

Sounds Australia



Strand
Music

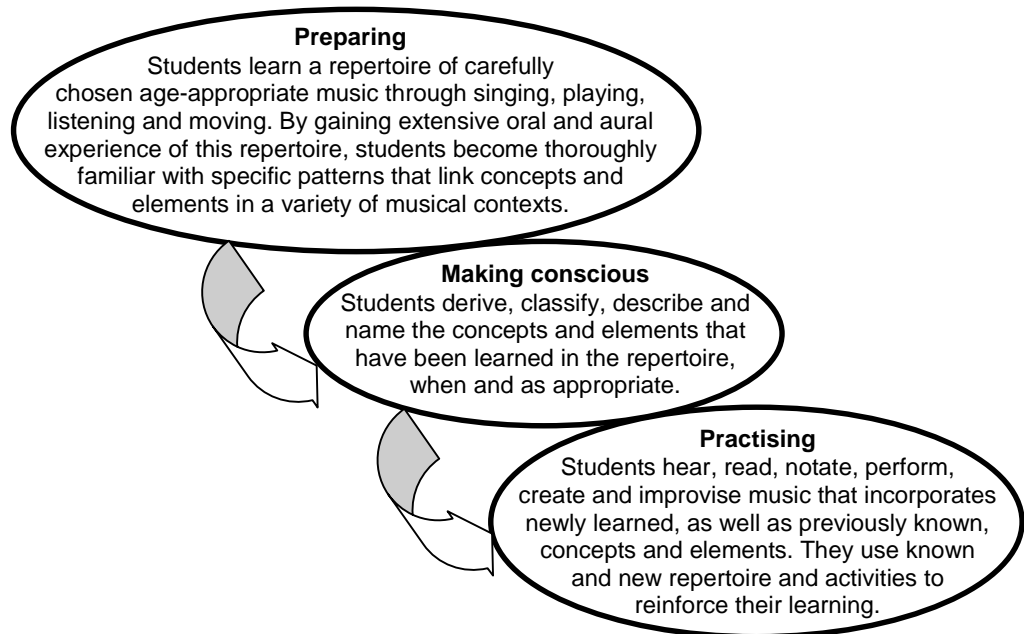
Possible link
Studies of Society and Environment

Purpose

Students sing, play, listen to and discuss a range of musical styles and genres to explore some of the traditions that contribute to Australia's musical heritage. They develop an understanding of instrumental and vocal arranging, using the music of Australian composers to explore timbres, textures and forms.

Overview

Activities in this module are based on a learner-centred approach for students who have been working with the musical concepts and elements of Level 5 for some time. The repertoire and activities in this module also provide opportunities for students to demonstrate Level 4 learning outcomes if required. These activities are organised into three phases: preparing, making conscious and practising.



The development of musical knowledge and skills at higher levels is dependent on the thorough preparation and practice that takes place from Level 1 onwards. For some concepts, the preparation phase may need to continue for an extended period of time, possibly months or even years, for some students. Practice needs to be ongoing and extensive, and coexists with and complements the preparing and making conscious phases.

Using this module

This module provides examples of planning and suggestions for teaching and assessing with outcomes and core content, within one musical context.

Module organisation

When planning for musical learning and for the demonstration of learning outcomes, careful consideration should be given to the sequence in which students prepare, make conscious and practise core content. The use of repertoire that incorporates core content, and activities that allow students to develop their understanding of that core content, will provide a variety of opportunities for them to demonstrate learning outcomes. The music outcomes are interrelated, complementary and interactive, and should be considered together when planning and assessing.

This module contains examples of planning overviews that illustrate how the core content can be sequenced across the minimum time allocation for music at Level 5 so that learning is cumulative and sequential. The time allocations in this module reflect timetabling arrangements in many Queensland schools.

- A **sample level overview** shows one way of organising the core content for Level 5 in a time frame of 90 hours.
- A **sample semester overview** shows how cumulative and sequential learning may be planned within the third semester based on that level overview. Students undertaking the learning outlined in this module will need to have acquired the skills and understandings of the concepts and elements indicated in the first two semesters.
- A **sample ten-week term overview** shows how cumulative and sequential learning may be planned across ten weeks (15 hours), or one school term, based on the outline for semester 3 given in the level overview. This overview provides a summary for planning, showing teaching focuses and links to core content.
- **Two sample lesson plans** are included to demonstrate one way of implementing the semester overview within a classroom context, using a time frame of approximately 90 minutes per lesson. Each lesson contains a range of activities that provide opportunities to prepare and practise musical concepts and skills.

The times indicated in the lesson plans are suggested as guides for planning activities. They are included to enhance understanding of the purpose of the activity, to indicate the approximate time an activity warrants in relation to the lesson time as a whole, and to reinforce the need for inclusion of a variety of purposeful activities. They also reflect what is considered appropriate in a well-paced lesson that will hold students' interest in the lower secondary school. When using the lesson plans, adjust the time allocations and activities to suit the needs, interests and abilities of your students. This may involve spreading the activities over two lessons.

Links to other key learning areas and to the cross-curricular priorities

This module identifies possible links to the 'Culture and Identity' and 'Time, Continuity and Change' strands of the *Studies of Society and Environment (SOSE)* key learning area. Allow additional time to include activities from this key learning area to enable students to demonstrate the outcomes that have been identified.

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy links include understanding and analysing written and spoken texts, extending vocabulary, understanding the principles of syllabification and applying them, understanding written and spoken texts, writing notes and lyrics. Numeracy links include understanding and notating patterns of sound using sub-divisions of musical beats and manipulating recurring metrical patterns. Lifeskills links include developing aesthetic awareness, acknowledging the cultural practices of peoples from a diverse range of communities, working cooperatively and self-management skills.

Some students with physical, hearing or vision impairment may need assistance with some activities within this module. Seek advice from their support teachers.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on and support student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Music strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 5

Students know a varied repertoire of music from a range of historical and cultural contexts that they can aurally analyse, sing and play, in tune and in appropriate style, individually and with others.

Students apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary and express themselves through performing, improvising and composing.

Students aurally and visually analyse, sing, play, read and write simple musical patterns containing the triplet in simple time and syncopation, using diatonic tonalities and primary chords in treble and bass clef.

- MU 5.1 Students aurally and visually analyse and respond to Level 5 core content in music they hear and perform.
- MU 5.2 Students sing and play a varied repertoire individually and with others in up to four parts including some repertoire from memory.
- MU 5.3 Students read and write music containing Level 5 core content.

Other key learning areas

Studies of Society and Environment core learning outcomes

Culture and Identity

- CI 5.1 Students investigate aspects of diverse cultural groups, including Aboriginal or Torres Strait Islander groups, and how others perceive these aspects.
- CI 5.3 Students share their sense of belonging to a group to analyse cultural aspects that construct their identities.
- CI 5.5 Students express how dominant and marginalised identities are constructed by media and other influences.

Time, Continuity and Change

- TCC 5.3 Students collaborate to locate and systematically record information about the contributions of people in diverse past settings.
- TCC 5.5 Students identify values inherent in historical sources to reveal who benefits or is disadvantaged by particular heritages.

Cross key learning area planning

Refer to elaborations of the stated outcomes in the *Studies of Society and Environment Years 1 to 10 Sourcebook Guidelines* to plan learning experiences relevant to this module.

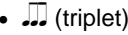
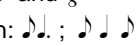
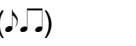


Core content

This module provides a learning context for the following concepts and skills, which are developed from Level 5 core content from the syllabus in addition to the core content from previous levels:

- | | |
|----------------------------|---|
| Rhythm and metre | <ul style="list-style-type: none"> • commonly occurring patterns in simple and compound metre • syncopated rhythms • triplet in simple metre |
| Pitch and melody | <ul style="list-style-type: none"> • C, G, D, F major, and related natural and harmonic minor keys and scales • major, minor and perfect intervals up to, and including 8^{ve} • treble and bass clef notation |
| Part work | <ul style="list-style-type: none"> • chords and progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys • ensembles in up to four parts |
| Form and structure | <ul style="list-style-type: none"> • forms and styles as encountered in repertoire • homophonic and polyphonic textures |
| Tone colour | <ul style="list-style-type: none"> • cross-cultural timbres • electronic and computer-generated timbres • orchestral timbres |
| Expressive elements | <ul style="list-style-type: none"> • commonly occurring signs and terms |

Sample Level 5 Overview (3 semesters)

Once elements and concepts have been introduced, practice is ongoing and should be incorporated into planning across this level.

	Semester 1 (or 30 hours)	Semester 2 (or 30 hours)	Semester 3 (or 30 hours) Term 1 <i>Sounds Australia</i>
Rhythm and metre	<ul style="list-style-type: none"> •  (triplet) • patterns in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C and $\frac{6}{8}$ • syncopation:  ;  • anacrusis () • polyrhythm 	<ul style="list-style-type: none"> • patterns as encountered in the repertoire, targeting practice with $\frac{6}{8}$ and various forms of syncopation 	<ul style="list-style-type: none"> •  • patterns as encountered in the repertoire
Pitch and melody	<ul style="list-style-type: none"> • F and G major keys and scales • minor 2nd intervals 	<ul style="list-style-type: none"> • a, e and d natural and harmonic minor keys and scales • major 6th intervals 	<ul style="list-style-type: none"> • D major key and scale • b natural and harmonic minor key and scales • major 7th; minor 6th and 7th intervals
Part work	<ul style="list-style-type: none"> • two- and three-part canons • two- and three-part class ensembles • I, IV, V chords and progressions in C, F and G major • chords and progressions using i and v in a natural and harmonic minor • accompaniment patterns • ostinati 	<ul style="list-style-type: none"> • two-, three- and four-part canons • three-part class ensembles • i, iv and v chords and progressions in a, e and d natural and harmonic minor • accompaniment patterns 	<ul style="list-style-type: none"> • two-, three- and four-part canons • three- and four-part class ensembles • I, IV and V chords and progressions in D major • i, iv and v chords and progressions in b minor
Form and structure	<ul style="list-style-type: none"> • binary, ternary, rondo, verse and chorus, call and response • 12-bar blues pattern 	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • as encountered in repertoire
Tone colour	<ul style="list-style-type: none"> • African timbres and instruments • Caribbean and Latin American timbres and instruments • cross-over ensembles • orchestral timbres and instruments 	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • Indigenous instruments • bush band ensembles • other timbres as encountered in repertoire and classroom ensemble groups
Expressive elements	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • as encountered in repertoire

Sample Semester 3 Overview — 30 hours		
	Term 1 or 15 hours Sounds Australia	Term 2 or 15 hours
Rhythm and metre	<ul style="list-style-type: none"> • ♩ • known patterns, including syncopation: $\text{♩} \text{♩} \text{♩}$; $\text{♩} \text{♩}$. and $\text{♩} \text{♩}$. • mixed metre: $\frac{2}{4}$, $\frac{3}{4}$ 	<ul style="list-style-type: none"> • as for previous term • known rhythmic patterns in simple and compound times • triplet in simple time ($\text{♩} \text{♩} \text{♩}$)
Pitch and melody	<ul style="list-style-type: none"> • D major; b natural and harmonic minor keys and scales; C, G, F major and related minor keys and scales • <i>do, so</i> and <i>la</i> pentatonic scales • pentatonic trichords — <i>do-re-mi</i>; <i>re-mi-so</i>; <i>mi-so-la</i>; <i>so-la-do</i>'; <i>la-do'-re'</i> • pentatonic tetrachords — <i>do-re-mi-so</i>; <i>re-mi-so-la</i>; <i>mi-so-la-do</i>'; <i>so-la-do'-re'</i>; <i>low la-do-re-mi</i> • melody writing — 16 bars • Major 7th, minor 6th and 7th intervals 	<ul style="list-style-type: none"> • C, D, F, and G major and related natural and harmonic scales and keys • <i>do, so</i> and <i>la</i> pentatonic scales; pentatonic trichords and tetrachords • melody writing — 16 bars • text setting • intervals
Part work	<ul style="list-style-type: none"> • chords I, IV and V in known major keys • perfect cadence • bass lines, melodies, melodic ostinatos and chordal accompaniments from repertoire 	<ul style="list-style-type: none"> • chords and progressions using I, IV, V; and i, iv, v • bass lines, melodies, melodic ostinati and chordal accompaniments from repertoire • bass line improvisations • transposition — B, instruments • plagal cadence (IV-I) and modal cadence (VII-I in natural minor)
Form and structure	<ul style="list-style-type: none"> • introduction; verse form • structures used in bush ballads 	<ul style="list-style-type: none"> • as encountered in repertoire
Tone colour	<ul style="list-style-type: none"> • Indigenous instruments • bush band ensembles • others as encountered in repertoire and in classroom ensembles 	<ul style="list-style-type: none"> • as encountered in repertoire
Expressive elements	<ul style="list-style-type: none"> • as encountered in repertoire 	<ul style="list-style-type: none"> • as encountered in repertoire

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>MU 4.1 Students aurally and visually analyse and respond to Level 4 core components in music they hear and perform.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • conduct a class performance of <i>Bound for South Australia</i>; the song is in ♩ 	<p>Do students:</p> <ul style="list-style-type: none"> • use appropriate conducting patterns and gestures as appropriate to the music? • use rehearsal time to develop interpretive features? • lead peers in creating a musically accurate performance, including notation and expressive elements? • maintain musical fluency?
<p>MU 5.1 Students aurally and visually analyse and respond to Level 5 core content in music they hear and perform.</p>	<ul style="list-style-type: none"> • conduct the class in a performance of <i>Serrare</i> from <i>Three Folksongs from The Torres Strait Islands</i>. The time signature in the song changes from $\frac{2}{4}$ to $\frac{3}{4}$ • record song performance with a video camera for self-assessment. <p>The teacher may use:</p> <ul style="list-style-type: none"> • consultation • observation • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • video recording • observation notes. 	<ul style="list-style-type: none"> • use appropriate conducting patterns for mixed metre and gestures as appropriate to the music? • use rehearsal time to develop interpretive features? • interact with peers in creating a musically accurate performance, including notation and expressive elements? • maintain musical fluency at metre changes?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<p>MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.</p>	<p>Students may:</p> <ul style="list-style-type: none"> play a two-part arrangement of <i>Tenpenny Bit</i> from <i>The Flying Pieman</i> in groups. One group plays the melody while the other plays a tonic–dominant ostinato discuss the performance and make suggestions for improvement or variation 	<p>Do students:</p> <ul style="list-style-type: none"> research the social and cultural context of the chosen music to inform the performance? show musical independence by learning correct notes, rhythms and phrasing, and interpreting performance markings without teacher assistance? perform the music accurately? perform in a stylistically appropriate manner? use appropriate musical vocabulary to discuss the performance? discuss rehearsal techniques in order to create a musical performance?
<p>MU 5.2 Students sing and play a varied repertoire, individually and with others, in up to four parts, including some repertoire from memory.</p>	<ul style="list-style-type: none"> perform an arrangement of <i>Serrare</i> for three vocal parts with piano accompaniment discuss the performance and make suggestions for improvement or variation. <p>The teacher may use:</p> <ul style="list-style-type: none"> consultation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> criteria sheets feedback sheets audio recording. 	<ul style="list-style-type: none"> research the social and cultural context of the chosen music to inform the performance? show musical independence by learning correct notes, rhythms and phrasing and interpreting performance markings without teacher assistance? perform the music accurately? perform in a stylistically appropriate manner? use appropriate musical vocabulary to discuss the performance? discuss rehearsal techniques in order to create a musical performance?
<p>MU 4.3 Students read and write short pieces of music containing Level 4 core content.</p>	<p>Students may:</p> <ul style="list-style-type: none"> write a <i>la</i> pentatonic melody over a tonic–dominant bass line in $\frac{6}{8}$ for an instrument of their own choice 	<p>Do students:</p> <ul style="list-style-type: none"> compose a melodic line that is stylistically appropriate and that suits the range of the instrument? create a melody that fits the bass line? use appropriate score-writing skills including alignment, phrasing, dynamics and other markings? present a final score that is legible and correct?
<p>MU 5.3 Students read and write music containing Level 5 core content.</p>	<ul style="list-style-type: none"> given the text for a known bush ballad, create an original melody with a stylistically appropriate chordal accompaniment. <p>The teacher may use:</p> <ul style="list-style-type: none"> consultation focused analysis self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> composition folios student profiles. 	<ul style="list-style-type: none"> compose a melodic line that is stylistically appropriate and that suits the vocal range chosen? compose an accompaniment that complements and supports the melodic line? use appropriate score-writing skills including word hyphenation, alignment, phrasing, dynamics and other markings? present a final score that is legible and correct?

Background information

Focus

This module explores some of the musical styles and traditions that contribute to Australia's diverse cultural heritage and contemporary life. Students engage with and reflect on aspects of the music of Indigenous Australians, early European migrants, bush music, 20th century society and contemporary art music.

This module provides students with the opportunity to learn about some of the music and dance in Aboriginal societies and Torres Strait Islander societies, and to develop an understanding of the oral traditions that have ensured the continuation of cultures and histories. Where possible, ask for the advice and participation of members of the local community who have the appropriate cultural knowledge and the permission and skills to impart that knowledge. For further information, see the Aboriginal and Torres Strait Islander Human Resources Protocols on the Queensland School Curriculum Council website.

The module also provides opportunities to identify and analyse some of the European musical traditions that were brought to Australia by the convicts and early settlers. Many of the musical elements and concepts being studied at this level can be found in well-known Australian folk songs and bush songs that had their origins in the English, Irish and Scottish music brought by these peoples.

Repertoire — cultural and social contexts

Music has played a major role in documenting aspects of Australia's social, political, industrial and cultural history, frequently in forms and styles that are both popular and accessible. Use the repertoire to provide opportunities for students to adopt a socially critical approach to those aspects of society as they sing, play, read, write and listen to the music. When analysing the music, ask students to reflect on the following questions:

- Who has written the words? What is the background of the authors?
- What point of view do you think is being presented?
- Where does the text come from?
- Where have you seen this kind of text/lyric before?
- Who do you think is the intended audience? How can you tell? Why was it written?
- What is the song about? What is it that the songwriter is inviting us to understand? What makes you think that? How is this done (words, phrases, sounds, expressive elements)?
- What meanings and contexts for meanings are possible in this song? What people are in the song? Who is not mentioned/left out?
- What are the gaps and silences in the song? Who benefits from this?
- How does the song make you feel, think and act?
- Who stands to benefit from the way in which this topic is being presented? Who is disadvantaged?
- What knowledge and experiences do you draw on to make meaning from the song? What other 'knowledge' or experiences would lead to other 'meanings' being made?
- What social function do you think this song serves?
- What kind of listener does this text assume or appeal to? What position is afforded to him/her?
- What images of gender, ethnicity, ability/disability, advantage/disadvantage are presented? What assumptions or beliefs underpin these images?

Apart from this accumulated repertoire, Australia also has 'sounds' that are unique to the continent. Environmental sounds of the fauna, such as the laugh of the kookaburra, the growl of the cassowary and the howl of the dingo, and the physical landscape, such as tropical rainforest waterfalls, storms, the sea and the deep silences of the desert, provide inspiration in a range of musical genres.

When incorporating Indigenous music in classroom activities, it is important to be aware of the traditional role of particular music as well as instruments used. When teaching students about the didgeridoo, consider its significance to, and use by, particular groups of Indigenous peoples. This will vary from community to community.

For instance, in some communities females may not play the didgeridoo. It is also important to recognise that in some areas, the didgeridoo has important spiritual significance. In the first instance, advice should be sought from local Indigenous community members.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

a cappella	Indigenous	'plucky hearts'	soundscape
bush ballad	jig	reconciliation	tetrachord
corroboree	pentachord	'rum-culls'	

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Music may be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually and in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- value diversity of religious and spiritual beliefs
- value diversity of historical perspectives
- adopt a socially critical approach to issues of appropriation
- support one another's efforts
- become empowered to represent their ideas and feelings through musical and kinaesthetic forms of expression.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (*).

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Bond, J. et al. 1995, *Share the Music*, Macmillan/McGraw-Hill, New York. This resource includes a range of teaching materials and repertoire.

Dorracott, I. & Allan, B. 1990, *In Tune with Music*, Book 3, McGraw-Hill, Sydney. (There is a score reading book and compact disk to accompany this text.)

Dunbar-Hall, P. & Hodge, G. 1991, *Jazz, Folk and Australian Music*, Science Press, Sydney.

*Farmer, B. 1990, *Springboards: Ideas for Music*, Thomas Nelson, Melbourne.

*Manifold, J. comp. 1964, *Penguin Australian Song Book*, Penguin, Ringwood, Victoria.

Stefanakis, M. 1998, *Turn it up!* Book 2, McGraw-Hill, Sydney. The teaching package comprises a student book, a teacher's manual, a set of two compact disks and a score-reading book.

*Wositzky, J. & Newton, D. 1988, *The Bushwackers Band Dance Book*, Greenhouse, Melbourne.

*York, F. ed. 1990, *Children's Songs of the Torres Strait Islands*, Owen Martin Publications, Sydney.

*York, F. coll. & arr. 1990, *Three Folksongs from the Torres Strait Islands*, Kelly Sebastian, Hindmarsh, South Australia.

Repertoire in this module

See 'Teacher resource 1' for the following repertoire:

Bound for South Australia

Inanay

Serran e: folk song (from *Children's songs of the Torres Strait Islands*)

Tenpenny Bit

The old Palmer song

See 'Teacher resource 3' for detailed analyses of, and sources for, the other songs used in the ten-week overview.

Other repertoire that may be considered for inclusion

Brisbane Ladies, *The Drover's Dream*, *Young Ned Kelly*, and *Moreton Bay*. These can be found in various printed collections of Australian folk songs.

Leek, S. *Riawana (Circles)* (flexible voicing), Morton Music, Brisbane.

Leek, S. *The Voices of Gondwana* (SSAA), Stephen Leek Music, Brisbane.

Leek, S. 'Monkey and Turtle' in *Island Songs* (SA or SATB), Morton Music, Brisbane.

Trad. arr. F. York, 'Monkey and Turtle' (SSA), Kelly Sebastian, Perth.

Electronic

Audio recordings

Anu, C. *Monkey and Turtle*, from *Stylin' Up*, Mushroom 320592

Bushwackers Band, *Dance Album*, CD EMI 8140882

Bushwackers Band, *And the band played Waltzing Matilda*, CD EMI 8297722

Earth Rhythm, Indigenous Australia IA2028D

Sydney Symphony Orchestra, *Sculthorpe: Kakadu: Mangrove: Earth Cry: Small Town: Irkanda 4*, ABC Classics 426481-2

Tiddas, *Sing About Life*, Phonogram 5183482

Yothu Yindi, *Tribal Voice*, Mushroom 324632

Websites

(All websites were accessed in February 2002.)

Australian folk songs: www.crixa.com/muse/songnet/songs.html

Music manuscript paper: www.musicaviva.com/manuscript/index.tpl

Sibelius Academy, Ethnomusicology, Folk Music and World Music.

www.siba.fi/Kulttuuripalvelut/folk.html

Southern Cross University, Australian Aboriginal Music

www.scu.edu.au/schools/carts/contmusic/musicarchive/AusGeneral.html

The Choral Public Domain Library: www.cpd.org/

Sample Term Overview — Weeks 1 to 3

Term 1	Week 1 or 90 mins	Week 2 or 90 mins	Week 3 or 90 mins
Prepare	perfect cadence (V–I);	perfect cadence (V–I)	perfect cadence (V–I)
Make conscious	♩	mixed metre $\frac{2}{4}$ $\frac{3}{4}$	
Practise	primary chords; bass line accompaniments; a natural minor; ♭, ♭, ♭, ♭, ♭.	C major scale; ♭, ♭, ♭, ♭, ♭; bass clef notation	C major scale; pentatonic scales and trichords; anacrusis; mixed metre $\frac{2}{4}$ $\frac{3}{4}$; verse and chorus
Rhythmic development	<i>Road to Gundagai</i> — beat and rhythmic pattern <i>Inanay</i> — learn rhythmic ostinato: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ <i>Bound for South Australia</i> — conduct; identify ♩	<i>Road to Gundagai</i> — practise rhythmic pattern <i>The old Palmer song</i> — learn rhythmic pattern <i>Serran e</i> — identify mixed metre $\frac{2}{4}$ $\frac{3}{4}$	<i>Road to Gundagai</i> — improvise rhythmic pattern for middle phrase (class performs theme A rhythm; soloist improvises theme B; class performs theme A rhythm) <i>Botany Bay</i> — rhythmic pattern; anacrusis
Instrumental work	<i>Inanay</i> — play ostinato on clap sticks <i>The old Palmer song</i> — play melody on classroom instruments	<i>The flying pieman</i> — play melody on classroom instruments	
Melodic development	<i>Inanay</i> — write words from memory <i>Road to Gundagai</i> — sing melody in solfa and memorise <i>Bound for South Australia</i> — visually analyse and sing	<i>Botany Bay</i> — sing; identify tone set; write and sing C major scale; identify root notes of the primary triads; write out the notes of these triads	sing pentatonic scales — do, la and so scales and pentatonic trichords <i>Botany Bay</i> — sing and revise tone set; sing major scale; discuss form <i>The old Palmer song</i> — sing; discuss historical and cultural background
Part work	<i>Road to Gundagai</i> — write primary triads in root position in G major; rewrite for easy voice leading; sing each part in unison; divide class and sing all three parts <i>The flying pieman</i> — write bass line accompaniment; play on instruments while teacher plays melody; revise a natural minor scale	<i>Serran e</i> — sing each part in unison; sing in two parts <i>Inanay</i> — sing and perform rhythmic ostinato	<i>Serran e</i> — revise two parts; learn third part; sing parts 1 and 2; 2 and 3; 1 and 3; conduct <i>The flying pieman</i> — play melody; play bass line accompaniment
Listening	<i>Inanay</i> — listen and aurally analyse; discuss cultural context	Bushwackers Band, <i>And the band played Waltzing Matilda</i> — listen; identify instruments; discuss historical context	
Games	<i>The flying pieman</i> — learn dance; aurally analyse; discuss historical and social context	<i>The flying pieman</i> — dance	<i>Road to Gundagai</i> — dance

This table is continued on the next page...

Term 1	Week 1 or 90 mins	Week 2 or 90 mins	Week 3 or 90 mins
Repertoire	<p><i>Road to Gundagai</i> — rhythmic pattern; memorise</p> <p><i>Inanay</i> —rhythmic ostinato; listen; discuss; memorise words</p> <p><i>The old Palmer song</i> — play</p> <p><i>Bound for South Australia</i> — sing; visual analysis; ♪</p> <p><i>The flying pieman</i> — dance; historical and social context; aural analysis; natural minor scale</p>	<p><i>Road to Gundagai</i> — rhythmic pattern</p> <p><i>Serrara e</i> — sing; part work; identify mixed metre</p> <p><i>Inanay</i> — sing with rhythmic ostinato</p> <p><i>Bound for South Australia</i> — bass line accompaniment</p> <p><i>The flying pieman</i> — dance; play</p> <p><i>The old Palmer song</i> — sing; rhythmic pattern</p> <p><i>Botany Bay</i> — sing; C major scale; prepare perfect cadence</p> <p>Bushwackers Band, <i>And the band played Waltzing Matilda</i> — listen; identify instruments; discuss historical context</p>	<p><i>Serrara e</i> — part work; conduct mixed metre</p> <p><i>Road to Gundagai</i> — dance (see <i>Bushwackers Dance Album</i> for the steps); rhythmic improvisation</p> <p><i>Botany Bay</i> — anacrusis; tone set; verse and chorus form</p> <p><i>The old Palmer song</i> — sing; historical and social context</p> <p><i>The flying pieman</i> — melody and bass line accompaniment</p>

Sample Term Overview — Weeks 4 to 7

Term 1	Week 4 or 90 mins	Week 5 or 90 mins	Week 6 or 90 mins	Week 7 or 90 mins
Prepare	perfect cadence (V–I)		triplet (♩♩♩)	D major scale
Make conscious		perfect cadence (V–I)		♩♩.
Practise	C and G major; a natural minor; primary chords	mixed metre; primary chords	perfect cadence (V–I); intervals; $\frac{6}{8}$	simple and compound time; intervals, including major 6 th and minor 7 th ; C, G, F major scales; primary chords
Rhythmic development	<i>Wild colonial boy</i> — sight-read rhythmic pattern; write; create counter-rhythm; soloist performs counter-rhythm while class taps rhythmic pattern	sight-reading exercises rhythmic dictations using known patterns	sight-reading and memorisation exercises <i>The flying pieman</i> — sing in rhythm names ($\frac{6}{8}$); transform into $\frac{2}{4}$ and clap rhythm	<i>Billy of tea</i> — identify syncopation; read and tap rhythmic patterns in simple and compound time <i>Queensland backstep</i> — rhythmic pattern; identify ♩♩.
Instrumental work	<i>The flying pieman</i> — play tune B (<i>Tenpenny Bit</i>) on classroom instruments; play melody and bass line; a natural minor	improvise solo melody using I–IV–V–I chord progression, two beats per chord	<i>The flying pieman</i> — play tune B melody and bass line in small groups	
Melodic development	pentatonic scales — sing <i>do, so, la</i> scales from same starting note <i>Snowy River roll</i> — sing; write tone set; identify and sing G major scale; aurally identify <i>so–do</i> ending (V–I) C major scale — revise	<i>Snowy River roll</i> — sing verse and conduct; write chord progression on bass staff; identify perfect cadence; rewrite for easy voice leading	<i>Snowy River roll</i> — write and perform counter-melody for verse sing pentatonic scales and tetrachords and practise intervals <i>The ballad of Kelly's gang</i> — sing; identify perfect cadence	practise — pentatonic scales, tetrachords and pentachords; intervals; diatonic scales primary chords melodic dictations using known patterns
Part work	identify primary chords in C major; write on staff; rewrite for easy voice leading; sing chord progression (I–IV–V–I) <i>Serran e</i> — sing in two and three parts	<i>Botany Bay</i> — identify chord progression (primary chords); divide class into three groups to sing the progression in parts while teacher sings melody <i>Serran e</i> — sing in three parts	<i>Snowy River roll</i> — sing verse and play bass line <i>Serran e</i> — sing in three parts; small groups and class	<i>Serran e</i> — sing in three parts; students conduct; record and put on student website
Listening	Bushwackers Band, <i>And the band played Waltzing Matilda</i> — listen; revise; discuss	<i>Kakadu</i> — identify instruments, timbre, style of playing	<i>Kakadu</i> — describe musical effects used to create imagery; discuss composer's approach to soundscapes	<i>The young Kabarli</i> — identify all instruments and discuss choice of timbres
Games	<i>Road to Gundagai</i> — dance			<i>Queensland Backstep</i> — dance

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Term 1	Week 4 or 90 mins	Week 5 or 90 mins	Week 6 or 90 mins	Week 7 or 90 mins
Repertoire	<p><i>Snowy River roll</i> — sing; conduct; G major scale; prepare perfect cadence</p> <p><i>Serran e</i> — sing; part work</p> <p><i>Wild colonial boy</i> — rhythmic pattern</p> <p><i>Road to Gundagai</i> — bush dance</p> <p><i>The flying pieman</i> — instrumental work; natural minor tonality</p> <p>Bushwackers Band, <i>And the band played Waltzing Matilda</i> — listen; revise</p>	<p><i>Snowy River roll</i> — sing; staff notation; chord progression; improvise</p> <p><i>Serran e</i> — vocal part work</p> <p><i>Botany Bay</i> — sing chord progression</p> <p><i>Kakadu</i> — orchestral instruments and playing techniques</p>	<p><i>Snowy River roll</i> — bass line accompaniment; instrumental work</p> <p><i>Serran e</i> — vocal part work</p> <p><i>The ballad of Kelly's gang</i> — perfect cadence</p> <p><i>The flying pieman</i> — instrumental work; rhythmic transformation from compound to simple time; triplet</p> <p><i>Kakadu</i> — compositional techniques</p>	<p><i>Billy of tea</i> — sing; discuss text meaning; analyse score</p> <p><i>Serran e</i> — perform; record; put on website</p> <p><i>Queensland backstep</i> — dance; rhythmic pattern</p> <p><i>The young Kabarli</i>— instruments and timbres</p>

Sample Term Overview — Weeks 8 to 10

Term 1	Week 8 or 90 mins	Week 9 or 90 mins	Week 10 or 90 mins
Prepare			
Make conscious	D major scale		
Practise	simple and compound time; ♩.	♩.; D major scale	
Rhythmic development	<i>Wild colonial boy</i> — read rhythmic patterns and transform from compound into simple time then clap <i>Queensland backstep</i> — rhythmic pattern; practise ♩.	revise all rhythmic patterns in simple and compound time sight-reading exercises rhythmic dictations using known patterns rhythmic improvisations using known patterns	class test including: sight-singing and sight-reading, based on known rhythmic and melodic patterns rhythmic and melodic dictations, based on known patterns
Instrumental work	<i>Queensland backstep</i> — sight-read bass line on instruments from score while teacher plays melody; play chord progression and melody on instruments	practise all known repertoire	aural analysis task score analysis task
Melodic development	<i>Billy of tea</i> — sing text; sing in solfa and letter names; identify tone set and D major tonality; write D major scale; write triads and practise	C, G, D, F major and related minor scales — revise analyse repertoire to identify similarities, including anacrusis, tone set and scales; primary chords sight-reading exercises melodic dictations using known patterns	students submit recording of small group performance of <i>Serrare</i>
Part work	<i>Serrare</i> — sing in three parts; students conduct; record and put on student website <i>Queensland backstep</i> — play melody with bass line accompaniment	practise all known repertoire	
Listening	<i>The young Kabarli</i> — listen and compare with <i>Kakadu</i> for similarities and differences		
Games	<i>Queensland backstep</i> — dance		
Repertoire	<i>Wild colonial boy</i> — read notation; transform rhythm <i>Queensland backstep</i> — dance; rhythmic pattern; instrumental work; play chord progression <i>The young Kabarli</i> — focused listening	revise and practise all known repertoire place all repertoire into chronological order by analysing text and researching historical and cultural backgrounds	

Activities: Sample lesson plans

Week 1, Lesson 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Move: <i>The flying pieman</i>	Enjoyment; prepare for aural analysis; beat	8	<ul style="list-style-type: none"> The students learn the dance steps. The students perform the dance with music.
Listen: <i>The flying pieman</i>	Aural analysis	2	<ul style="list-style-type: none"> The students hear the song and aurally analyse the music: <ul style="list-style-type: none"> – what is the time signature? – does it have an anacrusis? – is the tonality major or minor? – what rhythms are used?
Write: <i>Road to Gundagai</i>	Rhythmic development; music literacy	5	<ul style="list-style-type: none"> Tap the rhythmic pattern of the first 16 beats. Tap rhythmic pattern again. Discuss and identify the patterns used. Tap the rhythm again while students tap the beat. Tap the pattern again. The students write out the rhythmic pattern in workbooks. The students check their work for accuracy.
Read and sing: <i>Bound for South Australia</i>	Visual analysis; rhythmic development; singing	10	<ul style="list-style-type: none"> The students visually analyse the score from OHT, board, computer scan or handout: <ul style="list-style-type: none"> – what is the time signature? (♩) – how would you conduct this metre? – can any patterns be identified? – locate all the ♩ rhythms – tap the rhythmic pattern using time names – identify the anacrusis – sing the song with text.
Play, listen, and write: <i>Inanay</i>	Aural analysis; cultural context	10	<ul style="list-style-type: none"> The students listen to the recording of the song. Discuss features: text, a cappella, three female voices. The students listen to recording again, identifying and memorising the rhythmic ostinato. Hand out clap sticks or claves. The students perform the ostinato with the recording. The students notate the ostinato.
Discuss	Cultural context	9	<ul style="list-style-type: none"> Identify the unit title 'Sounds Australia' and ask 'what do we use music for in Australia?' Discuss how they use music, and how music is and has been used in Australia. Suggestions might include: fun, dance, advertising, singing, performing, listening, preserving history, cultural heritage, and personal messages. The students discuss with their peers how they use music.
Set homework	Rhythmic development	1	<ul style="list-style-type: none"> Clarify the homework tasks due next lesson: <ul style="list-style-type: none"> – memorise rhythm of the first phrase of <i>Road to Gundagai</i> – practise the first three patterns on the rhythmic practice chart that has been circulated – create an eight-beat rhythm using known patterns from the rhythmic practice chart and be able to clap.

Teaching considerations:

See 'Teacher resources 1 and 3' for notes and some music for this lesson, and 'Student resource 1' for the rhythmic practice chart. Further information can be found in the *Bushwackers Band Dance Book*. See Background information for guidance when discussing music of Indigenous Australians and for suggested discussion questions relating to cultural and social contexts.

Opportunities for gathering evidence

- Observation of the students aurally and visually analysing music.
- Observation of the students sight-reading rhythmic patterns.

Week 1, Lesson 2

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Read and play: <i>The flying pieman</i>	Aural analysis; rhythmic development; harmony	10	<ul style="list-style-type: none"> Give students the score for the music. The students read the rhythmic notation for tune A (marked on score). Revise anacrusis. The students identify and mark the phrases on the score. The students are asked to identify the three bass notes for chords I–IV–V (D, G and A) and practise playing them in the correct order of the progression. The students listen to the recording 4–6 times and then write the bass line notes using staff notation (bass clef), one note per bar. Check for accuracy. The students play the bass line part to accompany the recording or the teacher plays the melody on an instrument.
Listen and write: <i>Road to Gundagai</i>	Rhythmic development	6	<ul style="list-style-type: none"> The students tap the rhythm of the first phrase from memory (as given for homework). Tap the rhythm of the second phrase. Tap the rhythm of the second phrase again. The students echo. Repeat this again. The students write out the rhythmic pattern. The students memorise the rhythm of the second phrase for the next lesson.
Listen and sing: <i>Inanay</i>	Repertoire; aural analysis; memory	8	<ul style="list-style-type: none"> The students listen to the recording. The class discusses how Indigenous music is passed on through generations without using written music notation. The students listen to recording again and learn to sing the melody from memory.
Homework check	Rhythmic development	5	<ul style="list-style-type: none"> The students clap patterns from the rhythm practice chart that had been set for homework. Individual students clap one bar at a time around the class. The students perform rhythmic compositions that had been set for homework.
Sing: <i>Bound for South Australia</i>	Reading, singing, aural analysis	6	<ul style="list-style-type: none"> The students sing the song using the text. The students sing verse 1 and conduct with a two-beat conducting pattern. The students sing the song and inner hear 'heave away' each time it occurs in the song. The students sing the song and inner hear all the minims. The students sing the song and tap the beat.
Write: <i>The old Palmer song</i>	Music literacy; analysis	5	<ul style="list-style-type: none"> The students visually analyse the score and write their analysis in their workbooks. Give the students the following questions as guides: <ul style="list-style-type: none"> What is the time signature? Draw the conducting pattern What rhythmic patterns are used? Does the song have an anacrusis? Write the tone set Sing the tone set in solfa and letter names In which key is this song written?
Dance: <i>The flying pieman</i>	Enjoyment	5	<ul style="list-style-type: none"> The students revise the dance.

Teaching considerations

See 'Teacher resources 1 and 2' for notes and some music for this lesson. See Background information for guidance when discussing music of Indigenous Australians and for suggested discussion questions relating to cultural and social contexts. Students may need to work with staff and solfa simultaneously when singing chord progressions.

Opportunities for gathering evidence

- Observation of the students aurally and visually analysing.
- Focused analysis of the students improvising.
- Observation of the students reading and writing musical patterns.

Repertoire

Teacher resource 1

Inanay

Australian Aboriginal

C

In - a - nay_ gu - pu wa - na In - a - nay_ gu - pu wa - na

G F

Ay ay ay oo - la_ Oo la Oo - la

C G C

Oo - la ay yip - py yay yip - py yay_____

F C G C

Goo wa - na goo wa - na goo wa - na goo wa - na goo wa Choo

F C G C

Goo wa - na goo wa - na goo wa - na goo wa - na goo wa Choo.



Repertoire (continued)


Teacher resource 1

Serrar e

(Ser*-ahr eh)

Torres Strait Islands

C



Ser - rar e*, mile - a - mile a - way, ser - rar e*,

F C a min



to far a - way. I ea - bi ston, I 'it e em* a - na wing. Em*

G C G C



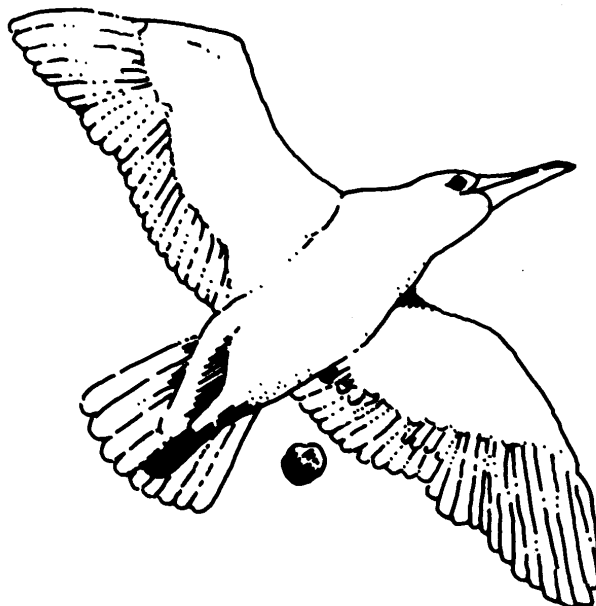
there fall down on the sal' wa - ter. I run and pick mup em* e.

(* The 'e' is pronounced as in 'yet')

Translation:

Seagull, a long way away,
 Seagull, too far (a very long way) away.
 I throw a stone, I hit it on the wing.
 It falls into the sea.
 I run and pick it up.

Source: F. A. York, *Children's Songs of the Torres Strait Islands*, Owen Martin Publications, Batemans Bay, NSW.



Repertoire (continued)

Teacher resource 1

Bound for South Australia

Australian

C G7

In South Aust - ra - lia I was born, Heave a - way, haul a - way,

C G7 C G7 C

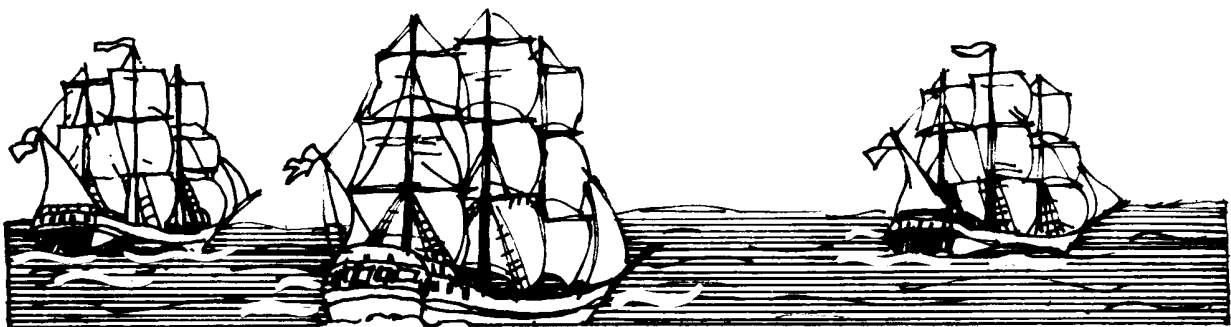
South Aust - ra - lia 'round Cape Horn, Bound for South Aust - ra - lia.

C F G7

Heave a - way you roll - ing kings, Heave a - way, haul a - way.

C F C G7 C

Heave a - way, oh hear me sing, Bound for South Aust - ra - lia.



Repertoire (continued)

Teacher resource 1

Tenpenny Bit

Irish Jig

The musical score for 'Tenpenny Bit' is written in 6/8 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. Chord markings 'Amin' and 'G' are placed above the staff. The second staff continues the melody and includes a repeat sign at the end. The third and fourth staves show a variation of the melody with different chord markings ('Emin' and 'G') and also include repeat signs.

Source: Australian Broadcasting Commission, with permission.



The Old Palmer Song

Australian



Verse: The wind is fair and free, my boys, the wind is fair and free. The
 Chorus: So, blow ye winds, heigh - ho, _____ A - dig - ging we will go, I'll



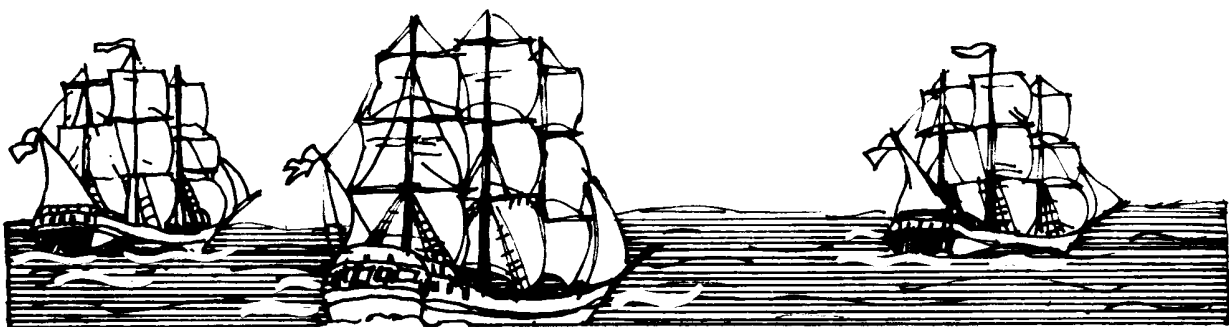
steam - er's course is North, my boys, and the Pal - mer we will see. The
 stay no more down South, my boys, So let the mus - ic play. In -



Pal - mer we will see, my boys, and Cook - town's mud - dy shore, Where
 spite of what I'm told, _____ I'm off to search for gold, And



I've been told there's lots of gold, so stay down South no more.
 make a push for that new rush, A thou - sand miles a - way.



Week 1, Lesson 2: harmonic development **Teacher resource 2**

Primary triads

s	d	r	s
m	l	t	m
d	f	s	d

I	IV	V	I
---	----	---	---

Primary triads arranged for voice leading

s	l	s	s
m	f	r	m
d	d	t	d

I	IV	V	I
---	----	---	---

Examples of improvised melodies

s	f	s	m	d	d	r	m
---	---	---	---	---	---	---	---

m	f	s	s	s	f	r	d
---	---	---	---	---	---	---	---



Repertoire analysis


Teacher resource 3

Song Title	Elements	Teaching focus and activities
<i>Billy of tea</i> <i>Springboards</i>	<ul style="list-style-type: none"> • D major • Verse and chorus form • Chords I–IV–V (also ii) • Syncopation • Anacrusis • Perfect cadence • Simple triple 	<ol style="list-style-type: none"> 1. Chord progression — I–IV–V: be able to sing, play, read, write and improvise over bass line. 2. Transpose to other known keys. 3. Write bass line for instruments. 4. Discuss the lyrics.
<i>Botany Bay</i> <i>Springboards</i>	<ul style="list-style-type: none"> • C major • Verse form • Strophic • Chords I–IV–V • Anacrusis • Perfect cadence • Simple triple 	<ol style="list-style-type: none"> 1. Chord progression — I–IV–V: be able to sing, play, read, write and improvise over bass line. 2. Transpose to other known keys. 3. Write bass line for instruments. 4. Place in its historical context and discuss.
<i>Bound for South Australia</i> Traditional See 'Teacher resource 1'	<ul style="list-style-type: none"> • C major • Verse–chorus form • Anacrusis • ♩ time • Chords I–IV–V • Repeat signs • Perfect cadence 	<ol style="list-style-type: none"> 1. Chord progression — I–IV–V: be able to sing, play, read, write and improvise over bass line. 2. Transpose to other known keys. 3. Write bass line for instruments. 4. Create rhythmic accompaniment (washboard, spoons...).
<i>Corroboree</i> John Anthill (Recording)		<ol style="list-style-type: none"> 1. Discuss use of orchestral instruments to 'imitate' Indigenous sounds, including issues of appropriateness and use of protocols. 2. Discuss historical context.
<i>Inanay</i> see 'Teacher resource 1'	<ul style="list-style-type: none"> • $\frac{2}{4}$ •  • Anacrusis • Asymmetrical phrasing • Chords I, IV and V 	<ol style="list-style-type: none"> 1. Students listen to recording and discuss attributes: unaccompanied singing, rhythmic ostinato, cumulative harmony. 2. Students learn to sing melody from recording. 3. Discuss cultural style of learning songs. 4. Students learn second part from recording (at the third). 5. Extension — students learn all three parts from recording.
<i>Kakadu</i> Peter Sculthorpe (Recording)		<ol style="list-style-type: none"> 1. Discuss and note soundscape-writing and the use of music to portray landscapes. 2. Discuss use of orchestral instruments to 'imitate' Indigenous sounds, including issues of appropriateness and use of protocols.
<i>Serrare</i> Collected and arranged by Frank York See 'Teacher resource 1' for the original song. The SSA arrangement is published by Educational Supplies Ptd Ltd.	<ul style="list-style-type: none"> • D major • Mixed metre $\frac{2}{4}$ $\frac{3}{4}$ • <i>Mf</i> (mezzo forte), <i>cresc</i> (crescendo), <i>decresc</i> (decrescendo), <i>poco dim</i> (poco diminuendo) • Syncopation • Indigenous text • Treble piano accompaniment 	<ol style="list-style-type: none"> 1. Learn as major vocal performance in three parts. 2. Conduct small groups of peers. 3. Analyse text setting and text pronunciation.

This table is continued on the next page...

Repertoire analysis (continued)

Teacher resource 3

Song Title	Elements	Teaching focus and activities
<i>Snowy River roll</i> <i>Springboards</i>	<ul style="list-style-type: none"> • G major • Verse and chorus form • Chords I–IV–V in the verse only • Perfect cadence • Simple triple 	<ol style="list-style-type: none"> 1. Chord progression — I–IV–V: be able to sing, play, read, write and improvise over bass line. 2. Transpose to other known keys. 3. Write bass line for instruments. 4. Place in its historical context and discuss.
<i>The ballad of Kelly's gang</i> <i>Springboards</i>	<ul style="list-style-type: none"> • F major • Strophic form • Anacrusis • Perfect cadence • Simple duple 	<ol style="list-style-type: none"> 1. Chord progression — I–IV–V: be able to sing, play, read, write and improvise over bass line. 2. Transpose to other known keys. 3. Write bass line for instruments. 4. Place in its historical context and discuss.
<i>The flying pieman</i> The Bushwackers Band <i>The Bushwackers Band</i> <i>Dance Book</i>	<ul style="list-style-type: none"> • Jig style dance and rhythms • Tune A — D major • Compound duple time • Anacrusis • Question and answer phrases • Chords I–IV–V • Perfect cadence • Tune B — a natural minor • Compound duple time • Chords I–vii–v • Chromatic alteration 	<ol style="list-style-type: none"> 1. Discuss social, historical and cultural context. 2. Chord progression aural analysis. 3. Given rhythm, students write chord symbols. 4. Compose bass line accompaniment. 5. Compose alternative B section for tune B. 6. Sing tune B in solfa and letter names. 7. Learn the dance.
<i>The old Palmer song</i> See 'Teacher resource 1'	<ul style="list-style-type: none"> • C major • Strophic form • Anacrusis • Simple duple time • Chords I–IV–V • Chromatic alteration • Perfect cadence 	<ol style="list-style-type: none"> 1. Chord progression — I–IV–V: be able to sing, play, read, write and improvise over bass line. 2. Sing in letter names with attention to chromatic alteration. 3. Place in historical context. Find the Palmer River on map. 4. Arrange for bush band ensemble and perform.
<i>The Queensland backstep</i> The Bushwackers Band <i>The Bushwackers Band</i> <i>Dance Book</i>	<ul style="list-style-type: none"> • Tune A — G major • Reel dance style and rhythms • Chords I–IV–V • Perfect cadence • Simple duple time • Tune B — D major • Anacrusis • Perfect cadence • Syncopation  • Chords I–IV–V 	<ol style="list-style-type: none"> 1. Relate social dance in Queensland to current social dances in Queensland. Discuss social, historical and cultural perspectives. 2. Learn the dance. 3. Melodic and rhythmic dictations. 4. Chord dictation. 5. Chord progression I–IV–V: memorise, sing, play, read, write and improvise over bass line/four parts.

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Repertoire analysis (continued)

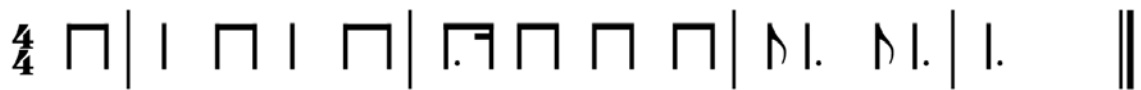
Teacher resource 3

Song Title	Elements	Teaching focus and activities
<p><i>The Road to Gundagai</i> The Bushwackers Band <i>The Bushwackers Band</i> <i>Dance Book</i></p>	<ul style="list-style-type: none"> • Tune A — G major • Tune B — G major • Simple quadruple time • Anacrusis • Syncopation • Chords I–IV–V • Perfect cadence • Chromatic alteration 	<ol style="list-style-type: none"> 1. Melodic or rhythmic dictations. 2. Tune B — identify all examples of syncopation. 3. Sing in solfa and letter names. 4. Learn the dance. 5. Listen to recording with text.
<p><i>The young Kabarli</i> Margaret Sutherland (recording)</p>		<ol style="list-style-type: none"> 1. Soundscape — listen to recording and discuss the use of texture and tone colour to portray the Australian landscape. 2. Compare with <i>Kakadu</i> by Peter Sculthorpe. Discuss similarities and differences.
<p><i>Wild colonial boy</i> <i>Springboards</i></p>	<ul style="list-style-type: none"> • D major • Strophic form • Anacrusis • Compound duple time • Chords I–IV–V • Isorhythmic (terminology) • Perfect cadence 	<ol style="list-style-type: none"> 1. Write the rhythmic pattern each phrase and discuss. A song that has the same rhythm for each phrase is called isorhythmic. Look for other songs that may be isorhythmic. (Songs with different rhythms for each phrase are called heterorhythmic.) 2. Analyse structure to discover ternary form within each verse. 3. Chord progression — I–IV–V: be able to sing, play, read, write and improvise over bass line or four-part chords.

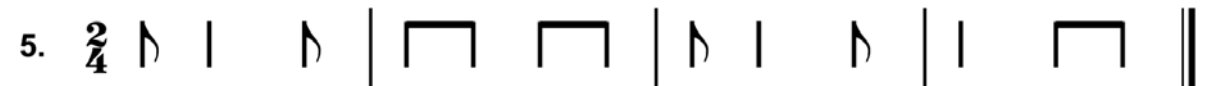
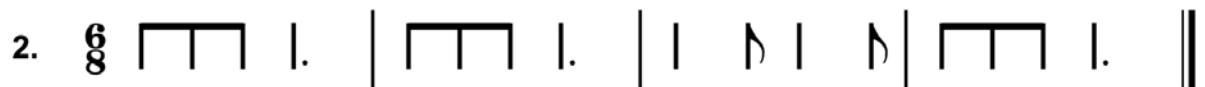


Rhythmic practice chart **Student resource 1**

A Rhythm to memorise

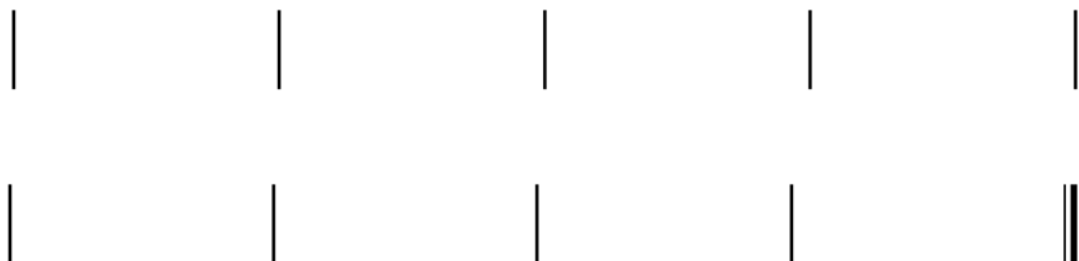


B Patterns to practise



C Compose an eight-bar rhythmic composition

Use a variety of known patterns



Acknowledgments

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This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

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