Music Stage 5 – score booklet

Australian perspectives



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Resource overview

This teacher resource is not a standalone resource. It has been designed for use by department teachers in connection to Stage 5 resources designed by the Creative arts curriculum team for the Music 7–10 Syllabus (2024). These include the Stage 5 scope and sequence, Stage 5 'Australian perspectives' unit, PowerPoint and sample assessment task. All documents associated with this resource can be found on the Music 7–10 (2024) webpage of Planning, programming and assessing creative arts 7–10.



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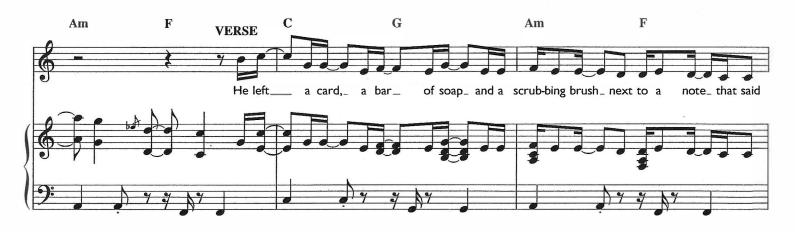
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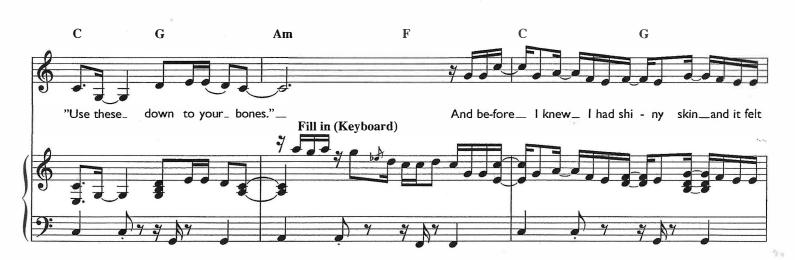


Scar

Written by MISSY HIGGINS and KEVIN GRIFFIN Transcribed by Ray Smith





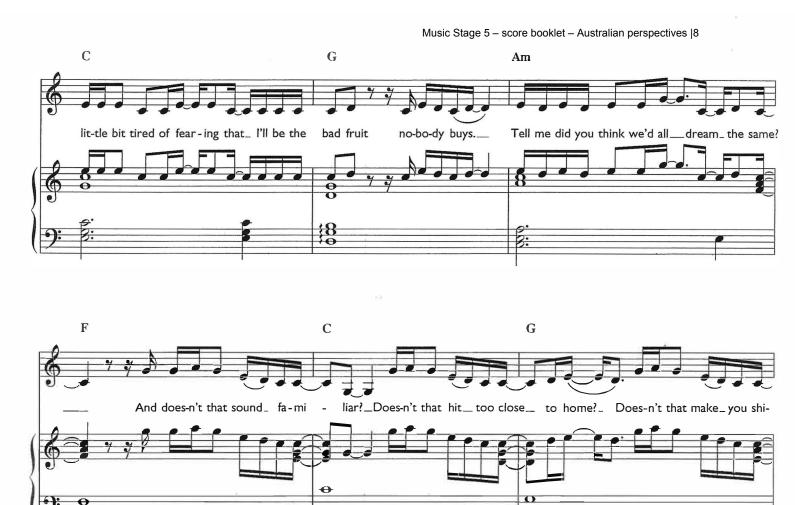


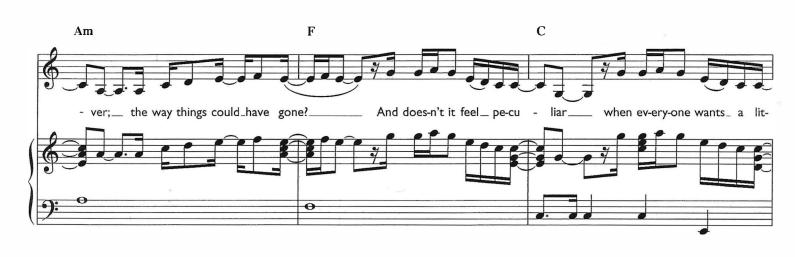
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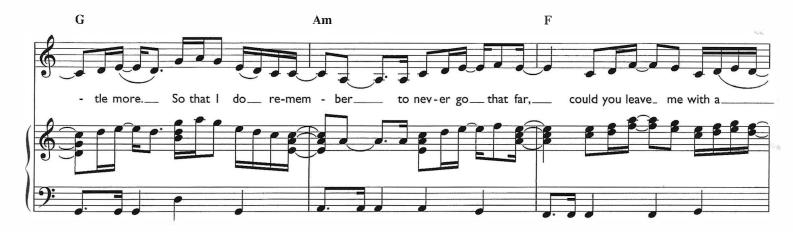














Verse 2

So the next one came with a bag of treats, she smelled like sugar and spoke like the sea. And she told me don't trust them, trust me Then she pulled at my stitches one by one, looked at my insides clicking her tongue and said "This will all have to come undone".







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Fine

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'Where?'

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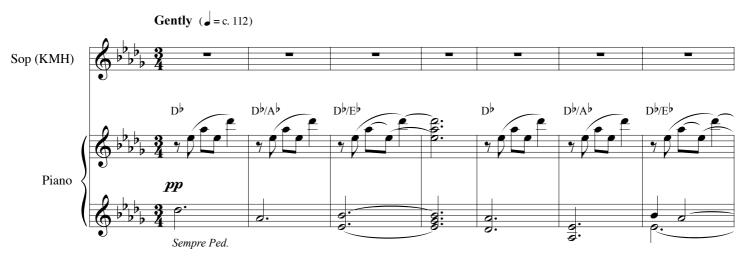


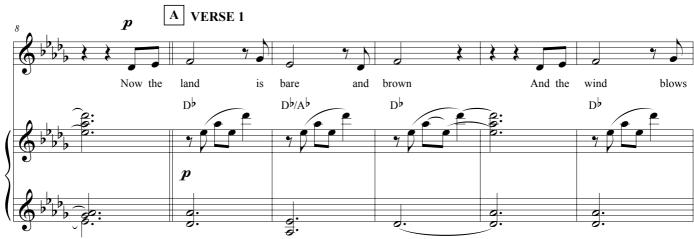
Where?

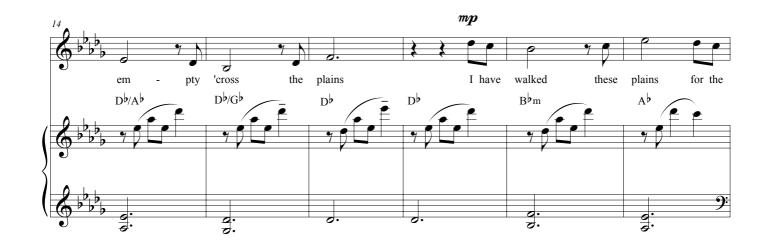
from 'The Rabbits'

Words: Lally Katz with KMH

Music: Kate Miller-Heidke with Iain Grandage

















'Murrgumurrgu'

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Murrgumurrgu

Tenor with piano

James Henry



Translations from Yuwaalaraay

Murrgumurrgu, binaal Dharriwaa-ngunda Ibis, peaceful/happy at Narran Lakes

Ngiyarrmanha yanaaylanha; gungan ganugu, yuul gayarragilanha There they walking; water and food they are looking for

Performance Notes:

Singers may play clapsticks, boomerangs, possum skin, or clap crotchets throughout the entire song.

The pianist is encouraged to elaborate on the notated framework if desired.

For the guitar accompaniment, particular attention should be given to the mixed meters:

6+8 grouped as (3+3+4+4) and 6+4 grouped as (3+3+4).

This song tells the story of the ibis, a bird that once thrived at Dharriwaa (Narran Lakes) when the waters flowed more reliably. Since large-scale agriculture took hold in the region, water has become scarce, forcing the ibis and much of the local birdlife to search for new places to survive.

I saw a reflection of this journey in the lives of my Grandmother, Aunties, and Uncles, who like many others, left towns near Dharriwaa to build a more sustainable life in Sydney and other large towns. Displaced from their traditional lands and way of life, they carried their stories, culture, and strength with them.

I also wrote this to offer a little more empathy to the ibis.

Often reduced to the nickname "Bin Chicken," it's easy to forget that this bird doesn't choose scavenging in cities, it's adapting to what's left. Like many of us, it's just trying to survive where it can.

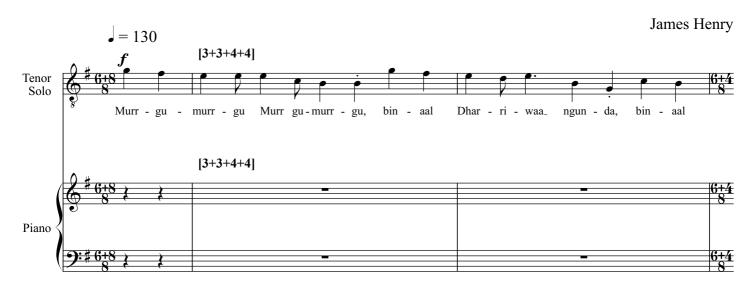
A special thank you to the Aboriginal people across the country who did their best to pass on language and culture through the generations despite the fact that, in many parts of the country, practising language and culture was punishable.

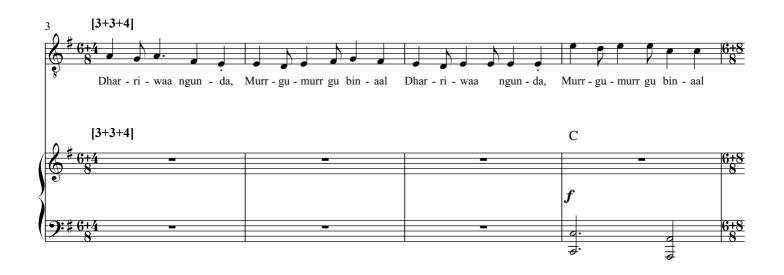
Thank you also to the allies of Aboriginal people who took the time and interest to document these languages and cultural practices, making it possible for them to be revived, as we are striving to do today.

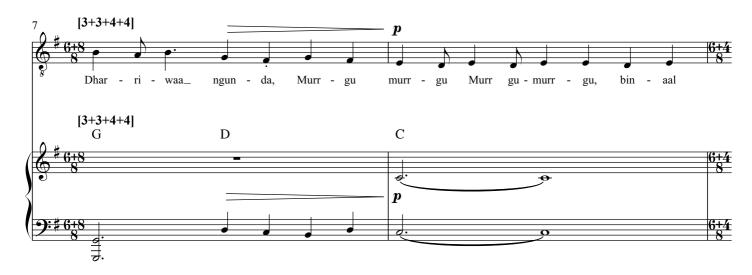
In particular, I would like to thank Odee Welsh and John Giacon, who assisted me with the translation for this song.



Murrgumurrgu

















Murrgumurrgu Sharing and Protocols

I grew up knowing bits and pieces of it through my Great-Grandmother, Grandmother, Aunties, and Uncles. Many words and aspects of Yuwaalaraay are similar to Gamilaraay. Yuwaalaraay Country stretches south to Walgett and includes towns to the north such as Goodooga, Lightning Ridge, and Angledool. It also encompasses Dharriwaa (Narran Lakes), the setting of the *Murrgumurrgu* song.

Yuwaalaraay is my maternal lineage, and I give permission for all people to sing this song in the Yuwaalaraay language.

The original translation of the song into Yuwaalaraay was done by John Giacon, an Italian-Australian who has worked extensively with both the Gamilaraay and Yuwaalaraay languages. I then had it clarified and revised by Brendan 'Odee' Welsh, who is Gamilaraay/Yuwaalaraay and teaches the language in various settings. His input ensured that pronunciation was accurate and that the song aligned with the most up-to-date understanding of the language, based on early documentation and archives.

This song was created by me. While it draws from traditional Aboriginal influences in terms of melody and structure, it is more Pan-Aboriginal in style rather than being specific to the Yuwaalaraay region, which has its own unique musical nuances that aren't reflected in this piece.

Originally, I wrote the song to be free of cultural restrictions, yet still carry a sense of traditional authenticity. I didn't expect it to be performed widely beyond myself, but I've since noticed genuine interest from a broad audience. Because of that, I see value in sharing it more widely—including with non-Aboriginal people.

As much as possible, people should aim to follow the pronunciation guidelines and perform the song as it is presented. Sing in your own voice—don't try to "sound Aboriginal"—but do your best to pronounce the words correctly.

Ultimately, this is a contemporary piece of music. I feel that placing too many restrictions on it might stifle its potential to be shared and to let the song's meaning reach people's hearts and minds.

This is a great opportunity for both non-Aboriginal and non-Yuwaalaraay Aboriginal people to speak an Aboriginal language, connect with culture, and hopefully be inspired to learn more.

For those interested in doing something different with this piece beyond what is written, it would be good for them to contact me just as you might with any songwriter, but also to ensure any unforseen complications are avoided.

For those interested in exploring further, Brendan 'Odee' Welsh offers Gamilaraay language lessons online, which also support learning of Yuwaalaraay.

James Henry Litte

jameshenrycomposer@gmail.com



'Bluey theme song'

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Bluey Theme Song (classroom arrangement)

by Joff Bush Presto Bass Guitar

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