 Year 7 Ukulele program

Course: Stage 4 (Mandatory Course) Year 7

Topic: Aural Skills/ Duration

Unit Duration: 10 Weeks

Teacher(s):

Date Commenced:

Date Completed:

Unit Outline

This unit of work provides students with a detailed introduction to the concepts of music (focusing on duration) and allows them to broaden their existing understandings of each of these concepts. Through listening and performing activities students will learn about the main aspects of the concepts of duration – beat, tempo, metre, time signature and rhythm and will explore the ways in which composers manipulate these concepts for particular purposes. Students will begin to learn to analyse music and will, through scaffolded activities, write extended responses discussing the use of duration in musical examples from a range of genres, styles and historical time periods. Students will play increasingly difficult pieces of music from notation and undertake performance activities focusing on developing their skills on the ukulele which will synthesise their theoretical and notational understandings and skills.

Focus Outcomes

Performance

Students will develop knowledge, understanding and skills in the musical concepts through performing as a means of self-expression, interpreting musical symbols and developing solo and/or ensemble techniques

* 4.1 - A student performs in a range of musical styles demonstrating an understanding of musical concepts
* 4.2 - A student performs music using different forms of notation and different types of technology across a broad range of musical styles
* 4.3 - A student performs music demonstrating solo and/or ensemble awareness
* LS.2 - A student vocalises, sings or plays an instrument
* LS.3 - A students vocalises, sings or plays an instrument as part of a group.

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Listening

Students will develop knowledge, understanding and skills in the musical concepts through listening as a means of extending aural awareness and communicating ideas about music in social, cultural and historical contexts

* 4.7 - A student demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas
* 4.8 - A student demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire
* 4.9 - A student demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study
* LS.7 - A student experiences music from a variety of social, cultural and historical contexts
* LS.8 - A student communicates responses to a variety of music

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Values and Attitudes

Students will value and appreciate the aesthetic value of all music and the enjoyment of engaging in performing, composing and listening

* 4.11 - A student demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an art form
* 4.12 - A student demonstrates a developing confidence and willingness to engage in performing, composing and listening experience
* LS.9 - A student appreciates a variety of music
* LS.10 - A student engages in performing, composing and listening experiences for enjoyment

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Learning Intentions

Through studying this unit students will be able to:

* discriminate between sounds and make judgements about their use in a wide range of musical styles, periods and genres
* develop skills in order to recognise, analyse and comment on:
	+ the concepts of music
	+ music of various styles, genres, periods, times and places.
* analyse music and discuss the use of the concepts of music in known and unknown examples in a range of styles and genres
* write concisely about the concepts of music in extended aural responses
* apply their knowledge of the concepts of music in performance and listening activities
* perform simple pieces of music individually and in groups on ukulele through interpreting different types of notation
* demonstrate their understanding of aspects of duration through performance on the ukulele.

Assessment

Assessment for learning

* Students code the unit overview to show what terms they are already familiar with and those they have not previously encountered.
* Quick checks for understanding – marking of comprehension questions and answers to listening activities, note value and pitch recognition games.
* Students listen to musical examples and write short responses about the use of selected aspects of duration in each. The quality of these responses will determine when learning moves onto the next aspect of duration.
* NAPLAN type questions used to review learning to this point and reinforce key concepts.

Assessment as learning

* Exit pass – what are some ways that a composer creates unity and/or variety in a piece of music?
* Students utilise the mini-whiteboards to draft their points before finalising their aural responses. This will enable them to discuss their observations with a peer before writing their finished response.
* Students submit extended aural responses to the teacher for feedback. Quality response is brought to the next lesson and the class deconstruct the response (in reference to the ALARM template/colour coding and the aural response marking criteria). Students then revisit their own response after referencing their own feedback and the quality model.
* At end of the unit of work students complete a Correlation Chart (X axis – ‘what I learnt’ with a continuum of nothing, something, quite a lot, heaps and Y axis – ‘how useful it will be for me’ with a continuum of not at all, quite useful, very useful, extremely useful) Students stick a coloured dot at the point that captures their own response. The result can inform future learning and planning.
* Present performances to teacher for feedback and then continue rehearsal process in light of this feedback
* Students are to complete a learning log throughout the term as they work in their performance lessons. Each lesson they will make a reflective entry which will:
	+ outline what they have done in the lesson
	+ discuss the progress which has been made and the strategies which were employed
	+ identify what the student needs to focus on in future performance lessons
	+ answer a different reflective question designed to get students to think about their learning and strategies.

Assessment of learning

Listening task: students will listen to a previously unheard piece of music and discuss the use of duration in it. A scaffold will be provided to assist students in the construction of their responses.

Aural responses will be assessed on how well they demonstrate:

* an understanding of the musical concept of duration
* appropriate use of terminology
* ability to support observations/discussions
* suitably structured response.

Performance task: students perform one piece chosen from the repertoire they have been working on in class throughout the term on Ukulele to present for assessment. They may perform the piece live to the teacher or submit a recording of their performance as they choose.

Students will be assessed on:

* their ability to interpret musical symbols/notation and utilise it as an aid to performance
* their demonstration of technical skills
* their sense of musical expression
* their demonstration of solo/ensemble techniques.

Key Concepts

The key concepts I want students to learn are that:

* the concepts of music are the building blocks for all music across all styles, genres, times and places
* composers manipulate the concepts of music in various ways for particular musical purposes
* the main aspects of duration are beat, tempo, metre, time signature and rhythm
* beat is the regular, recurring pulse found in most music. Music can have a strong, steady beat or a weak beat or no regular beat at all
* tempo is the musical word used to describe the speed of music. If a piece of music has a fast beat, it has a fast tempo. If a piece of music has a slow beat, it has a slow tempo.
* metre is the pattern of the beats’ accents
* to indicate the particular metre of a piece of music a time signature is written at the start of the music
* rhythm is the musical word used to describe patterns of sounds and silences in music.

Why does this learning matter?

This learning matters because:

* the concepts of music provide an overview of musical understanding that students need to develop
* an approach to music through the concepts is very significant, as music often displays a distinctively abstract nature, existing without reference to anything else
* students will engage in substantive communication which will enable them to understand and utilise important musical metalanguage
* investigating the concepts enables students to examine the ways in which sound is used to create music and apply this to their own experiences of performance, composition, musicology and aural
* developing an understanding of the musical concepts is not an end in itself. The concepts have application in a musical context because different musical styles use the concepts in different ways.

Concepts of Music

Duration

* Steady beat at various tempi
* Changing beat at various tempi
* Duple, triple and quadruple time signatures
* Metric groupings in simple and compound time
* Rhythmic devices (syncopation, ostinato)
* Methods of notating duration

Dynamics and Expressive Techniques

* A range of dynamics, including dynamic gradations

Texture

* The use of layers of sound Tone Colour
* The use of voices
* The use of instruments
* Combinations of instruments and voices

Structure

* Repetition and contrast
* Ostinati
* Simple structures as appropriate to the repertoire studied
* Introduction and coda

Learning Experiences

Performing

* Interpreting forms of notation
* Playing instruments, tuned and untuned
* Accompanying
* Improving performance skills and interpretation of musical notation through activities on ukulele

Listening

* Listening, observing, discussing and responding in oral and written forms to a range of repertoire
* Listening, observing, discussing and responding in oral and written form to how composers have used the concepts of music in their works
* Reading and interpreting scores

Resources

* Literacy Works – Aural Concepts
* Literacy Works – Junior Music Aural Concepts
* Music – Let’s Hear It – Text and CD
* Scope and Sequence of Aural/Literacy Tasks – Music 7-12 (Parkes High School)
* HOW2Learn Participants Folder
* Building Learning Power – Learning Habits: At a Glance cards

Evaluation

| How did the unit ‘rate’ in these areas? | Great | Average | Poor |
| --- | --- | --- | --- |
| Time allocated for the unit |       |       |       |
| Student understanding of content |       |       |       |
| Student acquisition of skills |       |       |       |
| Opportunities for student reflection on learning |       |       |       |
| Suitability of resources |       |       |       |
| Appropriate sequence of activities |       |       |       |
| Variety of teaching strategies |       |       |       |
| Differentiation strategies used |       |       |       |
| Variety of assessment for/or/as learning strategies |       |       |       |
| Integration of Quality Teaching dimensions |       |       |       |
| Integration of 8 Ways dimensions |       |       |       |
| Literacy strategies used |       |       |       |
| Numeracy strategies used |       |       |       |

After you have taught the unit of learning, record in this section your evaluation of the unit and any variations you implemented or would choose to implement the next time you teach the unit:

| Learning Outcomes | Syllabus learn to statements | Syllabus learn about statements | Integrated learning experiences, instructions and assessment (Assessment for learning /Assessment of learning/Assessment As Learning) | Date |
| --- | --- | --- | --- | --- |
| 4.7, 4.8, 4.9, 4.11, 4.12 (LS.1, LS.8, LS.9, LS.10) | * listen to and analyse a range of repertoire
* identify how concepts of music have been used and manipulated in a range of repertoire
 | * aurally exploring music of various styles, periods and genres
* identifying, understanding and describing how the concepts of music have been used and manipulated
 | Beat* Teacher introduces the concept of duration and the key vocabulary which will be used in the unit. Students code the unit overview to show what terms they are already familiar with and those they have not previously encountered.
	+ Differentiation: this task can be done verbally. Teacher to read simplified version of unit overview and then discuss with students what terms they are already familiar with and what they think the terms mean.
* Teacher introduces the concept of beat and uses listening examples to demonstrate music with/without a steady/constant beat. Students clap along to the beat of each listening example
* Teacher demonstrates a simple crotchet rhythm on Ukulele using single finger chords. Students repeat after teacher.
* Students listen to a selection of musical examples and identify whether they have a steady beat or not (scaffold provided to assist students in responding)
	+ Differentiation: this task can be further scaffolded and, if required, completed with teacher assistance
* Students listen to a selection of musical examples and write a short paragraph response to the use of beat in each (without the aid of the scaffold)
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response
 |  |
| 4.7, 4.8, 4.9, 4.11, 4.12 (LS.7, LS.8, LS.9, LS.10) | * listen to and analyse a range of repertoire
* identify how concepts of music have been used and manipulated in a range of repertoire
 | * aurally exploring music of various styles, periods and genres
* identifying, understanding and describing how the concepts of music have been used and manipulated
 | Tempo* Junior Music Aural concepts – sheets on tempo – read and discuss terms introduced
* Practice playing at different tempos – students perform a simple rhythmic pattern (echoing teacher) on a single chord at a variety of different tempi. Italian terminology is introduced and used to describe each
* Students listen to a piece of unknown music and discuss the use of tempo in the piece of music. Short paragraph responses are to be written (a scaffold is provided with prompts and vocabulary required)
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response. Point form could also be used rather than extended prose.
 |  |
| 4.7, 4.8, 4.9, 4.11, 4.12 (LS,2, LS.7, LS.8, LS.9, LS.10) | * listen to and analyse a range of repertoire
* identify how concepts of music have been used and manipulated in a range of repertoire
 | * aurally exploring music of various styles, periods and genres
* identifying, understanding and describing how the concepts of music have been used and manipulated
 | Metre and Time Signature* Teacher introduces the concept of metre – students connect terminology (Duple, triple and quadruple metre with the appropriate number of beats/bar)
* Students listen to musical examples and count how many beats are in each bar (ie identify the metre and time signature)
* Teacher demonstrates a range of different time signatures on Ukulele. A simple Waltz using two different chord shapes to demonstrate ¾, a two-step rhythm to show 2/4 and Riptide to show an example of a 4/4 rhythm.
* Students practice the ¾ waltz with assistance from teacher.
* Students listen to a piece of unknown music and discuss the use of metre and time signature within it. (Scaffold is provided with prompts and vocabulary required). Short paragraph responses are required
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response. Point form could also be used rather than extended prose.
 |  |
| 4.7, 4.8, 4.9, 4.11, 4.12 (LS.7, LS.8, LS.9, LS.10) | * listen to and analyse a range of repertoire
* identify how concepts of music have been used and manipulated in a range of repertoire
 | * aurally exploring music of various styles, periods and genres
* identifying, understanding and describing how the concepts of music have been used and manipulated
 | Structure* Teacher introduces the concept of structure and defines it as referring to how a piece is constructed and how it is divided into sections or parts. Class discussion about how this definition relates to other types of structure that the students already know about (e.g. basketball, book, architecture, town planning)
* Teacher led discussion re the importance of structure in organising a composer’s ideas (the concepts of music)
* Class discussion: What are the critical aspects of structure to ensure that a composition makes musical sense? (enough things which stay the same to make musical sense {unity and/or repetition} and enough things which change to keep the listener’s interest {variety/contrast}
* Structure in Popular Music – terms introduced (Intro, Verse, Chorus, Pre-Chorus, Bridge, Solo, Outro/Coda)
* Students listen to a selection of popular songs and work out the structure of each
	+ Differentiation: cards can be provided to students who work in groups to arrange the structure cards in the correct order. Teacher assistance to be provided where required.
* Students practice structure system through position system on Ukuleles. Different positions are the equivalent of different chords. Teacher directs student in a range of combinations of different chords to illustrate basic structures.
* NAPLAN type questions (language conventions/spelling) used to review learning to this point and reinforce key concepts
* Exit pass – what are some ways that a composer creates unity and/or variety in a piece of music
 |  |
| 4.7, 4.8, 4.9, 4.11, 4.12 (LS.7, LS.8, LS.9, LS.10) | * listen to and analyse a range of repertoire
* identify how concepts of music have been used and manipulated in a range of repertoire
* respond to the range of repertoire used for listening
 | * aurally exploring music of various styles, periods and genres
* identifying, understanding and describing how the concepts of music have been used and manipulated
* responding to and discussing the varying repertoire used in class and in the world of music
 | Listening* Reflectiveness (remembering) Revision of duration terminology – students match cards with terms and definitions on them. Teacher revises any terms students are not certain of.
* Students view a list of unrelated objects for 60 seconds and then try to write down the list (once it is hidden from their sight). Discuss strategies students used to remember the list. Introduce students to the ‘Forgetting Curve’ and discuss implications for the need to revisit information covered in class.
* Teacher explains that rhythm is the musical word used to describe patterns of sounds and silences in music.
* Students [watch the Ostinato Explained video](watch%20the%20ostinato%20video) (00:02:14) and then write an explanation of ostinato in their own words
	+ Differentiation: this can be discussed orally rather than written if required
* Student watch STOMP performance and comment on the use of ostinato
* Resourcefulness (Making links), Reciprocity (Listening) ALARM structure (IDENTIFY and DESCRIBE only at this point) is introduced at this point and teacher provides students with an example of a musical observation set out according to this structure.
* Students watch and listen to [Worried About Ray - The Hoosiers (00:02:52)](https://www.youtube.com/watch?v=61GrbjeNc1E) and discuss the use of rhythm in this piece. ALARM template is provided to help students build their response. Reciprocity (Listening, Imitation) Teacher and students create this response collaboratively. (Modelled)
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response (but set out in IDENTIFY and DESCRIBE columns). Point form could also be used rather than extended prose. Sentence starters could be provided or appropriate descriptive sentences provided and students are to glue them in in the appropriate place on the ALARM table. Teacher assistance provided as required.
* Students listen to [The Middle - Jimmy Eat World (00:02:49)](https://www.youtube.com/watch?v=FV-HPOHu8mY) and discuss the use of rhythm in this piece. ALARM template is provided to help students build their response. Reciprocity (Listening, Imitation) Sections and instrumentation are provided for students but they are to build their responses individually. The teacher will then lead a discussion and collect student responses onto the board (in ALARM table). Students will add any missing information to their response. (Guided)
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response (but set out in IDENTIFY and DESCRIBE columns). Point form could also be used rather than extended prose. Sentence starters could be provided or appropriate descriptive sentences provided and students are to glue them in in the appropriate place on the ALARM table. Teacher assistance provided as required.
* Students can utilise the mini-whiteboards to draft their points before finalising their response. This will enable them to discuss their observations with a peer before writing their finished response.
* Students listen to [Tainted Love - The Living End (00:03:49)](https://www.youtube.com/watch?v=ZDJkd6nL25g) and write a responses discussing the use of duration in the excerpt. Scaffold provided with prompts and vocabulary needed (links to those used for tempo, time signature and rhythm (ALARM).
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response (but set out in IDENTIFY and DESCRIBE columns). Point form could also be used rather than extended prose. Sentence starters could be provided or appropriate descriptive sentences provided and students are to glue them in in the appropriate place on the ALARM table. Teacher assistance provided as required.
 |  |
| 4.7, 4.8, 4.9, 4.11, 4.12 (LS.7, LS.8, LS.9, LS.10) | * listen to and analyse a range of repertoire
* identify how concepts of music have been used and manipulated in a range of repertoire
 | * aurally exploring music of various styles, periods and genres
* identifying, understanding and describing how the concepts of music have been used and manipulated
 | * Students listen to another piece of unknown music and discuss the use of duration in the excerpt. Scaffold provided with prompts and vocabulary needed (links with those used for tempo, time signature and rhythm - ALARM)
* Students then write an extended analysis of the piece using both their initial observations and the modelled analysis as a guide
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response (but set out in IDENTIFY and DESCRIBE columns). Point form could also be used rather than extended prose. Sentence starters could be provided or appropriate descriptive sentences provided and students are to glue them in in the appropriate place on the ALARM table. Teacher assistance provided as required.
* This activity is repeated with a different piece of music. Students submit this response to the teacher for feedback. Quality response is brought to the next lesson and the class deconstruct the response (in reference to the ALARM template/colour coding and the aural response marking criteria). Students then revisit their own response after referencing their own feedback and the quality model.

Assessment Task* Students complete an independent analysis of the use of duration in [Be Yourself - Audio Slave (00:04:42)](https://www.youtube.com/watch?v=WC5FdFlUcl0)
	+ Differentiation: this task can be done collaboratively or scaffold can be simplified so that students can tick appropriate descriptions related to the music that they hear rather than write their own response (but set out in IDENTIFY and DESCRIBE columns). Point form could also be used rather than extended prose. Sentence starters could be provided or appropriate descriptive sentences provided and students are to glue them in in the appropriate place on the ALARM table. Teacher assistance provided as required. (Writer provided for students requiring this)
 |  |
| 4.7, 4.8, 4.9, 4.11, 4.12 (LS.6, LS.7, LS.8, LS.9, LS.10) | * listen to and analyse a range of repertoire
* identify how concepts of music have been used and manipulated in a range of repertoire
* respond to the range of repertoire used for listening
 | * aurally exploring music of various styles, periods and genres
* identifying, understanding and describing how the concepts of music have been used and manipulated
* responding to and discussing the varying repertoire used in class and in the world of music
 | Additional Duration Notation Activities* Students are to complete written activities requiring them to add bar lines to musical excerpts based on given time signatures or add missing time signatures to excerpts. Revise note lengths if required
	+ Differentiation – this task may be omitted for Lifeskills cohort and supported for some mainstream students through the help of the CT or LSO
* Teacher explains the differences between simple and compound time signatures and students complete written activities relating to compound time to reinforce their understanding

Sustained Reading (please see document for unpacking of relationship to literacy continuum)* Students are to read a musical analysis of “Nothing Else Matters” by Metallica. Discuss structure of analysis (set out according to the structure of the song and provides detailed commentary as to how each of the concepts of music has been used within each section)
* Students are then to make a list of points as to how the concepts of music are used in this piece based on what they have read.
	+ Differentiation: this may be done on the board with student input and copied down for those who find this task difficult
* Students are then to listen to the piece of music – in ensuing discussion emphasise use of compound metre (6/8). Discuss effect of this.
* Students will construct their own complete analysis of the piece of music (a paragraph or subsection on each concept) using the information that they have collected and the provided text as a model.
	+ Differentiation: this task may be completed in point form as an alternative to extended prose. Sentence starters could be provided or appropriate descriptive sentences provided and students are to glue them in under the appropriate Concept of Music heading. Teacher assistance provided as required.
* At end of the unit of work students complete a Correlation Chart (X axis – ‘what I learnt’ with a continuum of nothing, something, quite a lot, heaps and Y axis – ‘how useful it will be for me’ with a continuum of not at all, quite useful, very useful, extremely useful) Students stick a coloured dot at the point that captures their own response. The result can inform future learning and planning.
 |  |
| 4.1, 4.2, 4.3, 4.11, 4.12 (LS.2, LS,3, LS, 9, LS.10) | * Perform music through singing, playing and moving to a range of repertoire
* Perform musical compositions and arrangements individually and/or in groups
* Perform music that uses different forms of musical notation and technologies
 | * Recognising the use of musical concepts in various repertoire characteristic of the topics studied
* Understanding how the concepts of music are used and manipulated in compositions and arrangements
* Understanding various forms of musical notation used in the repertoire studied
 | Performance Lessons* Reflectiveness (meta-learning) How playing an instrument benefits your brain (00:04:44) and then discuss with the class
* Students copy down chord diagrams for the Ukulele and rehearse simple patterns to reinforce the correct LH finger positions and to be able to smoothly change chords
* Students learn to play Rip-Tide on the Ukulele (echoing teacher a section at a time; from notation with teacher guidance and then independently)
	+ Differentiation: vary amount of time required for students to practise this as required
* Reflectiveness (meta-learning) Introduce the concept of the Learning Pit to the class watch Michael Jordan video which outlines this concept. [Learning, How It Works and How to Do It Better ft. Seth Godin](https://www.youtube.com/watch?v=u9WpHHJz5Dc) (00:11:39) Discuss what this means for learning to play a musical instrument as well as learning anything at all.
* Students choose a piece to learn either on the Ukulele and work independently to refine their performance of the piece for assessment
* Resourcefulness (Questioning, Capitalising) Strategies for learning to play a piece of music – discuss ways that students can continue their learning independent of the teacher (or when the teacher is busy helping someone else). Ask another student for help, watch a video, experiment, copy another student, look up the tabs/sheet music. Self-Regulation (Absorption, managing distractions, resilience). Talk about expectations for independent practising and how students are going to ensure that they keep focused and on task.
* Resourcefulness (Capitalising) / Self-Regulation (Absorption, Managing Distractions, Resilience) / Reciprocity (Imitation) /Reflectiveness (Planning and Revising, Distilling, Meta-Learning). Students are to complete a learning log throughout the term as they work in their performance lessons. Each lesson they will make a reflective entry which will:
	+ Outline what they have done in the lesson
	+ Discuss the progress which has been made and the strategies which were employed
	+ Identify what the student needs to focus on in future performance lessons
	+ Answer a different reflective question designed to get students to think about their learning and strategies
	+ Differentiation: some sections will be prefilled for some students and a series of suggestions and prompts will be provided to assist students in completing these tasks as required.
 |  |