# Music - Level 1 Course Outline 1

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

## Purpose

This sample Course Outline has been produced to help teachers and schools understand how the Significant Learning from the Learning Matrix and Achievement Standards can be structured within a year-long teaching and learning programme.

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| **Significant Learning** | **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 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  Explore what ihi, wehi, and wana mean in a Māori music context  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  Participate in music-making  Gain experience in performing music for an audience  Experience the process of creating original music  Understand that every music context has its own structures | Unit: Journeys and Navigation Create a full term’s teaching and learning unit based around a selection of pieces of music from a range of contexts that are connected to journeys and navigation.  The unit will incorporate a range of activities that will give opportunities to play, compose, improvise, play by ear, harmonise, research, and so on. Activities will help ākonga learn about a breadth of music concepts: what they are, how they are shaped by their contexts, and how they are expressed to create different musical styles. Activities will also help ākonga to connect to their whakapapa, or that of the school’s rohe, to hear stories that are special to Aotearoa New Zealand and the Pacific region, and to connect with mana whenua where possible.  By the end of the unit, ākonga will have a sound foundational understanding that will support subsequent development of their creative and performance skills.  Suggestions of pieces of music to engage with:   * IA: Kōkorangi [Kōkōrangi - IA: Live Taonga pūoro - YouTube](https://www.youtube.com/watch?v=XL2jfI2zbgA), and a mōteatea from your local rohe related to waka or migration to Aotearoa * Te Vaka: Tulou Tagaloa, Tatou na Fai [Te Vaka - "We Know the Way" Live with Orchestra Wellington 2018 - YouTube](https://www.youtube.com/watch?v=Bum4936KgOo) (consider Disney arrangement too) * John Adams: Short Ride in a Fast Machine (orchestra with lots of percussion [John Adams: Short Ride in a Fast Machine – BBC Proms 2014 - YouTube](https://www.youtube.com/watch?v=5LoUm_r7It8&list=RD5LoUm_r7It8&start_radio=1); also some other interesting arrangements such as for piano duet [Christina & Michelle Naughton play John Adams's Short Ride in a Fast Machine (arranged for 4 hands) - YouTube](https://www.youtube.com/watch?v=jN4cCYPEOGg)) * David Bowie: Space Oddity * Choral, jazz, or folk songs related to travel, journey, or navigation * Theme to A Space Odyssey * Ka Hao feat. Rob Ruha: 35 * Che Fu’s Album: Navigator.   Possible activities:   * A practical experience to draw from throughout the unit such as a field trip to a significant site, concert, evening gathering to star-gaze, museum visit related to navigation or travel, marae visit to build relationships and hear stories. * Start each lesson with 5-10 mins of listening to an extract of specific piece of music and wānanga, using a relevant focus stimulus, such as:   + origins of the piece   + who composed it, why/for what/when   + context in which it was created (environmental/social/cultural etc.)   + most obvious music concepts in the music or style and what contributes to creating the style   + what is being conveyed and how (emotion/ideas/message)   + instruments and other sound sources   + expressive and compositional devices   + production and technological aspects   + performance techniques and concepts   + the ‘intangible’ qualities in performance, for example ihi and wehi in music from te ao Māori. * Learning to play small sections of the pieces being engaged with; individual, small group, or a class band rendition. * Small composition exercises such as creating a phrase that expresses an emotion / creates a feeling of motion / paints a picture of navigation or natural elements. * Group or individual composing, such as telling a story of a journey through music. Share ideas with peers. * Culturally appropriate research of local waka journey and related waiata. * Aural exercises, such as play by ear, creating chord chart, and transcribing melodies, harmonies, or percussion parts in music being engaged with. * Playing excerpts and ideas to each other to build up confidence in performing. * Focused wānanga (with whole class, smaller groups, whānau, others in community) to build understanding of the kaupapa within the music, and discover personal connections such as:   + concepts within pieces of music from different contexts   + how the concepts are shaped by all the different physical, social, and cultural environments they were created in.   Ākonga to practice expressing their observations – verbally, in note-form, or visually. Build musical terminology.   * Formative peer assessment: individuals or pairs prepare a brief presentation about music concepts in a piece of music, and how the concepts are shaped by the context that it was created in or intended to be performed. They explain it to another pair/individual. Wānanga and provide feedback for each other. * Look together at different visual representations of the music, where relevant to the style.   *[This unit will build skills and knowledges for all four Music Achievement Standards.]*  *Throughout this unit, ākonga can collect information that will help them to create evidence for AS 1.3*  (NB: early in the year, guide ākonga to create their own music performance repertoire of pieces that they will be practicing throughout the year. They can choose which piece they will focus on for AS 1.2 in the following term) | 9 weeks |
|  | Opportunity for assessment of AS 1.3 Music in relation to contexts  (Ākonga select music from two different music contexts and gather and curate evidence for the Standard. Once submitted to the teacher, the teacher will safely store the work, ready to be uploaded to NZQA in Term 4) | 3 weeks |
| Participate in music-making  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  Gain experience in performing music for an audience  Experience the process of creating original music  Explore the musical histories of their whakapapa  Understand how diverse contexts inform creative musical output  Understand how music contexts are expressed through combinations of music concepts  Understand how music is a waka to explore diverse worldviews  Explore what ihi, wehi, and wana mean in a Māori music context | Unit: Expressing emotions through music – within musical styles This unit will build on understanding of how music concepts are shaped by their contexts by focusing on two things:   * music concepts can be further shaped or manipulated to express or elicit emotions and ideas * music concepts can be shaped to create different musical styles.   For example, ākonga can be encouraged to express ideas and emotions as they create and play music in a way that also shows stylistic awareness.  Suggestions for activities:   * Focused listening of a broad range of musical extracts, including wānanga around prompts such as:   + what are features of the music that stand out?   + what feelings (if any) does the music convey?   + how do you react and why?   + are ideas, stories, knowledges within the music?   + is there a personal connection between you and the music?   + what musical concepts contribute to the emotion in the music?   + how would you describe the style?   + what features help create the style? * Composition exercises (individually, or in a pair, or group), such as creating phrases that express a particular emotion. Then trying to communicate a similar emotion in a couple of different musical styles. Experimenting with different instruments, sound sources and tools – instruments, DAWs, voice, found sounds etc. * Song writing – creating music that supports or enhances the meaning or emotion of the lyrics. * Play short extracts of creative ideas to each other, informal performances, workshops etc. * Consider their own performance pieces and analyse style, ideas, and emotion. Share their findings with peers, through performing and explaining. * Aural activities – playing by ear, transcribing, creating visual representations, transcribing, improvising, harmonising. * Experiment with own or existing music pieces, such as changing the tonality, altering the tempo or feel. * Run small vocal or instrumental rehearsals with peers, with a focus on making the music sound stylistically cohesive. * Investigate musical scores and learn relevant theoretical principles.   While this unit is running, allow time for ākonga to:   * choose the music activity they would like to do for AS 1.1, and to practice the skills they will need for the assessment * perform on their instrument for their peers, to help them build performance presentation skills and confidence leading up to AS 1.2 * practice their instruments * present ideas and creative work to small groups of classmates, and give and receive feedback * learn from the teacher about how to work collaboratively, and effective wānanga processes. | 4-5 weeks |
|  | Opportunity for assessment of AS 1.1 Use music skills in a music style | 2-3 weeks |
| Experience the process of creating original music  Explore how music ideas can be communicated with intent  Use music concepts to create an intended effect  Explore the musical histories of their whakapapa  Understand how diverse contexts inform creative musical output  Understand how music contexts are expressed through combinations of music concepts  Explore tikanga and reo features of Māori music  Develop awareness of musical performance within contrasting contexts  Participate in music-making  Gain experience in performing music for an audience  Understand that every music context has its own structures | Unit: Composing - what to do with original musical ideas Create a unit that builds capabilities in creating, shaping, developing, and structuring musical ideas to create original music. Unit will comprise of listening, aural, playing, and creative activities to build on what has been experienced in the previous units.  Suggestions for activities:   * Broad focused listening opportunities, including wānanga that focus on identifying main musical ideas, how they are developed further, and how they are shaped and organized into particular forms or structures. Wānanga will also include what has already been learned, such as identifying:   + significant music concepts, style, and influence of context on the music   + expression of emotion or ideas   + any kaupapa within the music   + whakapapa of the composer   + any personal connections   + things that stand out that will impact personal musical development. * Songwriting composing activities that build understanding of song structures, and structures within verses, choruses, lyric writing, word painting. * Instrumental activities such as creating chord progressions, melodies, beats, to comprise a phrase or section of a piece; improvisation; applying compositional tools to extend original musical ideas. * Exploring forms within customary music – mōteatea, Pacific Island forms. * Experimenting with expressive tools; changing tonality, metre, feel, style, tempo, and dynamics. * Starting creative activities from a te ao Māori lens, such as kapa haka forms and āhuatanga puoro with taonga puoro – timbres and tonality. * Informal formative assessment activities – sharing ideas and feeding back, playing, performing, workshopping, and rehearsing. * Use range of tools and modes to create – DAWs, instruments, voice, and found sounds.   While this unit is running, allow time for ākonga to:   * finalise the performance activity they will choose, and organize relevant aspects such as accompaniment, setting, equipment etc * practice their performance piece for AS 1.2 * give informal performances to classmates (large or smaller groups); workshop, encourage, and support.   Begin working on AS 1.4 Shape music ideas to create an original composition | 6 weeks |
| Participate in music-making  Gain experience in performing music for an audience  Explore tikanga and reo features of Māori music  Develop awareness of musical performance within contrasting contexts  Explore how music ideas can be communicated with intent  Use music concepts to create an intended effect  Explore what ihi, wehi, and wana mean in a Māori music context  Start to identify pathways in music | Unit: Performance skills  Create a small unit to gather what has been learned and experienced throughout previous units about sharing music through performing, expressing emotion or ideas in the music, and using technical and musicianship skills to express the music. Provide workshops for ākonga to guide and strengthen their stage presentation skills, so that they can confidently present their performance piece to an audience in a way that is appropriate to the style and setting of their performance. Ākonga can practice performing to small groups or the class as much as possible. | 3 weeks |
|  | Opportunity for assessment of AS 1.2 Demonstrate performance skills | 1 week |
|  | Complete and submit AS 1.4 Shape music ideas to create an original composition | 3 weeks |
|  | Fun activity to finish off the year.  Possible activities include:   * preparing an end-of-year concert for whānau * preparing a music programme to take into the community, such as aged care homes, primary or intermediate schools * organising kai and concert for your marae * a class band; improvisation workshops * inviting a taonga puoro maker and player to spend some time in wānanga and workshops with the class * experimenting with music technology * songwriting, rehearsing, and recording * a song-release project. |  |