

ES S2.6 *Earth and its Surroundings*

INV S2.7 *Investigating*

Investigate the causes of the different conditions that occur and the variety of effects that can be observed at sunrise and sunset.



Stage 3 — Exploring Tone Colour

Unit Duration: 2–3 lessons

Musical Concepts: Tone Colour, Duration

This unit draws on environmental sounds and recordings of traditional and contemporary recordings of Aboriginal and Torres Strait Islander music to provide a sequence of activities based on the musical concept of tone colour, which is explored through listening, organising sound and performing, focusing on rhythmic activities.

Content

Students in Stage 3 will

learn to:

- perform music through singing, playing and moving to a variety of music, both individually and in groups
- organise musical ideas to vary known repertoire, to create new work and to notate as a means of recording and communicating musical ideas
- listen to and appreciate a variety of repertoire demonstrating an understanding of musical concepts

learn about musical concepts:

- through recognising musical features of the music they perform
- by organising sound, listening and performing, and by exploring the relationship between musical symbols and sound
- by responding to music through performing and organising sound activities and identifying features of this music

Outcomes and Indicators

- MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts**
- uses a range of environmental and percussion sound sources and methods of playing these sound sources to explore the concept of tone colour
 - performs, in groups, own compositions and rhythmic ostinato patterns.
- MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts**
- creates a percussion accompaniment to a known song using a variety of sound sources.
- MUS3.3 Notates and discusses own work and the work of others**
- uses crotchets, crotchet rests and pairs of quavers in traditional notation to compose an accompaniment to a known song.
- MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles**
- identifies and discusses sound sources, tone colours and rhythmic patterns in both traditional and contemporary Aboriginal music and Torres Strait Islander music.

Assessment

Key assessment opportunities are marked *

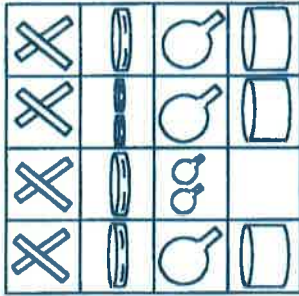
PURPOSE	PERFORMING		OS	L	SEQUENCE OF LEARNING EXPERIENCES		MUSICAL CONCEPTS					NOTES TO TEACHERS			
	S	P			M	TEACHERS CAN	D	P	DY	TC	S				
To identify environmental sound sources				✓		Have students sit and listen in silence for 30 seconds and write down all the sounds they can hear inside and outside the classroom									
To identify instrumental sound sources in recorded music				✓		Have students listen to a recording of 'My Island Home' recorded by Christine Anu to try and identify the sampled environmental sounds that precede the song. Discuss the cultural context of the song (Torres Straight Islands), have students again try to identify the sampled sounds at the beginning of the recording and the instruments used to accompany the song.									Whilst this unit is based on the song 'My Island Home', other repertoire that has similar features may be substituted
To identify and perform rhythm patterns			✓	✓		Have students use body percussion along with the recording to perform the two rhythmic ostinato patterns (riffs) played by percussion instruments.				✓					If different repertoire is substituted, these riffs will most likely not be the same. Teachers may substitute other rhythmic ostinato (riff) patterns



To perform rhythmic ostinato patterns on a variety of percussion sound sources

Teachers may choose to devise their own patterns. Each square represents one beat where one, two or no sounds are heard

- Have students accompany the recording of 'My Island Home' using percussion instruments and another set of rhythmic ostinato patterns from graphic notation — eg



To identify and perform elements of traditional notation

This can be prepared prior to the lesson, or the teacher and class may jointly work it out from the graphic notation grid

- Have students experiment with this accompaniment by playing each line separately then in various combinations.
- Replace the graphic notation grid with traditional notation and have students perform the ostinato patterns:

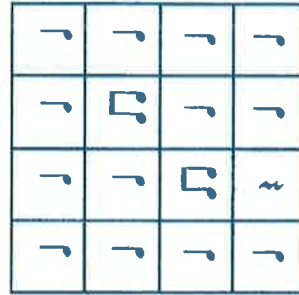


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PURPOSE	PERFORMING		L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN		MUSICAL CONCEPTS					NOTES TO TEACHERS	
	S	M		D	P	DY	TC	S				
To organise sound with percussion sound sources singly and in combination	✓			Have students in small groups use sets of one-beat rhythm cards to create their own 16-beat grid accompaniments for 'My Island Home'. Students should experiment with and select a range of non-melodic percussion instruments or environmental sounds to perform their rhythms with.	✓							These cards can be prepared before the lesson, or groups can make their own
	✓		✓	<ul style="list-style-type: none"> Have students, in their groups, perform their accompaniments with the recording. 		✓						
			✓	<ul style="list-style-type: none"> Jointly discuss the different effects produced by using different instruments in a variety of combinations to accompany the recording. 								
			✓	<ul style="list-style-type: none"> Have students listen again to the recording and indicate on a sheet or chart of song lyrics where they can hear one, two or three voices. 								
			✓	<ul style="list-style-type: none"> Have students listen to the original version of 'My Island Home' by the Warumpi Band and compare the two versions, paying careful attention to the tone colours of the instruments and voices used.* 								
To understand the cultural contexts of recorded music				<ul style="list-style-type: none"> Discuss the differences in the style of the two versions and the place indicated by the lyrics and the importance of this to Aboriginal and Torres Strait Islander peoples. 								If different repertoire is chosen, the teachers will need to consider both versions prior to the lesson

Performing: S = Singing, P = Playing, M = Moving, L = Listening, D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure.

Resources

- 'My Island Home' recorded by Christine Anu on *Stylin' Up* (1995, Mushroom Records International, BV D24345)
- 'My Island Home' recorded by the Warumpi Band on *Go Bush* album (1987, Festival, C38707).

Links with other Key Learning Areas

HSIE

CUS3.3 *Identities*

CUS3.4 *Cultural Diversity*

Explore opportunities for students to listen to and learn or perform song material and music from a range of cultures.

Suggested link *Identity and Values* unit from HSIE K-6 *Units of Work* p 141.

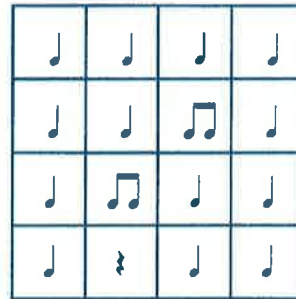
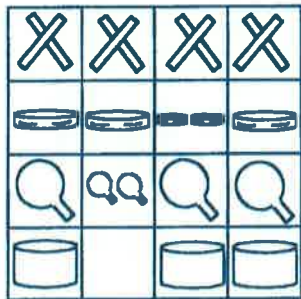
ENGLISH

RS3.5 *Reading and Viewing*

RS3.7 *Context and Text*

Examine the text structure and use of language in a range of repertoire from different cultures.

Compare this to texts from different cultures. Discuss the use of particular words to produce special effects or emotions.



Stage 3 — Absolutely Everybody

Unit Duration: 3–4 lessons

Musical Concepts: All musical concepts

This unit provides a sequence of learning based on the song 'Absolutely Everybody' performed by Vanessa Amorosi. It looks at ways of focusing on repertoire through examining musical concepts in listening, while still incorporating other learning experiences in performing and organising sound. The unit allows for students to listen with discrimination, to compare different pieces of music and to develop their own listening outlines. It allows students to focus on a piece of popular music well known to many of them, of which recordings are readily available.

This unit uses a different approach to listening. Students learn most from listening when they are able to explore the music through performing and organising sounds activities. This series of activities approaches listening through activities in performing and organising sound stemming from the initial listening.

Content

Students in Stage 3 will

learn to:

- perform music through singing, playing and moving to a variety of music, both individually and in groups
- organise musical ideas to vary known repertoire, to create new work and to notate as a means of recording and communicating musical ideas
- listen to and appreciate a variety of repertoire demonstrating an understanding of musical concepts

learn about musical concepts:

- through recognising musical features of the music they perform
- by organising sound, listening and performing, and by exploring the relationship between musical symbols and sound
- by responding to music through performing and organising sound activities and identifying features of this music

Outcomes and Indicators

- MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts**
- performs rhythmic ostinato patterns and to accompany the song
 - uses the voice to sing the song and experiment with vocal techniques.
- MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts**
- composes own ostinato patterns and rhythms to accompany the song.
- MUS3.3 Notates and discusses own work and the work of others**
- discusses the use of musical concepts in the song
 - notates the pitch contour of particular sections of the song
 - notates own accompaniment work.
- MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles**
- discusses musical concepts in a piece of known music.

Assessment

Key assessment opportunities are marked *.

Resources

'Absolutely Everybody' by Holden/Ingram/Hicks, published by Dream Dealers/Transistor Music Australia. From the album *The Power* by Vanessa Amorosi CD No. CCBK7042. Also available on many compilation recordings.

Links with other artforms

DANCE

DAS3.1 *Performing*

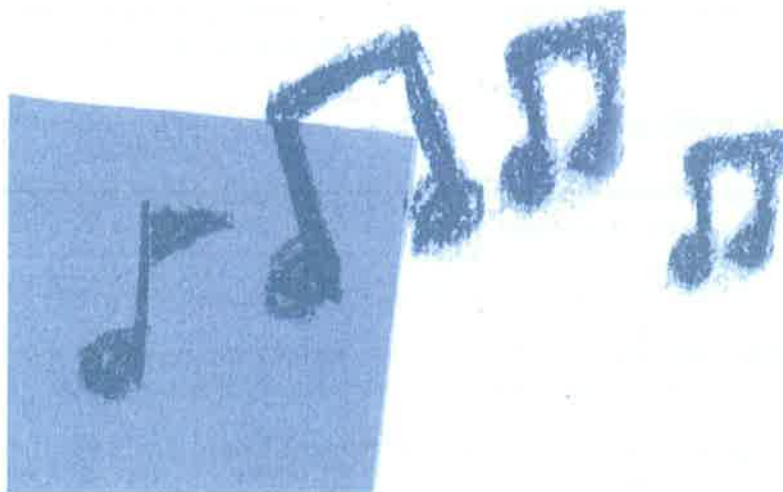
DAS3.2 *Composing*

Students experiment with a range of movements to the song. These can later be developed into dance for performance.

VISUAL ARTS

VAS3.1 *Making*

Investigate a range of media to represent some of the different musical concepts that are the focus of the unit.



PURPOSE	PERFORMING		OS	L	SEQUENCE OF LEARNING EXPERIENCES TEACHERS CAN		MUSICAL CONCEPTS					NOTES TO TEACHERS			
	S	P			M	D	P	DY	TC	S					
To focus on the structure of a song through listening	✓			✓	<ul style="list-style-type: none"> Have students listen to the song and determine the structure of the song using terms like verse, chorus, bridge, introduction, coda. 							<ul style="list-style-type: none"> ✓ 	This can be done as a group, individually or in small groups using butcher paper etc. A listening outline of this song is provided at the end of this unit		
To focus on musical concepts				✓	<ul style="list-style-type: none"> Have students discuss the similarities and differences between different verses and choruses. 				✓				<ul style="list-style-type: none"> ✓ 	This discussion could focus on musical concepts	
To focus on duration in listening activities				✓	<ul style="list-style-type: none"> Have students focus on the musical concept of duration. Have students move around the room while the recording is playing, doing a different movement for each of the sections. 				✓				<ul style="list-style-type: none"> ✓ 	For example, students might walk around the room during the verse and stay still and do a movement for the chorus	
To create a rhythmic accompaniment	✓	✓	✓	✓	<ul style="list-style-type: none"> Have students in groups create their own rhythmic ostinato based on words from the song; for example: Absolutely everybody, everybody, everybody Absolutely everybody in the whole wide world This can be spoken at first and then transferred to percussion and/or body percussion. 				✓						
To sing a known song	✓			✓	<ul style="list-style-type: none"> Have students create their own 'dance' accompaniment for the song using body percussion and/or percussion instruments, and notate this accompaniment.* Have students sing the chorus of the song. 				✓				<ul style="list-style-type: none"> ✓ 	This can be done by students singing along with the recording	

To experiment with vocal techniques	✓			✓	<ul style="list-style-type: none"> • Have students experiment with some vocal techniques used in the song — eg sliding between notes 		✓
To discriminate and notate pitch contour				✓	<ul style="list-style-type: none"> • Have students, in groups, draw a representation of the pitch contour of a section of the song. Allocate different sections to different groups and put them together to form a map of the pitch for the entire piece.* 		✓
To focus on tone colour in listening activities				✓	<ul style="list-style-type: none"> • Have students focus on, discuss and describe tone colours used in the song. 		<p>For example, the class could discuss the difference in sounds between real and synthesised instruments, lead and back-up vocals, the effects created when instruments are either added or removed</p>
To focus on dynamics in listening				✓	<ul style="list-style-type: none"> • Have students focus on dynamics in the song. As a group, discuss the effect that adding or removing instruments can have on a section, and compare the use of dynamics in a pop song compared to another piece of music — eg a piece of classical music. 	✓	<p>The range of dynamics in pop music tends to be more limited than in some other forms of music</p>
To compare different music through the musical concepts				✓	<ul style="list-style-type: none"> • Have students apply the above sequence of learning experiences to another song or piece of music and develop their own listening outlines. Compare and discuss.* 	✓	<p>This may be done in small groups, with each group focusing on a particular concept or section of the music. By combining each group's work, the class can then develop a group listening outline</p>

Performing: S = Singing, P = Playing, M = Moving, Musical Concepts: D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure

Listening outline — ‘Absolutely Everybody’ — Vanessa Amorosi

NB: This is an outline only — there are many other things to be observed, this provides a basis to listening to the main points of the piece.

STRUCTURE	DURATION	PITCH	DYNAMICS	TONE COLOUR
Introduction	<ul style="list-style-type: none"> • 4 metre • constant tempo • rhythmic accompaniment in a dance style 	<ul style="list-style-type: none"> • harmony provided by keyboards and vocal effects on keyboard • melodic interest provided by voice and guitar 	<ul style="list-style-type: none"> • soft, start getting louder as introduction progresses until lead singer comes in 	<ul style="list-style-type: none"> • starts with ‘Absolutely Everybody’ with recording effect, then normal singing voice with effect underneath, use of keyboard and guitar
Verse 1 (<i>Everybody needs a little loving ...</i>)	<ul style="list-style-type: none"> • 4 metre • constant tempo • rhythmic accompaniment in a dance style 	<ul style="list-style-type: none"> • melody sung by lead singer 	<ul style="list-style-type: none"> • constant loud dynamics 	<ul style="list-style-type: none"> • synthesisers, normal singing with vocal effects on keyboard, percussion
Chorus 1 (<i>Absolutely everybody ...</i>)	<ul style="list-style-type: none"> • 4 metre • constant tempo • rhythmic accompaniment in a dance style 	<ul style="list-style-type: none"> • melody sung by lead singer with backup singers singing harmony 	<ul style="list-style-type: none"> • constant loud dynamics 	<ul style="list-style-type: none"> • synthesisers, normal singing with backup vocals, percussion
Verse 2 (<i>Everybody needs a human touch ...</i>)	<ul style="list-style-type: none"> • 4 metre • constant tempo • rhythmic accompaniment in a dance style 	<ul style="list-style-type: none"> • melody sung by lead singer with backup singers singing harmony • lead singer sings the last note sliding over many different pitches 	<ul style="list-style-type: none"> • constant loud dynamics 	<ul style="list-style-type: none"> • synthesisers, normal singing with vocal effects on keyboard, percussion
Chorus 2 (<i>Absolutely everybody ... slightly different words</i>)	<ul style="list-style-type: none"> • 4 metre • constant tempo • rhythmic accompaniment in a dance style 	<ul style="list-style-type: none"> • melody sung by lead singer with backup singers singing harmony 	<ul style="list-style-type: none"> • constant loud dynamics 	<ul style="list-style-type: none"> • synthesisers, normal singing with backup vocals, percussion
Chorus variation (<i>Absolutely everybody ... with lead singer over top</i>)	<ul style="list-style-type: none"> • 4 metre • constant tempo • rhythmic accompaniment in a dance style 	<ul style="list-style-type: none"> • backup singers sing a part of the chorus while lead singer does a melodic variation of parts of the words over the top of the chorus — higher in pitch and louder, moving or sliding between notes 	<ul style="list-style-type: none"> • constant loud dynamics • lead singer’s part increases the level of dynamics 	<ul style="list-style-type: none"> • synthesisers, normal singing with backup vocals, percussion

Bridge
(*Every boy and girl ...*)

- 4 metre
- constant tempo
- amount of percussion reduced but rhythmic work

- maintained melody sung by lead singer – sliding and moving between notes
- constant loud dynamics
- dynamics appear to change with instruments dropping out

Verse 3
(*Everybody needs a human touch ...*)
— different from verse 2

- 4 metre
- constant tempo
- rhythmic accompaniment in a dance style

- melody sung by lead singer with backup singers singing harmony
- lead singer sings the last note sliding over many different pitches

- constant loud dynamics (back to previous level)
- synthesisers, normal singing with vocal effects on keyboard, percussion

Chorus 2
(*Absolutely everybody ...*)

- 4 metre
- constant tempo
- rhythmic accompaniment in a dance style

- melody sung by lead singer with backup singers singing harmony

- constant loud dynamics
- synthesisers, normal singing with backup vocals, percussion

Chorus 2
(*Absolutely everybody ...*)

- 4 metre
- constant tempo
- rhythmic accompaniment in a dance style

- melody sung by lead singer with backup singers singing harmony

- constant loud dynamics
- normal singing with backup vocals, percussion, synthesiser drops out

Chorus variation
(*Absolutely everybody ... with lead singer over top*)

- 4 metre
- constant tempo
- rhythmic accompaniment in a dance style

- back up singers sing a part of the chorus
- lead singer sings a loud high note which then moves or slides back down to a regular pitch

- constant loud dynamics
- Synthesisers, normal singing with backup vocals, percussion

Coda
(*Absolutely everybody* sung once together)

- 4 metre
- constant tempo
- rhythmic accompaniment in a dance style

- melody sung by lead singer with backup singers singing harmony

- constant loud dynamics
- lead and backup vocals only (a cappella)