# **Music Level 1 Course Outline 2**

# 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.

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| **Significant Learning**  **Students will:** | **Learning activities and assessment opportunities**  Throughout the year assessment of learning happens often. Evidence may also be collected for summative assessment. | **Duration**  Total of 32 weeks |
| * explore the musical histories of their whakapapa * use music concepts to create an intended effect * understand how music is a waka to explore diverse worldviews * explore tikanga and reo features of Māori music * be able to discuss diverse music contexts * develop awareness of musical performance within contrasting contexts * understand how music is a waka to explore diverse worldviews | **Music concepts**  Students should study a range of music concepts integrated through a structured approach.  Students will need to practise isolating parts from music extracts and identifying music concepts in the extracts.  *This learning may contribute to assessment for AS1.1 Demonstrate understanding of how music concepts are used in a music style* and *AS1.3 Demonstrate understanding of music in relation to music contexts* | Term 1 |
| * explore how music ideas can be communicated with intent * use music concepts to create an intended effect * develop awareness of musical performance within contrasting contexts * develop awareness of musical performance within contrasting contexts | **Performance**   Students will keep a practice journal throughout the course, which will be monitored by the teacher. They should be practising throughout the year and developing skill in an instrument (voice is also an instrument). The journal could consist of a combination of structured (teacher-directed) and open responses, and may include goals, reflections on practice, reflections on other watched performances (live or recorded), reflections on good performance, and self-reflection tasks. Examples of directed questions include “What parts of the performance went well?”, “What things could be improved on?”, “When preparing for the performance, what worked well?”, “When preparing for the performance, what could be improved?” Structured responses could also be used to help students prepare for *AS1.1 Demonstrate understanding of how music concepts are used in a music style*.  Students are expected to be supported in their technical development by a specialist instrumental or vocal teacher (this could be through the Itinerant Music Scheme).   In class, students will focus on performative aspects and on the development of good practice strategies. Suitable repertoire for assessment will be negotiated collectively between the instrumental/vocal teacher, student, and the classroom music teacher. Students may perform individually, with others, or collaboratively as part of a group. Teachers should confirm with students who they will be performing with, the location, date and time of the performance, at least eight weeks prior to the performance assessment. It should also be a piece that the students have not performed previously and should allow sufficient scope to demonstrate the student’s musical ability.  Students will have the opportunity to practise performance in front of the class and reflect on each of the performances as well as their own.  *This learning may contribute to assessment for AS1.2 Perform music* | Terms 1, 2 and 3 |
| * explore the musical histories of their whakapapa * understand that music contexts are expressed through combinations of music concepts * understand how music is a waka to explore diverse worldviews * explore tikanga and reo features of Māori music * be able to discuss diverse music contexts * identify what ihi, wehi and wana means in a Māori music context * be able to discuss diverse music contexts * develop awareness of musical performance within contrasting contexts * start to identify pathways in music | **Music in context**  Students will study a range of music contexts, including one from a Māori context, eg, Waiata, including Te Iwi E, and The Firebird by Stravinsky. Teachers will need to ensure that the music studied fits within the broad topic provided by NZQA in the assessment specification.  **Te Iwi E**  Students will listen to and study Te Iwi E and be able to place this within the context of traditional waiata.  Various recordings (NZ Youth Choir, Kiri Te Kanawa with the NZSO – waiata, as well as more traditional versions and more recent remixes) are available and several should be used in studying this work.  **Traditional waiata:** What are the different purposes and performance contexts?  **Lyrics and meaning:** What is Te Iwi E about? What are different performance contexts in which it could be performed?   **Music and form:** How is Te Iwi E put together? What are the melodic, harmonic, and structural features? How do these musical elements reinforce and strengthen the meaning and communication of the text to an audience?   **How does this waiata relate to other waiata?** Is it typical or atypical of the style? Which aspects are traditional and which aspects are uncommon?   **Is there a version that is more authentic?** Listening to (and watching) a range of different performances of this work, are there versions that are more appropriate to the original context? Are there potential issues with musical groups performing the work out of its cultural context (such as remixes, Western Art Music “classical” versions, etc?)  **Infernal Dance from The Firebird by Igor Stravinsky** Various recordings of this work are available as well as musical scores. Students should study performances that include ballet (as originally intended) to fully appreciate and understand the work.   Study of this work can contribute to preparation for assessment *AS1.1 Demonstrate understanding of how music concepts are used in a music style.* **The Infernal Dance:** Introduction to the music. This includes listening, isolating the themes, identifying prominent instruments.  **Stravinsky:** Overview of Stravinsky, with a focus on his early life up until the 1920s.   **The orchestra of the Firebird:** Overview of the instruments used in the Firebird; common instruments and their families (Woodwind, Brass, Percussion, Strings), and characteristics; and unusual instruments used in the Firebird.   **Music and dance:** What features are characteristic of dance music? Which of these features can be heard in the Infernal Dance? What are the challenges for the Dancers?  **Stravinsky and Diaghilev and the Ballets Russes:** Impact of the collaboration between Stravinsky and Diaghilev, awareness of Stravinsky’s other ballets.  **Paris in the 1910s:** What were the circumstances of performance? What was Parisian society like in the early 20th century? What impact did this have on Stravinsky’s music? What impact did Stravinsky’s ballets have on Parisian society at the time?  *This learning may contribute to assessment for AS.1.3 Demonstrate understanding of music in relation to music contexts* | Terms 1 and 2 |
| * explore how music ideas can be communicated with intent * participate in music-making * understand that any music context has its own structures * explore how music ideas can be communicated with intent * understand how diverse contexts inform creative musical output * experience the process of creating original music | **Composing for a prescribed combination of instruments.**  A structured composition task allows teachers to provide a greater level of structured learning for this standard, while also contributing to preparation for *AS1.1 Demonstrate understanding of how music concepts are used in a music style* and AS1.3 *Demonstrate understanding of music in relation to music contexts.* It also allows for a facilitated performance and recording of the compositions by external performers.  Thought should be given to the combination of instruments that would ideally feature different types of instruments and include at least one or two melodic instruments (could include voice), at least one harmonic instrument, and one bass instrument, such as soprano, flute, guitar and cello. Student notation should be appropriate to the instruments used. Where practical, teachers might give students a choice between a couple of different options of set combinations.   Initial taught component for this task would include:   **Introduction to the instruments** for the task (preferably with live presentations).  **Writing melody** (which could include aurally learning and playing back, and/or transcribing, examples of strong melodies)  **Writing harmony** (which could include learning and being able to identify examples of harmonic progressions)  **Examples of music** for the prescribed combination, ideally with examples of performance and accompanying scores, instructions, or other modes of presentation to performers (which could also include identifying elements of music within these examples).  **Assessment (pre-) tasks could include:**  Transcription or playback of melodic fragments and harmonic progressions.   Identifying elements of music in scores and recordings used as models for student compositions.  Composition tasks: create a four/eight bar melody, create a harmonic progression, create contrasting textural patterns.  *This learning may contribute to assessment of AS.1.4 Create original music.*  The finished composition is recorded for inclusion in an assessment portfolio due in early Term 4. The portfolio should also include a reflective statement describing and explaining compositional decisions and the processes that were used. The final composition will also include drafts (or working digital files) and written music, lead sheet, or other relevant supplementary material as appropriate for the assessment of the composition and that allow the composition to be recreated by others. This may be in any appropriate format including video commentaries, written annotations, written narratives, annotated screen shots, and audio recordings. If students have worked collectively to compose, then the portfolio must also include evidence of each student’s contribution to the creative processes and describe their role in its creation. | Terms 2, 3 and 4 |