# Music - Level 1 Course Outline 3

# Guide to aid teacher planning only - designed to be printed or viewed in A3, Landscape.

## Purpose

This example Course Outline has been produced to help teachers and schools understand the new NCEA Learning and Assessment matrices, and could be used to create a year-long programme of learning. It will give teachers ideas of how the new standards might work to assess the curriculum at a particular level.

## This course outline is designed for Ākonga to develop their composition/song writing, contextual studies, music concepts, and performance practice around the study of music that is primarily indigenous to Aotearoa and the heritage of te ao Māori, the roots and influence of the Pacific, and inclusivity of music from around the world that New Zealand musicians have embodied to create our own evolving, diverse, colourful and innovative Musical sounds and legacy. This whole course outline is set up in **two teaching and learning blocks:**

## **Block 1** = whole of term 1 and half of term 2 with learning and assessment of both 1.3 (*externally assessed in the 2 weeks following the completion of block 1)* and 1.1 (*internally assessed at the digression of the Kaiako)*

**Block 2** = Rest of term 2, term 3, and first week or first two weeks of term 4 with the learning and assessment of both 1.4 *(externally assessed at the completion of the block or during exam period)* and 1.2 *(internally assessed at the digression of the Kaiako)*

|  |  |  |
| --- | --- | --- |
| **Significant Learning****Students will:** | **Learning activities and assessment opportunities**Throughout the year assessment for learning happens often. Evidence may also be collected for summative assessment. | **Duration** Total of 32 weeks |
| * explore the musical histories of their whakapapa
* be able to discuss diverse music contexts
* understand how diverse contexts inform creative musical output
* understand how music is a waka to explore diverse worldviews
* explore tikanga and reo features of Māori music
* understand that any music context has its own structures.
 | **AS 1.3 Describe understanding of music in context (externally assessed)****AS 1.1 Demonstrate understanding of music concepts (internally assessed)**Ākonga will study New Zealand Roots/Reggae Music initially focussing on the influence of Bob Marley for aspiring Maori Musicians during the birth of New Zealand Roots Reggae. Ākonga will study Poi E and how The Patea Maori Club and Dalvanius Prime mix traditional elements of Kapa Haka with the modern soundscape and technology available to them at the time (Poi E Documentary as a suggested watch for ākonga on YouTube Video Rent)Ākonga will study the growth of New Zealand music through some analysis of the compositional styles of Ria Hall, BENEE, Savage, Fat Freddy’s Drop, Dave Dobbyn, Anika Moa, Lorde,Troy Kingi, Shapeshifter and Six60.Ākonga will explore traditional taonga pūoro and Pasific instruments – how they are played – how they are made – what they represent – how artists have used these conventions in their creative processes (examples could include Kapa Haka to Tiki Taane/Hine Wehimohi).Ākonga will look at the following two pieces to help build their knowledge, skills and appreciation of Aotearoa New Zealand music culture and history. They will unpack music concepts such as notation, reading of score, timbre, soundscapes, harmony, rhythm and texture. They will also look at the diversity of the Aotearoa New Zealand music scene, and the future direction of music that they can help design.**Below are the two pieces that ākonga will be looking at for Achievement Standards 1.1 and 1.3:**A) Ākonga will analyse the song *Wandering Eye* by Fat Freddy’s Drop and/or *Kua Kore He Kupu/Soaked* by BENEE. Ākonga will learn the basics of musical transcription and its importance. They will also learn about musical development and structure, soundscapes, melodic and rhythmic ideas, recording techniques and the different influences woven within to create each of these waiata. Ākonga will also analyse the elements and innovative sounds/timbre that Fat Freddy’s Drop (FFD) used to develop their original sound that has made them popular in Europe (especially places like Germany). Ākonga will study basic MIDI and simple sound effects to live elements like Reverb, EQ, Delay and basic compression. These are the basic foundations FFD used in the growth of both their live and recorded music. Ākonga will also study the vocal melody of BENEE’s *Soaked* using both the Māori and English kupu and how it has been translated to fit within the same rhythmical flow. Ākonga will also learn that the translation into te reo Māori isn’t translated word for word. Instead, it has been translated using kupu that means the same but isn’t exact. Through this, ākonga will learn that the Māori language has a different way of structuring sentences and how some kupu can have multiple meanings. They will also look at the simple but effective chord progression that features major, minor and chromatic chord shifts to support the vocal melody. Learning about how chords colour a melody will inform student’s own compositional ideas.B) Ākonga will analyse the elements and movements of orchestration and arrangement of Mark Vanliau’s *Simplicity* which was arranged and performed by Th’Orchard and The Christchurch Symphony Orchestra. The piece is in three movements, which includes vocal harmonies, different textures, Samoan Shark song, spoken word, tempo modulation, and elements and sonic layers made from a combination of orchestral timbre, modern electronic music, and folk music. **Example assessment for 1.1**There are two parts in this example and it is expected that both happen simultaneously, as one part informs the other. **Part A:** Recreate the drum groove, bass line, chord pattern, and vocal line (using voice or other melodic instrument) of *Wandering Eye*. Make sure to cover the three aspects below:1. Rhythm - beat, timing of different parts/feel/groove/functions that make the song unique such as skank rhythms and swung vs straight rhythms.
2. Timbre - filtering, EQ, choice of synths/sounds/samples that suit the genre
3. Melody/Harmony – Main melody, secondary melody (if doing Wandering eye).

**Part B**: Identify and describe at least three significant concepts for Wandering Eye from the list below:1. Improvisation
2. Articulation - such as accents, slurring, and staccato
3. Rhythmic techniques - such as swing, rub (playing behind the beat), cross rhythms (including latin feel)
4. Instrumental techniques (such as guitar skank patterns, chords, drumming styles and feel)
5. Call and response.

**Task to help with understanding the context:**1. What is the song *Wandering Eye* about – evaluate the importance of the lyrics to the overall effectiveness of the song.
2. Influences on the style and composition *- Choose THREE of the genres listed below and write a sentence or two about each one. In the sentences, cover the following questions: What is it that defines the genre? How do you think this genre relates to Wandering Eye?*
* reggae
* roots
* jazz
* RnB
* electronic
* hip hop
* dub.
1. What is your personal opinion of *Wandering Eye?* Explain the reasons for your opinion and why it is an effective song.
 | **Block 1** |
| * explore how music ideas can be communicated with intent
* develop awareness of musical performance within contrasting contexts
* participate in music-making
* start to identify pathways in music
* gain experience in performing music for an audience
* experience the process of creating original music
* identify what ihi, wehi and wana means in a Māori music context
 | **AS 1.4 Create original music (externally assessed)****AS 1.2 Perform music (internally assessed)**Ākonga will study music composition skills and will learn performance skills for their instrument (voice is an instrument)..Ākonga will learn the different kaupapa around live performance such as stagecraft, delivery, engagement, respect, ownership of environment, different kaupapa of the diverse performance settings (eg Kapa Haka – The Sasa - small intimate shows – festival settings).Ākonga will also look at different ways of working through performance anxiety and how to manage it and even use it to their advantage. They will do this through presenting performances during class time where others in the class give formative feedback, building up their confidence to then perform in assembly/prize-giving/outside of school at an appropriate showcase. Performances will be recorded for peer review and for moderation processes.Ākonga will then reflect as a group on each of their performances to share and help each other before their end of the term showcase. This process will also be focused around ihi, wehi and wana in a Māori music context and how it can help each student execute their musical ventures at a level they can be happy with. Ākonga will be encouraged to build playlists on a platform that is available for them in the preparation of taking what they have learnt and applying this to their own creative process or their performance work.Using the knowledge and skills acquired in term 1, ākonga will start the process of creating their own original music. Ākonga will be encouraged to push the boundaries of their compositions by incorporating the different soundscapes and instrumental ideas they looked at during term 1.Ākonga will be encouraged to use the elements of Māori and Pasific music to influence a more diverse approach to their creativity. This will be a recap on what was learnt during Block 1.**Idea for creating music that leads into performance.**The task will start off with a five-minute (depending on student needs, could be longer) timed exercise where ākonga write down the first word that comes to their mind, and everything they can say about it or relate to it. This exercise is to help lyric writers with writer’s block and non-lyric writers with story lines to help build their compositions. The ākonga will do this at the start of every class to get them into the habit of doing this exercise in the future.Looking at chord progressions from the works studied in **block 1**, Ākonga will start with a few chords and build their melodic ideas over the top of that. Once the foundations of their piece are set, they will then explore ideas of what to layer over the top. This could be aspects like melody, rhythm, lyrics, harmony, MIDI, different instrumental sounds, and song structures. This will help teach ākonga how to build a musical journey through composition/song writing.Ākonga will also learn the basics of using both Logic and Sibelius to create the working template. The next step is for ākonga to arrange their compositions for a group or solo. Each student will do this with their own composition and will orchestrate it for a live setting. Ākonga will then be exposed to online shows like NPR’s Tiny Desk Concerts, The BBC Live Series and “Like A Version” shows on YouTube where artists perform their music and the music of others in a small and sometimes completely different setting.This will inform ākonga that even successful artists have restrictions and have to sometimes think outside the box to deliver their own material to the best of their ability and with what is available to them.  | **Block 2** |
|  | **AS 1.1 - Demonstrate understanding of music concepts – internal** Recreate a part of your favourite song using a DAW or hardware of choice. The song can be a style of music of your choice in consultation with your teacher. Part One can be completed as a group, but part two requires an individual submission. *Example Assessment*There are two parts in this example and it is expected that both happen simultaneously as one part informs the other. Part One: Deconstruct then re-create your favourite lo-fi beat. Some music concepts that may apply:1. Rhythm - Beat, timing of different of parts/feel/groove (taken from hip-hop/boom bap genre)
2. Timbre - filtering, EQ, choice of synths/sounds/samples that suit the genre (eg treating a piano sound to fit the genre)
3. Harmony - melancholic sounds, placement of the chords (taken from jazz genre)
4. Found Sounds (Foley) - the use of sounds from an environment (street noise, rain, moana (sea) etc)

Part Two: Identify and describe at least three significant concepts for that song. Using one of the mediums listed in the following section (screencast etc), deconstruct your chosen song to outline how each of your significant concepts contributes to its creation, within its genre. Use examples from other songs from that genre, and connect them with your re-creation. Achieved: Both parts are completed and across them show an understanding of a range of musical concepts. There may be major errors in the deconstruction or re-creation but three concepts are present across both parts. Merit: Both parts are completed to a high standard including insightful examples being chosen and described. The re-creation may include minor errors that don't impact on the overall effectiveness of the re-creation. Excellence: Part two shows a deep and wide understanding and musical concepts, which are applied to part one which is highly accurate for the genre. PART 1 - PlaybackPlay the piece of music back to your teacher on your chosen instrumentPART 2 - Music conceptsPresent the significant musical concepts either as:* Oral presentation
* Written report
* Another valid presentation as discussed with your teacher

Note: Either part might be with other ākonga/teachers if need be to accompany. - eg vocals and guitar)  |  |