# Music - Level 1 Course Outline 2

# 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.

## Context

## 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 New Zealand and the heritage of te ao Māori, the roots and influence of the Pacific, and inclusivity of music from around the world that Aotearoa New Zealand musicians have embodied to create our own evolving, diverse, colourful, and innovative musical sounds, and legacy.

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| **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  Understand how music contexts are expressed through combinations of music concepts  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  Use music concepts to create an intended effect  Understand that every music context has its own structures | Unit: Aotearoa New Zealand Roots/Reggae Ākonga will study Aotearoa New Zealand Roots/Reggae Music initially focussing on the influence of Bob Marley on aspiring Māori musicians during the birth of Aotearoa New Zealand Roots Reggae.  Ākonga will study Poi E and how The Patea Māori Club and Dalvanius Prime mix traditional elements of kapa haka with the modern soundscape and technology available to them at the time (it’s suggested that ākonga watch *Poi E* documentary).  Ākonga will study the growth of Aotearoa New Zealand music through some analysis of the compositional styles of Ria Hall, Savage, Fat Freddy’s Drop, Dave Dobbyn, Anika Moa, Lorde, Troy Kingi, Shapeshifter, and Six60.  Ākonga will explore traditional taonga puoro and Pacific instruments: how they are played, how they are made, what they represent, how artists have used these conventions in their creative processes (examples include Kapa Haka to Tiki Taane/Hine Wehimohi).  Opportunity for assessment of AS 1.3 Demonstrate understanding of music in relation to contexts  (NB: Although this external assessment will be uploaded to NZQA in Term 4, the portfolio can be created and curated by ākonga and submitted to the kaiako at this point in the year.)  During this unit, ākonga should decide which pieces of music/waiata they will focus on and prepare for AS 1.2 Demonstrate performance skills, for later in the year. They should be given time to practice, and to have experiences of playing parts of their pieces in pairs or small groups to build their confidence, to be encouraged, and to receive helpful feedback. | 10 weeks |
| Understand how music contexts are expressed through combinations of music concepts  Explore tikanga and reo features of Māori music  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 | Look at performance together, and make some decisions about duo or group, as well as solo contexts, for rehearsing and performing. Choose pieces to learn throughout the year. Consider which one may be best for AS1.2 assessment next term. Commit to a rehearsal schedule. Unit: Developing music skills through music activities Ākonga can engage in a wide range of activities that will build their music skills in different areas. Activities could include improvising, arranging, aural activities such as playing by ear, reproducing melodies, harmonies, rhythms, effects on a DAW, or transcribing, running singing rehearsals or creating harmonies for a melody.  Opportunity for assessment of AS 1.1 Use music skills in a music style | 10 weeks |
| 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  Use music concepts to create an intended effect  Gain experience in performing music for an audience  Experience the process of creating original music  Explore what ihi, wehi, and wana mean in a Māori music context | The following two units can run simultaneously this term. Unit: Developing composing and performing skills Ākonga will develop music composition skills and performance skills for their instrument (voice is an instrument).  They will learn the different kaupapa around live performance such as stagecraft, delivery, engagement, respect, ownership of environment, and different components of diverse performance settings (eg kapa haka, the Sāsā, small intimate shows, and festival settings).  Ākonga will also look at different ways of working through feelings of nervousness related to performance, how to manage it, and even use it to their advantage. They will do this by performing during class time where others in the class give formative feedback and building up their confidence to then perform in assembly/prize-giving/outside of school at an appropriate showcase.  Performances can be recorded for peer review 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 also provides opportunity to consider the concepts of ihi, wehi and wana in a Māori music context, and how a developing understanding may inform their performance and engagement.  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 it 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 Pacific music to influence a more diverse approach to their creativity where applicable.  A suitable number of opportunities will be provided for ākonga to complete their assessment towards this performance standard.  Opportunity for assessment of AS 1.2 Demonstrate performance skills Unit: Ideas for creating music that leads into performance The unit will start 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 to help non-lyric writers with story lines to build their compositions. 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, Ākonga will start with a few chords and build their melodic ideas on top of them. 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.  Ākonga can also learn the basics of using DAW software to create the working template.  They will work independently or in pairs according to the rest of the composition brief provided by the kaiako.  The next step is for ākonga to arrange their compositions for a group or solo. Each student can do this with their own composition and can 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”, which can be accessed through streaming platforms, 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 sometimes have to think outside the box to deliver their own material to the best of their ability and with what is available to them. | 10 weeks |
|  | Opportunity for assessment of AS 1.4 Shape music ideas to create and original composition  Ākonga complete composition begun in previous unit, including recording, and visual representation. Curate and submit portfolio. | 2 weeks |
|  | Fun learning activities for the remainder of the year. Examples include:   * reproduce compositions and compile an EP * mini concert for whānau * class band, signwriting, and improvisation sessions * join with Māori department at school to prepare a concert of local waiata, mōteatea, and current popular waiata * have training sessions on lighting, sound desks, recording, etc * trip to marae – learn about and craft taonga puoro if possible. Prepare kai and a concert as a thank you. |  |