

Protest in popular song



Strand
Music

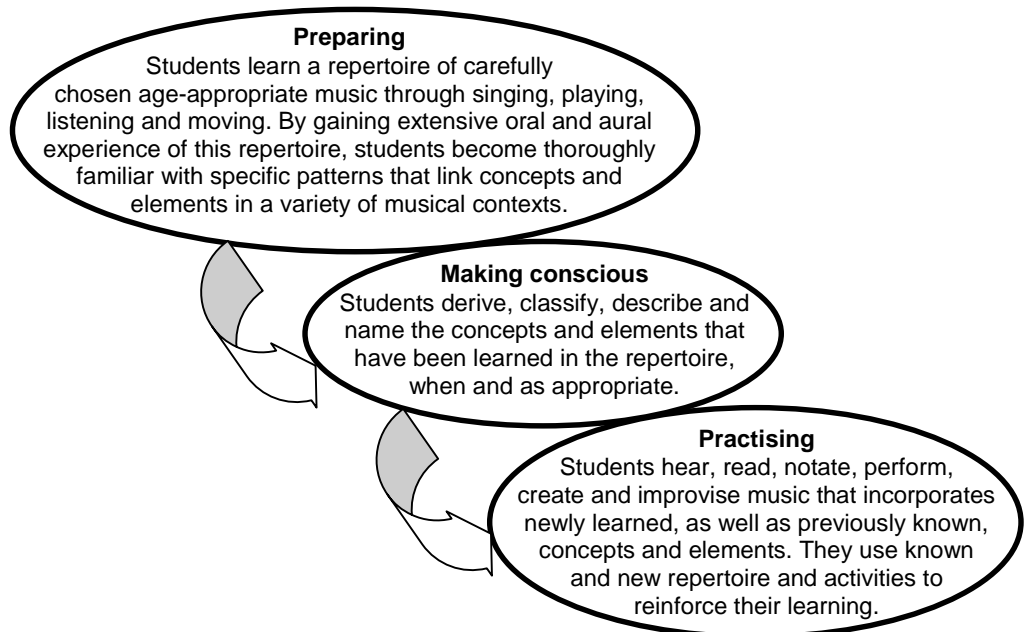
Possible link
Studies of Society and Environment

Purpose

Students engage in musical activities to further develop knowledge, skills and understanding about rhythmic and melodic patterns, harmonic progressions, form and structure, musical timbres, and expressive elements within particular historical and cultural contexts. They are encouraged to develop a socially critical approach to the themes and content of music in popular culture.

Overview

Activities are based on a learner-centred approach for students who have been working with the musical concepts and elements of Level 6 for some time. The repertoire and activities in this module also provide opportunities for students to demonstrate Level 5 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 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 6 in a time frame of 90 hours over three semesters.
- A **sample semester overview** shows how cumulative and sequential learning may be planned within the first semester based on that level overview.
- 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 student 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 students. Planning needs to provide sufficient time for students to practise known concepts and elements in various musical contexts, to cater for individual learning styles.

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

This module identifies possible links to the 'Culture and Identity', 'Place and Space' 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 subdivisions 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 6

Students know a repertoire of music from a range of historical and cultural contexts that they can aurally and visually identify and analyse.

Students express themselves creatively through singing, playing instruments, improvising and composing. They know and can use a range of diatonic tonalities, primary and secondary chords and mixed metre.

Students can independently engage with music and listen and respond with understanding through their accumulated knowledge of notated and performed music. They apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary.

- MU 6.1 Students aurally and visually analyse and respond to familiar and unfamiliar music containing Level 6 core content.
- MU 6.2 Students sing and play a varied repertoire individually, within a small group (one person per part) and in ensemble, including some repertoire from memory.
- MU 6.3 Students read and write music containing Level 6 core content.

Other key learning areas

Studies of Society and Environment core learning outcomes

Culture and Identity

CI 6.1 Students analyse the ways in which various societies inhibit or promote cultural diversity.

Place and Space

PS 6.5 Students make clear links between their values of peace and sustainability and their preferred vision of a place.

Time, Continuity and Change

TCC 6.1 Students evaluate evidence from the past to demonstrate how such accounts reflect the culture in which they were constructed.

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 Level 6 core content in the syllabus in addition to the core content from previous levels:

Rhythm and metre	<ul style="list-style-type: none"> • augmentation and diminution • mixed metre
Pitch and melody	<ul style="list-style-type: none"> • A, B\flat, and E\flat major, and related natural and harmonic minor keys and scales • augmented and diminished intervals
Part work	<ul style="list-style-type: none"> • chords and progressions using I, ii, IV, V, V7 and vi in known major keys and chords I, iv, v, V in known minor keys • ensembles in up to four parts, one person per part
Form and structure	<ul style="list-style-type: none"> • forms and styles associated with particular historical eras and cultural contexts
Tone colour	<ul style="list-style-type: none"> • instrumentation and timbres associated with particular historical and cultural contexts
Expressive elements	<ul style="list-style-type: none"> • signs and terms encountered in repertoire

Sample Level 6 Overview (3 semesters or 90 hours)

Practice of elements and concepts from previous levels 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>Protest in popular song</i>
Rhythm and metre	<ul style="list-style-type: none"> • common patterns in $\frac{6}{8}$ and $\frac{3}{2}$ • ♪ anacrusis 	<ul style="list-style-type: none"> • mixed metre • various forms of syncopation taken from target repertoire 	<ul style="list-style-type: none"> • mixed metre • various forms of syncopation and anacrusis taken from target repertoire
Pitch and melody	<ul style="list-style-type: none"> • E\flat major • c natural minor and harmonic minor • intervals • melody writing in specific structures and longer than for Level 5 • text setting 	<ul style="list-style-type: none"> • A major • F\sharp natural minor and harmonic minor • melodic minor as occurring in target repertoire • chromatic alterations as appropriate to target repertoire • melody writing continued • text setting 	<ul style="list-style-type: none"> • melodic minor as occurring in target repertoire • transposition to tonic minor • chromatic alterations in melodies • melody writing in popular song styles • text setting in popular song styles
Part work	<ul style="list-style-type: none"> • chords ii, vi, V7 and chord progressions using these chords as occurring in target repertoire • bass clef, using wider range of notes 	<ul style="list-style-type: none"> • chord progressions using known chords as occurring in target repertoire • bass accompaniment styles 	<ul style="list-style-type: none"> • chord progressions using I, ii, IV, V, V7 and vi as occurring in target repertoire • first inversion chords • Beyond Level 6 extension: chords III, VI, VII
Form and structure	<ul style="list-style-type: none"> • as encountered in the repertoire 	<ul style="list-style-type: none"> • as encountered in the repertoire 	<ul style="list-style-type: none"> • asymmetrical phrasing • verse and chorus • da capo
Tone colour	<ul style="list-style-type: none"> • instrumentation and timbres associated with cultural and historical contexts in target repertoire 	<ul style="list-style-type: none"> • instrumentation and timbres associated with cultural and historical contexts in target repertoire 	<ul style="list-style-type: none"> • instrumentation and timbres associated with cultural and historical contexts in target repertoire
Expressive elements	<ul style="list-style-type: none"> • as encountered in the repertoire 	<ul style="list-style-type: none"> • as encountered in the repertoire 	<ul style="list-style-type: none"> • as encountered in the repertoire

Sample Semester 3 Overview — 30 hours		
	Term 1 or 15 hours <i>Protest in popular song</i>	Term 2 or 15 hours
Rhythm and metre	<ul style="list-style-type: none"> • various forms of syncopation and anacrusis • 5/4 • mixed metre • tied notes and dotted notes as encountered in repertoire 	<ul style="list-style-type: none"> • various forms of syncopation and anacrusis • triplet using crotchets • mixed metre
Pitch and melody	<ul style="list-style-type: none"> • A, B₅ and E₅ major and related minor keys and scales • augmented and diminished intervals • asymmetrical phrasing • melody writing in popular music styles • counter-melody writing • chromatic alterations in melodies 	<ul style="list-style-type: none"> • pentatonic, diatonic and modal tonalities • text setting with accompaniment • modulation to relative major/minor and to tonic major/minor • chromatic alterations in melodies
Part work	<ul style="list-style-type: none"> • first inversion chord structures: I⁶ • chords: I, ii, IV, V, V⁷, vi and chord progressions using these chords, as encountered in repertoire • bass line accompaniments, including Alberti bass; guitar and piano accompaniments 	<ul style="list-style-type: none"> • first inversion chord structures I⁶, IV⁶, V⁶ • chords: I, ii, IV, V, V⁷, vi and chord progressions using these chords, as encountered in repertoire • Beyond Level 6 extension: aural recognition of chords VII, VI, III in progressions encountered in repertoire • arranging for class groups
Form and structure	<ul style="list-style-type: none"> • variants of verse and chorus form as encountered in repertoire • A A A B phrase structures • commonly used forms and structures in various styles of popular music 	<ul style="list-style-type: none"> • as for previous term • as encountered in repertoire
Tone colour	<ul style="list-style-type: none"> • as encountered in repertoire • instrumentation and timbres associated with various styles of popular music 	<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 for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes in this module. 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 5.1 Students aurally and visually analyse and respond to Level 5 core content in music they hear and perform.</p>	<p>Students may:</p> <ul style="list-style-type: none"> improvise a melody, vocally or instrumentally, over a given harmonic progression that uses chords I, IV and V 	<p>Do students:</p> <ul style="list-style-type: none"> use appropriate melodic and rhythmic elements? improvise using notes that fit the chordal outline? create melodies that have a sense of flow and direction? create melodies that are cohesive?
<p>MU 6.1 Students aurally and visually analyse and respond to familiar and unfamiliar music containing Level 6 core content.</p>	<ul style="list-style-type: none"> improvise a melody, vocally or instrumentally, over a given harmonic progression that uses chords I, ii, IV, V and vi. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> peer- and self-assessment sheets student profiles. 	<ul style="list-style-type: none"> use appropriate melodic and rhythmic elements? improvise using notes that fit the chordal outline? create melodies that use appropriate non-chordal (passing/auxiliary) notes? create melodies that have a sense of flow and direction? create melodies that are cohesive?
<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>	<p>Students may:</p> <ul style="list-style-type: none"> sing an arrangement or student-composed work in up to four parts from memory, within a group play an arrangement or student-composed work in up to four parts from memory, within a group 	<p>Do students:</p> <ul style="list-style-type: none"> accurately interpret pitch and rhythm? maintain fluency? pay attention to phrasing, articulation, dynamics, and interpret the mood and character of the music? reflect on and discuss the meaning of the lyrics?
<p>MU 6.2 Students sing and play a varied repertoire individually, within a small group (one person per part) and in ensemble, including some repertoire from memory.</p>	<ul style="list-style-type: none"> sing an arrangement or student-composed song in up to four parts, one person per part play an arrangement or student-composed song in up to four parts, one person per part. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> criteria sheets student profiles. 	<ul style="list-style-type: none"> accurately interpret pitch and rhythm? maintain fluency? pay attention to phrasing, articulation, dynamics, and interpret the mood and character of the music? reflect on and discuss the meaning of the lyrics?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<p>MU 5.3 Students read and write music containing Level 5 core content.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • compose a song for voice and piano accompaniment in 12-bar blues style, using chords I, IV and V⁷ 	<p>Do students:</p> <ul style="list-style-type: none"> • notate the music accurately and legibly? • compose a melody that is appropriate to the range and characteristics of the voice and piano? • compose a melody that reflects the natural rhythm of the words and that captures the meaning of the text? • compose a melody that fits the harmonic progression? • compose a song that incorporates appropriate blues style and characteristics? • incorporate expressive elements to communicate the musical intent of the composition?
<p>MU 6.3 Students read and write music containing Level 6 core content.</p>	<ul style="list-style-type: none"> • compose a song for two or more voices, or voice and instruments, in a popular song style, using chords I, ii, IV, V and vi. <p>The teacher may use:</p> <ul style="list-style-type: none"> • consultation • focused analysis • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • criteria sheets • student profiles • students' composition folios. 	<ul style="list-style-type: none"> • notate the music accurately and legibly? • compose a melody that is appropriate to the range and characteristics of the voices and instruments? • compose a melody that reflects the natural rhythm of the words and that captures the meaning of the text? • compose a melody that fits the harmonic progression? • compose a song that incorporates appropriate popular song style and characteristics? • incorporate expressive elements to communicate the musical intent of the composition?

Background information

Focus

The repertoire in this module focuses on popular songs from the 1950s to the 1990s. These songs frequently reflect on the nature of the human condition or are used as vehicles for expressing concern about particular social, political and environmental issues.

Music of the folk-revival movement of the 1950s was often aligned with left-wing politics and issues of social protest and concern about the human condition. Using primarily voice and guitar, singer-songwriters such as Pete Seeger, Woody Guthrie and others raised awareness of issues such as poverty and the dispossessed, censorship, nuclear war, racial segregation and extremist political policies, among other topical concerns.

During the 1960s, this style developed into folk-rock, and singer-songwriters such as Joan Baez, Bob Dylan, Paul Simon and Art Garfunkel and others continued to express concerns about social issues and social justice. For some performers, the voice and guitar remained the primary vehicle of expression, while others expanded into larger instrumental and vocal ensembles, and explored different song styles.

While the desire to express socially critical comment in song has continued, the musical style has evolved into a significant strand of mainstream popular music. Whatever 'sound' is chosen as the vehicle for musical expression, the common thread of social comment and protest remains in the lyrics.

This repertoire provides opportunities for students to adopt a socially critical approach as they sing, play, read, write and listen to the music. When analysing the music, ask students to consider and reflect on the following questions:

- Who has written the words? What is the background of the author(s)?
- 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? Which 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?

Prior learning

This module is aimed at the later stages of Level 6 and presumes that students have prior experience with melody writing and text setting. In addition, students need to be familiar with root position harmony using primary and secondary chords (Level 6 core content) in preparation for chordal structures in inversions. This harmonic understanding is important for students to be able to write appropriate accompaniments (piano, guitar, voices and other instruments).

Repertoire

There is a vast repertoire of music available that uses social comment and protest as themes. While song lyrics may provide a unifying structure on which to build a unit of work, the primary focus of learning must remain the musical content.

The songs that are cited in the term overview and sample lessons are included as examples only. They illustrate how repertoire may be used to prepare, make conscious and practise musical elements and concepts, while at the same time providing opportunities for analysis and discussion of the ideas, values and feelings that each song expresses. Substitute or supplement these songs to suit the requirements and interests of specific classroom, school or community contexts.

'Teacher resource 2' provides analyses of musical elements, suggestions for teaching focus, and learning activities for some of the repertoire. The information for each song relates to the specific edition referred to in the table. There are several editions of each of these songs commercially available, and some of their musical content may vary (key, chords and so on). Adapt these analyses to suit the editions that you choose, or use them as guides when selecting other songs.

When selecting repertoire, the needs and prior experience of the students should determine the range of songs and the editions to be used. It is important to know the repertoire thoroughly before using it in lessons.

Assessment

To assist you in making judgments about demonstrations of outcomes, see a sample class music profile in 'Teacher resource 4'. When you have gathered sufficient evidence, make an on-balance judgment about the students' demonstrations of each of the core learning outcomes at the appropriate levels.

Terminology

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

acoustic	asymmetrical phrasing	distortion	triadic inversion
Alberti bass	cadences	fermata	word-painting
anacrusis	context	glissando	

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 <http://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
- 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.

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

- Brown, A., Dillon, S. & Purcell, K. 1995, *Rock Music Essentials*, Science Press, Sydney.
- Dobszay, L. (trans. G. Viragh) 1999, *The World of Sounds*, Teacher and Students editions, Capital University Conservatory of Music, Ohio.
- Dorricott, I. & Allan, B. 1992, *In Tune with Music*, Books 2 and 3, McGraw-Hill, Sydney. There are score reading books and compact disks to accompany these texts.
- Dunbar-Hall, P. & Hodge, G. 1991, *Jazz, Folk and Australian Music*, Science Press, Sydney.
- Dunbar-Hall, P. & Hodge, G. 1988, *A Guide to Rock'n'Pop*, Science Press, Sydney.
- Farmer, P. 1979, *Pop*, Longman music topics, Longman, Harlow, Essex.
- Howitt, B. 1989, *Rock Through History*, Longman Cheshire, Melbourne.
- Locke, E. 1981, *Sail Away, 155 American Folk Songs to Sing, Read and Play*, Boosey & Hawkes, New York.
- Lowe, G. 1997, *The Rock Book*, McGraw-Hill, Sydney.
- Tacka, P. & Houlahan, M. 1995, *Sound Thinking*, 2 vols, Boosey and Hawkes, London.

Repertoire in this module

See 'Teacher resource 1' for the following music:

- *By the waters of Babylon*
- Hassler, *Chorale tune*
- *I like the flowers*
- *Mail myself to you*
- *Vincent* (melody line only, with two-part ostinato patterns)

See 'Teacher resource 2' for detailed analyses of, and sources for, other songs used in the ten-week overview.

Other repertoire that may be considered for inclusion

- Bob Dylan, *Blowin' in the wind*
- Cat Stevens, *Where do the children play?*
- Midnight Oil, *Beds are burning*
- Simon and Garfunkel, *Sounds of silence*
- The Beatles, *She's leaving home*
- The Cranberries, *The icicle melts*
- U2, *Bloody Sunday*
- Yothu Yindi, *Treaty*

Electronic

Audio recordings

Baez, J. *Joan Baez Live*. CD.

Bogle, E. *By Request*. CD.

Dylan, B. *30th Anniversary Concert Celebration*. CD.

McLean, D. *Best of Don McLean*. CD.

Midnight Oil, *Diesel and Dust*. CD.

Peter, Paul and Mary, *See what tomorrow brings* (for recordings of 'Because all men are brothers') and *Songs of conscience and concern*. CD.

Stevens, Cat. *The Very Best of Cat Stevens*. CD.

Simon and Garfunkel, *The Definitive Simon and Garfunkel*, CD.

The Beatles, *Sgt Peppers Lonely Hearts Club Band*. CD.

Yothu Yindi, *Tribal Voice*. CD.

Websites

(All websites were accessed in February 2002.)

Indiana University School of Music, William and Gayle Cook Music Library, *Composers*:
www.music.indiana.edu/music_resources/composer.html

Ethnomusicology, Folk Music and World Music:
www.siba.fi/Kulttuuripalvelut/folk.html

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

The Choral Public Domain Library: www.cpdl.org

The Cranberries: www.cranberries.com/

The Folk File: A Folkie's Dictionary:
www.accad.ohio-state.edu/~spencer/FF/index.html

The Folk Music Revival of the late 50s and early 60s:
www.zipcon.net/~highroad/folkscare.html

The Weavers: <http://sd.znet.com/~ast/WVRZ.html>

Sample Term Overview — Weeks 1 to 3

Term 3	Week 1 or 90 mins	Week 2 or 90 mins	Week 3 or 90 mins
Prepare	chromatic alterations	chromatic alterations	mixed metre using $\frac{6}{8}$ and $\frac{3}{8}$
Make conscious			chromatic alterations
Practise	progressions using I, ii, IV, V, vi; D major; c minor; a natural minor; major and minor 3 rd s, a minor; c minor	progressions using I, ii, IV, V, vi; chord substitutions; D major; A major; c minor; a natural minor	G major; D major; anacrusis in compound time
Rhythmic development	<i>Mail myself to you</i> — aurally memorise and then write the rhythmic pattern	<i>Because all men are brothers</i> — sing the melody while listening to the teacher clapping the rhythmic pattern of alto part, then write the alto rhythmic pattern	<i>And the band played Waltzing Matilda</i> — rhythmic dictation of first eight bars
Instrumental work	<i>Mail myself to you</i> — play the melody at sight	<i>Mail myself to you</i> — play chord progression; substitute V ⁷ for ii	<i>And the band played Waltzing Matilda</i> — play the melody
Melodic development	Chorale tune — sight-sing <i>By the waters of Babylon</i> — sing; aurally analyse; a minor tonality <i>Mail myself to you</i> — sing; revise major and minor 3 rd s, D major <i>I like the flowers</i> — vocally improvise over the harmonic progression	sing A major scale, triads and harmonic progressions <i>Mail myself to you</i> — sing; identify the chord progression <i>Because all men are brothers</i> — sight-sing the alto part, then add the soprano line	<i>By the waters of Babylon</i> — identify the chromatic alterations <i>Mail myself to you</i> — vocally improvise over the chord progression; write out the improvised melody <i>Because all men are brothers</i> — sight-sing the tenor part, then add other known parts
Part work	<i>I like the flowers</i> — sing in canon; revise the harmonic progression	<i>By the waters of Babylon</i> — sing in two-part canon <i>I like the flowers</i> — sing in canon while indicating the chord changes	<i>By the waters of Babylon</i> — sing in three-part canon <i>I like the flowers</i> — sing in canon
Listening	The Weavers, <i>Because all men are brothers</i> — listen; identify the chorale tune; aurally analyse the form; discuss the lyrics		Simon and Garfunkel, <i>American Tune</i> — listen; aurally analyse; discuss the chorale tune as used in different musical genres
Games	<i>I wonder where Maria's gone</i> — folk dance	<i>I wonder where Maria's gone</i> — folk dance	
Repertoire	<i>By the waters of Babylon</i> — aurally analyse; c minor tonality; prepare the chromatic alterations Chorale tune — sight-singing; a natural minor <i>Mail myself to you</i> — sing; intervals; rhythmic pattern <i>Because all men are brothers</i> — listen; aurally analyse; discuss <i>I like the flowers</i> — canon; harmonic progression	<i>By the waters of Babylon</i> — canon; minor tonality <i>Mail myself to you</i> — sing; play; chord progression and substitution <i>I like the flowers</i> — canon; harmonic progression <i>Because all men are brothers</i> — rhythmic pattern	<i>And the band played Waltzing Matilda</i> — dictate rhythm; prepare mixed metre; syncopation; compound time patterns; read notation <i>By the waters of Babylon</i> — sing; canon; minor tonality; chromatic alterations <i>American Tune</i> — listen; aurally analyse; discuss <i>I like the flowers</i> — canon <i>Because all men are brothers</i> — sight-sing; part work <i>Mail myself to you</i> — improvise; chord progression

Sample Term Overview — Weeks 4 to 7

Term 3	Week 4 or 90 mins	Week 5 or 90 mins	Week 6 or 90 mins	Week 7 or 90 mins
Prepare				5/4
Make conscious	mixed metre using $\frac{6}{8}$ and $\frac{3}{8}$			
Practise	D major; progressions using I, IV, V, vi	progressions using I, ii, IV, V, vi; mixed metre using $\frac{6}{8}$ and $\frac{3}{8}$; syncopation	G major; E \flat major; progressions using I, ii, IV, V, vi	G major; A major; E \flat major; progressions using I, ii, IV, V, vi
Rhythmic development	<i>Because all men are brothers</i> — two-part rhythmic dictation using tenor and bass lines <i>And the band played Waltzing Matilda</i> — conduct while singing melody; identify mixed metre	<i>And the band played Waltzing Matilda</i> — read the rhythmic pattern of the song (mixed metre and syncopation)	<i>Vincent</i> — sing melody in solfa with 1 st ostinato; change to 2 nd ostinato	<i>Vincent</i> — sing melody in solfa with both ostinato patterns (individually or in groups)
Instrumental work		<i>Mail myself to you</i> — write a percussion part for the two-part arrangement	<i>And the band played Waltzing Matilda</i> — improvise over the chord progression in E \flat major	I–V–IV–ii–I–vi–ii–V chord progression — improvise over the progression in E \flat major
Melodic development	<i>Because all men are brothers</i> — sight-sing bass part, then add other known parts <i>Mail myself to you</i> — write a second vocal line to fit the melody	<i>Vincent</i> — dictate the first eight bars of melody; sing; analyse the phrase structure; G major	<i>Vincent</i> — sight-sing whole melody; identify tone set <i>And the band played Waltzing Matilda</i> — write melody and chord progression of the chorus in E \flat major	<i>Father and son</i> — melodic dictation of the melody line in A major text-setting tasks in preparation for composition
Part work	<i>And the band played Waltzing Matilda</i> — identify bass line notes; D major	<i>And the band played Waltzing Matilda</i> — identify I–IV–I–vi–I–V–I chord progression; sing the progression as triads	<i>Mail myself to you</i> — practise the three-part arrangement in groups I–V–IV–ii–I–vi–ii–V chord progression — sing in triads; learn and memorise	I–V–IV–ii–I–vi–ii–V chord progression — sing and play from memory; write out bass line notes <i>Mail myself to you</i> — practise the three-part arrangement
Listening	Bogle, <i>And the band played Waltzing Matilda</i> — discuss the lyrics, social and historical context	Simon and Garfunkel, <i>American Tune</i> — listen; aurally analyse; discuss lyrics		Don McLean, <i>Vincent</i> — listen; discuss lyrics
Games				
Repertoire	<i>And the band played Waltzing Matilda</i> — mixed metre; bass line; listen; discuss <i>Because all men are brothers</i> — two-part rhythmic dictation; sight-sing; part work <i>Mail myself to you</i> — compose	<i>And the band played Waltzing Matilda</i> — mixed metre; syncopation; chord progression <i>Mail myself to you</i> — compose; part work <i>American Tune</i> — aurally analyse <i>Vincent</i> — dictate melody; analyse	<i>Vincent</i> — sight-sing; sing with rhythmic ostinatos; tone set <i>And the band played Waltzing Matilda</i> — improvisation; E \flat major; mixed metre; syncopation <i>Mail myself to you</i> — part work	<i>Vincent</i> — sing with ostinatos; listen; discuss <i>Father and son</i> — melodic dictation; A major; prepare 5/4 <i>Mail myself to you</i> — part work

Sample Term Overview — Weeks 8 to 10

Term 3	Week 8 or 90 mins	Week 9 or 90 mins	Week 10 or 90 mins
Prepare	first inversion chord structures; mixed metre using $\frac{4}{4}$ and $\frac{5}{4}$		first inversion chord structures
Make conscious		mixed metre using $\frac{4}{4}$ and $\frac{5}{4}$	
Practise	progressions using I, ii, IV, V, vi	progressions using I, ii, IV, V, vi; mixed metre	progressions using I, ii, IV, V, vi; mixed metre
Rhythmic development	<i>Vincent</i> — sing the melody and perform two-part ostinato in canon	<i>Father and son</i> — read rhythmic pattern of the melody, identify mixed metre	<i>Father and son</i> — conduct while singing the melody
Instrumental work		<i>Father and son</i> — improvise over chord progression	performances of improvisations as selected by students
Melodic development	song writing (composition task) <i>Father and son</i> — learn the melody line I–V–IV–ii–I–vi–ii–V chord progression — vocally improvise over the progression	song writing (composition task) <i>Father and son</i> — sing the melody; write the bass line from dictation <i>Vincent</i> — vocally improvise over the progression	song writing (composition task)
Part work	<i>Vincent</i> — Alberti bass accompaniment patterns <i>Mail myself to you</i> — practise the 3-part arrangement in groups	<i>Father and son</i> — identify I–V–IV–ii–I–vi–ii–V chord progression from the bass line <i>Vincent</i> — identify I–ii–IV–V chord progression	<i>Father and son</i> — investigate first inversion structures for I, IV and V
Listening	Cat Stevens, <i>Father and son</i> — listen; discuss word-painting; discuss the lyrics	Joan Baez, <i>Michael</i> — listen; aurally identify I–V–vi–ii–V chord progression; discuss the lyrics	Woody Guthrie, <i>Mail myself to you</i> — listen; discuss interpretations
Games	<i>I wonder where Maria's gone</i> — folk dance		
Repertoire	<i>Vincent</i> — Alberti bass accompaniment; sing with ostinatos in canon <i>Father and son</i> — listen; discuss <i>Mail myself to you</i> — part work	<i>Father and son</i> — rhythmic pattern; mixed metre; chord progression; improvise <i>Vincent</i> — chord progression; improvise <i>Michael</i> — listen; aurally analyse	<i>Father and son</i> — perform; first inversion structures <i>Mail myself to you</i> — listen; discuss

Activities: Sample lesson plans

Week 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing: <i>By the waters of Babylon</i> (canon)	Aural analysis	10	<ul style="list-style-type: none"> • Sing the whole song. Class listens and aurally analyses the song to identify the number of phrases; time signature; last note (tonic <i>la</i>); first note (upper tonic, <i>la</i>); tonality; range (highest note, lowest note). • Repeat the song twice to assist students with the analysis questions. • Class learns the song by imitation, phrase by phrase, with you.
Sight-sing: melody line of <i>Because all men are brothers</i>	Melodic development	10	<ul style="list-style-type: none"> • Distribute melody line and words of <i>Because all men are brothers</i>. With your guidance, class sings the melody line at sight (in solfa, neutral tone, or in letter names). • Correct mistakes and repeat activity until it is accurately sung.
Listen and discuss: <i>Because all men are brothers</i>	Aural analysis	10	<ul style="list-style-type: none"> • Listen to a recording of <i>Because all men are brothers</i>. Discuss the text, the meaning of the song, the melody line (contour, tonality, phrase structure).
Discuss	Revision	5	<ul style="list-style-type: none"> • Revise the characteristics of folk music: <ul style="list-style-type: none"> – lyrics tend to be about 'common' people, their lives and issues that are important to them – songs tend to be rural in context rather than urban – simple musical structure: melodies are short, singable and easily remembered – usually single line melodies, often unaccompanied – melodies finish on the tonic (in major or minor) – how is the song just heard similar to, or different from, the folk music with which the class is familiar?
Clap: rhythmic pattern	Rhythmic development	10	<ul style="list-style-type: none"> • Say to the class: 'I am going to start clapping a rhythmic pattern. You are to begin clapping the rhythm after two beats and continue through to the end. You will finish two beats after I do'. The rhythmic pattern is that of <i>Mail myself to you</i>. • Repeat the activity with the students until they have memorised the pattern. • Class writes the rhythmic pattern.
Play: <i>Mail myself to you</i>	Sight-reading	10	<ul style="list-style-type: none"> • Introduce the Woody Guthrie song <i>Mail myself to you</i>. Class is to play the melody at sight on classroom instrument (or instrument of choice that is easily accessible).

This sample lesson plan is continued on the next page...

Week 1 (continued)

Activity	Purpose	Mins	Materials and procedure
Sing: <i>Mail myself to you</i>	Melodic development: revise intervals and practise parallel 3 rd s for chords	10	<ul style="list-style-type: none"> Class sings the song in words and then in solfa. Sing the song slowly on a neutral syllable and ask students to aurally identify all the intervals of a 3rd. Once the class has identified all the 3rds, sing the song again and ask students to identify the quality of each 3rd (major or minor). Class sings the major scale of the key of the song (D major). Class sings and names all 3rds in the scale (i.e. <i>do-mi</i> = major 3rd; <i>re-fa</i> = minor 3rd and so on). Half the class begins the exercise again. The other half of the class sings the exercise in canon at the 3rd.
Sing: <i>I like the flowers</i>	Improvisation	15	<ul style="list-style-type: none"> Class revises the song by singing it in unison. Class sings the song in four-part canon. Review the harmonic progression in D major (I–vi–ii–V). Class sings the harmonic progression melodically (<i>do-mi-so-mi-do; la-do-mi-do-la; fa-la-do-la-fa; so-ti-re-ti-so</i>). Individual students sing or play the progression in D major. Play the chord progression on the piano and ask each student to improvise a melody to fit the progression. Repeat the activity, changing the time signature to $\frac{3}{4}$. Individual students perform their improvisations.
Homework		10	<ul style="list-style-type: none"> Memorise <i>Mail myself to you</i>. Revise the characteristics of folk music and analyse the song with them in mind. Practise <i>By the waters of Babylon</i>. Practise the harmonic progression in D major.

Teaching considerations

See 'Teacher resource 1' for the music for *Mail myself to you*, *By the waters of Babylon* and *I like the flowers*. It has been assumed that the class has already learned the canon *I like the flowers*. If they do not know the song, use the time allocated to teach it. Incorporate the improvisation activity in subsequent lessons.

See 'Teacher resource 1' also for the melody for sight-singing. This melody is a chorale tune ('O Haupt voll Blut und Wunden') that was originally written by Hans Leo Hassler and is better known in the version harmonised by J.S. Bach in the *The Passion according to St Matthew*. The melody was retained but the text was changed for *Because all men are brothers*. See 'Background information' for suggested teaching points and discussion questions relating to cultural and social contexts.

Opportunities for gathering evidence

- Observation of students aurally analysing *By the waters of Babylon*.
- Observation of students sight-singing and sight-playing.
- Observation of students singing or playing the harmonic progression.
- Focused analysis of individual students improvising over a given harmonic progression.

Week 2

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing: <i>By the waters of Babylon</i>	Part work; melodic development	5	<ul style="list-style-type: none"> Class sings the song in unison. Check for accuracy. Class sings the song in unison while you sing in canon. When secure, class sings in two-part canon in groups.
Sing scale and triads	Harmonic development	10	<ul style="list-style-type: none"> Sing major scale (A major) with the class. Sing root position triadic structures with the class. Students identify chord quality (major/minor/diminished).
Sing harmonic progression	Harmonic development; check homework	15	<ul style="list-style-type: none"> Class revises the harmonic progression from the previous lesson in solfa. Class sings the harmonic progression melodically in A major (<i>do-mi-so-mi-do; la-do-mi-do-la; fa-la-do-la-fa; so-ti-re-ti-so</i>). Individual students sing or play the progression in A major. Check the homework activity in D major with other students.
Homework check, sing and play: <i>Mail myself to you</i>	Aural analysis; chord dictation	30	<ul style="list-style-type: none"> Class sings the song from memory. Review the 3^{rds} in the song. Class identifies possible chords for the song, based on the 3^{rds} that have been practised. Students sing the melody line while you play the chord progression suggested by the class. Class discusses the suitability of the progression. Guide the class to consider alternatives to a I–ii progression implied in the song (e.g. I–V⁷). Class sings the song while you play an accompaniment on the piano using the chordal structure of the song. Class sings the song and indicates (e.g. by using hand signs) the bass note for each chord while teacher plays the accompaniment. Class practises the chord progression on an instrument (e.g. keyboard). Class sings the melody and plays the chord progression as accompaniment.
Discuss	Historical and cultural contexts	5	<ul style="list-style-type: none"> Discuss the characteristics of folk harmony: <ul style="list-style-type: none"> – simple harmonic structures based on primary triads – the ways in which songs can be used to express socially critical comment.
Sing and write: <i>Because all men are brothers</i>	Rhythmic development; part work; concentration	20	<ul style="list-style-type: none"> Class sings the melody line of the song. Ask class to sing the melody again and listen to the rhythmic pattern that is clapped while they are singing. Class sings while teacher claps the rhythmic pattern of the first eight bars of the alto part from the arrangement. Repeat this step twice. Class claps the rhythmic pattern they have heard. Class writes out the rhythmic pattern. Check for accuracy. Class sings the melody and claps the rhythm. Class is given the melody line for the first eight bars of the alto part. They are to sing it at sight after a few minutes preparation time. Give the class a starting pitch. Class sings the melody.

This sample lesson plan is continued on the next page...

Week 2 (continued)

Activity	Purpose	Mins	Materials and procedure
Homework		5	<ul style="list-style-type: none"> • Memorise <i>By the waters of Babylon</i>. • Practise <i>Mail myself to you</i> from memory. • Review and practise (instrumentally, if available, and vocally) the given chord progression.

Teaching considerations

See 'Teacher resource 3' for triadic structures. See 'Background information' for suggested teaching points and discussion questions relating to cultural and social contexts.

Opportunities for gathering evidence

- Observation of students playing the chord progression in various keys.
- Observation of students writing rhythmic pattern.
- Observation of students singing at sight.

Repertoire

Teacher resource 1

By the Waters of Babylon

Canon

1

By _____ the wa - ters, the wa - ters of Ba - by - lon.

2

We sat down and wept, _____ and wept _____ for thee, Zi - on.

3

We re - mem - ber, we re - mem - ber, we re - mem - ber thee, Zi - on.

(* these accidentals are used in some versions of the canon, but not others.)

Mail Myself to You

Woody Guthrie

D E min D Emin

I'm gon - na wrap my - self in pa - per, I'm gon - na dab my - self with glue.

D E min D Emin D

Stick some stamps on top of my head, I'm gon - na mail my - self to you.

Source: Woody Guthrie, *Mail myself to you* Copyright Essex Music Australia Pty Limited. All rights reserved. International copyright secured.



Repertoire (continued)

Teacher resource 1

O Haupt voll Blut und Wunden

(Arranged by J.S.Bach in *The Passion According to St Matthew*)

Hassler

Musical score for 'O Haupt voll Blut und Wunden' in 4/4 time. It consists of four staves of music. The first two staves are identical, and the last two staves are also identical. The melody is simple and consists of quarter and eighth notes.

I Like the Flowers

Canon

Musical score for 'I Like the Flowers' in 4/4 time. It consists of four staves of music with lyrics underneath. The first staff has a box with the number '1' above it. The second staff has a box with the number '2' above it. The third staff has a box with the number '3' above it. The fourth staff has a box with the number '4' above it. Chord symbols (F, D min, G min, C7) are placed above the notes. The lyrics are: 'I like the flow - ers, I like the daff - o - dils, I like the moun - tains, I like the rol - ling hills, I like the fire - side when the lights are low. Bom - de - a - da, bom - de - a - da, bom - de - a - da, bom - de - a - dah.'

Repertoire (continued)**Teacher resource 1**

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Repertoire (continued)

Teacher resource 1



Repertoire analysis

Teacher resource 2

Song	Musical elements	Teaching focus and activities
<p><i>And the band played Waltzing Matilda</i> Eric Bogle Larrikin Music, Sydney 1977. Robert Brown Associates.</p>	<ul style="list-style-type: none"> • D major • mixed metre: $\frac{6}{8}$ and $\frac{3}{8}$ • syncopation • anacrusis • verse and chorus form • chords and harmonic progressions: I, IV, V, V⁷, vi • perfect cadence • repeat signs 	<ol style="list-style-type: none"> 1. Chord progression — I–IV–I–vi–I–V–I: memorise and be able to sing, play, read, improvise over and write in all studied keys (bass line only or all four parts as appropriate). This song provides a good example of simple bass line writing. 2. Use harmony line to write melody. Use of passing notes. 3. Use harmony to write counter-melody. 4. Arranging exercises. 5. Set text to simple duple rhythm, as a contrast to compound duple. 6. Investigate the Australian folk song tradition. 7. Compare this song with the American folk songs in this module. 8. Discuss the social and political messages in the lyrics.
<p><i>Michael</i> Joan Baez (ASCAP). 1979. Gabriel Earl Music</p>	<ul style="list-style-type: none"> • C major • common time; syncopation; triplet using crotchets • anacrusis • verse and chorus form • limited vocal range • chords and harmonic progressions: I, ii, V, V⁷, vi; VII used once only • first inversion of chord V • plagal cadence • Alberti bass accompaniment • question and answer phrases • legato, mp, fermata, a tempo, coda, d. s. al coda • first-, and second-time bars, repeat signs 	<ol style="list-style-type: none"> 1. Chord progression — I–V–vi–ii–V: memorise and be able to sing, play, read, improvise over, and write in all studied keys (bass line only, or all four parts, as required). 2. The verse uses the same chord progression as the chorus: compare melody lines. Note the use of VII (modal harmony) in chorus for dramatic effect. 3. Investigate the use of first inversion of V in the progression, and how it changes the bass line. 4. Analysis of form and style for composition purposes, especially piano writing style. 5. Compare the recorded version that uses acoustic guitar, and the written version that is written for piano. 6. Discuss the social messages in the lyrics.
<p><i>Vincent</i> Don McLean Mayday Music and The Benny Bird Company. Festival Music Pty Ltd. 1971.</p>	<ul style="list-style-type: none"> • G major • common time • anacrusis • verse and chorus form, with added contrasting section • chords and harmonic progressions: I, ii, IV, V, vi • Alberti bass accompaniment • question and answer phrases • mp, d.s. al coda, coda, fermata, rall. • first- and second-time bars, repeat signs • limited vocal range: pentatonic and diatonic phrases • asymmetrical phrasing 	<ol style="list-style-type: none"> 1. Chord progression — I–ii–IV–V: memorise and be able to sing, play, read, improvise over, and write in all studied keys (bass line only or all four parts, as appropriate). 2. Some students may use phrases and chords as basis for dictations. 3. Use vocal line as sample for text setting and melody writing, both pentatonic and diatonic. 4. Discuss the social messages in the lyrics.

Repertoire analysis (continued)

Teacher resource 2

Song	Musical elements	Teaching focus and activities
<p><i>Father and son</i> Cat Stevens Freshwater Music Ltd, London 1970.</p>	<ul style="list-style-type: none"> • G major • mixed metre: $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{5}{4}$ • dotted notes; tied notes; syncopation • anacrusis • chords and harmonic progression: I, V, IV, ii, I, vi, ii, V • first inversions of IV and V • mf, coda • anacrusis 	<ol style="list-style-type: none"> 1. Chord progression — I–V–IV–ii–I–vi–ii–V: memorise and be able to sing, play, read, improvise over and write in all studied keys (bass line only or all four parts, as appropriate). 2. A good example of word-painting: analyse and discuss the characterisation through use of vocal ranges. The song is very singable, given the range. 3. Teach chord progression in root position. Compare root position of chords with first inversion of V and IV and hear and discuss the function of first inversion chords. Analyse the bass line to discover the step-wise progression achieved with use of first inversion. This may allow for comparisons with other styles of music, e.g. Bach. 4. Analyse the phrase structure: AAAB melodic line. This could be used as a model for vocal compositions. 5. Rhythm and melodic contour of some phrases is fairly simple and could be used for sight-reading and dictations. There are some dotted and tied notes for study and inclusion in reading and dictation exercises. 6. The song could be arranged in two or more parts by or for students, for voice and/or instruments. 7. Discuss the social messages in the lyrics.
<p><i>Because all men are brothers (The wide world around)</i>, music by Hans Leo Hassler, harmonised by J.S. Bach, adaptation and text by Tom Glazer, arranged by Roger Emerson EMI Publishing.</p>	<ul style="list-style-type: none"> • C major • crotchet anacrusis; <i>c</i>, mixed metre $\frac{2}{4}$ and $\frac{4}{4}$ • four-part vocal harmony • modulation to D major 	<ol style="list-style-type: none"> 1. Chorale style arrangement in the first section of this song makes a good link to Baroque music studied earlier (if applicable).

Triadic structures

Teacher resource 3

Major Scale

<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	
<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>	
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>
I major	ii minor	iii minor	IV major	V major	vi minor	vii diminished	

Natural Minor

<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>	
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>	
<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>
i minor	ii diminished	III major	iv minor	v minor	VI major	VII major	

Harmonic Minor

<i>mi</i>	<i>fa</i>	<i>si</i>	<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>	
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>si</i>	<i>la</i>	<i>ti</i>	
<i>la</i>	<i>ti</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>si</i>	<i>la</i>
i minor	ii diminished	III augmented	vi minor	V major	VI major	vii diminished	

Sample music profile:

Teacher resource 4

Outcome ⇨	Aurally and visually analyse and respond				Sing and play				Read and write			
Task ⇨				Level				Level				Level
Student name ⇩												

Acknowledgments

This module was developed collaboratively with James Cuskelly, Lecturer, School of Music, The University of Queensland.

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ISBN 0 7345 2239 8

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