

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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Scar

Written by
MISSY HIGGINS and KEVIN GRIFFIN
Transcribed by Ray Smith

Intro

Chords: C, G, Am, F, C, G

(scar.) (2nd time only)

Keyboard

(2nd time only)

VERSE

Chords: Am, F, C, G, Am, F

He left a card, a bar of soap and a scrubbing brush next to a note that said

Chords: C, G, Am, F, C, G

"Use these down to your bones." And before I knew I had shiny skin and it felt

Fill in (Keyboard)

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Am F C G Am F

ea - sy be-ing clean_ like him. I thought "This one knows bet-ter than I do."

Fill

Dm
xxo

PRECHORUS

F G Dm

A tri-an - gle_ trying to squeeze_ through a cir - cle, (2nd time) she he tried to cut _ me so_ I'd fit.. blunt

CHORUS

F G C G

— And does-n't that sound_ fa-mil - iar? Does-n't that hit_ too close_ to home?_ Does-n't that make_ you shi-

Am F C

- ver; the way things could have gone?_ And does-n't it feel_ pe-cu - liar_ when ev-ery-one wants a lit-tle_

G Am F

more? So that I do re-mem-ber to ne-ver go that far, could you leave me with a

(2nd time only)

Dm F C G

scar?

Keyboard Solo

Dm F G C

I think I real-ised just in time, al-though my

End Solo

Vocals and electronic drum sample only

G Am F

old self was hard to find. You can bathe me in your fin-est wine but I'll nev-er give you mine, 'cos I'm a

C G Am

lit-tle bit tired of fear-ing that... I'll be the bad fruit no-bo-dy buys... Tell me did you think we'd all dream the same?

F C G

— And does-n't that sound fa-mi - liar? Does-n't that hit too close to home? Does-n't that make you shi-

Am F C

- ver; the way things could have gone? — And does-n't it feel pe-cu - liar — when ev-ery-one wants a lit-

G Am F

- tle more. So that I do re-mem - ber — to nev-er go that far, — could you leave me with a —

C G Am

scar? Could you leave me with a scar-

F C G

a - r?

Am F C

Could you leave me with a scar?

Fine

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".

‘Where?’

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Where?

from 'The Rabbits'

Words: Lally Katz with KMH

Music : Kate Miller-Heidke with Iain Grandage

Gently (♩ = c. 112)

Sop (KMH)

Piano

The first system of the musical score is for the Soprano and Piano parts. The Soprano part consists of seven measures of whole rests. The Piano part is in 3/4 time, starting with a piano (*pp*) dynamic. The right hand features a melodic line with notes G4, A4, Bb4, and C5, often beamed together. The left hand provides a harmonic accompaniment with notes G3, Bb3, and D4. Chord symbols above the staff include Db, Db/Ab, Db/Eb, and Eb. A 'Sempre Ped.' (pedal) instruction is written below the first measure of the piano part.

p

A VERSE 1

The second system begins at measure 8 and includes the first line of lyrics. The Soprano part has a melody starting on G4. The Piano part continues with the same accompaniment pattern as the first system, marked with a piano (*p*) dynamic. Chord symbols above the staff include Db, Db/Ab, and Eb. The lyrics are: 'Now the land is bare and brown And the wind blows'.

mp

The third system begins at measure 14 and includes the second line of lyrics. The Soprano part continues the melody. The Piano part continues with the same accompaniment pattern, marked with a mezzo-piano (*mp*) dynamic. Chord symbols above the staff include Db/Ab, Db/Gb, Db, Bbm, and Ab. The lyrics are: 'em - pty 'cross the plains I have walked these plains for the'.

B

20

whole me-m'ry of my soul

mp

C VERSE 2

28

And the soul of my mothers And the soul of my

p

mf

35

fat - hers' fa - thers We have been the life of these plains

mf

D**E PRE-CHORUS**

42

Ghosts on these plains The wind,

mp

48 *mf* 5 – – **F**

once full The grass, once green There were plants

G^b B^bm A^b/C D^b B^bm B^bm/A^b G^b G^b B^bm

mf *p*

55 *8ve up, but only if possible*

in our hands That time — seems so —

B^bm/A^b G^b A^b/C D^b B^bm F m

f

G CHORUS 1

61

long — a-go — now Where is the rich, dark earth,

G^b E^bm D^b/F G^b

mf poco maestoso

68

Brown and moist? — Where is the smell of rain drip-ping — from

A^bsus4 A^b E^bm D^b/F G^b A^bsus4

H INSTR

75

gum trees? _____

A^b *C m* *E^b/B^b* *A^b* *F m*

f

I

82

C m *D^b* *A^b/D^b* *E^bm* *D^b* *A^b*

J VERSE 3

90

Ev - 'ry-thing fa - mi-liar _____ is gone Ev - 'ry-thing I

E^bm *D^b* *D^b/A^b* *D^b* *D^b*

p

97

mf

coun - ted on I can't run I can't swim a - way from this

D^b/A^b *D^b/G^b* *D^b* *D^b* *B^bm* *A^b* *D^b/G^b*

mf

K CHORUS 2

104

land Where is the rich, dark earth, Brown and moist? —

D^b D^b $E^b m$ D^b/F G^b $A^b \text{ sus } 4$ A^b

p

112

Where is the smell of rain drip-ping — from gum trees?

$E^b m$ D^b/F G^b $A^b \text{ sus } 4$ $A^b \text{ sus } 4$ $E^b m$

mp *mf*

119

Where are the bil - la - bongs? The long - leg - ged birds? —

D^b/F G^b $A^b \text{ sus } 4$ A^b $C m$

f

125

Where are the ri - vers? They used to flow clear now they're ea - ten by mud. —

E^b/B^b A^b $F m$ $C m$

N *ff* *8ve up, but only if possible*

132

Who

C m B^bm

ff

138

Rall

Whispered:
"From the Rabbits"

will save us

F m G^b lunga *ppp*

pp

O **Tempo I (Meno)** (♩ = c. 108)

Rall

‘Murr gumurr gu’

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Murrgumurrugu

Tenor with piano

James Henry

Translations from Yuwaalaraay

Murgumurrugu, 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:

$\frac{6+8}{8}$ grouped as (3+3+4+4) and **$\frac{6+4}{8}$** 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.

Murr gum murr gu

James Henry

♩ = 130

Tenor Solo

f [3+3+4+4]

Murr - gu - murr - gu Murr gu - murr - gu, bin - aal Dhar - ri - waa_ ngun - da, bin - aal

Piano

[3+3+4+4]

3 [3+3+4]

Dhar - ri - waa ngun - da, Murr - gu - murr gu bin - aal Dhar - ri - waa ngun - da, Murr - gu - murr gu bin - aal

[3+3+4] C

f

7 [3+3+4+4] **p**

Dhar - ri - waa_ ngun - da, Murr - gu murr - gu Murr gu - murr - gu, bin - aal

[3+3+4+4] G D C

p

9 [3+3+4] A *f*

Dhar - ri - waa_ ngun - da, Murr - gu - murr gu Murr - gu. Murr - gu -

12

murr - gu Murr gu-murr - gu, bin - aal Dhar - ri - waa ngun - da, bin - aal Dhar - ri - waa ngun - da,

15 *p* *f*

Murr - gu - murr gu, bun - aal Dhar - ri - waa_ ngun - da, Murr - gu - murr gu, bin - aal

18 *p*

Dhar-ri - waa ngun-da, Murr - gu - murr - gu Murr gu-murr - gu, bin - aal Dhar - ri - waa_ ngun - da

21 B *mp*

Murr - gu - murr gu Murr - gu. Murr - - - gu - - -

p *mp*

C Am Em Am Em

24

murr - gu, Murr - gu - murr - gu, Murr - gu - murr - gu,

C Em Am Em C Em

27

Murr - gu - - - murr - gu, Murr - - - - -

Am Em C Em Am Em

30 *f* C

-gu. Ngiyarr - ma - nga ya - naay la - nha, Ngiyarr - ma -

C Em No chords

33

nha ya - naay la - nha; gun - gan ga - nu - gu, yuul gay - ar - ra - gi - la - nha, gun - gan

39

ga - nu - gu, yuul gay - ar - ra - gi - la - nha, Ngiyarr - ma - nha ya - naay la - nha; gun - gan

C G G⁺

p

45

ga - nu - gu, yuul gay - ar - ra - gi - la - nha, Ngiyarr - ma - nha ya - naay la - nha; gun - gan

C Em

p cresc.

51

ga - nu - gu, yuul gay - ar - ra - gi - la - nha.

C Am Em *solo*

f

55 D

61

67

73

f

Ngiyarr-ma -

Em C Am Em

79 **E**

nha ya - naay la - nha, Ngiyarr-ma - nha ya - naay-la - nha; gun - gan ga - nu - gu, yuul gay - ar - ra -

f

C **Em** **C**

85

gi - la - nha; gun - gan ga - nu - gu, yuul gay - ar - ra - gi - la - nha, Ngiyarr - ma -

91

nha ya-naay_ la - nha; gun - gan ga - nu - gu, yuul gay - ar - ra - gi - la - nha, Ngiyarr - ma -

p

G **G+** **C**

p

97

nha ya - naay - la - nha; gun - gan ga - nu - gu, yuul gay - ar - ra - gi - la - nha.

Em **C** **Am** **Em**

Murr gumurr gu 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 *Murr gumurr gu* 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 unforeseen 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

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‘Bluey theme song’

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Bluey Theme Song

(classroom arrangement)

by Joff Bush

Presto

Melody

Keyboard

Guitar

Bass part

Bass Guitar

Drum Set

Shaker

Tambourine

Claps 1

Claps 2

The musical score is for a classroom arrangement of the Bluey Theme Song. It features seven staves: Melody, Keyboard, Guitar, Bass part, Bass Guitar, Drum Set, and a group of three percussion staves (Shaker, Tambourine, Claps 1, and Claps 2). The key signature is E major (four sharps) and the time signature is 4/4, which changes to 5/4 at the end of the piece. The tempo is marked 'Presto'. The score includes various musical notations such as notes, rests, chords, and accidentals. The Keyboard and Guitar parts include chord diagrams for E major and A(sus2). The percussion parts include specific rhythmic patterns for each instrument.

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