


Working with music ‘musically’: Integrating making and responding

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ASME “Getting to Know the Australian Curriculum” | May 2016

Year 7 and 8 Music: A 'missing link'?

- Primary: definition, intention and direction
 - Queensland Music Program
 - QSCC The Arts 1 - 10 Syllabus
 - QCAR Essential Learnings
 - Senior: clearly articulated, external oversight
 - Senior Music syllabus documents (1995, 2004, 2013)
- Definition*
- 
- High
- Low

What document/framework underpins Year 7/8?

- What is currently in use varies
- We lose definition in the ‘middle’
 - sequentiality suffers (transience, ‘attitudes’, influences external to the classroom)
 - changes and challenges to time allocated to Music (cross-Arts subjects, term/semester-based)
 - ‘watered down’ version of the Senior syllabus (framed by dimensions, especially common in 1995 document)
- *“What are your experiences?”*

How do you feel about the Australian Curriculum - The Arts (the document)

- *“How do you feel about using the Australian Curriculum - The Arts document?”*
 - Where do I look/start? - navigation, organisation, density
 - How do I use it? - content, assessment
 - How and when (and if) is it implemented? - school contexts
 - Yet another change?
- “What does it add to our current practice?”

What are the goals?

- Irrespective of the document or framework, what are the goals...
 - for us as music educators?
 - of the curriculum?
 - for our students?
- **At the end of the day, we teach MUSIC, and if we teach music musically, then we address our goals and the curriculum (we just might have some different ‘languages’ and organisers!)**

The key ideas

- In Music, students **listen** to, **compose** and **perform** music from a diverse range of styles, traditions and contexts. They **create**, shape and share sounds in time and space and **critically analyse** music. Music **practice** is **aurally based** and focuses on acquiring and using **knowledge, understanding** and **skills** about music and musicians.

(Learning Area Description)

- Organising strands of **making** and **responding**
- Through making and responding, viewpoints are explored and interpreted (contexts, knowledges, evaluations)
- *“Is this radically different to what has come before?”*

Making and responding

- **Making**

- engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves them thinking kinaesthetically, critically and creatively. Students develop knowledge, understanding and skills to create and perform music...

- **Responding**

- involves students exploring, responding to, analysing and critically evaluating music they experience. Students learn to understand, appreciate and critique music through critical and contextual study of artworks and by making their own artworks....

(Learning Area Description)

The relationship between making and responding

- Relationship between the strands of making and responding:
 - intrinsically connected
 - together they provide students with knowledge, understanding and skills as artists, performers and audience
 - as students make artworks they actively respond to their developing artwork and the artworks of others
 - as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks
- The strands inform and support each other
- There is a danger of forcing these into our dimensions (aural/listening, composing and performing); these definitions are blurred

Elaborations (7-8) - knowledge and skills

- Experiment with texture and timbre in sound sources using aural skills
- Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music
- Practise and rehearse a variety of music, including Australian music to develop technical and expressive skills
- Structure compositions by combining and manipulating the elements of music using notation
- Perform and present a range of music, using techniques and expression appropriate to style
- Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music
- Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making, starting with Australian music including music of the Aboriginal and Torres Strait Islander Peoples

Year 7 Music - The Music Explorers (Unit Two)

- Units

- The Music Makers
- **The Music Explorers**
- The Music Creators
- The Music of Me



Sequential development of
knowledge, understanding and
skills

- In The Music Explorers, there is a focus on:
 - interconnectivity of making and responding activities
 - aural skills and inner-hearing/internalisation and the development of musicianship
 - asking musical questions, solving musical problems, reflections

Year 7 Music - The Music Explorers (Unit Two)

- **Experiment** with texture and timbre in sound sources **using aural skills**
- **Develop musical ideas**, such as mood, **by improvising, combining and manipulating the elements of music**
- **Practise and rehearse** a variety of **music**, including Australian music to **develop technical and expressive skills**
- **Structure compositions by combining and manipulating the elements of music using notation**
- **Perform and present a range of music, using techniques and expression appropriate to style**
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Year 7 Music - The Music Explorers (Unit Two)

- Our questions:

- What makes a good melody?
- How does this differ between people and place?

Questions

- Learning experiences

- singing 'good' melodies from a variety of styles, genres, times and places
- connecting aural (experiences) and notational skills
- discuss and question our findings

Practice and
practise

- Assessment:

- aural skills (realisation, transcription and reading)
- composition
- performance (of composition)
- reflections on compositions and musical choices

Realisations



A typical sequence - *Free Falling* (Petty)

The musical score for "Free Falling" by The Stray Cats is presented in two systems. Each system includes a vocal line, a piano accompaniment, and guitar chord diagrams.

System 1:

- Guitar Chords:** F, Csus, F, B \flat sus2, F, Csus.
- Vocal Line:** She's a good girl; — loves her ma - ma, loves
- Piano Accompaniment:** The piano part features a steady eighth-note bass line in the left hand and a melody in the right hand that includes triplets and syncopated rhythms.

System 2:

- Guitar Chords:** F, B \flat sus2, F, Csus, F, B \flat sus2.
- Vocal Line:** Je - sus, — and A - mer - i - ca too. — She's a good girl, —
- Piano Accompaniment:** Continues the rhythmic pattern from the first system, with the right hand playing a melodic line that often moves in eighth-note pairs.

A typical sequence - *Free Falling* (Petty)

- Rhythmic games
- Melodic improvisation on 3 notes (F, G, A)
- Learn and sing *Free Falling*
- Discuss the melody in terms of musical content
- Analyse the effectiveness (or otherwise) of the melody
- Connect the ‘experienced’ (sung) with the notation in terms of effectiveness
- Compose own 3-note melodies to be sung to the class
- Discuss and analyse the effectiveness of our choices

Learning across the unit

- Activities are varied and ultimately based on aural encounters and experiences with music
- Activities are 'nested' together and support multiple 'ways in' to assessment
- Aims for fluency in 'conversing' with music, and builds musical 'vocabulary' through work with aural skills and notation
- Students can work at their level of experience and draw from informal experiences with music
- Students experiment with the materials of music
- Music is treated authentically
- Students articulate viewpoints on the musical decisions of others, and questions are asked of the decisions they make

Assessment in the unit

- Working **authentically** is a focus - that our questions and the students responses have purpose and intention to solve musical problems (our own questions as to how music works)
 - Aural skills become **aural realisation**
 - **Composition** is explored aurally, then committed to notation
 - Compositions are **performed**
 - Compositions and musical decisions (own and of others) are **analysed** and critiqued, and reflections completed
- Standards are task specific and align with QCAA guidelines - they connect to the knowledge, understanding and skills of the elaborations

QCAA assessment guidelines

- Year 7 to Year 10 The Arts Australian Curriculum in Queensland - assessment and reporting advice and guidelines

Table 3: Reporting standards

A	B	C	D	E
Evidence in a student's work typically demonstrates a very high level of knowledge and understanding of the content (facts, concepts, and procedures), and application of skills.	Evidence in a student's work typically demonstrates a high level of knowledge and understanding of the content (facts, concepts, and procedures), and application of skills.	Evidence in a student's work typically demonstrates a sound level of knowledge and understanding of the content (facts, concepts, and procedures), and application of skills.	Evidence in a student's work typically demonstrates a limited level of knowledge and understanding of the content (facts, concepts and procedures), and application of skills.	Evidence in a student's work typically demonstrates a very limited level of knowledge and understanding of the content (facts, concepts and procedures), and application of skills.

Elaborations (7-8) - knowledge and skills

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Aural Realisation

- A three-pronged task that is completed in the students' own time
 - **aural realisation** - students replicate a melody presented (as an audio file) with their voice, and audio-visually record themselves singing it
 - **transcription** - students write a melody (presented as an audio file) to manuscript
 - **reading** - sing/play the melody presented (notated) and audio-visually record themselves
- 'Pressure is off' approach to aural awareness

Aural Realisation criteria

Aural Realisation:

	A+	A	B	C	D	E
	Very high knowledge, understanding and application of skills		High knowledge, understanding and application of skills	Sound knowledge, understanding and application of skills	Limited knowledge, understanding and application of skills	Very limited knowledge, understanding and application of skills
Aural Realisation <i>Your ability to reproduce sound heard through aural means</i>	The phrase was realised without error.	The phrase was realised with a very high degree of accuracy, with only one or two minor flaws that do not impact the musical intentions of the phrase.	The phrase was realised mostly accurately, with some flaws that do not significantly impact the impact the musical intentions of the phrase.	The phrase was realised mostly accurately, with some flaws that impact the musical intentions of the phrase.	The phrase was identified in part, with flaws and omissions.	The phrase was fragmented and incomplete.
Transcription <i>Your ability to notate what is heard</i>	The music was notated without error.	The music was notated with a very high degree of accuracy, with minor flaws that still maintain contour, shape and melodic intent.	The music was notated mostly accurately, with some flaws that may slightly affect the contour, shape and melodic intent.	The music was notated in part, with some flaws that affect the contour, shape and melodic intent.	Parts of the music were notated, but flaws impact the contour, shape and melodic intent.	The music was not identified with any accuracy.
Reading <i>Your ability to read music notation and communicate style</i>	The music, (including notations, articulations, stylistic and tempi indicators), was read without error, and in an accurate style.	The music, (including notations, articulations, stylistic and tempi indicators), was read with one or two minor errors, though it maintained accuracy of style.	The music, (including notations, articulations, stylistic and tempi indicators), was read mostly accurately, with some flaws that did not significantly impact the style.	The music, (including notations, articulations, stylistic and tempi indicators), was read with some accuracy, though some flaws impacted upon style.	The music, (including notations, articulations, stylistic and tempi indicators), was not read accurately, and this impacted communication of the style.	The music was not read accurately and no sense of style was communicated.

Teacher comments:

Standard awarded:

Composition

- Students compose a ‘good’ melody based on their experiences and investigations
 - 8-bars, underpinned by I, IV, V, VI harmony
 - backing track outlining harmony is provided (in 4/4, 3/4 and 6/8 meters at a variety of tempi) through LMS
 - keyboard, guitar, xylophone
 - experience in music and making musical decisions, which are then committed to manuscript

Performance/Analysis

- The compositions the students create are then realised through performance
 - students play their work for the class, developing technical and expressive skills
 - works are projected to the whiteboard/LCD
 - this forms a basis for other students to analyse and critique the work
 - discussions about the work take place

Reflections (analysis and critique)

- Written reflective statement
 - What are the features of a ‘good’ melody?
 - What are the musical decisions you made that assisted you create a ‘good’ melody’? How did you integrate the features of a ‘good’ melody we identified?
 - How did your melody differ from others in the class?
 - How did your melody differ from those we sung and played in class?
 - Why might your melody be different from melodies others write?
 - What might your melody be used for? What features might suggest this?
 - If you were to change your melody to reflect a person or a place, what would you change?

Reflections

- Not to get too caught up in new languages and frameworks: teach music musically
- Work as musicians work - there are several ways of coming 'to know'
- To make, we need an understanding of the parts (knowledges, understandings and skills)
- In meaningful and authentic music making, Making and Responding go hand in hand
- Provides an excellent platform for critical reflection on action and our philosophical beliefs
- *"What else?"*

Thank you

- I am happy to elaborate or make any units of work or task sheets available
- Contact
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