

Approaches to Learning and Teaching – The Arts (Music) Level 5

The Arts Standard	
Dimension: Creating and making	When using Music to implement standards for the Arts, teachers could develop learning activities that allow students to:
Students independently and collaboratively, plan, design, improvise, interpret, evaluate, refine, make and present arts works that represent and communicate ideas and purpose.	<ul style="list-style-type: none"> • independently and collaboratively, interpret repertoire in a range of styles, genres and for different instrumental/vocal combinations. Students plan, design and develop performances for specific audiences and purposes using processes such as evaluation and refinement to communicate their ideas and meet the requirements of the performance; for example, research aspects of a style, learning and applying technical and performance skills and conventions associated with selected music styles, and creating a performance context that draws audience attention to particular aspects of work/s in the program or sharing with the audience how comments (written and/or spoken) about the work from the composer or another performer have influenced decisions about aspects of the performance • use aural perception and experimentation with different possibilities for interpreting specific elements of music in expressive ways when composing/improvising/arranging (making) songs, soundscapes, instrumental pieces, arrangements, improvisations; for example, arrange a love song using alternative instruments and rhythmic structure, but ensuring the meaning of the original piece is communicated in the arrangement • improvise in response to other art forms and compose vocal or instrumental accompaniments to known songs or melodies • individually and collaboratively, interpret and present music works that expressively communicate ideas and purpose; for example, in small groups, use music sequencing software to create a soundtrack that will accompany a video clip about poverty, documenting the stimulus, development of ideas and transformation into video.
Students experiment with, select and use appropriate skills, techniques, processes, media, materials, equipment and technologies across a range of arts forms and styles. They generate and develop ideas that explore particular concepts, techniques and issues when making arts works. They combine and manipulate arts elements, principles and/or conventions to represent and communicate ideas and develop imaginative solutions to set tasks	<ul style="list-style-type: none"> • generate and develop ideas that explore themes, techniques and issues using composing, improvising and/or arrangement processes; for example, analyse use of elements of music such as rhythm, melody and texture in advertising jingles and apply this information to create their own advertising jingle • explore real, imaginary or abstract ideas; for example, explore the concept of different shapes such as triangles and circles musically; choose music as a vehicle to express their feelings, experiences and relationships; for example, compose a short work which expresses their feeling of friendship for someone • experiment with, select and use appropriate skills, techniques and processes to manipulate elements of music, compositional devices (principles) and conventions, in a range of ways such as: <ul style="list-style-type: none"> – tone colour – understand how sound is produced and why different instruments have different sound qualities; manipulate subtle changes in tone colour – texture – develop aural sensitivity to subtle changes in texture and apply in compositions and the interpretation of works – rhythm – read, interpret and compose using simple and compound rhythms, unusual rhythms (for example, 7/4), syncopation, changing metres and time signatures – melody – read, interpret and compose using western and non-western scale structures. Improvise melodies over chord progressions or bass lines – harmony – read, interpret and compose using a range of harmonic devices appropriate to the situation such as bass lines, counter-melodies, chord progressions – expression – manipulate subtle changes in the use of dynamic and tempo changes to expressively communicate intended meaning of works – style – analyse contemporary music from a range of genres and cultural contexts; critically compare with music from other times and places – form – structures of larger works (for example, symphonic, sonata) and unusual forms (retrograde). <p>experiment with, select and use appropriate skills, techniques and processes such as:</p> <ul style="list-style-type: none"> • apply specific music skills, techniques and processes in creating and interpreting music works, for example students view a video clip of a percussion ensemble such as <i>Stomp</i>. They read, transcribe or create and notate a series of short rhythmic motifs and use them to construct a composition that features body percussion and unconventional instruments. They arrange music for chosen instruments, voice and other sound sources. For example, they use both conventional and unconventional techniques when manipulating the tone colour spectrum of a violin to produce a more expressive statement. They develop vocal and instrumental techniques to accurately control and expressively interpret works. They learn simple conducting techniques. They use graphic, conventional and computer-generated notation to record their compositions and transcribe short works.

Students maintain a record of the creating and making of their arts works and explain their decisions about how they present arts works for specific purposes and audiences.

- prepare works for performance using rehearsal and evaluation. They **record** thinking and **decision-making** in different formats such as composing journals, research notes, practise diaries, and recording of notes from discussions or score annotations. They re-create music from notation and memory. They develop an understanding of the musical characteristics, style and purpose of works they are preparing. They make **decisions** about the technical and aesthetic features of the works in order to express the intended meaning. They develop knowledge of the acoustics of various performance spaces (for example, classroom, auditorium, open air) and adapt their presentations accordingly, using their basic knowledge of sound amplification and equipment. For example, they prepare and present both acoustic and electronic versions of the same piece for presentation in studio and open air settings. In **planning and designing** performances, they apply knowledge of performance conventions. They evaluate and refine the design of performances taking account of needs of different **audiences** to enhance communication of performance aims, for example through staging, introductory remarks, program notes or use of multimedia. Through performance, they gain an understanding of the role of a soloist and a member of a vocal or instrumental ensemble.

Ideas for assessment tasks

- create plans that show how elements of music and compositional devices will be used when composing, improvising and/or arranging works in response to set tasks; for example, creating a plan for an original work in a given form that outlines possibilities for harmonising, adding accompanying parts, orchestrating, extending, varying and/or ornamenting a given melodic phrase
- document decisions based on exploring and trialling possibilities when creating and performing music works; for example, descriptions of techniques trialled and decisions made about interpretation of specific elements of music when learning a work in a specific music style or justification for treatment of specific elements of music, including tone colour, texture, rhythm, melody, harmony, dynamics when creating, interpreting, rehearsing and performing music works
- demonstrate aural perception when identifying and reproducing selected diatonic intervals, scales/modes, rhythms, triads and selected four-note chords
- interpret and use notation conventions (graphic and/or conventional) to achieve particular aims
- develop and refine interpretations and performances of vocal and instrumental music from a range of styles, cultures, places and times
- use authentic, historical, contemporary and/or personal performance conventions drawn from research into live and recorded sources
- use characteristics of other music works when creating (composing, arranging and/or improvising) own music and interpreting works by other composers to achieve specific aims
- interpret and perform solo and ensemble works in a range of styles and characters
- evaluate and refine own compositions, improvisations and/or arrangements for intended audience and/or purpose
- document decisions relating to development of ideas and use of rehearsal and performance techniques to achieve intended aims.

Approaches to Learning and Teaching – The Arts (Music) Level 5

The Arts Standard	Dimension: Exploring and responding
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Students research, observe and reflect on their explorations to develop, discuss, express and support opinions about their own and others' use of arts elements, principles and/or conventions, skills, techniques, processes, media, materials, equipment and technologies.	<ul style="list-style-type: none"> • use research, observation and reflection tools to explore, discuss, develop, express and support opinions about their own and others' use of the elements of music skills, techniques and processes. For example, they listen to contrasting interpretations or performances of the same contemporary work. They isolate the changing use of specific elements of music within the piece and use given criteria to compare the two, knowledgeably expressing their opinions. They record, evaluate and refine their own compositions and performances by discriminating between the use of elements of music, and the expressive and technical proficiency of their interpretations. For example, students alter a melodic pattern when, in rehearsal, it does not have the flow of the other parts, altering the intended meaning of the piece or they change an instrument because within the performance space its resonance is too strong to balance with the other instruments.
Students compare, analyse, evaluate, and interpret the content, meaning and qualities in arts works created in different social, cultural and historical contexts, offering informed responses and opinions and using appropriate arts language.	<ul style="list-style-type: none"> • develop music perceptiveness in comparing, analysing, evaluating and interpreting the meaning and qualities of works they have heard or are preparing for performance. They use a range of research tools and sources such as writing about the works, audience feedback, investigation of performance techniques appropriate to the style, and respond, in writing, performance or multimedia modes using music language appropriate to the genre. For example, they create a mural in response to an Impressionist instrumental piece, visually interpreting the melodic flow, texture, rhythm, form and mood of the piece. They discuss and respond to the expressive characteristics of selected works within a particular style from an identified period or culture. For example, they listen to and compare examples of political protest in the music of Hunters and Collectors and Cold Chisel, isolating their use of music elements in order to identify the similarities and differences in their styles and expressiveness. They use this knowledge in interpreting a song by one of these groups in their own style, for example using both sampling and acoustic techniques. They may choose to maintain or alter the meaning expressed in the original piece.
Students describe aspects and requirements of different forms, audiences and traditions, and identify ways that contemporary arts works, including their own, are influenced by cultural and historical contexts. They use appropriate arts language.	<ul style="list-style-type: none"> • describe aspects and requirements of different forms. For example, they compare the conventions of song structures, including canons, verse and chorus songs, songs with a middle eight, twelve bar blues structure, folk songs and sea shanties. They research the origins of musical traditions and compare music from different points along the evolution of different genres. For example, they research traditional Gagaku music of Japan and compare it with contemporary Japanese styles, describing the similarities and differences and the origins of influences on contemporary Japanese music. They compare the earlier and later works of particular composers and describe possible reasons for the changes in their work. For example, they identify the influence of Aboriginal music on the works of Peter Sculthorpe, and the ways it has impacted on his earlier and later works and his overall style. • identify influences, changes and developments in their own music works and discuss the purpose of music in their lives. For example, students reflect on the use of technology in their compositions and its affect on the style of their work. They might compare and contrast the roles of an audience member at a rock concert as opposed to a classical recital or discuss audience etiquette and appropriate presentation techniques for the different settings. Students attend a formal concert or recital in which they are required to act appropriately as audience members.
Ideas for assessment tasks	
<ul style="list-style-type: none"> • developing and expressing opinions about own and others' use of musical elements, skills, techniques and processes; for example, listen to contrasting interpretations or performances of the same contemporary work • evaluating and refining own compositions and performances through research, observation and reflection about use of musical elements and the expressive and technical proficiency of their interpretations • evaluating, interpreting and responding to features of works heard or performed, using music language appropriate to the genre; for example, creating a mural in response to an Impressionist instrumental piece, visually interpreting the melodic flow, texture, rhythm, form and mood of the piece • discussing and responding to the expressive characteristics of selected works within a particular style from an identified period or culture • identifying influences in their own music works together with discussion of the purpose of music in own lives; for example, reflecting on the use of technology in their compositions and how it affects the style of their work • comparing the roles of audience members at different types of performances with a focus on audience etiquette and appropriate presentation techniques for the different settings. 	

Approaches to Learning and Teaching – The Arts (Music) Level 5

Interweaving other domains with Music – Level 5

Strand	Domain
Physical, Personal and Social Learning	<p>At Level 5, links between The Arts – Music and domains in the Physical, Personal and Social Learning strand that can be used to enhance student learning include:</p> <p>Health and Physical Education (learning focus) <i>... develop and refine a range of movement and manipulative skills ...</i> For example, in music class, students could learn a folk dance, or structured movement sequence. They respond kinaesthetically to musical form by changing actions on new phrases or sections. Students then create a new sequence of actions to fit an existing musical form.</p> <p><i>... participate in a variety of team and individual games and activities, using and building on skills and strategies from other sports ...</i> For example, students learn to take risks by participating in singing games (or activities from children’s folklore) that requires them to individually perform/improvise a melodic or rhythmic phrase.</p> <p>Interpersonal Development (standard, Working in teams) <i>Students accept responsibility as a team member and support other members to share information, explore the ideas of others, and work cooperatively to achieve a shared purpose within a realistic timeframe.</i> For example, in a music class, students work cooperatively in teams to arrange and perform a work one member of the group has composed, for use as accompaniment for a drama performance. Students use music processes of leading and following to prepare the performance and undertake specific tasks such as stage management (placing music equipment in the performance space, being the listener during sound check and providing feedback to ensure that the music can be heard by all members of the audience) to prepare for the performance in consultation with students who will be performing the drama.</p>
Discipline-based Learning	<p>At Level 5, links between The Arts – Music and domains in the Discipline-based Learning strand that can be used to enhance student learning include:</p> <p>LOTE (learning focus Pathway 2) <i>Greetings, introductions, songs and other simple routines are used to introduce the sounds of the language and to encourage students to use the language</i> <i>For example, students learn and perform a folk song in the LOTE they are studying.</i></p> <p>Science (standard, Science at Work) <i>... work effectively in a group to use science ideas to make operating models of devices. Students identify, analyse and ask their own questions in relation to scientific ideas or issues of interest.</i> For example, in a music class, students explore relevant and age-appropriate scientific principles that govern the creation of sound, such as sound is created by vibrations, pitch is determined by the frequency of vibrations and the size of the vibrating material, timbre is effected by the type of vibrating material (metal, wood, skin), vibrations can be created by hitting something, plucking a string, blowing air into something or electronically, as they develop knowledge and understanding about timbral qualities of different instruments. They apply this knowledge when selecting instrumentation for original and creating arrangements.</p>
Interdisciplinary Learning	<p>At Level 5, links between The Arts – Music and domains in the Interdisciplinary Learning strand that can be used to enhance student learning include:</p> <p>Communication (standard, Listening, viewing and responding) <i>Students use specialised language and symbols as appropriate to the contexts in which they are working.</i> For example, in a music class, students assess the effectiveness of different types of music notation as forms of communication. Students are involved in performing, reading, writing and creating music using selected music notation systems. Students use and assess systems of music notation such as rhythmic stick notation, relative pitch names (tonic sol-fa and scale degrees), graphic notation, Curwen hand signs, non-Western notation and ancient forms of musical notation noting advantages and disadvantages of different systems for different purposes. They use this knowledge when deciding on the notation system to record music ideas for an original work or to create a score or chart.</p> <p>Information and Communications Technology (standard, ICT for creating) <i>When creating information products, students prepare designs that identify the structure and layout of the products, the evaluation criteria, and the plans for managing collaborative projects.</i> For example, when creating a music work based on loops which will be performed by acoustic and digital instruments, students could prepare a design of the score showing instrumentation, structure/form and original loops. They also create plans showing how loops might be varied or extended in stylistically appropriate ways, and develop evaluation criteria focusing on treatment of elements of music and on the usability of the score; for example, can the balance of specific parts be adjusted easily? Students also use ICT to plan and manage collaborative development of the music work.</p>