

Planning brief by	Kate Page
Date	January 2017 (Friday 20 January 2017)
Context	
Arts subject	MUSIC
Context	AiR Summer School – Music workshop (9:15am-10:30am, 75min)
Title of activity/brief	Creating a sense of space and narrative through mood music <i>Music for the classroom teacher, setting up the fundamentals</i>
Overview	<p>Making and Responding</p> <ul style="list-style-type: none"> Developing program music in response to a scene/text from 'The Duck and The Darklings' including: <ul style="list-style-type: none"> A step-by-step structured process on how to co-devise a short musical arrangement Discussion of the cultural context of this particular musical genre and conventions and how the understanding can be deepened and developed Ideas for extension of this idea into cross-arts and cross-curricular context opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences. Process and content can be made adaptable to various age ranges and developmental progressions within the framework. What I am interested in demonstrating is the flow/scaffolding from one task to the next. Pitched at roughly a Yr6 level and capability, though obviously this can vary from context to context. This sequence would occur over a number of sessions ISTAR embedded throughout and responds to the following AITSL priorities: <ul style="list-style-type: none"> Know the content and how to teach it (2.2) Plan for and implement effective teaching and learning (3.1,3.2, 3.3, 3.4) <p>Australian Curriculum Aims: http://www.australiancurriculum.edu.au/the-arts/introduction - all 'learning' drawn from here (version 8.3)</p> <ul style="list-style-type: none"> creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints understanding of Australia's histories and traditions through the arts, engaging with the artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.
The big picture/ Enduring questions/understandings	<ul style="list-style-type: none"> Music (and music alongside other art forms) can be used to create a mood and enhance the meaning of text in literature I am inherently musical and can use music and musical traditions as a starting point or inspiration within my arts and teaching practice I can use a structured framework as the basis for collaboratively developed music works
Resources <i>Resources include any PowerPoint presentations/videos /etc.</i>	<ul style="list-style-type: none"> Musical instruments <ul style="list-style-type: none"> Un-tuned hand percussion: Tuned percussion: Voices and body percussion MP3 recorder Whiteboard and markers 'The Duck and the Darkling' Screen and cables (for MacBook Pro) – audiovisual content <ul style="list-style-type: none"> https://www.youtube.com/watch?v=8fCV2F6u5mU and https://soundcloud.com/kate-page/sets

Morning warm-up 9am-9:15am

Activity	Learning	Links	Extensions	Time
The activity step by step Inspired/ informed Show/ Share Try/Transform Action Review/Reflect	Explicit statement of the intended learning in terms of the Australian Curriculum: The Arts	To other learning and subject areas i.e. science, mathematics		
Pre-workshop warm-up: Warm-up into 3-part simple song <ul style="list-style-type: none"> Aims: community experience, develop listening skills ready for music making, warming up physical/cognitive/musical No lyrics – just <u>non-measured free tempo</u> for three <u>chord</u> changes Breathing and stretching Breath in then hum out on any note Walk slowly – hold your tone/pitch and listen to if you are <u>consonant</u> or <u>dissonant</u> with your neighbour Tone tag: KP introduces a note - catch the pitch and pass it on to someone else by nodding your head. Balanced to ensemble sound/volume Chords - Demonstrate each part before participants join in. Troubleshooting. In pairs: <i>What musical elements can we alter to vary the quality and performance of the music? (e.g. tempo, expression, etc.)?</i> <i>How can we incorporate music as a focusing activity for our students, regardless of the subject being taught? What general classroom skills might this activity help develop?</i> 	3-6,7-10 <ul style="list-style-type: none"> sing and play independent parts against contrasting parts Pitch, Rhythm, Texture	Physical education and health Science - acoustics	Explore different ways of shaping the song through varying musical elements - e.g. adding a pulse and harmonic rhythm / measured tempo Add lyrics to the melodic line Develop a longer song through devising a verse section, using this material as a chorus or refrain and backing harmonic material to the verse	15min

Workshop

Activity	Learning	Links	Extensions	Time
The activity step by step Inspired/ informed Show/ Share	Explicit statement of the intended learning in terms of the Australian Curriculum: The Arts	To other learning and subject areas i.e. science, mathematics		

Try/Transform Action Review/Reflect				
<p>Introduction:</p> <ul style="list-style-type: none"> Focus Questions: personal and professional relationship to music Aims for session: musicianship, skills, progressive process, informing other art forms (meta-language, process, cross-arts collabs with music professionals and teachers, springboards of making and responding music into own work and teaching points) My practice (KP) Show/share some examples of work: Creative Challenge 2013 Kalgoorlie (Scary Island), Wigmore Hall (Made of Gold) https://www.katepage.net/listen-projects https://soundcloud.com/kate-page/sets 		<p>Social Sciences and Humanities English Drama, Dance: Shadow Puppetry</p>	<p>Explore the models used and use as inspiration to develop a workshop model for a specific context</p>	<p>5min</p>
<p>Warm up:</p> <ul style="list-style-type: none"> Today we will make some program music based on the book. What is <u>program music</u>? What are the tools we will use today? Voices, body, percussion, found objects Explore the instruments in the room. (Demonstrate process.) What sort of sounds do they make, how can you play them? Share some ways with a partner. See if there are different non-traditional ways of playing the instruments 	<p>K-10</p> <p><i>Program music is a term usually applied to any musical composition on the classical music tradition in which the piece is designed according to some preconceived narrative, or is designed to evoke a specific idea and atmosphere.</i></p>	<p>Science and technology English</p>	<p>Try to copy the sounds you have made on the instruments using body percussion and/or voices. What are the distinct timbral qualities of the sounds?</p> <p>Explore programme music and the texts that accompany them; write text /narrative for programme music not already accompanied by text (e.g. based on an image)</p>	<p>10min</p>
<p>Ensemble piece – oompahpah music (dance and singing) – part 1</p> <ul style="list-style-type: none"> Read text from the book to set the context. What is <u>oom-pah-pah music</u>? https://www.youtube.com/ 	<p>3-6, 7-10</p> <p>7,8</p> <ul style="list-style-type: none"> consider social, cultural and historical contexts of music draw on music from a range of cultures, times and locations as they experience music 	<p>Social Sciences and Humanities</p> <p>Maths: counting and sequencing</p> <p>Dance</p> <p>Physical education and</p>	<p>Technology: Develop junk instruments that parallel the instruments of oompah-pah music and that evoke what the Darklings might play/use</p>	<p>15min</p>

<p>watch?v=8fCV2F6u5mU</p> <p><i>What are it's conventions and instrumentation? What is it's use? Where does it come from? What might it represent in the book?</i></p> <ul style="list-style-type: none"> • Demonstrate a repeated 2-bar pattern in $\frac{3}{4}$ meter and what that sounds like – body percussion and chanting. Transfer to participants. Incorporate movement. • Facilitator improvises a melody over the top of the oom-pah-pah (modeling elements of our anticipated end point) <p>Warm-up:</p> <ul style="list-style-type: none"> • Group counts 1-2-3 4-5-6. 1 • Group counts and stamps on 1,4 • Group counts and stamps on 1,4 plus claps on 2,3,5,6 • Group tries missing playing some beats • Group to play 1,4 • In groups of 7 choose another two numbers to clap on, for instance 1,2,4,6 <p><i>What have we just created?</i> <u>Rhythmic patterns and phrases, ostinato/riff-based accompaniment, texture</u> through different parts</p> <p><i>What are some ways we could vary it musically? Bring parts in and out to vary the texture, use director from within the ensemble, change expression, tempo, etc.</i></p>	<p>Rhythm, Texture</p>	<p>Health</p>	<p>Develop different patterns and phrase lengths over a larger number of numbers (musical and maths links).</p> <p>Visual Arts: explore costumes and traditional dress in culturally specific genres of music leading to a costume design task</p>	
<p>Ensemble piece - oompahpah music (dance and singing) - part 2</p> <ul style="list-style-type: none"> • Now we have created our rhythmic accompaniment, let's transfer it to instruments for a different timbre. • Group invited to find an un-tuned percussion instrument • Practice your patterns in groups of 7 	<p>3-6, 7-10</p> <p>7,8</p> <ul style="list-style-type: none"> • sing and play independent parts against contrasting parts • recognise rhythmic, melodic and harmonic patterns and beat groupings • understand their role within an ensemble and control tone and volume • perform with expression and technical control 			<p>15min</p>

<ul style="list-style-type: none"> Directed arrangement – adding the various parts together (try quietly clapping and chanting when not playing to keep your beat) Review, adapt, re-try 	<ul style="list-style-type: none"> maintain safety, correct posture and technique in using instruments and technologies <p>Rhythm, Texture</p>			
<p>Ensemble piece – oompahpah music (dance and singing) – part 3</p> <ul style="list-style-type: none"> That is our rhythmic accompaniment. We are now going to introduce our oom-pah-pah harmony Everyone invited to sing the oom-pah-pah harmonic sequence Individuals invited to try tuned percussion. Tuned percussion group will hold the oom-pah-pah rhythm on 1,4 (CGD) Try the tuned and un-tuned elements together. Review, adapt. 	<p>3-6, 7-10</p> <p>Rhythm, Pitch, Texture, Timbre</p>		<p>Include another section in the piece with a different harmonic/chord sequence as a contrasting section to develop the form i.e. ABA</p> <p>Explore the impact of using different tuned instruments on the harmonic accompaniment</p>	<p>5min</p>
<p>Ensemble piece – oompahpah music (dance and singing) – part 4</p> <ul style="list-style-type: none"> That is our rhythmic accompaniment. We will now add our warm-up song as a melody (and counter-melody) over the accompaniment Teach the parts again, this time over the oom-pah-pah group – tuned percussion and 1-2 groups on the un-tuned percussion <p><i>How might our Darklings sing – what sort of vocal timbre? Do they have high or low voices? Representing youth and elders. Do the Darklings have an invented language, or what sort of words would they sing?</i></p>	<p>3-6, 7-10</p> <p>7,8</p> <ul style="list-style-type: none"> evaluate the expressive techniques used in music they listen to and experience in performance <p>Rhythm, Pitch, Texture, Timbre, Dynamics and Expression</p>	<p>Languages Social Sciences and Humanities</p>	<p>Devising lyrics and/or an invented language for the melody</p> <p>Visual arts and drama exercise developing the characters further from their appearances in the book i.e. name, special attribute, distinguishing features, personality etc.</p>	<p>10min</p>
<p>Ensemble piece – oompahpah music (dance and singing) – part 5</p> <ul style="list-style-type: none"> Create a structure/arrangement for our oom-pah-pah piece to draw these elements together – rhythmic & 	<p>3-6, 7-10</p> <p>7,8</p> <ul style="list-style-type: none"> build on their aural skills by identifying and manipulating rhythm, pitch, dynamics and expression, form and structure, timbre and texture in their 		<p>Candle hats and costumes</p> <p>Oompahpah dance form and folk dance traditions</p> <p>Formations and use of space (dance, drama) to create a</p>	<p>10min</p>

<p>harmonic backing, sung melody</p> <ul style="list-style-type: none"> • Perform/Record MP3 	<p>listening, composing and performing</p> <ul style="list-style-type: none"> • explore meaning and interpretation, forms, and elements including rhythm, pitch, dynamics and expression, form and structure, timbre and texture as they make and respond to music <p>Rhythm, Pitch, Texture, Timbre, Form and Structure, Dynamics and Expression</p>		<p>performance context</p> <p>Developing the characterisations of the Darklings at a more individual level through visual arts and/or drama</p> <p>Through examples, exploring the role of dance/music/costume in cultural celebrations and ceremonies. What types of dance have evolved and why? How do people celebrate or commiserate - what foods, etc?</p> <p>Record the various elements separately and use as the basis for a musical remix</p>	
<p>Reflection and discussion of possible extensions</p> <p>Dance, Drama, Media, Visual Arts</p> <p>English</p> <p>STEAM</p> <p>Social Sciences and Humanities</p> <p>Relevance to own practice</p> <p>Incorporation points</p> <p>Relevance to personal learning and attitudes</p>				<p>5min</p>

Below relates to a possible music-specific activity linked to the integrated arts workshop (on Tuesday):

Activity	Learning	Links	Extensions	Time
<p>The activity step by step</p> <p>Inspired/ informed</p> <p>Show/ Share</p> <p>Try/Transform</p> <p>Action</p> <p>Review/Reflect</p>	<p>Explicit statement of the intended learning in terms of the Australian Curriculum: The Arts</p>	<p>To other learning and subject areas i.e. science, mathematics</p>		
<p>Possible alternative music activity: Duck and the Darklings</p> <ul style="list-style-type: none"> We are going to co-develop a 1-min directed improvisation with four distinct but interactive layers. These represent the contrast in the physical spaces of the Land of Dark (closed caves) and Finding Fields (open dusk/night sky) and the physical movement and journey of the Darklings between these spaces Divide into three groups Before we start, some things you might like to think about: <p><i>Gp 1: The caves - are they smooth, rough and jagged? Can you hear any sounds beyond the movement of the Darklings, and what might they be? Do the caves seem to stretch on forever? Do they echo, or are they a dry and contained acoustic?</i></p> <p><i>Gp 2: The Darklings - are their footsteps heavy or light? Do they move quickly or slowly? Do they shuffle, stagger or do they take very clear steps? Are they moving slowly upwards or is there a sudden ascent?</i></p> <p><i>Gp 3. What kinds of objects might the Darklings find in the finding fields and what sounds do they make? How might the freedom of the openness and 'glimmers' of light be represented musically?</i></p> <ul style="list-style-type: none"> One group uses 	<p>K-2, 3-6</p>	<p>English (text extracts)</p> <p><i>'Dark was a sorry, spoiled place; a broken and battered place...'</i></p> <p><i>'...Over heaps of hummocks of lost and lonely things they clambered, gathering fiddlesticks for firewood, filling billies with trickle and seeking crumbs and crusts of comfort to take home'</i></p> <p><i>'When he returned to Grandpapa, Peterboy painted word pictures of the mysteries he has seen outside "There are holes in the dark, Grandpapa, and light leaks through! It slides down the steeps, puddles in the deeps and glimmers on the trickle"'</i></p>	<p>Developing a short text of roughly 4-6 sentences to describe the Darkling's journey</p> <p><i>What might journey through the caves might be like, spiritually and physically? How might the Darklings feel about undertaking the journey? How can we depict that in the music/singing/lyrics?</i></p> <p>Dance, drama and stylized movement to accompany the music</p> <p>Media: record the music and use it as a soundtrack to an edited media piece</p> <p>Visual Arts: design and draw these spaces. Use as a graphic score or as inspiration to develop the music further.</p>	<p>30min</p>

<p>instruments and voices to create a bed of dark sounds, a continuous drone to represent the caves. One group uses instruments to show the movement of the Darklings, perhaps percussive/rhythmic. One group uses instruments and voices to create a sense of openness and the world of lightness (although night-time), special effect instruments</p> <ul style="list-style-type: none"> • Participants look at the instruments and have an opportunity to explore playing techniques and acoustic possibilities. Once participants have chosen their instrument, think about how it represents the caves/finding fields or the movement through those spaces. <p><i>Will the way you play your instrument relate to a specific sound or is it more working in ensemble to create the mood and atmosphere of the space?</i></p> <p><i>What instruments can we use to develop a sense of darkness and resonance?</i></p> <p><i>Should the movement of the Darklings be mimicked through our instruments or a pace set for them to move to?</i></p> <p><i>How can we show the transition between dark of the caves and the light? i.e. dynamics, increasing prevalence of light sounds etc</i></p> <ul style="list-style-type: none"> • Share and reflect: What specific sounds might each instrument and voice have created? i.e. claves representing drips of water from the cave roof 				
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