Music Stage 4 – sample unit

Beats and tunes

This resource is a sample unit for Stage 4. It provides an example of one way to approach programming for Music 7–10 (2024) Syllabus, content and course requirements. In this unit, students develop knowledge of music literacy through the development of skills in performing, composing and listening. The elements of duration and pitch are the focus of this sample unit.

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# Overview

**Description**: this unit addresses the development of knowledge in music literacy through skill development by performing, composing and listening. Students will learn about the elements of duration and pitch through engaging with beat and rhythm notation, melody and basic score reading. Participation in class singing and performing activities on body, tuned and untuned percussion and experimenting with different ways of combining and documenting musical ideas using notation, forms the foundation of learning activities. Students will use listening skills and memory to clap, sing or play and transcribe musical patterns using notation. As class routines are established, this unit includes consideration of safe vocal and instrumental practices and protocols for working safely and responsibly with others.

**Duration**: this unit can be adapted to suit the school context. It has been designed as 25 hours of learning across approximately 10 weeks.

**Repertoire requirements:** this unit addresses the repertoire requirements of art music and global music culture.

* Art music is explored through small ensemble arrangements of the music of Vivaldi.
* Global music cultures of West Africa, Indonesia and China are explored through call and response, Gamelan orchestra and pentatonic scales.

**Explicit teaching**: suggested learning intentions and success criteria are available for each learning sequence. Learning intentions and success criteria are most effective when they are contextualised to meet the needs of students in the class. The examples provided in this document are generalised to demonstrate how learning intentions and success criteria could be created. This unit includes a strong focus on learning through chunking and sequencing – breaking new concepts into manageable chunks in a logical sequence, along with providing numerous opportunities for repetition to allow students to master the learning. As this unit is delivered there are many opportunities for both the teacher and the student to check for understanding and provide effective feedback.

**Assessment:** the presentation of a student portfolio that showcases learning in the ‘Beats and tunes’ unit. The contents of the portfolio are to be selected using class performance, composition and listening activities including rhythmic dictation from throughout the term.

## Support materials

* *Beats* PowerPoint to support learning sequences 1 to 3
* *Tunes* PowerPoint to support learning sequences 4 to 6
* Beats and tunes – teacher resource booklet
* Beats and tunes – score booklet
* Beats and tunes – assessment task
* Teaching videos for ‘Beats and Pieces’
* [‘Beats and Pieces’ Performance (1:40)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180586112)
* [‘Beats and Pieces’ Tutorial (5:31)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361177555112)
* [‘Beats and Pieces’ Play-along (1:49)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179323112)
* Teaching videos for ‘Good For-tunes'
* ['Good For-tunes’ Performance (1:55)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361178256112)
* ['Good For-tunes' Melody – Section A Tutorial (7:57)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179711112)
* ['Good For-tunes' Melody – Section B Tutorial (5:43)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361178255112)
* ['Good For-tunes' Melody Play-along (1:58)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180393112)
* ['Good For-tunes' Harmony – Section A Tutorial (4:16)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361177955112)
* ['Good For-tunes' Harmony – Section B Tutorial (4:36)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179514112)
* ['Good For-tunes' Harmony – Play-along (1:56)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179994112)
* ['Good For-tunes' Bass – Section A Tutorial (4:27)](https://players.brightcove.net/6197335233001/QxrhEa5OH_default/index.html?videoId=6361179128112)
* ['Good For-tunes' Bass – Section B Tutorial (6:49)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180392112)
* ['Good For-tunes' Bass play-along (1:57)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361178145112)
* ['Good For-tunes' Drum – Section A Tutorial (3:44)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179515112)
* ['Good For-tunes' Drum – Section B Tutorial (5:19)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179608112)
* ['Good For-tunes' Drum Play-along (1:56)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180495112)

All resources associated with this unit can be found on the [Planning, programming and assessing music 7–10 (2024) webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/music-7-10).

## Outcomes

A student:

* **MU4–PER–01** uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas
* **MU4–LIS–01** uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music
* **MU4–COM–01 improvises, arranges or composes using the elements of music to create musical ideas**

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**The table below outlines some questions to consider prior to planning for teaching and learning.**

|  |  |  |
| --- | --- | --- |
| Engagement | Representation | Expression |
| * How will I provide authentic, relevant learning opportunities for students to personally connect with lesson content?
* How will I support every student to grow in independence, confidence and self-regulation?
* How will I facilitate every student to have high expectations for themselves?
* How will I identify and provide the support each student needs to sustain their learning efforts?
 | * What are some different ways I can present content to enable every student to access and understand it?
* How will I identify and address language and/or cultural considerations that may limit access to content for students?
* How will I make lesson content and learning materials more accessible?
* How will I plan learning experiences that are relevant and challenging for the full range of students in the classroom?
 | * How will I provide multiple ways for students to respond and express what they know?
* What tools and resources can students use to demonstrate their understanding?
* How will I know every student has understood the concepts and language presented in each lesson?
* How will I monitor if every student has achieved the learning outcomes and learning growth?
 |

# Learning sequence 1 – beat and rhythm

## Outcomes and syllabus content

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A student:

* **MU4-PER-01** uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas
* **MU4-LIS-01** uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music
* **MU4-COM-01** improvises, arranges or composes using the elements of music to create musical ideas

Table 1 – Stage 4 content – learning sequence 1 – beat and rhythm

|  |  |  |
| --- | --- | --- |
| Performing | Listening | Composing |
| Music in practiceSing demonstrating melodic and/or harmonic awarenessDemonstrate safe vocal and instrumental practices including correct posture, warm-up and techniqueMusic in contextApply the protocols and responsibilities of working safely and respectfully with othersUnderstand the purpose of a performance | **Music in practice**Use listening skills and memory to clap, sing or play musical patterns**Music in context**Recognise the purpose of a piece of music | **Music in practice**Improvise and creatively explore musical ideas in response to a stimulus**Music in context**Create musical ideas reflective of a genre or style**Elements of music**Explore how the elements of music can be used and combined to create and communicate musical ideas through improvising and composing |

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## Learning sequence 1 overview – beat and rhythm

**Duration**: approximately 2 lessons (1hour 40mins)

Table 2 – learning sequence 1 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to:* create a safe and respectful classroom
* sing as a whole class and in canon
* define and perform beats and rhythms and know the difference.
 | We can:* work safely and respectfully with others
* sing a warm-up song together as a class and divide into groups to sing in canon
* perform a constant beat and changing rhythm vocally and with body percussion.
 |

## Activity 1.1a – creating a safe classroom

**Teacher note**: in this activity the teacher leads a discussion with the students on how to be respectful, responsible and safe in the music classroom. **Slides 4 and 5** of the *Beats* PowerPoint (PPT) may be used.

**Class discussion on being respectful, responsible and safe in the music classroom.**

## Activity 1.1b – finding your voice and the beat

**Teacher note**: in this activity, the teacher teaches a vocal warm-up and leads a discussion on safe vocal practices, such as best posture for singing and warming up. Teachers to select warm-up resources that best suit class context. Resources to support this sequence include:

* [1 121 12321 Vocal Warm Up Slow | Beginners (3:32)](https://www.youtube.com/watch?v=Mo8ZsckeVUE) (0:00 – vocal example, 0:58 – piano only, 1:54 – faster piano)
* [Voices In Harmony "1 121 12321 canon" warmup (6:11)](https://www.youtube.com/watch?v=FgUtOHSZJFU) (3:07–3:29 – canon ascending only, 3:56–4:18 – canon descending only, 5:10–6:07 – canon ascending and descending)
* [Good Posture For Singing: 5 Easy Tips to Follow](https://voicehouse.com.au/posture/)
* [Posture and how it affects your speech](https://www.australianvoiceassociation.com/post/your-title-what-s-your-blog-about-1)
* [The Science of Vocal Warm-ups and How It Can Enhance Your Singing Technique](https://medium.com/%40rebeccareidvocalstudio/the-science-of-vocal-warm-ups-and-how-it-can-enhance-your-singing-technique-a3cf877159ca#:~:text=in%20more%20detail.-,The%20Benefits%20of%20Vocal%20Warm%2Dups,-Vocal%20warm%2Dups)

As a whole class, in a standing circle, sing the vocal warm-up ‘1 121 12321’.

Walk in a circle on the beat while singing the vocal warm-up.

Define the musical term ‘beat’ (constant and regular).

Increase complexity of the vocal warm-up by removing the singing of a number and replace it with clapping and stamping. For example – clap on 3 and once confident add stamp on 5.

Divide into 2 groups and sing (no clapping and stamping) the warm-up in canon.

Discuss why it is important to warm the voice up before singing a song and the best posture to produce the best sound.

**Suggested differentiation and adjustment:** teacher to select warm-up activity to suit needs of students in the class.

## Activity 1.2a – *p*atsch name game

**Teacher note**: lead students in a patsch beat. A patsch is the German term for ‘body percussion’ or to ‘slap’. To lead a body percussion *patsch* that creates a constant beat requires one action per beat.

Beat 1: slap both knees simultaneously with both hands

Beat 2: clap both hands together

Beat 3: click fingers on left hand

Beat 4: click fingers on right hand

**Create a circle with the whole class sitting on chairs.**

**Learn the** patsch **body percussion to create the beat:** slap both knees, clap hands together, click left, click right then repeat.

**Ask for the names of the students sitting to your left and right and practise saying their names on one beat (one click). Most names will have more than one syllable. As a class practise saying names with more than one syllable on a single click.**

**In a circle the whole class performs the** patsch **(beat), while one person at a time in a clockwise direction will state their own name on the first click and the person’s name to their left on the second click (rhythm) and so on the game continues. The aim is to not stop the** patsch **which requires each student to state the names in time on the 2 clicks. The game can extend into elimination rounds.**

**Variations to the game may include changing directions or random sequence, however, not permitting back and forth between 2 students.**

**Discuss the element of music – duration and the difference between beat and rhythm. For example, in the** patsch name game, the beat is the patsch (does not change) and the rhythm is created from the student names (patterns of notes).

## Activity 1.2b – call and response

**Teacher note**: introduce the djembe and call and response using the *Beats* PPT (**slides 6 to 10**) and lead students in echoing 4-beat djembe rhythms (if you do not have a djembe, any drum will work). Additional support materials for this lesson sequence can be found at [History Of The Djembe](https://www.drumconnection.com/africa-connections/history-of-the-djembe/), [Beats & Rhythms From Around the World Classroom Activity Pack](https://ark.ie/projects/details/beats-rhythms-ark-home-teachers) (examples of rhythms can be found on page 11) and [Music, Song and Dance as Mediums of Community in Africa (PDF 269KB)](https://www.revistas.usp.br/africa/article/download/95963/95221/165444).

**Class discussion on the role and importance of the djembe in West African culture. Listen to an example of the djembe.**

**Class discussion on call and response and the cultural significance of this form. Listen to an example of call and response.**

**Teacher leads a 4-beat rhythm and the whole class echo claps the rhythm.**

**Discuss that call and response can be both an echo or a question and answer (where the first person performs a rhythm and the other person/group responds with a different rhythm).**

**Discuss the purpose of music in African culture: a tool for communication and creating community.**

**Students create a 4-bar rhythm and perform as a call and response in pairs, using the question/answer style of call and response. Perform one bar each until all 4 bars have been played.**

**Suggested differentiation and adjustments:** composition activity – complete activity with the teacher in place of pairing up with a student.

# Learning sequence 2 – Duration – note names and values

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **MU4-LIS-01** uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music
* **MU4-COM-01** improvises, arranges or composes using the elements of music to create musical ideas

Table 3 – Stage 4 content – learning sequence 2 – Duration – note names and values

|  |  |
| --- | --- |
| Listening | Composing |
| Music in practiceUse listening skills and memory to clap, sing or play musical patternsTranscribe musical patterns using notations relevant to the repertoire****Elements of music****Aurally recognise and describe the elements of music | Music in practiceDocument musical ideas using notations appropriate to the style**Elements of music**Explore how the elements of music can be used and combined to create and communicate musical ideas through improvising and composing |

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## Learning sequence 2 overview – Duration – note names and values

**Duration:** approximately 3 lessons (2 hours 30 minutes)

Table 4 – learning sequence 2 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to:* read music notation
* recall and notate musical patterns
* define music terminology for the element of duration.
 | We can:* identify the symbol, name and value for the notes and rests: crotchet, quavers and semiquavers
* use listening skills to memorise and notate short rhythmic patterns
* compose a short rhythmic composition using music notation.
 |

**Evidence of learning**

* Beat circle rhythmic dictations
* Online music rhythm game scores
* Notated 2-bar rhythm composition

## Activity 2.1 – Duration – note names and values

**Teacher note**: in this activity, introduce students to the notes, rests, values, English and Kodály note names of a crotchet, crotchet rest, quaver and a pair of quavers. Then introduce students to rhythmic dictation through beat circles and lead students through some rhythmic dictation activities. Introduce students to the duration terms of beat, rhythm and canon. Remind students that the rhythmic dictations could be included in their portfolio assessment task. **Slides 12 to 17** of the *Beats* PPT presentation support this activity. Additional support materials about Kodály can be found at [Talking Rhythm: The Kodály Method](https://www.musical-u.com/learn/talking-rhythm-the-kodaly-method/) and [Kodály Australia: The Kodály Concept](https://kodaly.org.au/kodaly-concept/).

**Introduce and discuss the note names, note, rest and values table and notate.**

**Introduce rhythmic dictation and beat circles. Discuss that the rhythm will be notated in a series of circles. Each circle is worth one beat. For example: one crotchet is worth one beat or one pair of quavers is worth one beat. The only notes to be used are – crotchets, pairs of quavers and a crotchet rest.**

**Each student draws 8 beat circles (using lead pencil) into their books in preparation of an 8 beat rhythmic dictation.**

**The teacher will clap a rhythm 5 times for the student to write the rhythm down using the note and rest symbols.**

**As the teacher plays/claps the rhythm, transcribe the rhythm by notating a crotchet, rest or pair of quavers in each of the beat circles.**

**Discuss the rhythmic dictation answer and clap the rhythm.**

**Draw another 8 beat circles and notate a second 8 beat rhythmic dictation. Discuss and clap the answer.**

**Learn about and discuss the musical terms – duration, beat, rhythm and canon.**

**Sing the song ‘Hot Cross Buns’. Remember the correct posture for singing.**

**Each student notates the rhythm of ‘Hot Cross Buns’ using 16 beat circles and the notes/rests – crotchets, pairs of quavers and crotchet rest. Discuss the answer.**

**Suggested differentiation and adjustments**

* Music note flash cards or echo clapping can be used to replace rhythmic dictation notation.
* The rhythmic dictation can be presented gradually. For example, begin with 4 beat circles.

## Activity 2.2 – beat and rhythm games

**Teacher note**: this activity requires the use of computers and headphones. The teacher informs students that they need to record scores for each of the activities as students may use this for their portfolio assessment task.

**Practise and complete the beat and rhythm activities from the 4 websites listed below:**

* [4four](https://4four.io/) – Beat, Fill the gap, Tap it, Memory
* [Doctor Musik – Rhythm Decryptor](https://www.doctormusik.com/apps-and-games/rhythm-decryptor/) – select the correct answer
* [The Rhythm Trainer](https://www.therhythmtrainer.com/) – complete 10 examples and record your score
* [Chrome Music Lab – Rhythm](https://musiclab.chromeexperiments.com/rhythm/) – create your own composition by selecting the beat and instrument dots below the animation. There are 4 animations to try.

At the end of each game, write a reflection outlining your success and goals for improvement.

## Activity 2.3 – more notes, time signature and barlines

**Teacher note**: in this activity, introduce students to the set of 4 semiquavers and lead some echo clapping and rhythmic dictation activities. Then teach students about time signature, metre, barlines and double barlines and this knowledge is consolidated through further rhythmic dictations and composition activities. During the independent composition task, move around the classroom to s**upport students as they work and provide verbal feedback.** **Slides 18 to 23 of the *Beats* PPT support this activity.**

**Learn about semiquavers and their value.**

**As a class, engage in echo clapping rhythms that include semiquavers.**

**Individually complete 2 rhythmic dictations that use crotchets, pairs of quavers, sets of semiquavers and crotchet rests. Mark as a whole class.**

**Explore the musical terms – time signature, metre, barline and double barline.**

**Transfer rhythmic dictations from beat circles to bars with a time signature.**

**Compose and notate a 2-bar rhythm in** $\genfrac{}{}{0pt}{}{4}{4}$ **using the note values: crotchet, pair of quavers, set of 4 semiquavers and a crotchet rest (at least once each) and perform to the class.**

**Extension** – notate a 4- to 8-bar rhythm composition where half the composition is the call and the second half the response.

# Learning sequence 3 – performing and composing

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **MU4-PER-01** uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas
* **MU4-LIS-01** uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music
* **MU4-COM-01** improvises, arranges or composes using the elements of music to create musical ideas

Table 5 – Stage 4 content – learning sequence 3 – performing and composing

|  |  |  |
| --- | --- | --- |
| Performing | Listening | Composing |
| **Music in practice**Perform from musical scoresImprovise on a given stimulus to develop musical ideasPerform own compositions and those of othersReflect on own experience of performing to develop performance skills**Music in context**Perform with consideration of composer and audience perspectives**Elements of music**Describe how the elements of music are used in performance | **Music in practice**Listen to live and recorded music and identify musical features and ideasInterpret a range of musical symbols and follow scores that include notations relevant to the repertoireUse appropriate terminology to describe and discuss music**Elements of music**Aurally recognise and describe the elements of music | **Music in practice**Improvise and experiment to communicate musical ideas**Elements of music**Explore how the elements of music can be used and combined to create and communicate musical ideas through improvising and composing |

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## Learning sequence 3 overview – performing and composing

**Duration:** approximately 7 lessons (5 hours 50 minutes)

Table 6 – learning sequence 3 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to:* perform from musical scores
* perform with musical expression
* identify untuned percussion instruments by sight and/or listening
* experiment with and notate musical ideas for untuned percussion instruments.
 | We can:* read and interpret musical symbols and structure
* interpret dynamic and tempo markings on musical scores
* use listening and/or visual skills to recognise and name untuned percussion instruments
* organise musical ideas into a 2-bar composition for untuned percussion instruments.
 |

**Evidence of learning**

* Notated 2-bar rhythmic composition for untuned percussion
* Self-reflection on composition process
* Listening quiz
* Self-reflection on performance rehearsal
* ‘Beats and Pieces’ performance feedback and self-reflection
* Notes and values worksheet

**Suggested differentiation and adjustments**

* Self-reflections may be delivered verbally.
* Select and assign parts or sections of ‘Beats and Pieces’ based on the needs of the student.

## Activity 3.1 – body percussion

**Teacher note**: throughout this performance activity, use the ‘Beats and Pieces’ score and teaching videos to step students through learning the performance. Throughout the teaching of the performance, opportunities to explain signs and terminology used in the score will arise, including defining the elements of structure and dynamics and expression. **Slides 25 to 31** of the *Beats* PPT support this activity.

Teaching video links:

* ['Beats and Pieces' – performance (1:40)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180586112)
* ['Beats and Pieces' – Tutorial video (5:31)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361177555112)
* ['Beats and Pieces' Play-along video (1:49)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179323112)

**Watch the full** [performance video of ‘Beats and Pieces’ (1:40)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180586112) **while following the score.**

**Discuss repeat signs and the elements of music – structure and dynamics and expression. Explore the signs and elements on the ‘Beats and Pieces’ score.**

**Learn sections A, B and C separately, first slowly and gradually increase the speed.**

**Perform ‘Beats and Pieces’ as a whole class at a slow** tempo**.**

**Discuss music terminology –** tempo**.**

## Activity 3.2 – more notes, percussion and composition

**Teacher note**: in this activity, introduce students to some additional note combinations and the idea of suburban rhythms to assist students in performing rhythmic patterns. You may change these suburbs or words to suit school context. Then introduce students to untuned percussion instruments and their sounds using sound samples from [Philharmonia – Sound samples](https://philharmonia.co.uk/resources/sound-samples/), or [Noiiz Cloud –Instruments](https://www.noiiz.com/sounds/instruments). Guide students in completing a 2-bar rhythmic composition using the suburban rhythms and self-reflection. Remind students that the reflection may be included in their portfolio assessment task. **Slides 32 to 38** of the *Beats* PPT support this activity.

**Add additional one-beat note combinations of quavers and semiquavers to the notes table and discuss.**

**Assign suburb names to the one-beat note combinations and become fluent in saying or clapping the suburb name rhythms with a constant beat played on a djembe or drum.**

**As a class, explore untuned percussion instruments** **and how their sound is produced.**

**Individually compose a** 2-bar rhythmic composition in $\genfrac{}{}{0pt}{}{4}{4}$ using suburban rhythms for an untuned percussion instrument.

Perform own 2-bar composition on an untuned percussion instrument to the class.

Complete a self-reflection on the composition process.

**Suggested differentiation and adjustments:** composition can be presented as a performance only based on the needs of the students.

## Activity 3.3 – body and untuned percussion

**Teacher note**: for this activity, students will need their own device and headphones to complete the self-marking [Untuned percussion instruments quiz](https://forms.office.com/Pages/ShareFormPage.aspx?id=muagBYpBwUecJZOHJhv5kQJCKAqRmN9Jok15ojdYxE5UNE4wNTkxTTRKOU9WNjg0UUUzT0pTM1FZUy4u&sharetoken=BaJeAm3FwG1gAhDJ5r53). This quiz link allows teachers to duplicate, adjust and alter questions to suit school context. It is important that you duplicate and save to your account, so that you can collect your students’ results. Ensure when you make adjustments that you remove the ‘Note to teachers’ statement on the front page of the quiz. The quiz is a short 10-question, multiple choice quiz that should take no longer than 10 to 15 minutes to answer.

After the quiz, distribute untuned percussion instruments to complete a performance activity. Before distributing instruments for the performance activity, remind students about safety in the classroom, in particular, the care of instruments and volume levels. Once each pair has performed their compositions, revise/continue with ‘Beats and Pieces’, which can be found on **slides 25 to 28** of the *Beats* PPT or in the **score booklet**.

**Complete a 10-question identification quiz for untuned percussion instruments, including identifying instruments by images, how they are played and what they sound like.**

**In pairs, using the 2-bar suburb name rhythm composition for untuned percussion from the previous lesson, create a call and response performance on untuned percussion instruments and perform to the class with a beat being played by teacher/student.**

**Continue to learn sections A, B and C of ‘Beats and Pieces’ separately, gradually increasing the speed as your confidence grows.**

**Perform ‘Beats and Pieces’ as a whole class at a slow** tempo **and gradually increase in speed.**

## Activity 3.4 – ‘Beats and Pieces’ with musical expression

**Teacher note**: tell students that in small groups they will be creating their own performance of ‘Beats and Pieces’ where they can make musical decisions about structure and dynamics and expression. Allow time (10 minutes) at the end of the lesson to complete the self-reflection on **slide 39** of the *Beats* PPT.Remind students that the reflection may be included in their portfolio assessment task to be submitted at the end of the term.

**Revise the elements of music – dynamics and expression and structure.**

**Discuss how these 2 elements can be incorporated into a small group performance of ‘Beats and Pieces’.**

**Divide into small groups to rehearse and make musical decisions about who plays what part, the structure and the dynamics and expression for the small group performance.**

**Complete a self-reflection on the performance rehearsal.**

## Activity 3.5 – ‘Beats and Pieces’ rehearsal

**Teacher note**: during this activity the teacher should observe, assist and provide feedback to each of the groups in the class.

**In small groups prepare and finalise the performance of ‘Beats and Pieces’ taking into consideration structure and dynamics and expression.**

## Activity 3.6 – ‘Beats and Pieces’ performance and reflection

**Teacher note**: discuss with students the importance of performance etiquette both as a performer and audience member. Set the classroom up with a performance space and an audience space where students are seated on chairs facing the performance space. Mark the performances in real time and provide a written comment that you can distribute to each of the groups. Only a comment is required, not a mark. Once all performances have concluded, ask students to complete the performance reflection scaffold. Provide students with your feedback in the following lesson. Remind students that this feedback and reflection may be included in their portfolio assessment task to be submitted at the end of the term. **Slides 40 to 41** of the *Beats* PPT support this activity.

**In small groups, prepare and finalise the performance of ‘Beats and Pieces’, taking into consideration structure and dynamics and expression.**

**Perform ‘Beats and Pieces’ to a live audience (the class) and write a reflection on the performance using a scaffold.**

## Activity 3.7 – dotted notes and note value revision

**Teacher note: explain how dots after notes affect the length of the note – refer to slide 42** of the *Beats* PPT.For this activity, students will require a copy of the ‘Notes and values worksheet’ from the **teacher resource booklet**.

**Learn about dots after a note and how it changes the value. Add the dotted notes to the note name and value table.**

**Revise all the note values by completing the ‘Notes and values worksheet’.**

**Suggested differentiation and adjustments:** the ‘Notes and values worksheet’ can be altered to suit the needs of your students.

# Learning sequence 4 – Pitch – reading, notating and preparing for performing

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **MU4-PER-01** uses performance skills to demonstrate understanding of the elements of nusic and communicate musical ideas
* **MU4-LIS-01** uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music

Table 7 – Stage 4 content – learning sequence 4 – Pitch – reading, notating and preparing for performing

|  |  |
| --- | --- |
| Performing | Listening |
| Music in practiceApply knowledge of music terminology to rehearse and performPerform from musical scoresMusic in contextApply protocols and responsibilities of working safely and respectfully with othersCommunicate musical ideas with expressionElements of musicUse the elements of music when improvising and performing to communicate musical ideas Describe how the elements of music are used in performance  | **Music in practice**Interpret a range of musical symbols and follow scores that include notations relevant to the repertoireListen to live and recorded music and identify musical features and ideasUse listening skills and memory to clap, sing or play musical patternsElements of musicAurally recognise and describe the elements of music |

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## Learning sequence 4 overview – Pitch – reading, notating and preparing for performing

**Duration:** approximately 5 lessons (4 hours 10 minutes)

Table 8 – learning sequence 4 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to:* read notes on the treble clef
* identify tuned percussion instruments
* identify Gamelan orchestra percussion instruments
* use leger lines and the stem rule
* play and perform on a mallet percussion instrument.
 | We can:* name the letter names of the notes on the 5 lines and 4 spaces of the treble clef
* identify visually and recall aurally, tuned percussion instruments
* name the instruments of the Gamelan orchestra, what they are made from and how their sound is produced
* notate and name music notes above and below the 5 lines of the staff using the stem rule
* use correct mallet technique when learning repertoire on mallet percussion instruments.
 |

**Evidence of learning**

* Treble clef worksheet
* Rhythmic dictations
* Gamelan Orchestra student worksheet
* Self-reflection on performance rehearsal

**Suggested differentiation and adjustments**

* Teacher to select and assign parts in ‘Good For-tunes’ based on own classroom context and students.
* This sample learning sequence uses mallet percussion instruments, however, it can be adapted for the use of keyboards or other pitched instruments that are available in your classroom.

## Activity 4.1 – Pitch – treble clef

**Teacher note**: in this activity, introduce the musical element of pitch, notes of the treble clef and 2 new note values – semibreve and minim. Select the best method/rhymes to teach notes of the treble clef that suit school context. Students will require manuscript paper. **Slides 4 to 9** of the *Tunes* PPT and the ‘Treble clef worksheet’ (see **teacher resource booklet**) support this activity. Additional support material can be found by watching [How to Draw a Treble Clef – 3 Easy Steps (1:03)](https://www.youtube.com/watch?v=an0mKaXXCS4).

**Learn about the musical element of pitch and explore the various staves.**

**Practise drawing treble clef symbols on the staff.**

**Learn about the longer note values of a semibreve and minim. A tip for recognising the difference between semibreve and minim rests – a semibreve rest gets more points (beats) as it hangs from the line, the minim gets less points (beats) as it sits on the line.**

**Practise writing the notes on the staff using semibreves. It is important not to draw beyond the lines when writing notes in the spaces.**

**View the video** [Lines & Spaces (0:38)](https://www.youtube.com/watch?v=lgeW_Uk13dk) **to explore the rhymes to assist in remembering the letter names of the notes on the treble staff.**

**Complete the ‘Treble clef worksheet’ to practise identifying notes on the treble staff.**

**Engage in the** [Reading the Music Staff: Lines & Spaces Game! (6:26)](https://www.youtube.com/watch?v=kqGKBvSzO6E) **to revise learning of the treble clef notes.**

**Suggested differentiation and adjustments:** replace the ‘Treble clef worksheet’ with matching cards. One letter name per card and one treble clef note per card.

## Activity 4.2 – tuned percussion

**Teacher note: begin this activity with two 2-bar rhythmic dictations. Introduce students to a variety of** western and global music tuned percussion instruments, their sounds and mallet technique. **Slides 10 to 14** of the *Tunes* PPTand the ‘Gamelan Orchestra student worksheet’ (see **teacher resource booklet**) support this activity. Additional resources can include: [Thai xylophone (Ranad Ek) (1:00)](https://www.youtube.com/watch?v=GFlAcoSB4dI), [Central Javanese Gamelan Playing Techniques – Saron (1:31)](https://www.youtube.com/watch?v=W1xdd8LpHR4), [javanese gamelan saron barung demonstration (2:29)](https://www.youtube.com/watch?v=wsyXdLftFlI), [The balafon, an ancient African instrument (1:30)](https://www.youtube.com/watch?v=uRmTRnSR5E0), [Interlocking gangsa melody lines (Balinese gamelan) (0:28)](https://www.youtube.com/watch?v=D3aVEJY2Hu4), and [The Gamelan Orchestra with SKALA (10:53)](https://www.youtube.com/watch?v=Xn15Le8EPgw) clip played up to 7:48 minutes. Remind students that the ‘Gamelan Orchestra student worksheet’ could be included in the portfolio assessment task.

**Revise suburb name rhythms.**

**Listening and notation exercise – 2 rhythmic dictations.**

Explore various tuned percussion instruments. Tuned percussion instruments can change pitch and play the role of melody, harmony and bass.

Learn about and discuss correct mallet use and technique and care of tuned percussion instruments.

View and listen to music performed on Gamelan percussion instruments and explore the historical and geographical origins of the Gamelan Orchestra.

Complete the ‘Gamelan Orchestra student worksheet’.

**Suggested differentiation and adjustments:** rhythmic dictation can be completed as echo clapping or using music note flash cards.

## Activity 4.3 – leger lines, stem rule and mallet percussion

**Teacher note: in this activity, introduce students to leger lines, the stem rule, classroom mallet percussion instruments and revise safe practice in the classroom and canon. Students will require manuscript paper to complete the activities. Slides 15 to 20 of the *Tunes* PPT support this activity.**

**Introduction to leger lines, including middle C.**

**Draw a treble clef on the manuscript and write treble leger line notes above and below the staff using semibreves. Write the letter names underneath.**

**Discuss the stem rule and practise writing notation using the stem direction rule.**

**Introduce classroom mallet percussion instruments, discuss materials and timbre.**

Revise safe practice for collecting, returning and using instruments in the classroom.

Learn correct mallet technique through playing the song ‘Hot Cross Buns’.

Discuss contour of the melody. Identify ascending, descending and repeated note contours.

Perform in the form of a canon, dynamics optional.

## Activity 4.4 – mallet percussion – ‘Good For-tunes’

**Teacher note**: through this performance activity, use the ‘Good For-tunes’ score and teaching videos to step students through learning the performance. Throughout the teaching of the performance, opportunities to explain signs and terminology used in the score will arise, including revisiting the elements of pitch, structure and dynamics and expression. **Slides 21 to 35** of the *Tunes* PPT(inclusive of teaching videos) and the **score booklet** support this activity.

Teaching videos to support this activity:

* ['Good For-tunes’ Performance (1:55)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361178256112)
* ['Good For-tunes' Melody – Section A Tutorial (7:57)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179711112)
* ['Good For-tunes' Melody – Section B Tutorial (5:43)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361178255112)
* ['Good For-tunes' Melody Play-along (1:58)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180393112)
* ['Good For-tunes' Harmony – Section A Tutorial (4:16)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361177955112)
* ['Good For-tunes' Harmony – Section B Tutorial (4:36)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179514112)
* ['Good For-tunes' Harmony – Play-along (1:56)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179994112)
* ['Good For-tunes' Bass – Section A Tutorial (4:27)](https://players.brightcove.net/6197335233001/QxrhEa5OH_default/index.html?videoId=6361179128112)
* ['Good For-tunes' Bass – Section B Tutorial (6:49)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180392112)
* ['Good For-tunes' Bass play-along (1:57)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361178145112)
* ['Good For-tunes' Drum – Section A Tutorial (3:44)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179515112)
* ['Good For-tunes' Drum – Section B Tutorial (5:19)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361179608112)
* ['Good For-tunes' Drum Play-along (1:56)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361180495112)

**Watch the** [performance video for Good For-tunes (1:55)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6361178256112) **while following the score.**

**Discuss the elements of music as shown on the score – pitch, structure and dynamics and expression.**

**Identify and define the score convention ‘x’ note in the bass part.**

**Revisit safety in the classroom and caring for instruments through class discussion.**

**Learn each of the parts (melody, harmony, bass and drum) separately for section A, then section B.**

## Activity 4.5 – mallet percussion – ‘Good For-tunes’ continued

**Teacher note**: using the score/parts (**slide 21 to 27 or the score booklet**)and teaching videos (**slides 32 to 35**) students continue to learn the parts and sections of ‘Good For-tunes’ and slowly begin playing parts simultaneously as a class, following the score. You may choose to break students into groups (melody/harmony/bass/drum) to rehearse parts separately, allow students to rehearse individually or rehearse as a whole class. The rehearsal of the ‘Good For-tunes’ ensemble piece may take several lessons.

**Revise parts from previous lesson and continue refining parts.**

**As a whole class, begin to perform the piece as an ensemble.**

# Learning sequence 5 – Pitch – composing, listening and performing in groups

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **MU4-PER-01** uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas
* **MU4-LIS-01** uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music
* **MU4-COM-01 improvises, arranges or composes using the elements of music to create musical ideas**

Table 9 – Stage 4 content – learning sequence 5 – Pitch – composing, listening and performing in groups

|  |  |  |
| --- | --- | --- |
| Performing | Listening | Composing |
| Music in practicePerform in an ensemble recognising own role and those of othersPerform own compositions and those of othersMusic in contextCommunicate musical ideas with expression | **Music in practice**Use written, verbal, and multimodal forms to describe how musical ideas are communicatedInterpret a range of musical symbols and follow scores that include notations relevant to the repertoireUse listening skills and memory to clap, sing or play musical patternsTranscribe musical patterns using notations relevant to the repertoire | **Music in practice**Document musical ideas using notations appropriate to the style**Music in context**Compose with consideration of performer and audience perspectivesApply the protocols and responsibilities of working safely and respectfully with othersElements of musicExplore how the elements of music can be used and combined to create and communicate musical ideas through improvising and composingReflect on the use of the elements of music in own compositions and the compositions of others |

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## Learning sequence 5 overview – Pitch – composing, listening and performing in groups

**Duration:** approximately 6 lessons (5 hours)

Table 10 – learning sequence 5 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to* compose for a pitched instrument
* listen, identify and notate a melody
* make musical performance decisions and rehearse and perform in groups
* peer and self-reflect.
 | We can:* write a notated melody for mallet percussion considering pitch, contour, metre and rhythm
* notate the pitch and rhythm of melodic dictations
* decide, plan and incorporate expressive and structural musical elements into performance to present group performances considering structure and musical expression
* reflect on the musical decisions and success of composition and group performances.
 |

**Evidence of learning**

* 4-bar notated composition for mallet percussion
* Melodic dictations
* Online pitch game scores
* ‘Good For-tunes’ group performance feedback and self–reflection

**Suggested differentiation and adjustments**

* This sample learning sequence uses mallet percussion instruments, however, it can be adapted for the use of keyboards or other pitch instruments that are available in your classroom.
* Group performance can be extended to include improvisation on one or more parts.
* Reflections can be a verbal discussion or cloze passage. Peer feedback discussions can also be included.
* Performance of ‘Good For-tunes’ could involve all ensemble members playing the same part or section.

## Activity 5.1 – composition

**Teacher note**: in this activity, lead a discussion on the pitch device – contour.Guide students in completing thecomposition activity, performance of own and peer compositions, providing peer feedback and completing the composition self-reflectionscaffold. Remind students about appropriate volume levels. Students will need manuscript paper to complete this activity. This task may be included in the portfolio assessment task. **Slides 37 to 39** of the *Tunes* PPT support this activity.

**Discuss and define the pitch device – contour.**

**Compose and notate a melody for mallet percussion following the guidelines outlined for metre, rhythm, length and pitch on the PowerPoint.**

**Play own composition, then swap composition scores with peer(s) and perform the composition of at least one peer. Provide feedback to a peer.**

**Using a scaffold, reflect on the process of composing and feedback given by a peer.**

**Suggested differentiation and adjustments:** notation for the composition task can be flexible. Students may document in the form of notation, letters, symbols or verbalise the intention.

## Activity 5.2 – melodic dictation and group performance rehearsal

**Teacher note**: introduce students to melodic dictation**.** Provide students with an aural experience of the 3 notes and outline to listen for steps, skips and repeated notes. Students will require manuscript paper, a lead pencil and an eraser. Conduct 2 melodic dictations that use crotchets only and one that includes one pair of quavers (**slides 40 and 41** of the *Tunes* PPT).The performance of ‘Good For-tunes’ is a small ensemble task. You may create the groups (organise groupings prior to the lesson) or permit students to create their own groups. **Slides 21 to 27** of the *Tunes* PPT **or score booklet** contain the ‘Good For-tunes’ score and parts. The video tutorials are available on **slides 32 to 35** of the *Tunes* PPT.

**Introduction to melodic dictation. Similar to rhythmic, however pitch notes and rhythm are to be notated on the staff.**

**On manuscript, draw a treble clef,** $\genfrac{}{}{0pt}{}{4}{4} $**time signature, a barline and a double barline. Some notes will be provided to assist you.**

**On manuscript, notate the melodic dictation that will be played 6 times for you. The dictation will include 3 pitch notes, crotchets and a pair of quavers.**

**In small ensemble groups begin to rehearse ‘Good For-tunes’. Make decisions about who plays what part, the structure and dynamics and expression.**

**The performance may include improvisation on one or more parts.**

**Suggested differentiation and adjustments:** melodic dictation notation could be replaced with Low (L), Middle (M), High (H) and could be completed using beat circles.

## Activity 5.3 – ‘Good For-tunes’ rehearsal

**Teacher note**: observe and provide verbal feedback and assistance to each group as required. **Slides 21 to 27** of the Tunes PPT or the **score booklet** contain the ‘Good For-tunes’ score and parts.

**Rehearse ‘Good For-tunes’ in ensemble groups focusing on rhythmic cohesion, balance, structure and dynamics and expression.**

## Activity 5.4 – pitch games

**Teacher note**: this activity requires the use of computers and headphones. Inform students that they need to record scores for each of the activities as they may use this for their portfolio assessment task. Manage the structure of the lesson to allow students to complete both the Doctor Musik and Music Tech teacher online games, and the 10-question [Beats and tunes quiz](https://forms.office.com/Pages/ShareFormPage.aspx?id=muagBYpBwUecJZOHJhv5kQJCKAqRmN9Jok15ojdYxE5UNVlBVEhNVzVZWk5BSk1HRlhaM0ZFN0FFUi4u&sharetoken=UnBDG6dXJT85wmSkyTw3) by the end of the lesson. This quiz link allows teachers to duplicate, adjust and alter questions to suit school context. It is important that you duplicate and save to your account, so you can collect the results for your students. Ensure when you make adjustments that you remove the ‘Note to teachers’ statement. The quiz is a short 10-question, multiple choice quiz that should take no longer than 10 minutes to answer.

**Practise and complete pitch activities from the 3 websites below:**

* [Doctor Musik – ‘Aquarium](https://www.doctormusik.com/apps-and-games/aquarium/)’ – deselect some of the fish, so that you only have the notes on the 5 lines and 4 spaces. As you become more confident, you can add the leger line notes.
* [Doctor Musik – ‘The Robot Factory](https://www.doctormusik.com/apps-and-games/robot-factory/)’ – select the 'CDEFG’ option. Then select difficulty level. Each level gets faster and faster as you progress through the game.
* [Music Tech Teacher](https://www.musictechteacher.com/music_quizzes/music_quizzes.htm) (including [Identify the Treble Clef Notes Story](https://www.musictechteacher.com/music_quizzes/hp_quiz_identify_the_treble_notes_story/quiz_identify_the_treble_notes_story.htm), [Treble Clef Word Warrior](https://www.musictechteacher.com/music_quizzes/aq_treble_clef_word_warrior/story_html5.html)).

At the end of each game, write a reflection outlining your success and goals for improvement.

Complete a 10-question [Beats and tunes quiz](https://forms.office.com/Pages/ShareFormPage.aspx?id=muagBYpBwUecJZOHJhv5kQJCKAqRmN9Jok15ojdYxE5UNVlBVEhNVzVZWk5BSk1HRlhaM0ZFN0FFUi4u&sharetoken=UnBDG6dXJT85wmSkyTw3) on the work covered in the unit so far.

## Activity 5.5 – ‘Good For-tunes’ final rehearsal

**Teacher note**: this activity is for students to collaborate in their ensembles to finalise their performance of the ‘Good For-tunes’ piece ready to perform to their audience next lesson. The teacher may invite a special guest to form part of the audience for the performance, for example, the head teacher, deputy or principal. Inform students if a special guest will attend their performance. Provide verbal feedback and assistance for each group as they rehearse.

**Rehearse ‘Good For-tunes’ in ensembles focusing on rhythmic cohesion, balance, structure and dynamics and expression. This is the final rehearsal before performing to the class/audience.**

## Activity 5.6 – ‘Good For-tunes’ performance and reflection

**Teacher note**: remind students of the importance of performance etiquette both as a performer and audience member – **slide 40** of the *Beats* PPT. Set the classroom up with a performance space and an audience space where students are seated on chairs facing the performance space. Mark the performances in real time and provide a written comment that you can distribute to each of the groups. Only a comment is required, not a mark. Once all performances have concluded, ask students to complete the performance reflection scaffold on **slide 42** of the *Tunes* PPT. Provide students with your feedback in the following lesson. Remind students that this feedback and reflection may be included in their portfolio assessment task to be submitted at the end of the term.

Revisit performance etiquette.

**In small groups (4 students) perform ‘Good For-tunes’ to a live audience (the class) taking into consideration structure and dynamics and expression.**

**Reflect on the performance by writing a short paragraph using a scaffold.**

# Learning sequence 6 – pentatonic scale and more mallet percussion repertoire

## Outcomes and syllabus content

[click the ◢ icon to show/hide this section]

A student:

* **MU4-PER-01** uses performance skills to demonstrate understanding of the elements of nusic and communicate musical ideas
* **MU4-LIS-01** uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music
* **MU4-COM-01 improvises, arranges or composes using the elements of music to create musical ideas**

Table 11 – Stage 4 content – learning sequence 6 – pentatonic scale and more mallet percussion repertoire

|  |  |  |
| --- | --- | --- |
| Performing | Listening | Composing |
| Music in practicePerform music in a range of styles to communicate musical ideasPerform in an ensemble recognising own role and those of othersPerform from musical scoresApply knowledge of musical terminology to rehearse and performMusic in contextCommunicate musical ideas with expressionPerform with consideration of composer and audience perspectives | **Music in practice**Listen to live and recorded musicInterpret a range of musical symbols and follow scores that include notations relevant to the repertoireUse appropriate musical terminology to describe and discuss music**Music in context**Discuss music from the perspectives of the composer, performer and audienceElements of musicAurally recognise and describe the elements of music | **Music in practice**Document musical ideas using notations appropriate to the style**Music in context**Create musical ideas reflective of a genre or style |

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## Learning sequence 6 overview – pentatonic scale and more mallet percussion repertoire

**Duration:** approximately 6 lessons (5 hours)

Table 12 – learning sequence 6 – learning intentions and success criteria

|  |  |
| --- | --- |
| Learning intentions | Success criteria |
| We are learning to:* notate melodies using notation software
* compose a melody using a pentatonic scale
* read and understand score indications and music terminology
* perform from a score considering the composer’s directions.
 | We can:* transcribe a handwritten score into a notation software
* compose and notate an 8-bar melody using the pentatonic scale using notation software
* read the score indications of first and second time bar, tempo and dynamic markings
* perform Vivaldi’s Allegro changing the dynamics on repeats and at an allegro tempo as indicated by the composer on the score.
 |

**Evidence of learning**

* Transcribed mallet percussion composition on notation software
* 8-bar notated composition using the pentatonic scale
* ‘Good For-tunes’ group performance feedback and self-reflection
* Allegro listening worksheet

**Suggested differentiation and adjustments**

* This sample learning sequence uses mallet percussion instruments, however, it can be adapted for the use of keyboards or other pitch instruments that are available in your classroom.
* Allegro performance could be in small ensembles and include improvisation (rhythmically and/or pitch wise and/or embellishments).
* Teacher to select and assign parts for *Allegro* based on own classroom context and students.
* Rhythmic and melodic dictations can be delivered during this learning sequence, suitable for your context.
* Pentatonic scale composition could be completed practically on mallet percussion with only the keys C D E G A on the instrument and all other keys temporarily removed.

## Activity 6.1 – notation software and pentatonic composition

**Teacher note**: this activity requires the use of computers and headphones for students to compose using notation software. Lead this activity based on the notation software available to your school. Model how to add a title, dynamics and composer’s name. Introduce students to the pentatonic scale and the activity. Remind students to save their work for inclusion in their portfolio assessment task and assist students as required. **Slide 44** of the *Tunes* PPT supports this activity. Additional support materials can include:

* [WMP 6 Chinese Pentatonic (4:18)](https://www.youtube.com/watch?v=tQHPTHESaPQ) – explains pentatonic scale in the context of Chinese music. An example of a stimulus for writing a Chinese composition is provided in this video.
* [Edward Han Jiang: Etude on a Pentatonic Scale Clark Bryan, piano (0:40)](https://www.youtube.com/watch?v=qFp85VVm7es) – an example of the pentatonic scale used in art music. Composed by Edward Han Jiang, this Etude is composed on a pentatonic scale.
* [Chopin Etude Op. 10 No.5 "Black Keys" | Annique Göttler (1:59)](https://www.youtube.com/watch?v=g34gaCFBhlA) – the romantic period composer, Frédéric Chopin, composed this etude in the major pentatonic scale.

**Learn the functions of the notation software.**

**Transfer handwritten notation of mallet percussion composition (from activity 5.1) into notation software.**

**Learn about the pentatonic scale and its origin.**

**Individually compose an 8-bar melody in the treble clef using a** $\genfrac{}{}{0pt}{}{4}{4}$ **time signature. The notes of the pentatonic scale** (C D E G A) **are the only pitched notes to be used and a variety of suburban rhythms and rests may be included. Include title, dynamics and composer’s name (student name).**

## Activity 6.2 – pentatonic composition and portfolio

**Teacher note**: this lesson activity provides students with the opportunity to complete their pentatonic scale composition and consolidate their work for their portfolio assessment task. Instruct students on requirements for the portfolio and assist students as required.

**Complete pentatonic scale composition and save.**

**Consolidate work samples to include in portfolio assessment task.**

## Activity 6.3 – *Allegro* (Spring) – The Four Seasons

**Teacher note**: in this activity, introduce the concepts of anacrusis, first and second time bars, tempo/speed marking of a*llegro* (fast and lively), changing dynamics on repeats, crescendo and tremolo. Each student will require the directed listening worksheet from the **teacher resource booklet**. Use the [Antonio Vivaldi – The Four Seasons – Spring – Allegro (3:15)](https://www.youtube.com/watch?v=t2cIUu-sS7w) recording for the listening activity. Introduce the score and parts for the performance activity based on Allegro (Spring). Mallet percussion may be used for melody, harmony and bass arrangement of Spring from The Four Seasons. **Slides 45 to 50** of the *Tunes* PPT and score parts in the **score booklet** support this activity.

**Learn about anacrusis, first and second time bars and the Italian tempo/speed term *Allegro*.**

**Complete the directed listening worksheet focused on Vivaldi’s Violin Concerto No. 8 – *Allegro* (Spring) movement.**

**As a whole class learn the 3 parts for *Allegro* (Spring) from Vivaldi’s Violin concerto on mallet percussion.**

## Activity 6.4 – *Allegro* (Spring) rehearsal

**Teacher note**: continue instructing students to learn the 3 parts of the arrangement for mallet percussion instruments for Vivaldi’s Allegro (Spring). Provide verbal feedback on student progress. This activity may require several lessons.

Rehearse the 3 parts of the *Allegro* arrangement for mallet percussion and gradually begin to play as a whole class ensemble piece.

This may be performed as a whole class, or small ensemble groups.

Rehearse in small groups or as a whole class.

Consider opportunities for improvisation of rhythmic or melodic material.

## Activity 6.5 – *Allegro* (Spring) rehearsal/performance

**Teacher note**: provide verbal feedback during final rehearsal time before marking the performances in real time. Give written feedback to students. Remind students that this feedback and a performance reflection may be included in their portfolio assessment task to be submitted at the end of the term.

Rehearse the 3 parts of the *Allegro* arrangement for mallet percussion.

Perform Allegro either as a whole class ensemble or in small ensemble groups.

As a class provide verbal feedback on performances.

# Differentiation advice

Differentiated learning should be enabled through both planned and contingent adjustments to the teaching approach for content, process, product and the learning environment. For more information on differentiation go to [Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) and [Differentiation](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/primary-school/teaching-strategies/differentiation).

When using these resources in the classroom, it is important for teachers to consider the needs of all students in their class, including:

* **Aboriginal and Torres Strait Islander students.** Targeted [strategies](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-in-nsw-public-schools) can be used to achieve outcomes for Aboriginal students in K–12 and increase knowledge and understanding of Aboriginal histories and culture. Teachers should use students’ Personalised Learning Pathways to support individual student needs and goals.
* **EAL/D learners.** EAL/D learners will require explicit English language support and scaffolding, informed by the [EAL/D enhanced teaching and learning cycle](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle) and the student’s phase on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support/english-language-proficiency). In addition, teachers can access information about [supporting EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning#Differentiation2) and [literacy and numeracy support specific to EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle).
* **Students with additional learning needs.** Learning adjustments enable students with disability and additional learning and support needs to access syllabus outcomes and content on the same basis as their peers. Teachers can use a range of [adjustments](https://education.nsw.gov.au/teaching-and-learning/disability-learning-and-support/personalised-support-for-learning/adjustments-to-teaching-and-learning) to ensure a personalised approach to student learning. In addition, the [Universal Design for Learning planning tool](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/teaching-and-learning-resources/universal-design-for-learning) can be used to support the diverse learning needs of students using inclusive teaching and learning strategies and subject specific curriculum considerations can be found on the [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub).
* **High potential and gifted learners.** [Assessing and identifying high potential and gifted learners](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/assess-and-identify#Assessment1) will help teachers decide which students may benefit from extension and additional challenge. [Effective strategies and contributors to achievement](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/evaluate) for high potential and gifted learners helps teachers to identify and target areas for growth and improvement. In addition, the [Differentiation adjustment tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) can be used to support the specific learning needs of high potential and gifted students. The [High Potential and Gifted Education (HPGE) Professional Learning and Resource Hub](https://schoolsnsw.sharepoint.com/sites/HPGEHub/SitePages/Home.aspx) supports school leaders and teachers to effectively implement the High Potential and Gifted Education Policy in their unique contexts.

# Support and alignment

**Resource evaluation and support**: all curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. For additional support or advice, or to provide feedback, contact the Creative arts Curriculum team by emailing creativearts7-12@det.nsw.edu.au.

**Differentiation:** further advice to support Aboriginal and Torres Strait Islander students, EALD students, students with a disability and/or additional needs and High Potential and gifted students can be found on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

**Assessment**: further advice to support formative assessment is available on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Explicit teaching:** further advice to support explicit teaching is available on the [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) webpage. This includes the CESE [Explicit teaching – Driving learning and engagement](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update/explicit-teaching-driving-learning-and-engagement) webpage.

**Consulted with**: Curriculum and Reform, Strategic Delivery, Inclusive Education, and subject matter experts.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [Our Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education).

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [The Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.2.2, 3.3.2.

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# References

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