

Working in harmony



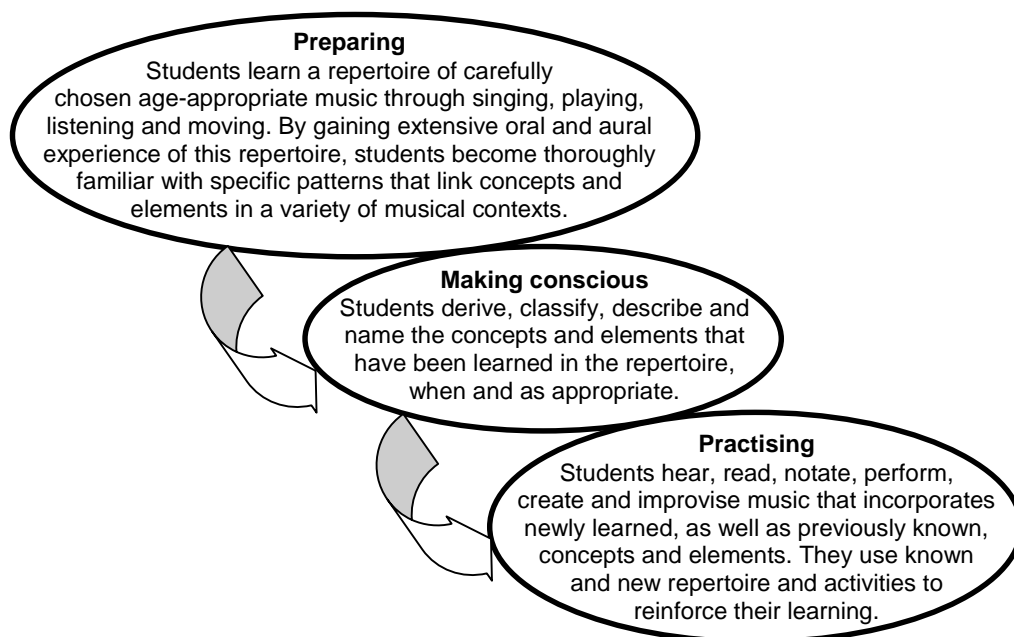
Strand
Music

Purpose

Students sing, play, listen to and discuss examples of European music from the 13th to the 18th centuries that provide social, cultural and historical contexts for an introduction to the study of harmony. They explore musical timbres, textures and forms, and develop an understanding of vocal and instrumental writing.

Overview

Activities in this module are based on a learner-centred approach for students who are beginning to work with the musical concepts and elements of Level 6. 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. Where more time is available, the level overview may be amended to provide for a wider range of musical contexts for students and for expanded opportunities for music-making activities.
- 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 1 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 45 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 the cross-curricular priorities

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 identifying and developing individual talents and interests, developing aesthetic awareness, giving expression to ideas and feelings, 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.

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.


Core content

This module provides a learning context for the following core content from Level 6 of the syllabus in addition to the core content from previous levels:

	Level 5	Level 6
Rhythm and metre	<ul style="list-style-type: none"> commonly occurring patterns in simple and compound metre syncopated rhythms triplet in simple metre 	<ul style="list-style-type: none"> augmentation and diminution mixed 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 	<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, IV and V in known major keys, and chords i, iv, v and V in known minor keys ensembles in up to four parts 	<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 as encountered in repertoire homophonic and polyphonic textures 	<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"> cross-cultural timbres electronic and computer-generated timbres orchestral timbres 	<ul style="list-style-type: none"> instrumentation and timbres associated with particular historical and cultural contexts
Expressive elements	<ul style="list-style-type: none"> commonly occurring signs and terms 	<ul style="list-style-type: none"> signs and terms as encountered in repertoire

Sample Level 6 Overview (3 semesters or 90 hours)

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

	Semester 1 or 30 hours Term 1 <i>Working in harmony</i>	Semester 2 or 30 hours	Semester 3 or 30 hours
Rhythm and metre	<ul style="list-style-type: none"> • common patterns in $\frac{6}{8}$ and $\frac{2}{2}$ •  anacrusis 	<ul style="list-style-type: none"> • mixed metre • various forms of syncopation taken from target repertoire 	<ul style="list-style-type: none"> • $\frac{3}{8}$ • various forms of syncopation taken from target repertoire
Pitch and melody	<ul style="list-style-type: none"> • B\flat and E\flat major and relative minor scales • intervals, including augmented and diminished • melody writing in specific structures and longer than for Level 5 • text setting 	<ul style="list-style-type: none"> • A major • f 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 as appropriate to target repertoire • 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: iii, III, VI, vii, 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 al fine
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 1 Overview — 30 hours		
	Term 1 or 15 hours <i>Working in harmony</i>	Term 2 or 15 hours
Rhythm and metre	<ul style="list-style-type: none"> • tied notes across a bar line • augmentation and diminution 	<ul style="list-style-type: none"> • $\frac{12}{8}$ • augmentation and diminution
Pitch and melody	<ul style="list-style-type: none"> • major 7th, minor 6th and 7th intervals • B\flat major related minor keys and scales • augmented and diminished intervals 	<ul style="list-style-type: none"> • E\flat major related minor keys and scales • augmented and diminished intervals
Part work	<ul style="list-style-type: none"> • chords ii and vi • chord progressions using I, ii, IV, V; V⁷ and vi in major keys • accompaniment patterns, including Alberti bass 	<ul style="list-style-type: none"> • chord progressions using I (i), ii, IV (iv), V; V⁷, vi in major and minor keys • keyboard accompaniment patterns and styles • arpeggiated bass line
Form and structure	<ul style="list-style-type: none"> • fugue • sonata form • chaconne/ground bass 	<ul style="list-style-type: none"> • song structures • theme and variations
Tone colour	<ul style="list-style-type: none"> • vocal timbres • Baroque keyboard instruments and timbres • string quartet instrumentation and timbres • organ and piano 	<ul style="list-style-type: none"> • string orchestra with harpsichord • Classical chamber music ensembles
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"> complete a focused listening task where the students analyse a piece of recorded music and notate the score. Analysis would include instrumentation, form, texture, identification of primary triads and progressions in C, G, D, or F major and/or related minor keys, phrase structure, melodic and rhythmic patterns and historical context. 	<p>Do students:</p> <ul style="list-style-type: none"> analyse the music accurately? indicate melodic and harmonic functions on the score accurately? justify decisions and responses using appropriate musical vocabulary?
<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"> complete a focused listening task where the students analyse a piece of recorded music and notate the score. Analysis would include instrumentation, form, texture, identification of I, ii, IV, V and vi chords and progressions in B\flat or E\flat major, phrase structure, melodic and rhythmic patterns and historical context. <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"> student profile criteria sheet. 	<ul style="list-style-type: none"> analyse the music accurately? indicate melodic and harmonic functions on the score accurately? justify decisions and responses using appropriate musical vocabulary?
<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"> perform, from memory, a four-part canon by a composer of the Classical period. Students perform their parts in small groups. 	<p>Do students:</p> <ul style="list-style-type: none"> interpret the musical score accurately, including pitch, rhythm, phrasing and articulation? maintain fluency throughout the performance? incorporate phrasing, articulation and dynamics in the performance? interpret mood and character of the music appropriately? listen attentively to fellow players/singers?
<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"> perform, from memory, a four-part canon by a composer of the Classical period. Students are to perform their parts individually within a small group. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> audio or video recording student profile. 	<ul style="list-style-type: none"> interpret the musical score accurately, including pitch, rhythm, phrasing and articulation? maintain fluency throughout the performance? incorporate phrasing, articulation and dynamics in the performance? interpret mood and character of the music appropriately? listen attentively to fellow players/singers?

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"> • complete a two-part composition. Students are given a major scale, and write a counter-melody only using notes found in the primary triads. Students record their work on an audio cassette, or submit it on floppy disk computer recording. 	<p>Do students:</p> <ul style="list-style-type: none"> • compose counter-melodies that complement and support the scale? • use appropriate primary chord progressions? • compose two-part works that are stylistically appropriate? • use appropriate score-writing skills including alignment, phrasing, dynamics and other markings?
<p>MU 6.3 Students read and write music containing Level 6 core content.</p>	<ul style="list-style-type: none"> • complete a two-part composition task. Students write three known scales — one major, one natural minor and one harmonic minor. They write a counter-melody for each scale, using primary and secondary chords and record their work on audio cassette or submit it on floppy disk computer recording. Students should include a statement that explains the reasons for the harmony used for each scale. <p>The teacher may use:</p> <ul style="list-style-type: none"> • peer- and self-assessment • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • student profile • composition folio. 	<ul style="list-style-type: none"> • compose counter-melodies that complement and support the scales? • use appropriate progressions that include primary and secondary chords? • compose two-part works that are stylistically appropriate? • use appropriate score-writing skills including alignment, phrasing, dynamics and other markings? • explain their choices of harmony appropriately?

Background information

Focus

This module provides opportunities for students to expand their harmonic vocabulary by investigating the chords and progressions used by composers from the Baroque and Classical periods.

An understanding of vertical structures in music can begin with medieval organum. While this music is modal and essentially melodic (or horizontal), the addition of one or more parts to the melodic line, in parallel 4^{ths}, 5^{ths} and octaves, introduced a vertical or harmonic dimension that was later to evolve into counterpoint and harmony.

Harmony as a basic building block of 'Western' music emerged during the 17th and 18th centuries, although simple chordal progressions can be found in earlier music. The shift from modality to tonality (a system based on the tonic, dominant and sub-dominant chords as the carriers of harmonic and melodic movement) opened the way to more complex and colourful chordal structures, including inversions of triads, diminished and augmented triads, the addition of seventh notes to chords, and chromatic alterations. Students can begin to identify and use some of these more complex structures by learning the supertonic (ii) and sub-mediant (vi) chords: how they are constructed; how they function in relation to each other and to the primary chords; how they relate to melodic lines and so on.

It is important that students become thoroughly familiar with the sounds of these chords and chord progressions in the context of appropriate repertoire that they sing, play and hear before they are expected to read, write and analyse them. Where possible, provide opportunities for students to investigate the textures, melodic structures, timbres and texts used in the musical examples, and the performance practices associated with them, to develop an understanding of the functions and purposes of the music in the contemporary life of the time.

Repertoire

When introducing students to music from cultural and historical contexts with which they may not be familiar, it is advisable to choose works that capture the essential stylistic features without being too long or musically complex. Short instrumental and vocal works, or short extracts from longer works, by Haydn, Mozart and Beethoven provide students with accessible examples of harmonic writing that can be used for performance and analysis. These examples can show students how chords function in relation to each other, and the common patterns of chordal progressions that characterise much of the music of the Classical period. This develops an understanding of musical style and provides a basis for understanding the development of later music. Those students who are familiar with singing canons from this period can focus on the vertical relationships of the parts in order to hear, identify and analyse the underlying harmonic progressions.

It is important to know the repertoire in this module thoroughly before using it in lessons.

Assessment

To assist you in making judgments about demonstrations of outcomes, see a sample 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:

Alberti bass	diminution	melisma	polyphony
augmentation	fugue	monophony	sonata form
chaconne	homophony	organum	theme and variations
counterpoint	inversion	plainsong	

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
- consider class and cultural diversity throughout history
- 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

*Bacon, D. 1978, *185 Unison Pentatonic Exercises*, European American Music Corp., Clifton, New Jersey.

*Bolkovac, E. & Johnson, J. 1996, *150 Rounds for Singing and Teaching*, Boosey and Hawkes, New York.

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

Clawson, M. arr. 1990, *The first Noel/Pachelbel's canon*, SSA, Alfred Choral Designs Publications.

*Copley, R.E. 1978, *Harmony: Baroque to Contemporary*, Book 1, Stipes, Illinois.

*Dobszay, L. (trans. G. Viragh) 1999, *The World of Sounds*, Teacher and Student editions, Capital University Conservatory of Music, Ohio.

*Dorricott, I. & Allan, B. 1992, *In Tune with Music*, Books 2 and 3, McGraw-Hill, Sydney.

Fiske, R. 1970, *Score Reading*, Book 2, OUP, Oxford.

*Forney, K. ed. 1999, *The Norton Scores*, 8th edn, Norton, London.

Scholes, P. 1987, *The Oxford Companion to Music*, OUP, Oxford.

Tacka, P. & Houlahan, M. 1995, *Sound thinking*, 2 vols, Boosey and Hawkes, London.

*Verlag, G. Henle. n.d., *Mozart piano sonatas*, Band II, Urtext, Munich.

Repertoire in this module

See 'Teacher resource 1' for the following repertoire:

Dona nobis pacem ('Grant us peace')

Kyrie Eleison (canon)

Selected sight-reading exercises from *185 Unison pentatonic exercises*

Shut de door

Through north and south

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

Electronic

Audio and video recordings

Bach, J.S. *Fugue in g minor*, BWV 578 on *The Great Organ Works*, CD Naxos 8.553859.

Bach, J.S. *The Well Tempered Clavier*, Book II, any recording.

Haydn, J. *Emperor Quartet*, 2nd movement, any recording.

Pachelbel's Greatest Hit, 'Canon in D', CD RCA GD60712.

Scholl, A. 'Che faro senza Euridice?', from *Orfeo ed Euridice* on *Heroes*, CD Decca 466 196-2.

The Enjoyment of Music, Recordings to accompany *The Norton Scores*.

The History of Bach Video and CD set, CEL 91034 (Rated G).

Websites

(All websites were accessed in February 2002.)

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

Medieval (500-1450): www.stevenestrella.com/composers/medieval.html

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

The International Database of Choral Repertoire: www.musicanet.org/en/index.htm

The Magic Flute: www.abbeville.com/magicflute/index.html

The Mozart Project: www.mozartproject.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	four-part harmony; rhythmic augmentation and diminution; V^7	$B\flat$ major; chords ii, V^7 and vi	chords ii and vi
Make conscious	rhythmic augmentation and diminution	$B\flat$ major	V^7 ; g natural and harmonic minor
Practise	chords I, IV and V; <i>do, so</i> and <i>la</i> pentatonic scales;	rhythmic augmentation and diminution	$B\flat$ major; chord progression using I, IV and V
Rhythmic development	<i>Shut de door</i> — derive and write the rhythmic ostinato; memorise and write pattern; rewrite in augmentation and diminution create an original eight-beat rhythm; write in augmentation and diminution	perform the eight-beat rhythmic composition — in original form and in augmentation and diminution	Bach, J.S. <i>Little Fugue in g minor</i> — write the rhythm of the first five bars
Instrumental work		$B\flat$ major scale — play on keyboards; sing F major scale while playing $B\flat$ major scale	
Melodic development	<i>do, so</i> and <i>la</i> pentatonic scales — sing from the same starting pitch (e.g. D) 185 Exercises — sight-sing 108, 121 and 124	F major scale — sing; repeat while the teacher sings at parallel fourth above, then at parallel fifth below; discuss and derive $B\flat$ major scale. 185 exercises — sight-sing exercises 133, 138 and 139 Bach, J.S. <i>Fugue No. 9</i> , Book II — visual analysis of the score; identify rhythmic diminution of theme (bars 26–28); discuss counterpoint and polyphony Bach, J.S. <i>Fugue No. 2</i> , Book II — visually analyse the score. Identify augmentation of theme (bars 14, 19); discuss counterpoint and polyphony <i>Through north and south</i> — sing in unison	$B\flat$ major scale — sing in solfa then letter names; derive g natural and harmonic minor scale and sing in solfa and letter names triadic structures — sing in $B\flat$ major <i>Dona nobis pacem</i> — write in score form so that each part is aligned (three parts); analyse each chord structure vertically to derive chord progression (I– V^7 –I–V–IV–I–V–I); analyse, discuss and sing chord V^7 ; sing the full chord progression
Part work	<i>Kyrie Eleison</i> (canon) — sing in unison; sing in two-part canon with the teacher <i>Kyrie Eleison</i> (plainsong) — sing in unison and in parts; discuss the history of sacred plainsong; discuss Vox Principalis and Vox Organalis	<i>Dona nobis pacem</i> — sing the canon in unison, in two parts, then in three parts <i>Kyrie Eleison</i> (canon) — sing in unison, in two parts then in three parts	<i>Through north and south</i> — sing in two parts <i>Dona nobis pacem</i> — sing in three parts

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Term 1	Week 1 or 90 mins	Week 2 or 90 mins	Week 3 or 90 mins
Listening	<p>Gregorian Chant, <i>Haec Dies</i> — listen; read the score; visual analysis; vocal timbres</p> <p>Organum, <i>Haec Dies</i>, excerpt — listen; read the score; visually analyse the harmonic intervals; discuss the historical context</p>	<p>'Che faro senza Euridice?' — listen; counter tenor timbre; discuss the vocal quality and historical context</p>	<p>Bach, J.S. <i>Little Fugue in g minor</i> — listen; analyse the number of voices heard, the number of times theme is stated, discuss form</p> <p>Bach, J.S. <i>Fugue No. 9</i>, Book II — revise diminution of the theme (bars 26–28); listen; identify the terraced dynamics</p> <p>Bach, J.S. <i>Fugue No. 2</i>, Book II — revise augmentation of the theme (bars 14, 19); listen</p> <p>compare the three fugues — discuss similarities, differences and unifying devices</p>
Games	<i>Shut de door</i> — game		
Repertoire	<p><i>Shut de door</i> — game; rhythmic ostinato; augmentation and diminution</p> <p>185 exercises — sight-sing; signs and terms</p> <p><i>Kyrie Eleison</i> (canon) — sing; part work</p> <p><i>Kyrie Eleison</i> — sing; part work; discuss</p>	<p>185 exercises — sight-sing; signs and terms</p> <p><i>Dona nobis pacem</i> — part work</p> <p><i>Kyrie Eleison</i> (canon) — part work</p> <p><i>Through north and south</i> — sing</p> <p>'Che faro senza Euridice?' — listen; apply knowledge</p> <p>J.S. Bach, Fugues — rhythmic augmentation and diminution; counterpoint; textures</p>	<p>Bach, J.S. <i>Little Fugue in g minor</i> — rhythmic dictation; aural analysis</p> <p>Bach, J.S. <i>Fugue No. 9</i>, Book II — listen; apply knowledge</p> <p>Bach, J.S. <i>Fugue No. 2</i>, Book II — listen; apply knowledge</p> <p><i>Through north and south</i> — part work</p> <p><i>Dona nobis pacem</i> — part work; harmonic development; V⁷</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	chords ii and vi; augmented and diminished intervals (melodic and harmonic)	chords ii and vi; augmented and diminished intervals (melodic and harmonic)		
Make conscious		chord vi	augmented and diminished intervals (melodic and harmonic);	chord ii
Practise	chord V^7 ; B \flat major; g natural and harmonic minor; D major; rhythmic augmentation and diminution	chord V^7 ; B \flat major; g natural and harmonic minor	chord V^7 and vi	augmented and diminished intervals (melodic and harmonic); chords V^7 and vi
Rhythmic development	Bach, J.S. <i>Little Fugue in g minor</i> — write the rhythmic pattern from memory; write in augmentation and then in diminution	185 exercises — read rhythms of 63, 72, 46, 147 and 170		Mozart, W. <i>German Dance II</i> — two-part rhythmic dictation of the first eight bars of the top stave
Instrumental work	<i>Dona nobis pacem</i> — play the chord progression in known keys on keyboards	Pachelbel, <i>Canon</i> — play the bass line while the teacher plays the chord progression on the keyboard		D major, d natural and harmonic minor scales — play scales and triadic structures Mozart, W. <i>German Dance II</i> — play the counter-melody part II while the teacher plays the melody
Melodic development	D major — sing the triadic structures; identify which are major or minor (chord vii not to be identified yet) B \flat major, g natural and harmonic minor scales — sing in solfa and letter names; sing scales and tap the ostinato (♩ ♩) 185 exercises — sight-sing 143 and 144	g natural and harmonic minor scales — sing; write out the triadic structures and then sing	g natural and harmonic minor — sing triadic structures; sing intervals that make up each triad; (e.g. triad I is la–do minor 3 rd , do–mi major 3 rd , la–mi perfect 5 th ; note the triad III in harmonic minor is sung do–mi major 3 rd , mi–si major 3 rd , do–si augmented 5 th)	D major, d natural and harmonic minor scales — sing the scales and triadic structures and write them

This table is continued on the next page...

Term 1	Week 4 or 90 mins	Week 5 or 90 mins	Week 6 or 90 mins	Week 7 or 90 mins
Part work	<p><i>Dona nobis pacem</i> — revise the canon in three parts; sing the chord progression; divide into three groups to sing the chord progression while individual students improvise</p> <p>Pachelbel, <i>Canon</i> — notate the bass line as dictation</p>	<p><i>Through north and south</i> — sing in four parts</p> <p><i>The First Noel/ Pachelbel Canon</i> — begin to learn the three-part vocal arrangement as a whole class</p> <p>Haydn, J. <i>Jeder meint, der Gegenstand</i> — sing the melody with teacher accompaniment on the keyboard; discuss the historical context and Classical song style; sing the bass line of the first four bars; identify major or minor chords; discuss and derive chord vi at bar 3; sing the chord progression of the first four bars: I–I–vi–V</p>	<p><i>The First Noel/ Pachelbel Canon</i> — practise in small groups</p> <p>Haydn, J. <i>Jeder meint, der Gegenstand</i> — sing with teacher accompaniment on the keyboard; revise the chord progression of first four bars; analyse the song; identify chord ii</p> <p><i>Through north and south</i> — sing in four parts</p>	<p><i>The First Noel/ Pachelbel Canon</i> — rehearse in small groups or one person per part; prepare performance</p> <p><i>Through north and south</i> — revise canon; write it in score form; analyse it to derive the chord progression; sing the chord progression while the teacher sings the canon</p>
Listening	<p>Pachelbel, <i>Canon</i> — listen and aurally analyse the chords; sing the bass line while listening</p>	<p>Pachelbel, <i>Canon</i> — listen; discuss the compositional style and chaconne (ground bass)</p>		
Games				
Repertoire	<p>Bach, J.S. <i>Little Fugue in g minor</i> — rhythmic augmentation and diminution</p> <p>Pachelbel, <i>Canon</i> — listen; sing the bass line; harmonic analysis</p> <p><i>Dona nobis pacem</i> — part work; improvise; play the chord progression</p>	<p><i>The First Noel/ Pachelbel Canon</i> — part work; discuss style</p> <p>Haydn, J. <i>Jeder meint, der Gegenstand</i> — harmonic analysis; vi; discuss the style</p> <p><i>Through north and south</i> — part work</p>	<p><i>The First Noel/ Pachelbel Canon</i> — part work</p> <p>Haydn, J. <i>Jeder meint, der Gegenstand</i> — harmonic analysis; vi and ii</p> <p><i>Through north and south</i> — part work</p>	<p><i>The First Noel/ Pachelbel Canon</i> — prepare performance; part work</p> <p>Mozart, W. <i>German Dance II</i> — rhythmic dictation; play</p> <p><i>Through north and south</i> — harmonic analysis</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	modulation to dominant; sonata form	modulation to dominant; sonata form	
Make conscious	Alberti bass accompaniment		
Practise	chord progressions using I, ii, IV, V, V ⁷ , vi	chord progressions using I, ii, IV, V, V ⁷ , vi	chord progressions using I, ii, IV, V, V ⁷ , vi
Rhythmic development		rhythmic dictation in simple duple eight beats rhythmic dictation in compound duple eight beats	Performances: <i>Through north and south</i> — sing in four-part canon, one person per part <i>The First Noel/Pachelbel Canon</i> — sing in three parts, one person per part Improvisation tasks
Instrumental work	chord progression: I–IV–ii–V ⁷ – vi–V–I — play on keyboard as block chords and then as an Alberti bass; work in pairs (one student plays the chord progression in Alberti bass style, the other improvises below the accompaniment part)		Counter-melody compositions
Melodic development	Haydn, J. <i>‘Emperor’ Quartet</i> — read the melody while the teacher plays on the keyboard; sing in solfa; memorise D major, d natural and harmonic minor scales — write on the bass staff; create a counter-melody for each scale	Haydn, J. <i>‘Emperor’ Quartet</i> — sing the melody; write the melody on staff from memory present and perform counter- melody from the previous lesson	
Part work	Mozart, W. <i>Piano Sonata K545</i> 1 st movement — analyse the chord structure; identify all known chords: I, ii, IV, V, V ⁷ and vi; discuss Alberti bass as an accompaniment style	prepare performances: <i>Through north and south</i> — sing in four-part canon, one person per part individually improvise vocally over the given chord progression: I–IV–ii– V ⁷ –vi–V–I while playing the progression on the keyboards in pairs, one plays the given chord progression on the keyboard as an Alberti bass and the other improvises a melody	
Listening			Haydn, J. <i>‘Emperor’ Quartet</i> 2 nd movement — listen; discuss the form and the historical context
Games	<i>Shut de door</i> — game		
Repertoire	<i>Shut de door</i> — game Mozart, W. <i>Piano Sonata K545</i> — visual analysis; harmonic progression; Alberti bass Haydn, J. <i>‘Emperor’ Quartet</i> — sing; memorise the melody line	<i>Through north and south</i> — part work; prepare performance	Haydn, J. <i>‘Emperor’ Quartet</i> 2 nd movement — listen; discuss

Activities: Sample lesson plans

Week 1, Lesson 1

Times are suggestions only.

Activity	Purpose	Mins	Materials and procedure
Sing: <i>Kyrie Eleison</i> (canon)	Part work	5	<ul style="list-style-type: none"> • Sing the new canon. • Students learn the canon by rote. • Students sing the canon without you. • Students sing in two-part canon with you.
Listen: <i>Haec Dies</i> (Gradual — Gregorian chant)	Aural and visual analysis	7	<ul style="list-style-type: none"> • Students listen to the recording and read the score. • Discuss notational style: no bar lines, non-contemporary notation, tonality (modal/minor), monophonic, use of melisma and form. • Discuss performance practice: solo male voice with male chorus response, phrase structure and expressive features.
Sing: <i>Kyrie Eleison</i> (plainsong)	Part work	8	<ul style="list-style-type: none"> • Sing the melody. • Students discuss the style: phrasing, tonality and monophonic texture. • Students learn the song by rote. • Students sing the plainsong melody, while you sing the melody at a perfect fourth above. • Discuss the beginnings of harmony (organum) and the Roman Catholic Church preference for the intervals of fifth, fourth and octave during the Middle Ages. • Students sing the plainsong melody ('vox principalis'). • Students sing the 'vox principalis' while you sing the melody at a perfect fourth above (called 'vox organalis').
Listen: <i>Haec Dies</i> (Organum)	Part work	6	<ul style="list-style-type: none"> • Students listen to the recording and follow the score. • Discuss the style and use of harmony. Analyse several harmonic points. Note any patterns or preferred intervals.
Sing: pentatonic scales	Melodic development	5	<ul style="list-style-type: none"> • Students sing <i>do, so</i> and <i>la</i> pentatonic scales from the same starting note (D). • Divide the class: half the class sings D as a pedal point on a neutral syllable (e.g. loo) while the other half of the class sings the three scales. Check the accuracy of the intervals. • Repeat the exercise, swapping parts.
Sing: <i>185 Sight Singing exercises</i> (no. 108)	Melodic development	3	<ul style="list-style-type: none"> • Students receive a copy of exercise No. 108. • Give a starting pitch. • Students sing the melody inside their heads while tapping a steady beat. • Class sings the melody aloud.
Game: <i>Shut de door</i>	Pre-rhythmic development	8	<ul style="list-style-type: none"> • Class learns game (if not already known).
Sing: <i>Kyrie Eleison</i> (canon)	Part work	3	<ul style="list-style-type: none"> • Sing the canon unaccompanied to the class. • Students sing the melody in unison. • Students sing in canon with you.

Teaching considerations

See 'Teacher resource 1' for some of the music needed for this lesson.

Where possible, provide opportunities to discuss aspects of the social, cultural and historical contexts that are reflected in the repertoire heard and performed in this lesson.

Opportunities for gathering evidence

- Observation of students aurally and visually analysing music.
- Observation of students reading rhythmic patterns at sight.
- Focused analysis of students singing at sight.

Repertoire

Teacher resource 1

Shut de Door

Singing game

Shut de door, keep out de de - vil

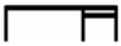







Shut de door, keep de de - vil in de night.

Shut de door keep out de de - vil.

Light a can - dle ev - 'ry thing's al - right.

Light a can - dle ev - 'ry thing's al - right.

Rhythmic Ostinato

-  Clap; tap with left hand, tap with right hand
-  Tap left; tap right
-  Clap; left hand crosses body and picks up pencil of partner on the right
-  Left hand crosses body and places pencil on left side, close to the body
-  Clap; tap left
-  Clap; pick up pencil with left hand
-  Swap pencil to right hand; place left hand down on table or knee
-  Right hand crosses body and places pencil close to partner on the left

Repertoire (continued)

Teacher resource 1

Kyrie Eleison

Plainsong *Traditional*

Ky - ri - e E - le - i - son.

Ky - ri - e E - le - i - son.

Organum

Ky - ri - e E - le - i - son.

Ky - ri - e E - le - i - son.

Kyrie Eleison

Canon

1
Ky - ri - e, ky - ri - e e - lei - son,

2
Ky - ri - e, ky - ri - e e - lei - son,

3
Ky - ri - e, ky - ri - e e - lei - son

Repertoire (continued)

Teacher resource 1

Sight-singing Exercise No. 108(a)

Swing

2/4

d | l | s | d | l | s | d | l | s | d | l | s | d d | l | l | d

d | l | s | d | l | s | d | l | d s | d s | l | d s | l | d | l | s | d

Sight-singing Exercise No. 108(b)

Swing

Source: D. Bacon, *185 Unison Pentatonic Exercises: First Steps in Sight-Singing Using Sol-fa and Staff Notation*, 1978.



Sight-singing Exercise No. 121(a)

6/8

s_i d r m d m d l_i s_i s_i d r m m r d r m r

s_i l_i l_i l_i s_i s_i l_i d l_i s_i s_i l_i d r m r d r -

s_i d r m d m d l_i s_i s_i d r m m r d r m r

s_i l_i l_i l_i s_i s_i l_i d l_i s_i s_i d r m m r d -

Sight-singing Exercise No. 121(b)

Source: D. Bacon, *185 Unison Pentatonic Exercises: First Steps in Sight-Singing Using Sol-fa and Staff Notation*, 1978.

Sight-singing Exercise No. 124(a)

2/4

si	d d	r	m	d	r r	m	r	si

d d	r r	m	s	m d	r si	d	d

Sight-singing Exercise No. 124(b)

Source: D. Bacon, *185 Unison Pentatonic Exercises: First Steps in Sight-Singing Using Sol-fa and Staff Notation*, 1978.




Repertoire (continued)

Teacher resource 1

Through North and South


William Billings

1




Through north and south and east and west,

2




May God's im - mor - tal name be blest,

3



Till ev' - ry - where be - neath the sun,

4



His king - dom comes, His will is done.



Repertoire (continued)

Teacher resource 1

Dona Nobis Pacem

Canon

1



Do - na no - bis pa - cem, pa - cem,



Do - na no - bis pa - cem.

2



Do - - na no - bis pa - cem,



do - na no - bis pa - cem.

3



Do - - na no - bis pa - cem,



do - na no - bis pa - cem.



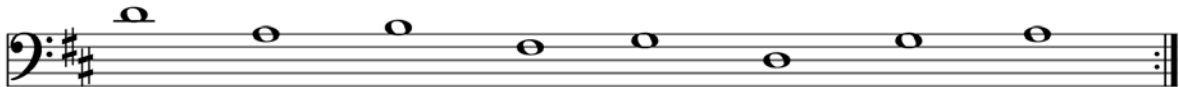
Pachelbel Canon — bass line and chords

Teacher resource 2

Canon in D

Bass Line

Pachelbel



Chord Progression




Chord Progression With Voice Leading



Repertoire analysis

Teacher resource 3

Title	Musical elements	Teaching focus and activities
<i>Haec Dies</i> , Gradual <i>The Norton Scores</i> 8 th edn, p. 2.	<ul style="list-style-type: none"> • male chorus • medieval notation • monophonic • liturgical text • Gregorian chant • modal 	<ol style="list-style-type: none"> 1. Monophonic texture. 2. Male chorus vocal quality. 3. Medieval notation and compositional style. 4. Characteristics of Gregorian chant.
<i>Haec Dies</i> , Organum <i>The Norton Scores</i> 8 th edn, p. 3.	<ul style="list-style-type: none"> • male chorus • medieval notation • organum • liturgical text • modal 	<ol style="list-style-type: none"> 1. Vertical structures – organum. 2. Male chorus vocal quality. 3. Medieval notation and compositional style. 4. Latin text.
<i>Kyrie Eleison</i> , canon See 'Teacher resource 1'	<ul style="list-style-type: none"> • three-part canon • g minor • liturgical text • chords I and V 	<ol style="list-style-type: none"> 1. Part work. 2. Canonic texture. 3. In-tune singing.
<i>Dona nobis pacem</i> See 'Teacher resource 1'	<ul style="list-style-type: none"> • three-part canon • F major • chords I, IV, V, V⁷ • liturgical text 	<ol style="list-style-type: none"> 1. Part work. 2. In-tune singing. 3. Deriving chord V⁷. 4. Chord progression I–V⁷–I–V–IV–I–V–I.
'Che faro senza Euridice?' from <i>Orfeo ed Euridice</i> <i>Heroes</i> (recording)	<ul style="list-style-type: none"> • Italian text • counter-tenor vocal quality • melisma 	<ol style="list-style-type: none"> 1. Listen to recording and discuss countertenor vocal quality and melisma. 2. Discuss expressive devices such as vocal inflections and ornaments. 3. Historical context
Bach, J.S. <i>Fugue No. 2</i> <i>The Well-Tempered Clavier</i> , Book II	<ul style="list-style-type: none"> • fugue • polyphonic texture • c minor • four-part fugue • augmented rhythm 	<ol style="list-style-type: none"> 1. Polyphonic texture. 2. Rhythmic augmentation (bars 14, 19). 3. Listen to recording and follow score.
Bach, J.S. <i>Fugue No. 9</i> <i>The Well-Tempered Clavier</i> , Book II	<ul style="list-style-type: none"> • fugue • polyphonic texture • E major • four-part fugue • diminished rhythm 	<ol style="list-style-type: none"> 1. Polyphonic texture. 2. Rhythmic diminution in treble (bar 26), alto (bar 27), tenor and bass (bar 28). 3. Listen to recording and follow score
Bach, J.S. <i>Little Fugue in g minor</i> BWV 578 Recording	<ul style="list-style-type: none"> • organ fugue • polyphonic texture • g minor 	<ol style="list-style-type: none"> 1. Polyphonic texture. 2. Listen to recording and aurally identify number of subject statements. 3. Rhythmic dictation 
<i>Through North and South</i> See 'Teacher resource 1'	<ul style="list-style-type: none"> • four-part canon • G major • chords I, ii, IV, V, vi 	<ol style="list-style-type: none"> 1. Part work. 2. Derive chord progression. 3. Small group demonstration of aural development

This table is continued on the next page...

Repertoire analysis (continued)

Teacher resource 3

Title	Musical elements	Teaching focus and activities
Pachelbel <i>Canon</i> <i>Pachelbel's Greatest Hit</i> (recording)	<ul style="list-style-type: none"> • D major • ground bass • chords I, ii, iii⁷, IV, V⁷, vi 	<ol style="list-style-type: none"> 1. Historical context of chaconne/ground bass as compositional device. 2. Listen to recording and identify major and minor chords. 3. Harmonic dictation/bass line dictation.
<i>The First Noel/Pachelbel Canon</i> Arranged by Michael Clawson	<ul style="list-style-type: none"> • D major • ground bass • three-part arrangement SSA 	<ol style="list-style-type: none"> 1. Small group performance, one person per part.
Haydn, J. <i>Jeder meint, der Gegenstand</i> <i>The World of Sounds</i>	<ul style="list-style-type: none"> • D major • chords I, ii, IV, V, V⁷, vi • perfect cadence 	<ol style="list-style-type: none"> 1. Identify chord vi. 2. Sing melody while teacher plays piano accompaniment. 3. Study compositional style.
Haydn, J. <i>String Quartet Op. 76. No. 3,</i> Second movement ('Emperor'). <i>In Tune with Music</i> Book 2	<ul style="list-style-type: none"> • G major • theme and variation form • string quartet • cut common time 	<ol style="list-style-type: none"> 1. Students sing and memorise melody. 2. Listen to recording and discuss how melody has been varied. 3. Analyse theme and variation form.
Mozart, W., <i>Piano Sonata K545</i> C major, First movement. Verlag edn.	<ul style="list-style-type: none"> • C major • sonata form • chords I, ii, IV, V⁷, vi • Alberti bass 	<ol style="list-style-type: none"> 1. Analyse chordal structures. 2. Analyse and apply Alberti bass to known chord progressions.
Mozart, W. <i>German Dance II</i> <i>The World of Sounds</i>	<ul style="list-style-type: none"> • F major • minuet and trio form • chords I, IV, V, vi • anacrusis • chromatic alteration 	<ol style="list-style-type: none"> 1. Two-part rhythmic dictation of first eight bars. 2. Two-part melodic dictation of first eight bars. 3. Chord progression using I, IV, V⁷ and vi.

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 ⇓													

Triadic structures

Student resource 1

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	

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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