

Music

TEACHER GUIDE



Years II and I2

Teacher Guide

MUSIC

YEARS 11 AND 12



GOVERNMENT OF SĀMOA
MINISTRY OF EDUCATION, SPORTS AND CULTURE

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Colour artwork

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I Introduction

The Teacher Guide to Music for Years 11 and 12 assists teachers of Music in Sāmoa to implement the Music Curriculum at these levels. The guide is designed to help teachers understand the structure of the curriculum and provides guidance on teaching programmes, activities and assessment. The range of activities provides exemplars that teachers can use. The exemplars are also designed to enable teachers to create their own activities from available resources. Using these ideas, teachers should be able to offer a programme where students have the opportunity to learn music and express themselves through music.

Philosophy of the Music Curriculum

The Music Curriculum is built on a philosophy of music education that encompasses the following points:

- Music education provides students with many opportunities for self and group expression and assists them to develop their full potential.
- Music helps students to appreciate aesthetic qualities.
- Literacy in music involves the development of knowledge and skills relating to style, genres, technologies, history, and musical structures.
- The development of aural skills is intrinsic to almost all music learning.
- Music in the Sāmoan Curriculum promotes history and genealogy and the diversity of Sāmoan culture.
- Music education enables all students to contribute to the cultural life of their schools, families and communities through the making and sharing of music.

This philosophy has guided the development of the Music Curriculum and should also underpin the approaches to teaching and learning music.

2 Approaches To Teaching And Learning Music

One of the goals of the Sāmoa Education System is the:

Formation of active, interactive and creative pedagogies to:

develop the ability to analyse knowledge critically in a learning environment which encourages inquiry, debate and independent thought, and to stimulate imagination and allow for individual expression.

The core of music studies should be implemented through the practice of interactive teaching and co-operative learning, and at the same time tested and discovered through the study of music history and analysis of written music. Active learning should generate the students' learning experiences through active participation. Activities that complete a programme of music education integrate the following in an effective learning environment:

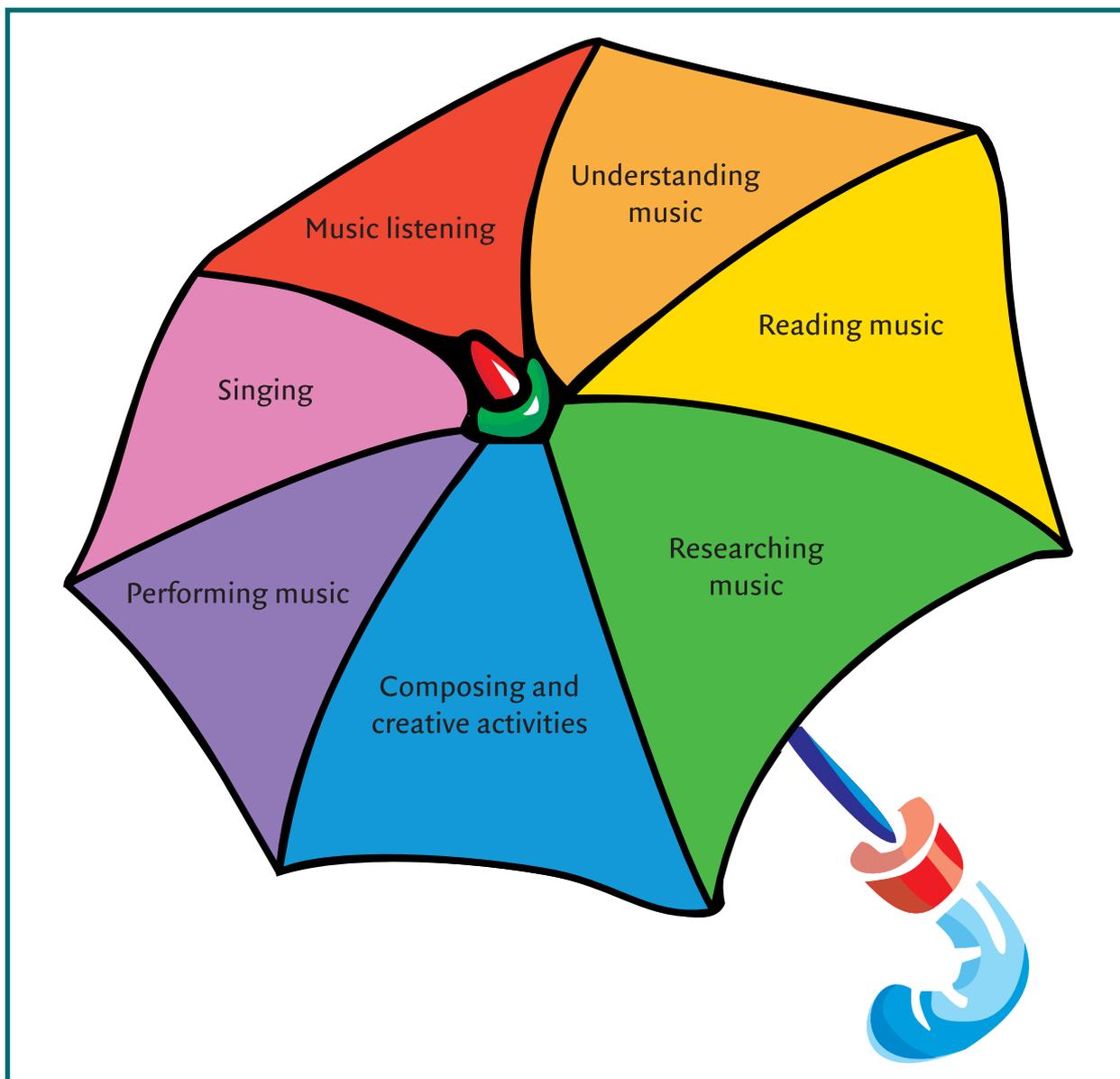


Figure 1 Diagram showing integration of music learning elements

Music Listening

Listening skills are a crucial factor in every musical activity. Given that the unique characteristic of music is sound and sound is perceived only through the ear, it follows that musical growth should be approached through the development of aural perception. Activities should include listening to recordings and live performances, rhythmic, melodic and harmonic dictation. Listening activities are fundamental to the learning experience of the student.

Understanding Music

A competence in reading music does not signify a particular development in understanding music. It means growth in the skill of using music notation. The analysis of a score coupled with an experience in recognising the makeup of that score provides a foundation in understanding the score through one’s appreciation of its makeup.

Reading Music

A thorough knowledge of notation leads to swift recognition and location of notes. It follows, therefore, that the approach to music reading should be from the eye to the ear, from notation to tone. Music reading is a skill that should be developed through practice as a part of experiences with music that students can understand.

Researching Music

Extensive research provides the grounds for understanding the development of music through cultural and environmental influences. Topics that encompass the development of music throughout the years stimulate and encourage ideas that are new or already known.

Composing and Creative Activities

The process of creating a sequence of sound or sounds from the co-ordination of traditional ingredients can lead to a clear understanding of compositional devices. The term 'creative activities' refers to the creation of original material but, more importantly, to a quality of teaching and learning that should be part of every educational experience.

Performing Music

Re-creation of sound by applying skills learned through the study of the art of performing on a specific instrument requires a pattern of rehearsal and practice. Performance skills will develop when a pattern of instruction and rehearsal practice is faithfully pursued.

Singing

Music is an aural art of communication and singing is the common form of communication for music. Everyone is gifted with a voice of their own. Its versatility will serve always as a faithful backup for any teacher. Its development is vital for the acquisition of the 'inner hearing'.

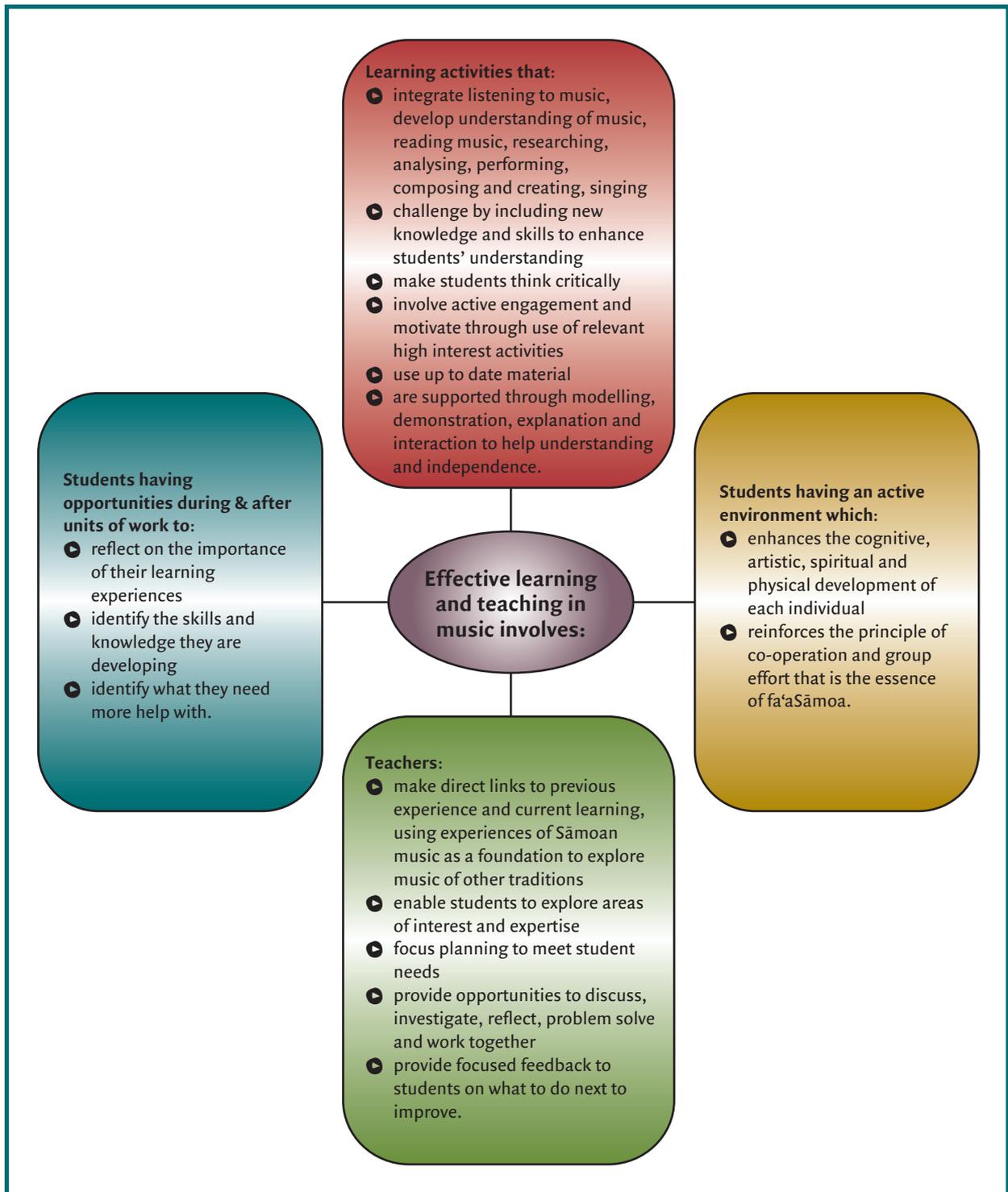


Figure 2 Effective learning and teaching



Figure 3 Summary of music education

Assessment in music

Assessment activities provide information to judge learners' performances, compositions and investigations. The primary purpose of assessment is to improve students' learning. The real power of assessment in improving learning relates to the quality of feedback students receive. Effective feedback provides learners with information about their achievements against criteria, what they have or have not achieved and why, and outlines specific actions for improvement.

Assessment information is not simply tests or examinations. In Music, information on student progress can be gathered from a variety of sources such as learning activities during the lessons, homework, compositions, performances, historical studies presented as essays, analysis of music, project presentations and assignments. The learning examples provided in this teacher guide give ample assessment opportunities through learning activities. Teachers must always check that these match the learning outcomes.

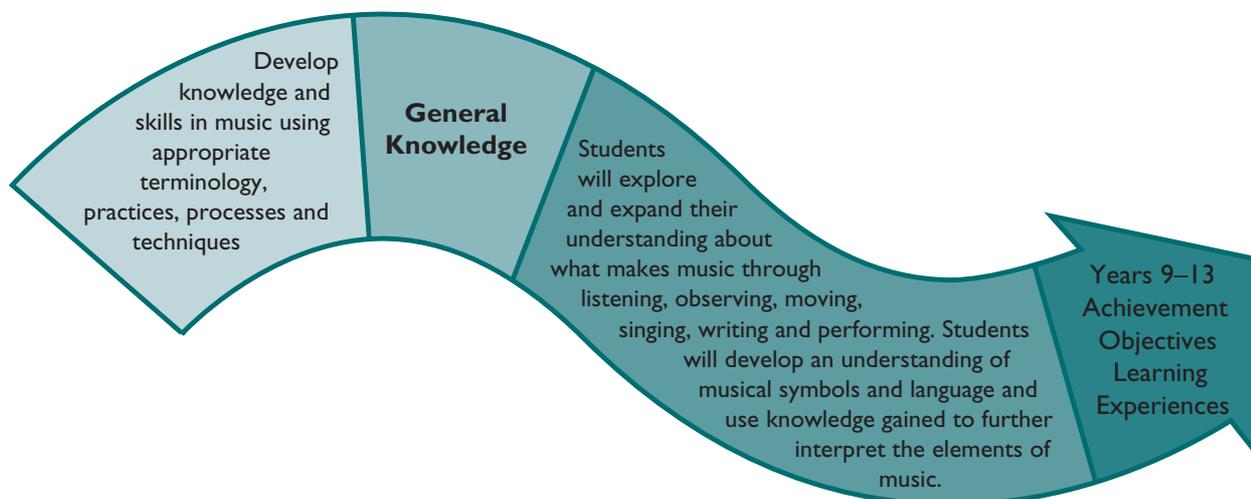
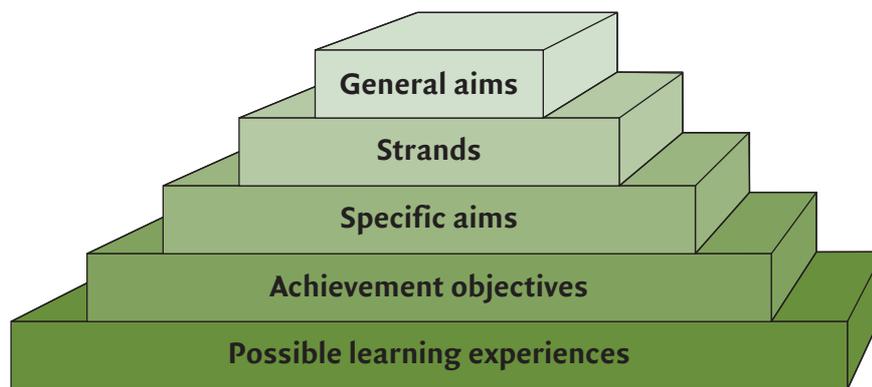
3 Understanding The Music Curriculum

Structure of the Music Curriculum

The Music Curriculum is organised around General Aims, Strands, Specific Aims, Achievement Objectives and Possible Learning Experiences. There are four general aims that result in four content areas or strands:

- General Knowledge
- Performance
- History and Research
- Composition

Each strand has a specific aim that is realised through an achievement objective and possible learning experiences. These are outlined in the following diagram using the example of one general aim.



4 Organisation Of This Guide

The material presented in the guide is in two sections:

Section A: The Musical Experience

The Knowledge and the Implementation

- Strands: 1 General knowledge
3 Performance

Section B: Materials Of Music

The Principles and Procedures

- Strands: 4 History and Research
2 Composition

The General Knowledge strand prescribes the elements of music for study. These elements build knowledge of music. One can better realise this knowledge through musical experiences gained from playing a musical instrument. This is the rationale in choosing these two strands for Section A – The Knowledge and the Implementation.

Section B prescribes the investigation of principles and procedures of materials that make up music. In studying contributions to music made through time, students will (1) research composers to discover how their lifestyles affected procedures for specific principles of music materials; (2) investigate their own cultural environments and those of composers that in turn determined the development of procedures for music; (3) analyse written music to discover specific principles and styles of procedures for writing music. The tasks prescribed for the Composition strand provide the students with the practice to experience their research findings. It also provides them with the opportunities to develop their own compositional skills.

Years 9,10 and 11 pursue a progressive approach in developing the elements of General Knowledge concurrently with the other three strands. Studies for Year 12 require a concentration on one of the other strands to further develop the students' general knowledge in music. This is the rationale of the curriculum in choosing one of the other three strands for elective study at this level.

In contrast to the Years 9 and 10 Teacher Guide, this guide offers:

- a brief for each strand within its respective sections
- explanations for Specific Aims and Achievement Objectives for each strand and year level
- one learning example that shows how an achievement objective can be extended to accommodate activities of inter-related achievement objectives from other strands
- a learning example that shows the strategic concept suggested
- an overview for each of the three strands that become electives at Year 12.

The learning examples within this guide will try to retain the same or similar format to those of the Years 9 and 10 guide. The main content of the lesson is known as the Lesson Sequence. This part contains the usual content for a lesson plan.

In addition, some types of activities are included, for example, Induction Activities, Application Activities and Sharing Activities. The Induction Activity serves to introduce material in the form of debriefing or questioning. The Sharing Activity should be designed to practise and implement the lesson outside of the classroom. Another approach for 'sharing' is bringing findings to the next lesson, which a student may share with the rest of the class and the teacher.

In each instance extensive use is made of material designed specifically for the teaching of the four strands of the curriculum concurrently, especially with regards to the Sāmoan music component.

Although teachers will be mainly concerned with material devoted to their area of speciality it is hoped that all teachers will familiarise themselves with suggestions and make preparations to incorporate all areas of the curriculum into their teaching. Teachers will probably derive the greatest benefit from the guide if they try to discover how the units are consistent in principle, different in approach, and developmental in continuity.

Each section contains a number of sample lesson units, each of which begins with or includes activities to realise key features of an effective learning environment for music. Lessons are organised through four phases:

Induction Activities

Give the students a reason to want to learn the lesson, capture their attention and focus their interest. These activities appeal particularly to students who ask, 'Why should I learn this?'

The Lesson Sequence

Teaches the students content in a way that involves them. These activities appeal particularly to the students who ask, 'What do I need to learn?'

Application Activities

Give the students a chance to explore how the lesson can be applied in a practical way in their daily intake of knowledge and learning of skills. These activities appeal to learners who ask, 'How does it work in my life?'

Sharing Activities

Give the students a chance to plan a specific way to carry out the application, and to develop ways that they can share their new idea with others. These activities appeal particularly to those who ask, 'What can this become?'



SECTION A

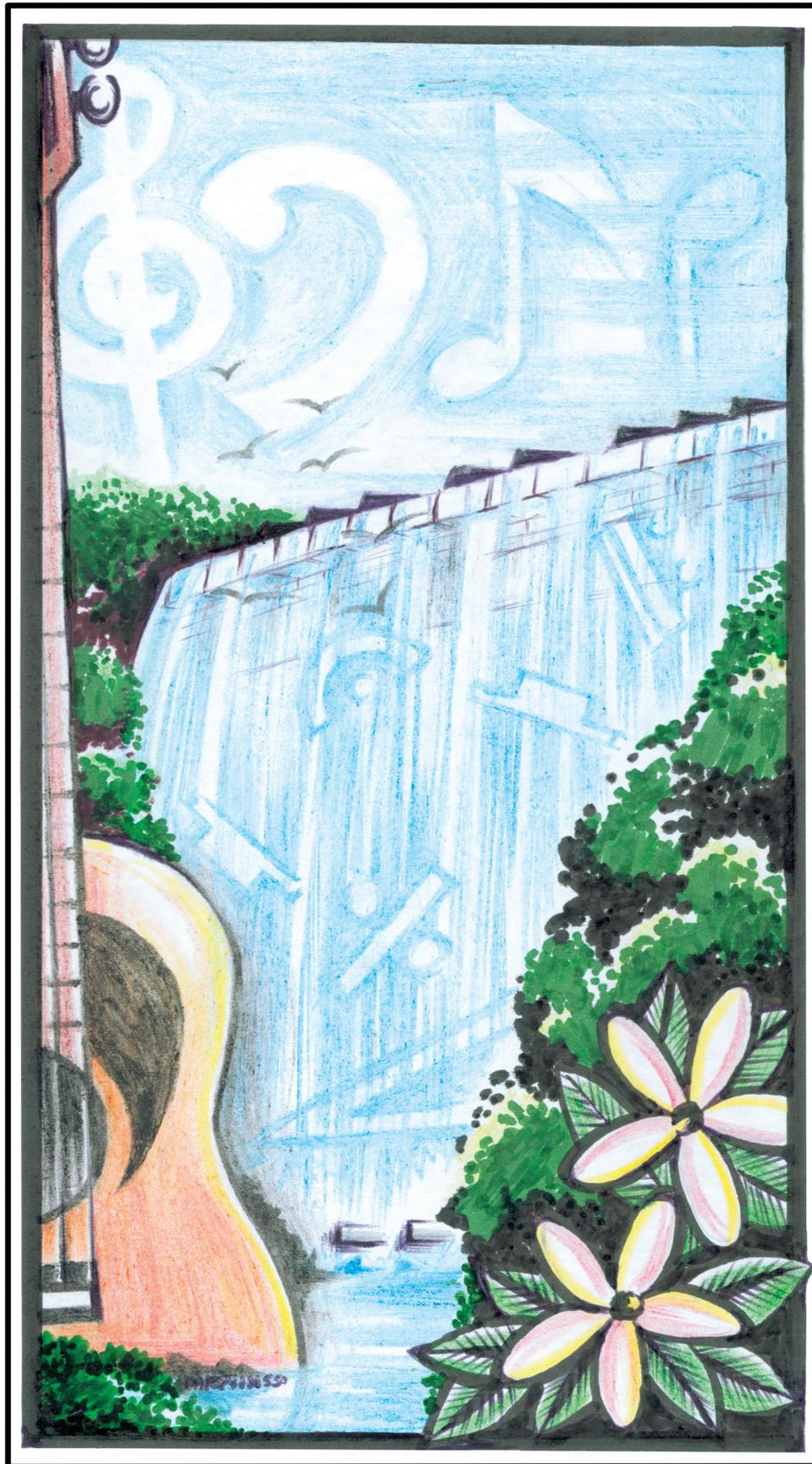
The Musical Experience

The Knowledge and the Implementation

An excellent approach to introducing subject material of General Knowledge is to combine its teaching with the teaching of a performance instrument. The two are synonymous. Content of General Knowledge includes the theory of music practice. Performance is a practical application of music theory. Assigning each strand a teaching period of its own will only promote a division of the practical from the theory for the student. Combining the two strands can also avoid repetition of teaching material.



General Knowledge



General Knowledge

The teaching of general knowledge for music will always require a large amount of preparation created from bona fide musical knowledge. This is the section that houses the core elements that will provide a student with the know-how to meet specific tasks for other strands like Composition, Performance, and History and Research. It is for this reason that you are encouraged to pursue factual learning.

To do so will entail a process of querying material that you have relied on in the past and material that your teaching post will have made available to assist you in teaching. Take courage and analyse teaching methods and information you encounter. Weigh them alongside your fount of experience. Investigate other sources of information. Discuss and debate topics with other music teachers and musicians. You will find information disclosed by students most enlightening during your sessions of discussion and debate. These disclosures will often stimulate ideas for a series of follow-up lessons.

Often teachers assume that facts on the subject of specific elements may be above the comprehension of students. They often make the mistake of imparting only a part of the subject that they assume will be adequate for the students. For this reason ensure that all relevant information is given in its entirety. Never withhold information that your professional conscience realises will be incomplete if it is given in part.

The General Knowledge section for Year 11 requires an understanding and know-how of the Tonal System. This includes (1) an understanding of chords and their tonal relationships and characteristics within the major and minor keys; (2) an ability to identify and use progression; (3) a familiarity with diminished and augmented intervals and chords; (4) transposing clefs and the types of instruments that use them; and (5) a knowledge of cadences and phrasing. Year 12 requires an extended knowledge of chords including the treatment of the diminished seventh chord.

It also requires an extended knowledge of ornamentation and markings for Performance Directions used in the music they play, write and analyse. This demands practical, compositional and research activities for the students' training. These activities used within a single learning example will never fail to create an interesting and interactive lesson. A compositional activity and task can strengthen an element encountered by a performance lesson. Likewise with research. Facts about the composer and his lifestyle can develop an appreciation by the student for a particular type of music. In addition, Year 12 demands skills in analysis to develop a knowledge and appreciation of form (composition recipe).

The next two pages offer an explanation of the Specific Aim for this strand. Page 16 offers an example and explanation of the make-up of the Achievement Objectives for Years 11 and 12.

Understanding The Specific Aims

Specific Aims

Explanation

Students will **explore** and **expand** on their knowledge



This is a lead-in sentence with specific aims.

The words that are bold and underlined are actions that students undertake to achieve the specific aims.

about what makes music through:



The words 'about what makes music' is the specific subject matter that this specific aim links to. The word 'through' links the subject matter with the learning activities.

listening



These activities are designed to focus the teacher on the types of instructional strategies that need to be set for students.

observing

moving

singing

writing.

Students will **develop** an understanding using:



This is another lead-in sentence with the word 'using' as a stem.

symbols and



These are the elements of the course content.

language

representing music

and use knowledge gained



This is a learning outcome, 'the student will . . .'

to further interpret



The extension, 'the student will . . .'

the elements of music.



This is the core subject.

Understanding Achievement Objectives

Achievement Objective for Year 11

Explanation

Students will be <u>able</u> to
identify,
respond to and
appreciate
a range of genres
through
listening
and writing location



This is a lead-in sentence that is usual with all achievement objectives.

The word 'able' states the status of the students' background knowledge. It will focus the teacher on the learning experiences that need to be set for the students.



These activities are designed to focus the teacher on the types of instructional strategies that need to be set for students.



These are contents of the curriculum organisers.



These are task organisers.

Achievement Objective for Year 12

Explanation

Students will be <u>able</u> to
experiment,
transcribe and
create
with a range of genres.



The usual lead-in to an achievement objectives sentence.

The word 'able' states the status of the students' background knowledge. It will focus the teacher on the learning experiences that need to be set for the students.



These activities are designed to focus the teacher on the types of instructional strategies that need to be set for students.



These are contents of the curriculum organisers.

How An Achievement Objective Inter-relates With Another

A more comprehensive understanding may be achieved for students when all four strands are developed simultaneously. You will find that the four strands each contain Achievement Objectives that inter-relate. In designing lesson plans try to integrate objectives from other strands. Doing so will give a single lesson many activities. It will certainly achieve active learning for your students. It will also make a single lesson more informative and very interesting. It will especially help you reach:

The Innovative Learner

Concerned with relationships between people, innovative learners will not walk away for fear of hurting someone's feelings. They prefer to observe and are often unable to make decisions. They respond well to posters, collages, drawings and other creative activities as opportunities to express personal feelings.

The Analytical Learner

These people are good at planning, defining problems, developing theories and remembering facts. When given a task to perform, they will study how to carry out the task and may never actually get around to performing it. To meet the needs of an analytical learner, provide research activities, quizzes, discussions, abstract music studies and other brain-teasing exercises such as puzzles.

The Common Sense Learner

These are people who first guess the outcome of stories and enjoy planning and carrying out instructions with minimum help. However, they often make hasty decisions, lack focus, often solve the wrong problems and dislike testing of ideas. For this type you will need to provide experiments, and give them problems to solve that apply the objectives to everyday life. Their attention will wander if the action doesn't get going quickly.

The Accommodator

These are results-orientated people who like getting things done. They enjoy leadership and often take risks. They will side-step a how-to-do manual and may have to redo the task because they did not plan adequately before starting. They dislike minor improvements that come from practise, and tedious activities. Give them hands-on activities, as they prefer 'doing' rather than listening.

The next page shows how the Achievement Objective for Year 11 General Knowledge may be extended to include learning outcomes and learning activities from other strands. It is possible to design lessons to include learning experiences for the four learning styles mentioned above. You may present these learning experiences as Induction, Application and Sharing Activities. Ensure that what you have imported from other strands does not conflict with the specific achievement objective and expected learning outcomes.

A learning example to include the additional achievement objectives from other strands as shown on the next page begins on page 19. Also presented as part of this learning example are take-home task sheets for piano students.

Achievement Objective

Explanation

Students will be **able** to



This is a lead-in sentence that is usual with all achievement objectives.

The word 'able' states the status of the students' background knowledge. It will focus the teacher on the learning experiences that need to be set for the students.

identify, respond to and appreciate



These activities are designed to focus the teacher on the types of instructional strategies that need to be set for students.

a range of genres through listening and writing notation



These are contents of the curriculum and task organisers.

when they:



These words anticipate learning experiences.

① **Know** primary and secondary chords.



These statements will focus the teacher on the learning experiences that need to be set up for students.

② **Compose** a short piece for their chosen instrument.

The words in bold are the actions that students undertake to achieve the achievement objective.

③ **Complete** a solo performance of their chosen instrument.

Teachers use achievement objectives to develop learning outcomes for their students.

④ **Find** an example of Sāmoan and/or Pop music written in the major key.

① General Knowledge

② Composition

③ Performance

④ History and Research

The Learning Example

The strands:

General Knowledge
 Performance
 Composition
 History and Research

Achievement objectives: Students will . . .

- identify, respond to and appreciate a range of genres through listening and writing notation.

Specific learning outcomes: Students can . . .

- demonstrate skills in identifying and using primary and secondary chords
- demonstrate skills in writing a short piece for their chosen instrument
- show confidence and knowledge of technique in playing the short piece written by them for their chosen instrument
- investigate ideas in a Sāmoan and/or Pop song to identify links with their own compositions.

They are able to answer questions put to them, identify and use progression by playing and writing when asked to do so. They are able to recreate written music sensitively, using musical judgment and sound producing techniques specific to their instrument of choice. They are able to appreciate music writing concepts and styles of composers and score setting. They are able to construct short and easy pieces by applying their own creative ideas. They are able to explore connections and similarities between their own compositions and those of Sāmoan and Pop music.

Essential skills:

Problem solving

Exercise knowledge and judgment as they experience the tonal focus of keys.

Creative writing

Exercise knowledge and judgment as they create new and imaginative compositions.

Instrumental performance techniques

Exercise sight-reading skills and technical skills as they recreate music from notation.

Investigate skills

Exercise knowledge and judgment as they uncover styles, ideas and purposes for compositions.

Approach:

Compose a short piece of music to support and demonstrate abilities in writing, performing and exploring their imaginative ideas and the concepts of Sāmoan and Western Music.

- STEP 1** Induction Activity
STEP 2 The Lesson
STEP 3 Application Activity
STEP 4 Sharing Activity

NOTE: This example has many possibilities for extension.

The following samples are for the lesson period with an *Induction Activity*. You may adapt the activity to suit your time frame or use as a framework for another *Induction Activity*. The *Lesson Sequence* following is an example of exploring historical samples of composition. You will see how this part of the lesson shows how one achievement objective interrelates with strategic tasks from the other three strands. The *Application Activity* and *Sharing Activity* are ideas for concluding the lesson and experiencing the lesson through practice.

STEP 1

Induction Activity

Teaching objective: The teacher will . . .

- ▶ illustrate how a sequence of chords progresses successfully.

Specific learning outcomes: The students will . . .

- ▶ Demonstrate skills in identifying and using chords.

Procedure: The teacher may . . .

- 1 Play and name a progression of I–IV–II–V chords.
- 2 Play the same progression in a different key like the 4th above or 5th below and ask students to identify the chords.
- 3 Repeat with a different key.
- 4 Discuss with the students how the first progression differed from the second and third one.
- 5 Play in a different key a progression of I–IV–V–I chords and ask students to identify the chords.
- 6 Discuss with students the difference in feel and growth from chord to chord between the two progressions.

POINTS TO REMEMBER

- ▶ Growth and tension vary with the feel of rising and/or falling chords.
- ▶ Tension is present because of growth.
- ▶ Contrast happens with progression.
- ▶ That the tonic will always have a breaking-away and homecoming feeling.

STEP 2**Lesson Sequence**

Using chords to readily internalise contents being presented.

Elements To Discover

CHORDS

I, II, IV, V

MELODY AND ACCOMPANIMENT

Analysis

- 1 Hand out three pieces of music of contrasting styles.
- 2 Select one and analyse it together with students.
- 3 Demonstrate and draw students' attention to compositional ideas that make up the music.
- 4 Discuss how the piece uses chords I, II, IV and V as progressions.
- 5 Select another piece and analyse it with the students.
- 6 Demonstrate and draw students' attention to compositional ideas that make up the music.
- 7 Discuss how the piece uses the four chords as progressions.
- 8 Discuss how the melody is formed because of the chords used.
- 9 Do the same with the third piece of music.
- 10 Discuss the characteristics of the melody of all three pieces.
- 11 Discuss the characteristics of the accompaniment of all three pieces.
- 12 Together with students create two composition samples – one for single instrument students and another for piano students – by:
 - ▶ suggesting progressions
 - ▶ suggesting melodic sequences
 - ▶ having students choose progressions and melodic sequences to use
 - ▶ encouraging students to offer their own progressions and melodic suggestions.
- 13 Have students transcribe one of the above for their respective instrument.

STEP 3

Application Activity

Teaching objective: The teacher will . . .

- ▶ assist students to explore compositional links with Sāmoan and/or Pop music.

Specific learning outcomes: The students will . . .

- ▶ Identify compositional links and make judgments on choice and preference.

Procedure: The teacher may . . .

- ▶ Ask students to suggest examples of Sāmoan and Pop music that they think remind them of their compositions for Step 2 – brainstorm and write on the board.
- ▶ Help students identify compositional links between their Step 2 compositions and the Sāmoan and/or Pop music they named – brainstorm and write on the board.

STEP 4

Sharing Activity

Students will . . .

Method	Outcomes
<p>At Home:</p> <p>Refine performance skills.</p> <p>Explore progressions as prescribed by assignment questions.</p> <p>Practise daily.</p> <p>Explore compositional links with other Sāmoan and Pop music</p>	<p>Exercise knowledge and judgment in instrumental performance techniques.</p> <p>Exercise knowledge and judgment in creative writing.</p> <p>Exercise knowledge and judgment in problem solving.</p> <p>Exercise knowledge and judgment in investigative skills.</p>
<p>In Class: (for follow-up lesson)</p> <p>Play back material practised.</p> <p>Discuss experiences of 'At Home' practice.</p>	<p>Show confidence in performance.</p> <p>Exercise confidence in imaginative exploration.</p>

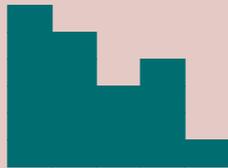
**At Home
Worksheet**

Your Name: Date Completed:

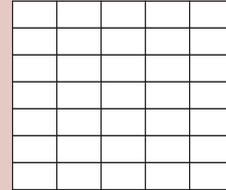
Match the letters to their correct chord progressions with a line.

Colour the correct placements of progression

I-II-V-I-II-V-I



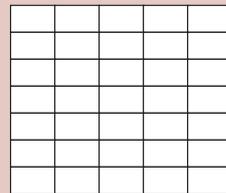
V-I-IV-III



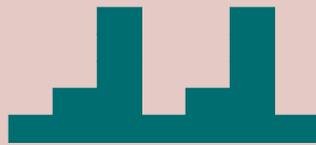
IV-V-VI-V-I



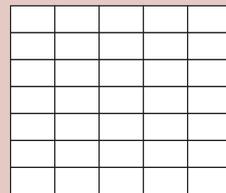
II-VI-II-V



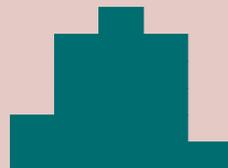
II-V-VI-V-I



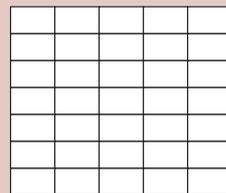
I-VI-IV-I



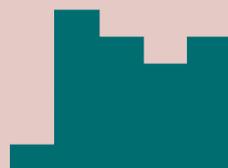
I-VI-V-IV-V



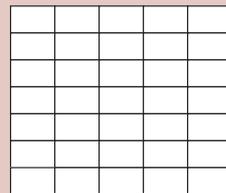
IV-V-IV-V



V-I-IV-II-IV



I-V-IV-V



**At Home
Assignment Sheet**

Write within the columns below the number of hours and minutes you practised for each day.

Your Grade . . .	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Total

WHAT TO PRACTISE
Instrumental composition
Piece
Piece
Scales.....
Technical Exercises
Sight-reading Exercises

Things To Do	
<p>Instrumental Composition</p> <p>Compare your in-class composition to three Pop songs and three Sāmoan songs. Reflect on chord progressions, melodic movement and accompaniment style and texture.</p> <p>Try playing your in-class composition in different styles like jazz, a Mozart study, rap, and other mediums that interest you.</p>	<p>Music Journal</p> <p>Record in your journal your musical experiences for this week.</p> <p>Develop the section <i>Points of Interest</i> to use as reference each time you need to look up specific information.</p> <p>Do you think you could share any of your practical experiences or interesting facts with your class?</p> <p>Experiment with chord progressions. Note any thoughts you may have on specific chords to help you.</p>

Points Of Interest

- Chord progressions develop your inner hearing skills.
- Identifying chords develops your feel for chords and keys.
- Performance exploration improves your sensitivity to musical growth.
- Performance sensitivity refines technical skills in playing an instrument.

The Learning Experiences prescribed by the curriculum for this section are elements of the Tonal System, music form and Performance Directions. I normally arrange the teaching of these elements into the following organisers:

Harmony

Melody

Rhythm

Texture

Style Analysis

Performance Direction

You will find within the following pages, contents lists of elements for the above organisers that need to be explored and developed. Refer to a dictionary of music like the Harvard Dictionary of Music for further clarification of the elements listed. In designing lessons keep in mind that the development of these organisers needs to be progressive in difficulty from Year 11 to Year 12.

For your convenience a general list of Performance Directions is also given.

A table containing Possible Learning Experiences prescribed by the curriculum is also included. The table suggests organisers that will best develop these learning experiences. They will help you see possibilities to structure your units. Check marks (✓) indicate organisers that encounter the same elements and strand/s that can facilitate their development. The strands suggested will also provide linking opportunities to further develop specified learning experiences.

In planning lessons for those strands you will need to design and include activities that can develop these learning experiences. Do so in such a way that they connect and become part of the learning experience of that inter-related strand rather than just an inserted activity seeking an extra period. The Science Teacher's Manual for Secondary Schools explains the concept of learning outcomes and learning activities very well:

Using achievement objectives to develop outcomes and learning activities

A **learning outcome** is a description of what students will do or produce to show their understanding of the knowledge and investigation skills outlined in the achievement objective. The development of learning outcomes helps the teacher focus on the thinking and language processes and the activities that students will need to do in order to achieve the achievement objective.

A **learning activity** is what the teacher sets for the students so they can achieve the learning outcome. The learning activity must be varied to allow for the different learning styles of the students and to allow students to gain experience in the full range of investigation skills (planning, gathering information, recording data, processing, presenting and interpreting information and reporting).

You will find, from page 32 on, exemplars of the type of activities suitable for Years 11 and 12. These activities are designed to meet the levels of effort required for this level of study.

Elements Of Harmony

Harmony is the chordal (or vertical) structure of a music composition

Intervals sounded simultaneously:	major minor diminished augmented
Chords built on the seven degrees of the key:	primary secondary identifying chords
Chord Inversions	
Chord Extensions like 7ths, 9ths, 13ths, etc.	
Counterpoint	
Cadences including suspensions	
Progressions	
Tonality	
Modulations:	transposing clefs relative and tonic keys pivot chords
Part-writing	

Elements Of Melody

Melody is a succession of musical tones of a horizontal structure (sounded concurrently) with a rhythmic growth

Pitch distinction ('high-low')
Duration distinction ('long-short')
Contrast ('sound-silence')
Monophonic setting
Polyphonic setting
General characterisations like tuneful, simple, touching, expressive, dramatic, haunting, etc.
Musical gravity
Range
Chordal motion
Scalar motion

Elements Of Rhythm

The entire feeling of motion in music with a strong implication of both regularity and differentiation

Duration distinction ('long-short')

Contrast ('sound-silence')

Sound articulation

Syncopation

Percussive and melodic rhythm

Timekeeping

Separation and isolation

Elements Of Texture

Texture is the combined elements of horizontal (harmony) and vertical (melody) structure

Individual part design

Vertical relationship of consonance

Contrapuntal

Polyphonic

Chordal

Homophonic

Elements Of Style Analysis

The identification of characteristic features for specific writing and period styles

Analysis of harmony

Analysis of rhythm

Analysis of melody

Analysis of timbre

Analysis of texture

Analysis of motion

Music of composers

Elements Of Performance Direction

Dynamics

crescendo	gradually getting louder
decrescendo	gradually getting softer
diminuendo	getting softer by degrees
forte (f)	loud
fortepiano (fp)	loud, then immediately soft
fortissimo	very loud
mezzo-forte	moderately loud
mezzo-piano	moderately soft
piano	softly
pianissimo	very soft

General Use

a	at, to, by, for, in, in the style of
al, alla	to the, in the manner of
assai	very
con, col	with
da capo (D.C.)	return to the beginning
dal segno (D.S.)	repeat from the sign
fine	the end
e, ed	and
Il Canto	the melody
L.H.	left hand
La Melodia	the melody
ma	but
misterioso	mysteriously
molto	much, very
moto	motion
non	not
poco	little
repeat barlines 	repeat section
R.H.	right hand
scherzando	playfully
sempre	always
senza	without
simile (or sim.)	in the same way
themata 	pause

Articulation

accent (<)	accent note with emphasis
cantabile	in a singing style
dolce	sweetly
expressivo	with expression
giocoso	playfully, merry
grazioso	gracefully
legato	smoothly, connected
leggiero	light and airy
maestoso	majestically
ritenuto (riten. or rit.)	held back
sforzando, sforzato (sf, sfz)	forcing the tone
sostenuto	sustained
staccato	detached, crispy, short
teneramente	tenderly
tranquillo	quiet, calm, tranquil

Tempo

a tempo	on time
accelerando	gradually increasing speed
adagio	slow
agitato	agitatedly
alla marcia	in march style
allargando	broadening (becoming slower, wider)
allegretto	pretty fast
allegro	fast
andante	at a walking pace
andantino	sometimes faster or slower than andante
animato	lively, with spirit
con moto	with movement
con brio	with spirit
grave	very slow, solemn
larghetto	rather slow but not as slow as <i>largo</i>
largo	largely slow, stately
lento	slow
meno mosso	less movement, slower motion
moderato	moderate speed, not too fast
piu mosso	more movement
presto	fastest speed, pressingly
rallentando (rall.)	
ritardando (rit.)	gradually dying away
tempo	rate of speed
vivace	lively, playfully fast
vivo	briskly

Contents List

Year 11

Possible learning experiences:	Organisers						Strands		
	EH	EM	ER	ET	ESA	EPD	C	P	H&R
Introduce cadences.	✓	✓		✓	✓		✓	✓	✓
Be able to identify chordal progression.	✓	✓		✓	✓		✓	✓	✓
Know primary and secondary chords.	✓	✓		✓	✓		✓	✓	✓
Listen and identify the chords of simple musical pieces.	✓	✓		✓	✓		✓	✓	✓
Know the diminished and augmented intervals	✓	✓		✓	✓		✓	✓	✓
Identify the transposition of musical pieces.	✓	✓		✓	✓		✓	✓	✓
Know ornamentation for music selected at this level.	✓	✓	✓	✓	✓	✓	✓	✓	✓
Know musical terms and signs for music selected.	✓	✓		✓	✓		✓	✓	✓

EH	Elements of Harmony
EM	Elements of Melody
ER	Elements of Rhythm
ET	Elements of Texture
ESA	Elements of Style Analysis
EPD	Elements of Performance Direction
C	Composition
P	Performance
H&R	History and Research

Contents List

Year 12

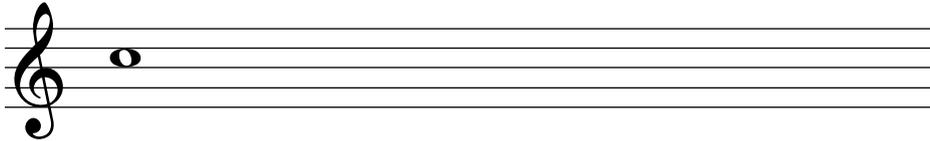
Possible learning experiences:	Organisers						Strands		
	EH	EM	ER	ET	ESA	EPD	C	P	H&R
Know the diminished seventh chord.	✓	✓		✓	✓		✓	✓	✓
Analyse the progression of musical scores.	✓	✓	✓	✓	✓		✓	✓	✓
Understand the form of selected genres like binary and ternary form as in <i>pese lotu</i> , <i>pese fa'aSāmoa</i> , Pop music.	✓	✓		✓	✓		✓	✓	✓
Know musical terms and signs for music selected.					✓	✓	✓	✓	✓

EH	Elements of Harmony
EM	Elements of Melody
ER	Elements of Rhythm
ET	Elements of Texture
ESA	Elements of Style Analysis
EPD	Elements of Performance Direction
C	Composition
P	Performance
H&R	History and Research

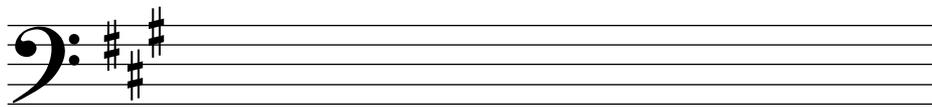
Sample Activities

Scales and Key signatures

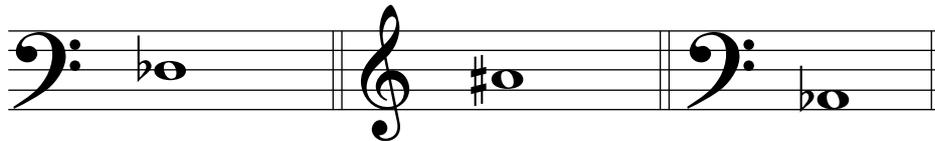
- 1 Write the major scale ascending of which the given note is the mediant.



- 2 Write the minor scale ascending (harmonic or melodic), which has the given key signature



- 3 Each of the following notes is to be made the submediant of a major key. Prefix the key signature and name the key in each case.

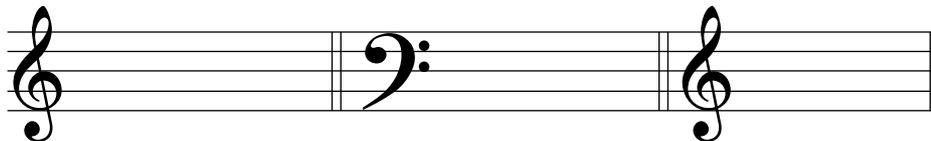


- 4 Name the keys of the following scales, and write the key signature in each case.

The major scale
which has B natural
for its dominant.

The major scale
which has E sharp for
its leading note.

The minor scale
which has F natural
for its supertonic.



- 5 Write the following key signatures.

E flat minor

F sharp major

C minor

G minor



Sample Activities

Intervals and Their Inversions I

1 Above each of these notes write another forming the interval required.

Perfect 4th Major 7th Minor 3rd Augmented 5th Diminished 7th Major 2nd

2 Name one key in which each of these intervals occurs.

Keys

3 Describe what would be the inversions of these intervals, and name one key in which each occurs.

Description

Key

4 Invert the following intervals and (a) say what each has become and (b) name one key in which each of these intervals occurs.

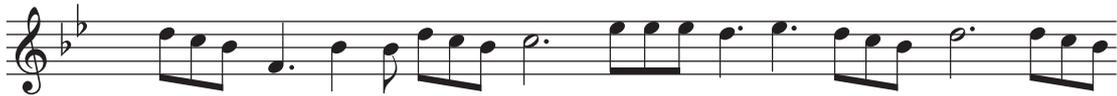
INVERSIONS

Key

Sample Activities

Timing – Simple and Compound

- 1 Add barlines and a suitable time signature to this tune, which starts on the last beat of the bar.

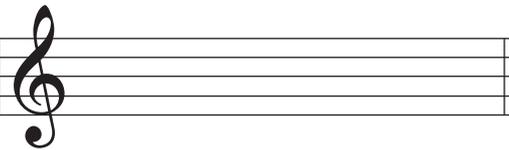


- 2 Write a bar of notes in each of the following times and prefix the time signature to each example.

simple triple
quaver beats



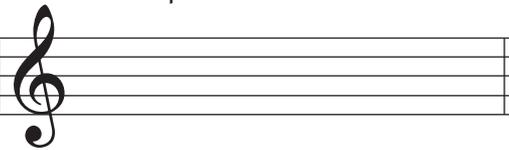
compound double
dotted crotchets



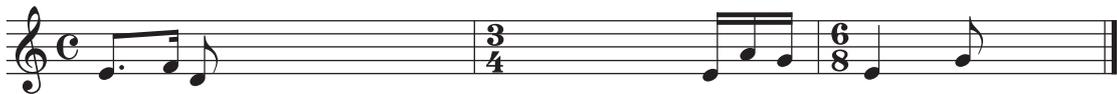
compound triple
dotted minimum beats



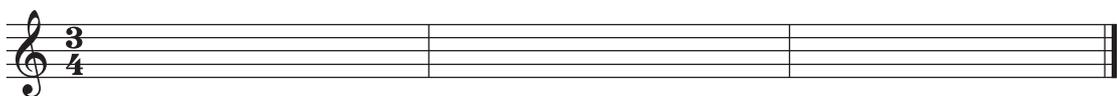
simple quadruple
quaver beats



- 3 Complete each of these bars with suitable rests.



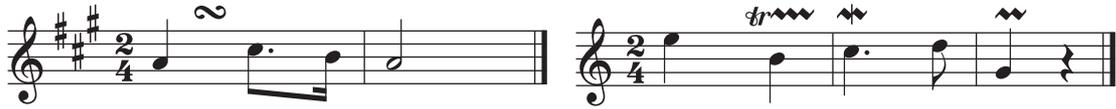
- 4 Rewrite the following passage with the notes correctly grouped to the given time signature.



Sample Activities

Terms, Signs and Ornaments

1 Rewrite the following examples in full, showing exactly how they should be played.



2 What do these terms mean?

sempre legato
grazioso
cantabile

Give the Italian for:

lively
very quickly
majestic

Chords I

1 Write the required tonic triads without key signatures

C sharp minor second inversion

E minor root position

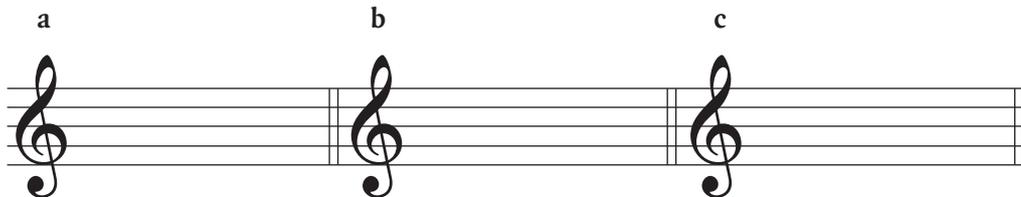
D flat major first inversion

G minor second inversion



2 Write:

- a the tonic triad in root position of the minor key which has a key signature of three sharps.
- b the tonic triad, first inversion of the major key of which the supertonic is F sharp.
- c the tonic triad, second inversion of the minor key of which the mediant is E flat.



Sample Activities

Chords II

- 1 First write the key signatures for the given keys then write these chords in four parts (three notes in the treble and one in the bass), in root position.

Mediant chord of G minor
with fifth at the top

Tonic chord of D major
with third at the top

Dominant of B flat minor
with leading-note at the top

- 2 In the three exercises below, the chords should be described in relation to the key which is shown by the key signature. Remember that the key may be major or minor. Note that exercise (a) is already done.

1st write the name of the key and the chord

2nd describe the following root position primary chords by stating the degrees of the three notes of the chords at the top as *top*, *middle* and *bottom*.

Key: *G minor*

Chord: *1*

Top: *Third (3)*

Middle: *root (1)*

Bottom: *Fifth (5)*

Key: _____

Chord: _____

Top: _____

Middle: _____

Bottom: _____

Key: _____

Chord: _____

Top: _____

Middle: _____

Bottom: _____

Sample Activities

Writing Rhythms to Words

- I Write a rhythm for these words:

Pei o se fale ua teu i fuga o laau

Ua faatumauina i fuga a laau

Ua puaina le manogi o le sau

A nei a le taulau

Tele o le fili ua salalau

Sa lepetia lau faamau

Lyrics from folksong

NOTE: These sample activities are fashioned from the Royal Schools of Music theory workbook for Grades 4 and 5.

Performance



Why Is Performance Necessary?

Learning to play an instrument is the best approach to understanding the complexities of the music language. It provides the students with opportunities to physically experience the concepts of notation and the actions in motion for performing notation. It also develops the students' appreciation and understanding of materials and procedures in making music. Because of this we can say that music skills are practical skills.

Given that the unique characteristics of practical skills require familiarity and practice, it follows to say that the process will be one of repetition and trial. This process is developmental in character and therefore requires a progressive approach. A student's progress will be determined by his or her consistency in practice together with a determination to complete all tasks assigned. A student's understanding of musical instruments will be determined by his or her refined experience in specific techniques and skills required for the performance of a particular instrument.

The routine should consist of scales, developmental technical exercises, learning new music to extend repertoire and experience, and polishing music to increase musicianship skills. These elements are performance skills that require daily and weekly attention for their development. Some of these skills are:

- ▶ interpretation
- ▶ agility
- ▶ sight-reading
- ▶ fingering techniques
- ▶ breathing (for singer and wind and brass instruments)
- ▶ phrasing (for string and keyboard instruments).

In addition, lessons should follow a design to incorporate activities to develop the students' aural perception. They will be activities like recognising keys, chords, cadences, thematic material, developmental ideas, composers and composers' styles, and period styles.

A teacher needs to take great care in monitoring all progress made. They need to know the instant that memorisation dominates sight-reading (as memorisation usually follows the actions for familiarity or repetition). A lot of times, activities other than performance should be part of the lesson as a means of aiding the teacher to better assess actual progress made.

Performance can implement the composer's directions and intentions for a written piece of music or score. The musical experiences gained from this implementation usually involve sensitivity in touch and/or technique together with a developed aural judgment. It is best to build a programme to include contrasting periodical music. A teacher is obligated to provide the student with as many examples as possible. Doing so will widen the students' scope of appreciation and experimental knowledge.

Courses are available as publications and/or software for the teaching of just about any instrument. You will find that each course sets its own levels of hardship. It is important however that you have access to either the Trinity College of Music or AMEB syllabuses. They will provide you with the preferred compass to steer you in the true path.

How To Read The Specific Aims

Specific Aims

Students will <u>develop</u>
competency in performing through:
practical presentation and evaluation
of
individual and/or group performances.

Explanation



This is a lead-in sentence with specific aims.

The word that is bold and underlined is what students undertake to achieve the specific aims.



The words 'competency in performing' is the specific subject matter that this specific aim links to. The word 'through' links the subject matter with the learning activities.



These are mediums of skills designed to focus the teacher on the types of instrumental strategies that help students meet requirements.

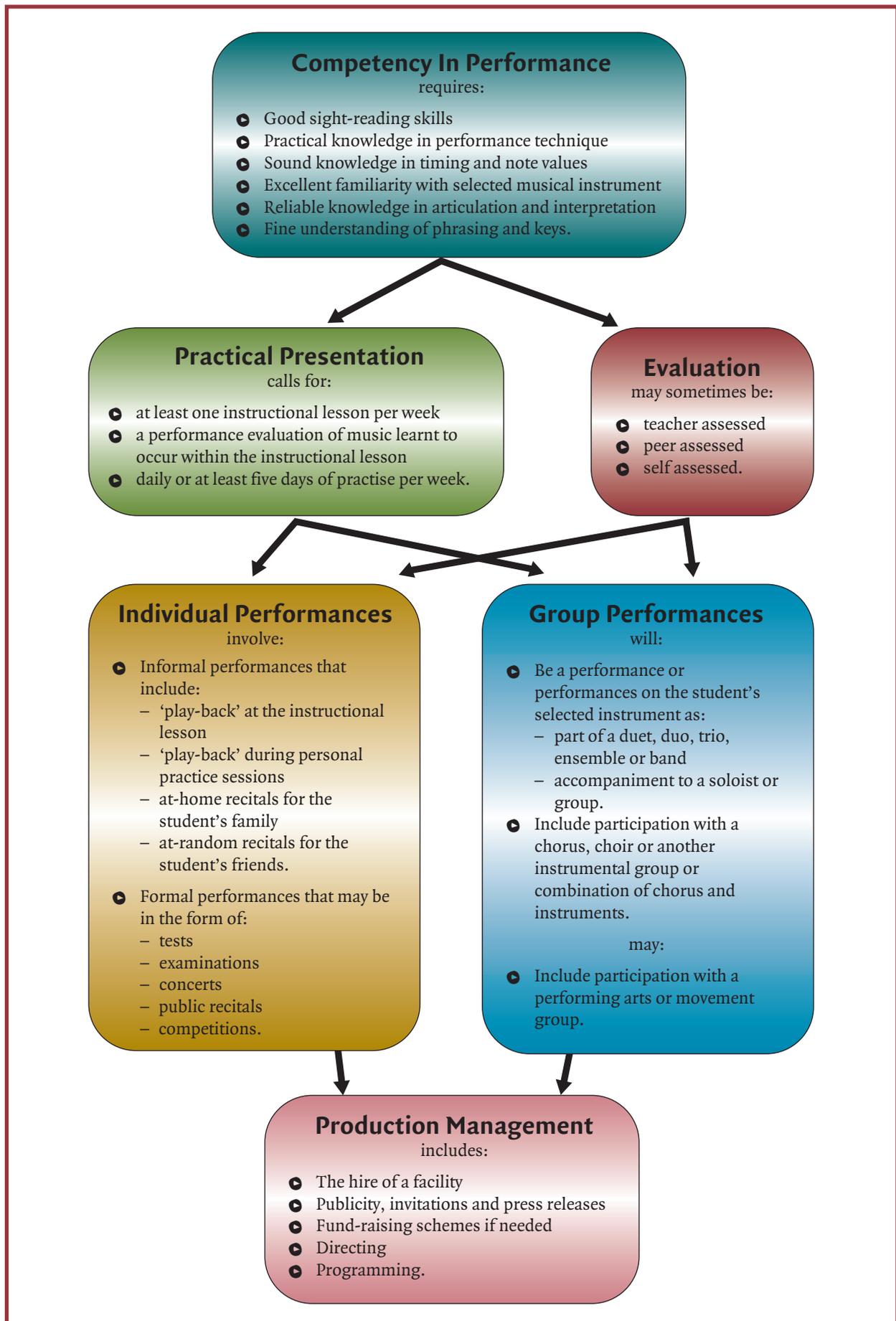
They are also learning outcomes.



These are mediums that will gain for students the learning outcomes mentioned above.

The following page contains a list of 'developmental details' that provide an overall view of the Specific Aims requirements. This will assist you with your preparations in meeting the Specific Aims.

Developmental Details



Understanding The Achievement Objective

Achievement Objective for Year 11

Explanation

Students will
prepare
rehearse
present
evaluate
a range of musical pieces for different purposes
Students will be introduced to
conducting and directing
a musical production.

- ← This is a lead-in sentence that is usual with all achievement objectives.
- ← These activities are designed to focus the teacher on the types of instructional strategies that need to be set for students to achieve these learning experiences.
- ← This is the subject matter.
- ← Another lead-in sentence for the second achievement objective.
The word 'introduced' states the status of the students' background knowledge on the subject matter.
- ← These are skills organisers that will focus the teacher on the learning experiences that need to be set for the students.
- ← This is the subject matter.

Achievement Objective for Year 12

Explanation

Students will demonstrate
leadership and competency
in performance.

- ← This is a lead-in sentence that is usual with all achievement objectives.
The word 'develop' will focus the teacher on the learning experiences that need to be set for the students.
- ← These are organisers that require a developmental programme to become learning experiences.
- ← This is the subject matter.

The Learning Example

The strand:

Performance – Year 11

Achievement objectives: Students will . . .

- ▶ develop their performance ability and self-evaluation through in-depth, focused study of an instrument.

Specific learning outcomes: Students can . . .

- ▶ prove an aptitude in playing the instrument of their choice
- ▶ discover and develop performance techniques
- ▶ develop an excellent ability in score reading
- ▶ name, understand and write the system of notation
- ▶ demonstrate an understanding and control of metre
- ▶ prove a confident knowledge and understanding in note parameters
- ▶ prove a confident knowledge and understanding for transcribing music
- ▶ demonstrate knowledge and sensitivity for Performance Direction terms
- ▶ prove an aptitude in playing scales and technical exercises
- ▶ distinguish and identify intervals
- ▶ know and understand the concept for time signature by means of note and bar organisation
- ▶ experiment with traditional Sāmoan rhythms
- ▶ identify and analyse performance skills
- ▶ know how to prepare and present an instrumental performance
- ▶ demonstrate knowledge in planning and directing performance productions.

They are able to answer questions put to them, identify the symbols by interpreting, playing, and drawing symbols shown or when asked. They are able to recreate written music sensitively using musical judgment and sound producing techniques specifically for their instrument of choice. They are able to appreciate music writing concepts and styles of composers and their scores. They are able to perform short and easy pieces because they know how to apply their acquired practical skills.

Essential skills:

Problem Solving

Exercise knowledge and judgment as they discover the language of notation.

Creative Expression

Exercise feeling and judgment as they create sounds when performing.

Instrumental Performance Techniques

Exercise knowledge, judgment and sensitivity as they recreate music from notation.

Investigative Skills

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s of notation and performance directions.

Approach:

Employ a musical instrument to demonstrate, apply and develop the concepts and physical applications in the performance of written music. This calls for at least one instructional lesson each week. Each lesson needs to accommodate musical concepts in progressive stages. This means concepts will be added to every follow-up lesson. The teacher will need to provide a list of preparation instructions to assist students in completing the requirements for each progressive lesson. An evaluation may occur when students play back music they have learnt and respond to a review in the form of question-and-answer. A formal presentation may happen at the end of each unit and school term or semester.

NOTE: Some of the procedures listed may be used as Induction, Sharing or Application Activities elsewhere.

Sample Activities Year II

The purposes for these activities are:

- to make students aware of performance options for their performance instruments
- to fully prepare the students in the procedures and their purposes of performing
- to allow students to experience performances at different levels and situations.

Prescribed Possible Learning Experiences	Suggested Activity/ Organiser	Suggested Approach
Complete one solo performance.	A solo performance as part of one of the following programmes: <ul style="list-style-type: none"> ● school concert ● church concert ● community concert. 	<p><u>Before the Concert</u></p> <ul style="list-style-type: none"> ● Select with the student a piece that demonstrates the full capacity of the performance instrument. ● Have student begin learning it then polish and perfect it. ● Research the music piece for information to use for announcing the piece at the concert. ● Ensure to apply technique and performance directions. ● Shape the music to possess both a musical and lyrical sense. ● Select clothing suitable for the school concert like evening dress, fiasia or uniform. <p><u>At the Concert</u></p> <ul style="list-style-type: none"> ● The Master of Ceremonies may announce the name of the student OR student may choose to announce themselves, relate his portrayal of the piece and then perform the piece. ● Afterwards the student will take a bow and leave the stage.
Complete one group performance with either a choir, stage band, quartet, production or, 'au siva.	Either: <ul style="list-style-type: none"> ● sing a part for a choir or choral group ● or play the instrument as part of a stage band ● or sing or play one of the four parts of a quartet ● or sing a part or play the instrument as part of a production ● or dance or play an instrument to accompany an 'au siva. 	Assign a part you wish the student to take. Assist the student to prepare themselves for their performance by designing a preparation plan similar to that for a solo performance as listed above. Ensure that the student is able to work amicably with their performance unit.

(cont.)

Prescribed Possible Learning Experiences	Suggested Activity/ Organiser	Suggested Approach
<p>Complete the introduction to conducting and directing of a musical performance.</p>	<p>I Observe models for conducting different styles of music.</p>	<p>STEP 1</p> <ul style="list-style-type: none"> ▶ Show the basic three patterns for conducting – duple, triple and quadruple. ▶ Play recorded music in duple time and demonstrate how to conduct in ‘two’s’. ▶ Replay the music and have students beat time in ‘two’s’. ▶ Repeat the second and third bullets for triple time. ▶ Repeat the second and third bullets for quadruple time. <p>STEP 2</p> <ul style="list-style-type: none"> ▶ View on video the performance of musika Sāmoa choirs. ▶ Notice the actions for beating time. ▶ Brainstorm reasons for the actions observed. ▶ Discuss the appropriateness of the actions for conducting this type of choir. <p>STEP 3</p> <ul style="list-style-type: none"> ▶ View either on video or live a choral performance. ▶ Notice the actions for beating time. ▶ Brainstorm reasons for the actions observed. ▶ Discuss the appropriateness of the actions for conducting this type of choir. <p>STEP 4</p> <ul style="list-style-type: none"> ▶ View on video performances of orchestras under the directorship of two or three different conductors. ▶ Notice their actions for beating time. ▶ Brainstorm reasons for the actions observed. ▶ Discuss the appropriateness of these actions for conducting an orchestra. <p style="text-align: right;">(cont.)</p>

Prescribed Possible Learning Experiences	Suggested Activity/ Organiser	Suggested Approach
Complete the introduction to conducting and directing of a musical performance.	2 Practise models of conducting different styles of music.	Design appropriate strategies that will allow students to practise different conducting styles like: <ul style="list-style-type: none"> ▶ the comical actions a conductor performs to control and present his afaipese and their song at ceremonial events and faafiafiaga. ▶ the actions of beating time to control a choir in expressing their interpretation of choral work. ▶ the actions of beating time/or ensemble in expressing their interpretation of an instrumental work.
	3 Discuss the effects of different techniques used.	Through one or all of the following: <ul style="list-style-type: none"> ▶ a debate on the relevance of different conducting styles and their effects. ▶ a journalist-style review on the different conducting styles and their effects. ▶ A brainstorming class exercise.
Complete the development of performance technique for a progressive repertoire.	Instruction of specific performance techniques like: <ul style="list-style-type: none"> ▶ sight-reading ▶ finger movements ▶ fingering ▶ breathing ▶ tonguing (for some instruments) ▶ articulations ▶ dynamics etc. 	<ol style="list-style-type: none"> 1 Select for study a list of music that will develop specific techniques in a progressive manner. 2 Plan the order to study the list of music. 3 Design lesson plans to incorporate the development of techniques as demanded by each piece of music. <p style="text-align: right;">(cont.)</p>

Prescribed Possible Learning Experiences	Suggested Activity/ Organiser	Suggested Approach
<p>Listen, view the performance of musical pieces for different purposes. Describe how it matches the audience and purpose.</p>	<p>Analyse the 'POPs' music and actions and describe how it matched its purpose of informing the public.</p>	<ul style="list-style-type: none"> ▶ View the 'POPs' campaign video. ▶ Invite students to offer their opinions and suggestions for improvement. ▶ Discuss the appropriateness of students' opinions and suggestions. ▶ Plan together an alternative or your own POPs production.
	<p>Analyse the 'Premo Card' advertisement and describe how the music promotes the purposes of informing and marketing.</p>	<ul style="list-style-type: none"> ▶ View the 'Premo Card' advertisement. ▶ Analyse the advertisement together by discovering how the music promotes the purposes of creating public awareness of the product and the effectiveness the music has in marketing the product. ▶ Invite students to offer their opinions and suggestions for improvement.

Sample Activities Year 12

The purposes for these activities are:

- to make students aware of performance options for their performance instruments
- to fully prepare the students in the procedures and their purposes of performing
- To allow students to experience performances at different levels and situations.

Prescribed Possible Learning Experiences	Suggested Activity/ Organiser	Suggested Approach
Promote and manage own solo performance.	Train students to promote and manage their solo performances.	<ul style="list-style-type: none"> ● Show students the different steps for promoting a product. ● Inform them on procedures and deadlines involved. ● Cover steps they have to follow in managing and keeping them focused on the task of performing. ● Instruct on how to gain an after-performance review.
Lead, teach, organise the informal or formal performance of a group.	Create projects for students to take turns in leading, teaching and organising group performances.	<p>Organise students into units.</p> <p>Assign 'leaders' for each unit to lead, teach and organise their preparations and presentation.</p> <p>Rotate students within each unit so all will have a turn in the leadership role.</p>
Conduct and direct an informal performance.	<p>Students will conduct and direct an informal performance for one of the following:</p> <ul style="list-style-type: none"> choral instrumental ensemble group dancing <p>A weekly activity where students will each have a turn in leadership.</p>	<p>Teacher will assign each student a week to conduct and direct the rest of the class in their choice of performance.</p> <p>Students will, prior to the class activity:</p> <ul style="list-style-type: none"> Select a piece of music Make a list of desired outcomes Plan an order of tasks <p><u>The In-Class Activity</u></p> <ol style="list-style-type: none"> 1 A student will: <ul style="list-style-type: none"> ● distribute prepared music to class ● organise class into specific parts ● explain his intention for the activity ● conduct a 20-minute rehearsal to prepare students for an in-class performance ● direct the performance 2 The teacher will: <ul style="list-style-type: none"> ● offer suggestions for improvement ● generate a group discussion by inviting students to offer their suggestions for improvement ● congratulate the student for their leadership role. <p style="text-align: right;">(cont.)</p>

Prescribed Possible Learning Experiences	Suggested Activity/ Organiser	Suggested Approach
<p>Perform a Sāmoan instrument in the group performance of a Sāmoan song.</p> <p><i>fala, pate, ipu, popo, wooden bells, selo apa</i></p>	<p>In-class performance of a Sāmoan song.</p>	<ul style="list-style-type: none"> ▶ Select a group of students to make up a section of Sāmoan instruments. ▶ Distribute rhythm maps and/or music for all instruments. ▶ Conduct a brief rehearsal to familiarise students with their part to play. ▶ With the rest of the students, rehearse the song they will sing. ▶ Combine the two groups and direct an in-class performance. ▶ Repeat the above procedure till all students have had a chance to play a Sāmoan instrument.
<p>Perform a Sāmoan instrument in a musical production.</p> <p><i>fala, pate, ipu, popo, wooden bells, selo apa</i></p>	<p>Create a Sāmoan instrument section to accompany a school musical production.</p>	<p>The teacher may assist students to:</p> <ul style="list-style-type: none"> ▶ Write instrumental parts for Sāmoan instruments to complement and enhance the school's musical production. ▶ Rehearse and prepare students for the production.
<p>Produce a working strategy from the planning to the performance of a stage work a cultural day, tala faatino, a concert</p>	<p>Activities and approaches for the remaining three learning experiences may be fashioned from material already presented on this page and the previous pages.</p>	
<p>Perform as a solo or in a twos, threes or fours a simple melody (before a group/class)</p>		
<p>Critiquing another group performance by identifying musical elements, strengths and suggestions on how it could be improved.</p>		

For your convenience

- The level of difficulty for written music for Year 11 may be similar to that of:
 Early Grade 3 to Late Grade 4
 Trinity College of London Examinations Syllabus
 OR
 Australian Music Examination Board Syllabus
- The level of difficulty for written music for Year 12 may be similar to that of:
 Early Grade 5 to Early Grade 6
 Trinity College of London Examinations Syllabus
 OR
 Australian Music Examination Board Syllabus
- If you have the means to provide students with musical instruments, then it is best to schedule daily practice sessions into the teaching programme. If not, then set a daily requirement of minutes/hours for the students. Bear in mind that the level of difficulty of performance pieces for these grades requires plenty of daily practice.
- In summary these levels require the training of students to:

 - a Prepare for performances, and know what is required of them for performance assessments.
 - b Understand the requirements and process in planning and conducting rehearsals.
 - c Know the requirements in setting up and planning performances.
 - d View and analyse elements of a musical production including television commercials, incidental music and events music.
 - e Assist with the management and direction of musical productions through a selected role, and conduct and direct an informal performance.
 - f Lead, teach, organise, conduct and direct the performance of a group.
 - g Evaluate, compare and critique performances bearing in mind the composer's intent and impact on audience.
 - h Experience the technological process of recording.



SECTION B

The Materials Of Music

The Principles and Procedures

Material for the History and Research strand is set up to provide the students with a platform from which they can appreciate, evaluate and deliberate on musical contributions and compositional styles made by musicians through time. They will explore music of Sāmoa and the Western world.

The Composition strand is prescribed to provide students with the opportunity to test and experience their findings. They will develop an appreciation and knowledge of music writing by creating their own compositions.



History And Research



Why Is History And Research Important?

The intention of the History and Research strand is for students to discover and understand how everyday life, events and the cultural heritage of specific periods have had a significant influence on their music.

In every culture music exists and has its own particular style and appeal. It is through having an understanding of a particular society and its traditions that we can appreciate the uniqueness in sound and style of its music. It is only through this study that we gain first-hand knowledge of the reason for its existence. It is through the process of analysis that we discover the components that make up music's existence. It is the treatment and usage of these components by a composer that help us to identify and develop a purpose for creating music. Given that its characteristics are unique, we can say that the identity of music is determined by the culture, traditions and lifestyles of the society that in turn fashioned the makeup of its creator – the citizen of its time and habitat – the composer.

This curriculum has designed a unique and exciting course to guide students to appreciate and use music with true knowledge and practical understanding. Its approach is very realistic. The prescription for study is for students to first work out the reasons for the existence of the music of Sāmoa. This knowledge is then used as a foundation for thought as students discover the established development of Western music. In using the basic principle of education – use the known to discover the unknown – students are able to appreciate the fact that the music of other societies, just like that of their own, is an indirect result of traditions and cultures.

Following still in the vein of using the known to discover the unknown, students also undertake the study of music of their own time and interests as a means of discovering the established principles of music that make up 'their' music. This is the overall rationale in selecting the following periods and their specific characteristics.

For Year 11

- ▶ The *explorations* of the Medieval Period
- ▶ The *tonal discoveries* of the Baroque
- ▶ The *experiments* of the Neo-Classical Period
- ▶ The *dissonance* of the 20th Century
- ▶ The *reflective imaginings* of media music for radio, TV, video, movies, stage and Pop Music.

For Year 12

- ▶ The *compositions and tone colours* of the Impressionist Period

You will find within the next pages a group of questions that will help you focus on designing types of instructional strategies that need to be set for students. You will also find a rubric that contains possible outcomes, strategies, activities and extensions. Included in this section are notations of some music of Sāmoa that may be studied. Samples of lesson sequences or parts of a lesson are also included.

My experience as a music teacher has taught me that music students learn sooner and more willingly through experience than by absorbing information. In designing instructional strategies, I encourage you to compile your material from the perspective of the student. For this strand, it is best to present a lesson to meet the interests of the student rather than present one that has only the purpose of providing information.

In Reflection

- ▶ Can students discover a connection to their own lifestyle?
- ▶ Do they know their culture and its traditions well enough to make comparisons between others' cultures and their own?
- ▶ Can they appreciate the elements that motivate others to create music?
- ▶ Can students respond creatively to projects designed?
- ▶ What options are possible to help meet the students' learning styles?
- ▶ What resources for teaching the curriculum can be compiled by students?

Understanding The Specific Aim

Specific Aims

Students will research
to <u>develop</u> their understanding of
music's historical contribution and its significance from past to present day.
They will <u>investigate</u>
traditional music contemporary music
to develop a deeper understanding of society and their own community.

Explanation

- ← The lead-in to the sentence.
- ← This is a learning outcome from research activities. The word **develop** will focus the teacher to design a developmental path that will guide the students' journey in understanding.
- ← The subject matter that this specific aim links to.
- ← The lead-in to the second sentence.
- ← These are mediums whose music styles the students will investigate.
- ← The learning outcome from investigating music styles.

The underlined words are actions that students undertake to achieve the specific aims and alert the teacher to the types of instructional strategies that need to be set for students.

Understanding Achievement Objectives

Achievement Objective for Year 11

Explanation

<p>Students will</p> <p><u>recognise</u></p> <p>music’s historical contribution</p> <p>and the significance of</p> <ul style="list-style-type: none"> ● traditional and ● contemporary music. 	<p>← The usual lead-in to an achievement objective sentence.</p> <p>← This is the learning outcome.</p> <p>← The subject material that determines the characteristics of music.</p> <p>← These are sub-organisers that direct the teacher to organising units.</p>
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Achievement Objective for Year 12

Explanation

<p>Students will</p> <p><u>explore</u></p> <p>traditional and contemporary music</p> <p>to develop</p> <p>a deeper understanding</p> <p>of society and their own community.</p>	<p>← This is the usual lead-in to an achievement objective sentence</p> <p>← This is the action that students undertake to achieve the specific aims. It directs the teacher to realise types of tasks and activities that need to be set up for students.</p> <p>← The two organisers for music to study.</p> <p>← The word ‘develop’ states the status of the students’ background knowledge. It will focus the teacher on learning experiences to be realised by students.</p> <p>← This is the learning outcome.</p> <p>← These are elements of the course content.</p>
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The Learning Example – Year 11

The strand:

History and Research – Year 11

Achievement objectives: Students will. . .

- Recognise music’s historical contribution and the significance of traditional and contemporary music.

Specific learning outcomes: Students can. . .

Unit 1 – Musika Sāmoa (10 lessons)

(Six lessons on Church Music)

- explore hymns, anthems, salamo of:

Early composers

- Matautia Solomona
- Iiga Kuresa
- Pouesi.

Contemporary composers

- Ueta Solomona
- Paul Pouesi
- Vavae Toma.

(Four lessons on Daily Chores Music)

- identify and discuss the known factors of music that are characteristics of Sāmoan music
- link characteristics of Sāmoan music to specific daily tasks that stimulated its/their origins
- explore the motivation of rhythmic patterns
- discover the appropriateness of its purpose and its performance
- discuss storylines and links to actual tasks
- experiment with options for contemporary presentation using technological instruments and styles.

Unit 2 – Baroque Music (10 lessons)

- trace the exploration of harmony from Medieval times to the Baroque Period
- identify their harmonic rhythm and melodies.
- learn about components of harmony that were contributions of composers like Bach and Handel
- analyse some of J.S. Bach’s chorales and 2/3 Part Inventions, especially those that share the same tune.

Unit 3 – Influences On Musika Sāmoa (10 lessons)

- describe changes in original and contemporary styles of performances for specific music like the National Anthem
- explore characteristics and use of musical devices by other Polynesian and Melanesian countries
- analyse their structure
- discover their influences on Musika Sāmoa
- discover the use of their characteristics in commercial and contemporary Musika Sāmoa.

Unit 4 – Western And Commercial Music (10 lessons)

(Six lessons on Western Music)

- ▶ discover reasons why the Neo-Classical composers looked back to the Classical Period
- ▶ investigate similarities between the piano music of Brahms and that of radio piano music of the early 20th Century
- ▶ investigate possibilities in merging 20th-century dissonance with Polynesian rhythms.

(Four lessons on Commercial Music)

- ▶ reflect on the imagery of media music for radio, TV, video, movies, stage and Pop Music
- ▶ discover styles of writing used
- ▶ reflect on visual influences
- ▶ decide on relevance and the impact this type of music has on its audience.

Students are able to answer questions put to them, identify specific characteristics after listening to music played and explained to them. They are able to analyse written music sensitively using musical judgment and experiences from the music they play. They are able to appreciate music writing concepts and styles. They can distinguish between styles of some composers and their music. They are able to evaluate their own and their peers' performances and compositions.

Essential skills:

Problem solving

Exercise knowledge and judgment as they discover variety in music scores.

Creative expression

Exercise feeling and judgment as they analyse music of different cultures and purposes.

Research techniques

Exercise knowledge, judgment and sensitivity to facts as they report their findings.

Musical knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by composers.

Task review: The student will. . .

Listen to and analyse scores of Musika Sāmoa, Sāmoan composers, Baroque music, Neo-Classical music, 20th-century Music, Polynesian and Melanesian Music, and Commercial Music. They will reflectively and creatively examine the writing styles of composers and people and the various influences of their time. They will explore specific concepts that influence Musika Sāmoa. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their reports, respond to a review in the form of question-and-answer and/or give a talk and illustration of their understanding and findings of topics assigned. A formal assessment may take place at the end of each unit, with a short test and an examination at the end of the school term or semester.

Teaching programme:

For four 10-week terms

- Term 1** Unit 1: Musika Sāmoa
- Term 2** Unit 2: Baroque Music
- Term 3** Unit 3: Influences on Musika Sāmoa
- Term 4** Unit 4: Western and Commercial Music

NOTE: Procedures listed require the inclusion of Induction, Sharing or Application Activities.

Unit 1

Musika Sāmoa

A. Church Music

Objective: The teacher will . . .

- ▶ Guide the students to explore hymns, anthems and/or salamo of certain composers.

Specific Learning Outcomes: The student will . . .

- ▶ Know how church music was used for specific contexts like daily and family devotions.
- ▶ Know how to perform church music as intended by certain composers.
- ▶ Appreciate the influence of traditional Sāmoan beliefs, values and customs on the song's lyrics and presentation.
- ▶ Understand contemporary influences on the way songs of 'early' composers are presented today.

What to do before teaching:

- ▶ Prepare scores of three contrasting kinds of music (like hymn, anthem, salamo, folksong) for each composer.
- ▶ Prepare recordings as additional samples of music for the bullet above.
- ▶ Select and prepare activities for students to experience in class.
- ▶ Design lists of elements and materials for students to research and discover.
- ▶ Establish prior knowledge.
- ▶ Design a unit of 6 lessons.

Unit Overview: The teacher may . . .

Design lesson plans for the following:

- | | |
|------------|-------------------|
| ▶ Lesson 1 | Matautia Solomona |
| ▶ Lesson 2 | Iiga Sauni Kursa |
| ▶ Lesson 3 | Pouesi |
| ▶ Lesson 4 | Ueta Solomona |
| ▶ Lesson 5 | Paul Pouesi |
| ▶ Lesson 6 | Vavae Toma |

Sample of Procedure:

- 1 Distribute prepared music.
- 2 Select one and have students sing the music.
 - ▶ Generate a discussion with prompt questions like:
 - What compositional element do you think is most emphasised by this type of music? Melody? Harmony? Rhythm? Text?
 - Do you think the correct element is emphasised for this type of music? Why?
 - ▶ Explain how this music was performed for the first time.
 - ▶ Show changes to the original music that happened through time.
- 3 Select the second piece of music and have students listen to a recording of its performance.
 - ▶ Generate another discussion with questions that will direct students to analyse the make-up of the piece of music.
 - ▶ Show changes that happened through time.

(cont.)

- 4 Organise students into four groups. Make sure each group has all parts needed for the performance of the piece. Ask each group to rehearse and present the piece of music:
 - 1st As a performance in the style of its time. Have them present their thoughts on the piece as a work of music.
 - 2nd In a contemporary medium of their choice and say why they chose the particular medium used.
- 5 Tell students to use hymns of today's composer for their family worship during the week. They will share their discoveries with their family and invite their parents' views on how they think these hymns should be sung as *lotu o le taeao*, *lotu faaleaiga* and *lotu o le Aso Sa*.

B. Daily Chores' Music

Objective: The teacher will . . .

- ▶ Guide the students to discover the materials of music that make up music originating from daily chores in Sāmoa.
- ▶ Explain the principles and their procedures that make up music originating from daily chores in Sāmoa.

Specific Learning Outcomes: The student will . . .

- ▶ Identify and discuss the known factors of music that are characteristic of Sāmoan music.
- ▶ Link characteristics of Sāmoan music to specific daily tasks that stimulated its/their origins.
- ▶ Explore the motivation of rhythmic patterns.
- ▶ Discover the appropriateness of its purpose and its performance.
- ▶ Discuss storylines and links to actual tasks.
- ▶ Experiment with options for contemporary presentation using technological instruments and styles.

What to do before teaching:

- ▶ Prepare scores as samples of Sāmoan music about daily chores associated with crafts – *faiva alofilima* like *Siapo*, *ie toga*.
- ▶ Prepare recordings as additional samples of music for the bullet above.
- ▶ Select and prepare activities for students to experience in class.
- ▶ Design lists of elements and materials for students to research and discover.
- ▶ Establish prior knowledge.
- ▶ Design a unit of four lessons.

Unit Overview: The teacher may . . .

- ▶ Introduce the topic by:
 - 1 identifying sounds associated with crafts
 - 2 generating a discussion where the actions and sounds of crafts are described by students
 - 3 using instruments to emulate the sounds
 - 4 transcribing rhythms made in using symbols to represent different and varying durations.

(cont.)

- ▶ Discern the relevancy of crafts by listening to the songs that originated from these crafts. In doing so, have students reflect on the following:
 - 1 Does the song direct your thoughts to the craft it is singing about?
 - 2 If so, how? By its melody or rhythm? Does the song capture the whole concept of the craft? If not, suggest ways in which the song could be improved to capture the concept of the craft.
 - 3 If not, what do you think has made the people of Sāmoa accept the associations this song has to the specific craft it is singing about?
- ▶ Identify characteristics of Sāmoan music by analysing specific music originating from crafts. The process of identification will need to follow a form of judging and contrasting. In doing so you may reflect on the following:
 - 1 Is there a specific style of composition for this type of music? If yes, what are they? Are these characteristics present in all types of music associated with daily chores? Are these characteristics consistent enough to establish a form (or recipe) ?
 - 2 What is the main influence for composing this type of music? Rhythm? Melody? Text? Harmony?
- ▶ Show students how songs like these may be set in a contemporary medium using technological instruments and styles.
- ▶ Design a research assignment to give students the opportunity to show their understanding. It will also provide the opportunity for individual assessment of students.

A LESSON SAMPLE: THE TEACHER MAY . . .

Prior to Teaching

- ▶ Prepare three samples of Sāmoan crafts music.

Induction Activity

- ▶ Ask students to listen to examples of music played to them.
- ▶ Play the three samples of Sāmoan crafts music.
- ▶ Invite students to identify where they would hear this music and how they think the music originated.

Lesson Sequence

- ▶ Briefly and quietly explain the associations of the music to the crafts.
- ▶ Replay the first recording.
- ▶ Explain how the craft is captured in music – identify whether its action is depicted by the rhythm, and/or its text or specific words founded the rhythm, and/or its melody is expressing the mood or feeling of specific words, and/or its growth is determined by the text.
- ▶ Play the next recording.
- ▶ Point out similarities and/or contrast by a variation or variations. Demonstrate these on the board or with the use of a data machine.

(cont.)

- ▶ Invite students to share thoughts and opinions they may have to the music and your explanations. Guide your discussion to include the following:
 - Rhythm is the generator of the melody.
 - There isn't much scope and feeling with the melody.
 - Organisation is determined by the text.
 - That texture is unimportant.
- ▶ Play the two recordings again to give the class the opportunity to notice the relationship between melody, rhythm and text.
- ▶ Play the two recordings again and show how one puts more emphasis on a specific element than the other.
- ▶ Have students sing the first recording twice.
- ▶ Have students sing the second recording twice.
- ▶ Invite students to share their thoughts.

Application Activity

- ▶ Play the third recording.

Sharing Activity

- ▶ Ask students to look for contemporary recordings of crafts songs, make recordings and share with class at next lesson.

The above is a sample lesson on music of Sāmoa originating from crafts. You may use it as the first of four lessons for this unit. In designing the other three, offer a lot of activities to keep students interested and focused on the listening exercises. These activities may be either rhythmic or melodic dictation, or playing and/or singing scores, or clapping, tapping, drumming or body slap/snap. Plan the lesson to begin with an ice-breaker like an induction activity. Set assignments to achieve stages for progressive and interesting discoveries. Introduce assignments with application activities. Divide the class into small groups for discussions. Have groups present their findings with posters, collages, newspaper reporting or critiquing. Encourage students to keep a journal of discoveries.

Unit 2

Baroque Music

Objectives: The teacher will. . .

- ▶ Guide the students to trace the exploration of harmony from Medieval times to the Baroque Period.
- ▶ Explain the principles and procedures for music of this period.

Specific Learning Outcomes: The student will. . .

- ▶ Explain and illustrate the tonal system.
- ▶ Present examples of harmony from the works of J. S. Bach.
- ▶ Illustrate the components of Baroque music in the music of Bach, Handel, etc.
- ▶ Identify harmonic rhythms and melodies.
- ▶ Analyse music.

What to do before teaching:

- ▶ Prepare scores to be used for analysis.
- ▶ Prepare recordings to support music of the above bullet.
- ▶ Design activities for students.
- ▶ Compile lists of elements and materials for students to research and discover.
- ▶ Establish prior knowledge with special reference to the construction of the major key.
- ▶ Design a unit of 10 lessons.

Unit Overview: The teacher may. . .

- ▶ Review and familiarise students with the construction of the major and minor keys.
- ▶ Develop an aural perception for tonal centre.
- ▶ Review and familiarise students with the use of chords.
- ▶ Explain and explore of tonal harmony from the Medieval times to the Baroque Period.
- ▶ Identify chords and their progressions.
- ▶ Prepare students to investigate the chorales and two and three part Inventions of J. S. Bach, especially those that share the same melody.
- ▶ Analyse specific compositional contributions of this period like:
 - Aria
 - Chorale
 - Suite
 - Cantata
 - Fugue.

Unit 3

Influences On Musika Sāmoa

Lesson	Title	Suggested Activities
1 & 2	Changes	<ul style="list-style-type: none"> ➊ Listen to songs of original and contemporary styles of performances. ➋ Analyse the performances: <ul style="list-style-type: none"> – to find changes – to discover how changes occurred – to decide whether changes were appropriate. ➌ Use the National Anthem as an example. (Refer to samples on the following page.)
3 & 4	Exploring Music of Polynesia	<ul style="list-style-type: none"> ➊ Listen to new and older music of other places like Tahiti, Rarotonga, New Zealand, Tonga, Hawaii, etc. ➋ Analyse the performances to: <ul style="list-style-type: none"> – explore characteristics – discover musical devices used – find similarities with Musika Sāmoa. ➌ Investigate Musika Sāmoa to discover songs that contain the above elements.
5 & 6	Exploring Music of Melanesia	<ul style="list-style-type: none"> ➊ Listen to new and older music of other places and people like Fiji, Australian Aboriginal, etc. ➋ Analyse the performances to: <ul style="list-style-type: none"> – explore characteristics – discover musical devices used – find similarities to Musika Sāmoa. ➌ Investigate Musika Sāmoa to discover songs that contain the above elements.
7 & 8	Commercial Musika Sāmoa	<ul style="list-style-type: none"> ➊ Listen to old and new songs used for advertising in Sāmoa. ➋ Investigate commercial and contemporary Musika Sāmoa to discover songs that are influenced by other places and people above. ➌ Examine how the influenced music contributes to the success of commercial music.
9 & 10	Debates	<ol style="list-style-type: none"> 1 Should Musika Sāmoa adopt influences other than its own? 2 Can Musika Sāmoa lose its identity when other influences are adopted?

Change In The National Anthem

The first extract below shows how Iiga Sauni Kuresa wrote this part of the National Anthem. The second extract shows how the Christian Congregational Church of Sāmoa hymn book changed this part of the National Anthem. I think the change was made to remove the fall and rising octave on the assumption that it was gymnastic and difficult to sing. The change makes it easier for people to sing. But it removes the musical emphasis of the rising octave that the word 'Oi' needs to express it as a plea. To achieve the sense of plea that the word 'Oi' needs, dropping the melody and then raising it an octave on 'Oi' creates just the perfect effect – *Oh! Sāmoa hold firm your authority/right forever.*

Sāmoa National Anthem

Iiga Sauni Kuresa

Lea o le - su ua ma - li - u mo Sa - moa, Oi! Sa - mo - ae u - u ma - u

Sāmoa National Anthem

Iiga Sauni Kuresa

Lea o le - su ua ma - li - u mo Sa - moa, Oi! Sa - mo - ae u - u ma - u

Unit 4

Western And Commercial Music

Lesson	Title	Suggested Activities
1 – 6	Western Music	<ul style="list-style-type: none"> ➤ Listen and analyse music of Neo-Classical composers. ➤ Discover its characteristics. ➤ Compare its music to those of other music studied earlier to discover: <ul style="list-style-type: none"> a its use of melody b its use of harmony c its use of rhythm d its use of instruments and texture. ➤ Investigate similarities between the piano music of Brahms and the radio piano music of the World War I and II times. ➤ Investigate possibilities of merging 20th-century dissonance with Polynesian rhythms.
7 – 10	Commercial Music	<ul style="list-style-type: none"> ➤ Reflect on the imagery of media music for: <ul style="list-style-type: none"> a radio b TV c video d movies e stage music f Pop Music. ➤ Discover styles of writing used. ➤ Reflect on visual influences on music. ➤ Discover the relevance of this type of music for its product. ➤ What impact do the above have on the audience?

The Learning Example – Year 12

The strand:

History and Research – Year 12

Achievement objectives: Students will . . .

- Explore traditional and contemporary music to develop a deeper understanding of society and their own community.

Specific learning outcomes: Students can . . .

Unit 1 – Musika Sāmoa (10 lessons)

- study the music of pre-independence times
 - the German Occupancy
 - the two World Wars
 - the Mau.
- investigate their source of origin
- identify factors of the above music
- identify the characteristics that changed Musika Sāmoa
- discuss the importance of lyrics
- discover their control of moods of songs

Unit 2 – Musika Sāmoa (10 lessons)

- a Faatufugaga, Faiva o le Vao & Sami
 - b Traditional Chants
 - c Profile of a Composer
- understand traditional songs that eventuated from the above
 - discover cultural influences that shaped the music of the above
 - present performances of songs and/or dances within their traditional context and purpose in history
 - identify and explore their particular characteristics:
 - rhythmic patterns
 - instruments
 - purposes
 - storyline
 - links to tasks.
 - perform a song
 - review the role of the song in oral history.

Unit 3 – Contemporary Musika Sāmoa (10 lessons)

- appreciate the music and composers of this period
- know the drama and passion of melody
- identify and appreciate the elements of accompaniment
- identify the role and influences of band instruments.

Unit 4 – Impressionist Music (10 lessons)

- ▶ appreciate the music and composers of this period
- ▶ know the role of melody
- ▶ explore tone colours and chordal use
- ▶ understand keys and their usage.

They are able to answer questions put to them, identify specific characteristics after listening to music played and explained to them. They are able to analyse written music sensitively using musical judgment and experiences from music they play. They are able to appreciate music writing concepts and styles of writing music. They can distinguish between styles of some composers and their music. They are able to experience their findings in evaluating their own and their peers' performances and compositions.

Essential skills:**Problem solving**

Exercise knowledge and judgment as they discover the variety in music scores.

Creative expression

Exercise feeling and judgment as they analyse music of different cultures and purposes.

Research techniques

Exercise knowledge, judgment and sensitivity to facts as they report their findings.

Musical knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by their composers.

Task review: The student will . . .

Listen to and analyse scores of Musika Sāmoa, Sāmoan composers, and Impressionist Music. They will reflectively and creatively examine the writing styles of composers and people and the various influences of their time. They will explore specific concepts that influence Musika Sāmoa. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their reports, respond to a review in the form of question-and-answer and/or give a talk and illustration of their understanding of and findings on topics assigned. A formal assessment may take place at the end of each unit, with a short test and an examination at the end of the school term or semester.

Teaching programme:**For four 10-week terms**

Term 1	Unit 1:	Musika Sāmoa
Term 2	Unit 2:	Musika Sāmoa
Term 3	Unit 3:	Contemporary Musika Sāmoa
Term 4	Unit 4:	Impressionist Music

NOTE: Procedures listed require the inclusion of Induction, Sharing and Application Activities.

Unit 1

Musika Sāmoa

Lesson	Title	Suggested Activities
1 & 2	<i>The German Influence</i>	<ul style="list-style-type: none"> 🔊 Analyse music and identify elements that created it. 🔊 Identify elements that influenced Musika Sāmoa in Sāmoa’s history of occupancy. 🔊 Discuss the importance of lyrics and their effect on moods of songs. 🔊 Collate a log for quick referencing. 🔊 Draw parallels between this influence on Musika Sāmoa and the influences of earlier periods.
3 & 4	<i>The 2 World Wars</i>	<ul style="list-style-type: none"> 🔊 Analyse music and identify elements that created it. 🔊 Identify elements that influenced Musika Sāmoa in Sāmoa’s history during the two World Wars. 🔊 Discuss the importance of lyrics and their effect on moods of songs. 🔊 Collate a log for quick referencing. 🔊 Draw parallels between this influence on Musika Sāmoa and the influences of earlier periods.
5 & 6	<i>The Mau</i>	<ul style="list-style-type: none"> 🔊 Analyse music and identify elements that created it. 🔊 Identify elements that influenced Musika Sāmoa in Sāmoa’s history of occupancy. 🔊 Discuss the importance of lyrics and their effect on moods of songs. 🔊 Collate a log for quick referencing. 🔊 Draw parallels between this influence on Musika Sāmoa and the influences of earlier periods.
7	<i>Styles of Performance</i>	<ul style="list-style-type: none"> 🔊 Discover how music in the above periods was presented as performance. 🔊 Select one song from each period. 🔊 Design a list of ‘things to do’ to recreate a similar performance for presentation.

(cont.)

Lesson	Title	Suggested Activities
8	<i>The Review</i>	<ul style="list-style-type: none">● Debate over the pros and cons of:<ol style="list-style-type: none">1 performance in the traditional style2 performance for music of the above periods.
9	<i>Rehearsal</i>	<ul style="list-style-type: none">● Begin preparation of music for a Performance Presentation.● Include discoveries made in the preceding lessons.● Establish lists of 'things to do' and review relevance of items listed.
10	<i>The Presentation</i>	<ul style="list-style-type: none">● Present the three songs to evaluate discoveries made in this unit.

Unit 2

Musika Sāmoa

Lesson	Title	Suggested Activities
1 & 2	<i>Faatufugaga, Faiva o Vao & Sami</i>	<ul style="list-style-type: none"> ▶ Listen to songs to gain understanding of traditional songs for this organiser. ▶ Discover cultural influences that shaped this type of music. ▶ Identify and explore these particular characteristics: <ul style="list-style-type: none"> – rhythmic patterns – instruments – purposes – storyline – links to tasks. ▶ Select a song and design a list of ‘things to do.’
3 & 4	<i>Traditional Chants</i>	<ul style="list-style-type: none"> ▶ Listen to songs to gain understanding of traditional songs for this organiser. ▶ Discover cultural influences that shaped this type of music. ▶ Identify and explore these particular characteristics: <ul style="list-style-type: none"> – rhythmic patterns – instruments – purposes – storyline – links to tasks. ▶ Select a song and design a list of ‘things to do.’
5 – 7	<i>Profile a Composer</i>	<ul style="list-style-type: none"> ▶ Select a composer. ▶ Collate information on his/her achievement and contribution to music. ▶ Identify elements that influenced their style of writing. ▶ Contrast songs with influences that you can identify to those without. ▶ Identify how this composer used: <ul style="list-style-type: none"> – rhythmic patterns – instruments – purposes – storyline – links to tasks. ▶ Select a song and design a list of ‘things to do.’

(cont.)

Lesson	Title	Suggested Activities
8 & 9	<i>Performance</i>	<ul style="list-style-type: none">● Begin preparation of music for a Performance Presentation.● Include discoveries made in the preceding lessons.● Establish lists of 'things to do' and review relevance of items listed.● Present the three songs to evaluate discoveries made in this unit.
10	<i>The Review</i>	<ul style="list-style-type: none">● Review the role of the songs performed in oral history.

Unit 3

Contemporary Musika Sāmoa

Lesson	Title	Suggested Activities
1–3	1st Choice of Group	<ul style="list-style-type: none"> 🔊 Select at least six or eight songs from this group. 🔊 Analyse the songs by listening and scrutinising written music. 🔊 Discover elements that determine melodies of these songs. 🔊 Identify progressions favoured or specific style of using chords. 🔊 Identify influences that determine a style of writing. 🔊 Discuss usage of instruments. 🔊 Identify the role of rhythm within the structure of the songs. 🔊 Identify any other points of interest.
4–6	2nd Choice of Group	<ul style="list-style-type: none"> 🔊 Select at least six or eight songs from this group. 🔊 Analyse the songs by listening and scrutinising written music. 🔊 Discover elements that determine melodies of these songs. 🔊 Identify progressions favoured or specific style of using chords. 🔊 Identify influences that determine a style of writing. 🔊 Discuss usage of instruments. 🔊 Identify the role of rhythm within the structure of the songs. 🔊 Identify any other points of interest.
7–9	3rd Choice of Group	<ul style="list-style-type: none"> 🔊 Select at least six or eight songs from this group. 🔊 Analyse the songs by listening and scrutinising written music. 🔊 Discover elements that determine melodies of these songs. 🔊 Identify progressions favoured or specific style of using chords. 🔊 Identify influences that determine a style of writing. 🔊 Discuss usage of instruments. 🔊 Identify the role of rhythm within the structure of the songs. 🔊 Identify any other points of interest.
10	The Contrast	<ul style="list-style-type: none"> 🔊 Prepare a written report showing contrasts of music between the three choices of groups.

Unit 4

Impressionist Music (10 lessons)

Unit Overview

Study and appreciate the components for this period that originated with composers like:

- ▶ Debussy
- ▶ Brahms
- ▶ Berlioz

- a by telling life stories of the composers
- b by assigning students to groups to research composers and submitting their findings to share with other groups
- c in viewing art pieces of the same period to gain an appreciation of this type of music.

Listen to and reflect on descriptive terms that describe the music of this period:

- ▶ 'atmospheric' sensations
- ▶ hints rather than states
- ▶ vague and intangible.

by setting investigating criteria to explore:

- ▶ unresolved dissonances
- ▶ triadic chords with adapted intervals
- ▶ gliding chords
- ▶ whole-tone scale melody
- ▶ frequent use of tritone.

to achieve the following learning experiences:

- ▶ experience 'atmospheric' sensations
- ▶ observe the vagueness in comparison to the dynamic and/or definite statements of previous periods
- ▶ identify the exploration of lyrical melody
- ▶ observe the subtle styles of instrumentation.

Composition



What Is Composition?

Composition is the method of creating works of music – a process for writing music. It may be a combination of established ideas that make up a tune, a song, or any kind of music that is normally referred to as a musical work. Through time musicians have contributed to the development and changes of these processes. The inspiration to write or make up music can occur as a reaction to events, an occasion, an action, sounds, thoughts and feelings. These experiences often stimulate ideas and a curiosity about sounds.

To discover and know how to use these processes, study, familiarity and experimentation are called for. The discovery may be accomplished by the History and Research strand alone. Familiarity will come with the listening activities along with the analysis and performance of written music. Consequently, a knowledge of musical instruments may produce first-rate compositions, but it is the stimulation of the imagination that will generate the ‘soul’ of the music.

The Composition section completes the overall intention of the Music Curriculum. Knowledge gained through the study of music enables a musician to understand and implement the ideology, purpose and theories in music. In turn, the study of music generates musical skills for a musician. All music skills are practical skills. The Sāmoan Music Curriculum is able to help students to realise these practical skills as four basic skills:

- ▶ **General Knowledge** provides knowledge and the understanding to use music.
- ▶ **Performance** presents opportunities to implement and practise musical knowledge.
- ▶ **History and Research** offers reasons why people through time have gifted us with a diversity in music that in turn stimulates a response to create and/or recreate music.
- ▶ **Composition** initiates experimenting with processes in making music. It also brings with it the satisfaction of individual creativity.

Understanding The Specific Aim

Specific Aims

Students will use known compositional devices to expand, develop and refine

their musical ideas.

They will learn to

arrange

improvise

compose

by using

creative skills

aural skills

knowledge of instrumentation

and technology.

Explanation

← This is a lead-in sentence with specific aims.

The underlined words are actions that students undertake to achieve the specific aims and alert the teacher to the types of instructional strategies that need to be set for students.

← These are elements of the course content that become learning outcomes when the specific aims are achieved.

← These are also elements of the course content that become learning outcomes when the specific aims are achieved.

← These are prior knowledge skills that will develop more with experience.

Understanding Achievement Objectives

Achievement Objective for Year 11

Explanation

<p>Students will</p> <p><u>use</u></p> <p>musical devices and cultural influences</p> <p>to compose works</p> <p>demonstrating their understanding of composition.</p>	<p>← The usual lead-in to an achievement objective sentence.</p> <p>← The action that students undertake to achieve the achievement objective.</p> <p>← These are sub-organisers that direct the teacher to organise learning experiences.</p> <p>← The tasks prescribed.</p> <p>← The learning outcome that will realise the specific aim for composition.</p>
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Achievement Objective for Year 12

Explanation

<p>Students will</p> <p><u>independently</u></p> <p>compose specific musical works.</p>	<p>← The usual lead-in to an achievement objective sentence.</p> <p>← The word 'independently' specifies the conditions in which tasks will need to be completed by students. It will focus the teacher to design a strategic programme to enable students to fulfil the achievement objective.</p> <p>← The subject material that will organise an approach to the tasks prescribed.</p>
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The Learning Example – Year 11

The strand:

Composition – Year 11

Achievement objectives: Students will . . .

- Use musical devices and cultural influences to compose works demonstrating their understanding of musical form and structure.

Specific learning outcomes: Students can . . .

- use musical instruments and percussive instruments like pate, mats, tins, drums, body and voice to respond to selected sources of motivation
- compose a short piece of music for no less than two parts for a group performance
- compose a melody and counter melody in authentic Sāmoan mode or contemporary Sāmoan style like fagogo, chants, etc
- know conducting procedures and practise their application
- write a short piece of music for piano or guitar
- write a hymn in four parts to include verse and stanza
- illustrate by example the application of primary chords in traditional Sāmoan songs/pop songs
- describe the importance of primary chords to melody writing.

They are able to answer questions put to them, identify specific characteristics after listening to music played and explained to them. They are able to analyse written music sensitively using musical judgment and experiences from research activities and music they play. They are able to appreciate compositional concepts and styles for scoring. They understand the concepts and ideology of Musika Fa'aSāmoa. They welcome the challenges to experiment with their knowledge gained. They are able to express themselves creatively and with imagination. They are able to experience their findings in evaluating their own and their peers' performances and compositions. They are confident in composing music and completing the tasks assigned to them.

Essential skills:

Problem Solving

Exercise knowledge and judgment as they discover and use the varying concepts in music scores.

Creative Expression

Exercise feeling, judgment, ideas and knowledge as they compose music.

Research Techniques

Exercise knowledge, judgement and sensitivity to facts as they report their findings on different cultures, their composers and their purposes for music.

Musical Knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by other composers.

Creating Music

Exercise knowledge and experience as they respond to conceptual stimulus and create their own compositions.

Task review: The students will:

Listen to and analyse scores of Musika Sāmoa and Western Music. They will reflectively and creatively examine the lifestyles of composers and people of these periods. They can identify purpose and origins of music with certain cultures. They will explore the concepts behind specific Musika Sāmoa. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their compositions. A formal assessment may happen at the end of each unit with performances of students' compositions. A music festival would also be of great benefit to the students, teachers, school and the community. This will be an opportunity to 'display' their compositions. It will also provide an exceptional musical experience for creators, performers and observers in tracing developments and specific characteristics of Musika Sāmoa, Polynesian Music and Western Music. It will also provide the writers with feedback from their audience.

Teaching programme:**For four 10-week terms**

Term 1	Harmony
Term 2	Melody
Term 3	Rhythm
Term 4	Texture

Note that organisers are assigned to each term. Details of these organisers are listed on pages 30–31. Their purpose is to focus the students to experience specific elements in whatever form of composition they experiment with.

The next page contains a list of musical forms that may be set as assignments to build units. Learning examples for this strand offer exemplars as activities. They can assist with organising a programme for composition. These exemplars are lesson samples or suggested activities provided for the benefit of the teacher who has little experience with composition.

NOTE: Procedures listed require the inclusion of Induction, Sharing and Application Activities.

Musical Forms – Year 11

A musical form is the structural outline (which may be compared to the ground plan of an architect) in the composer's mind when he sets out to write.

Repetition

Variation

Binary

Rondo

Sonata

Ballade

Study

Hymn (chorale)

Pop song

Blues song

Each of the above may be assigned a lesson. For each term approach each form with the purpose of developing the students' appreciation of the term's organising element – harmony, melody, rhythm and texture. You may look at the following procedure as a basic approach for lessons.

- Begin each lesson with an explanation of how this type of music was used. Offer three or four examples from different periods. Illustrate by playing a recording of the examples. Distribute handouts of the examples. Display on the board with the use of either a data machine or an overhead projector. Refer to it during your illustration.
- Compose an example of the musical form on the board. Invite students to offer their suggestions so the activity is a combined effort between the teacher and the students. Guide them in using the elements listed on pages 30–31.
- Set an at-home assignment for students to do. Mention how many bars the piece will be. You may set pitch ranges and offer a few chordal progressions. Ask them to hand in the assignment written on manuscript and to present it as a performance in the next class.

The Learning Example – Year 12

The strand:

Composition – Year 12

Achievement objectives: Students will . . .

- Use musical devices and cultural influences to compose works demonstrating their understanding of musical form and structure.

Specific learning outcomes: Students can . . .

- compose a piece of music for their instrument of study
- compose a piece of music for a single instrument
- compose a piece of music for ensemble
- compose a melody and parts in authentic Sāmoan mode
- compose a melody with accompaniment.

They are able to answer questions put to them, identify specific characteristics after listening to music played and explained to them. They are able to analyse written music sensitively using musical judgment and experiences from research activities and music they play. They are able to appreciate compositional concepts and styles for scoring. They are able to distinguish between styles of composers and their music. They understand the concepts and ideology of Musika Fa'aSāmoa. They welcome the challenges to experiment with their knowledge gained. They are able to express themselves creatively and with imagination. They are able to experience their findings in evaluating their own and their peers' performances and compositions. They are confident in composing music and completing the tasks assigned to them.

Essential skills:

Problem Solving

Exercise knowledge and judgment as they discover and use the varying concepts in music scores.

Creative Expression

Exercise feeling, judgment, ideas and knowledge as they compose music.

Research Techniques

Exercise knowledge, judgement and sensitivity to facts as they report their findings on different cultures, their composers and their purposes for music.

Musical Knowledge

Exercise knowledge and judgment as they uncover styles, ideas, purpose/s for music as intended by other composers.

Creating Music

Exercise knowledge and experience as they respond to conceptual stimulus and create their own compositions.

Task review: The students will:

Listen to and analyse scores of Musika Sāmoa and Western Music. They will reflectively and creatively examine the lifestyles of composers and people of these periods. They can identify purpose and origins of music with certain cultures. They will explore the concepts behind specific Musika Sāmoa. Each lesson needs to accommodate investigative tasks in progressive stages. This means tasks will be added to every follow-up lesson. The teacher will need to set assignments and prepare lists of elements and resources to help students complete the requirements for each progressive lesson. An evaluation may occur when students present their compositions. A formal assessment may happen at the end of each unit with performances of students' compositions. A music festival would also be of great benefit to the students, teachers, school and the community. This will be an opportunity to 'display' their compositions. It will also provide an exceptional musical experience for creators, performers and observers in tracing developments and specific characteristics of Musika Sāmoa, Polynesian Music and Western Music. It will also provide the writers with feedback from their audience.

Teaching programme:**For four 10-week terms**

- Term 1** Melody & Rhythm
- Term 2** Harmony & Texture
- Term 3** Sonata Form
- Term 4** Suite

Note that organisers are assigned to the first two terms. Details of these organisers are listed on pages 30–31. Their purpose is to focus the students to experience specific elements in whatever form of composition they experiment with. Students will concentrate on Term 3 to write a sonata for their instruments of study and a suite for Term 4. Keep in mind that this strand becomes an elective at this year level.

The next page contains a list of musical forms that may be set as assignments to build units. Learning examples for this strand offer exemplars as activities. They can assist with organising a programme for composition. These exemplars are lesson samples or suggested activities provided for the benefit of the teacher who has little experience with composition.

NOTE: The study of composition alone requires a portion (if not the whole) of the History and Research studies to experience and explore compositional styles and ideas of other composers.

Musical Forms – Year 12

A musical form is the structural outline (which may be compared to the ground plan of an architect) in the composer's mind when he sets out to write.

Single Forms

Variation

Binary

Rondo

Sonata

Ballade

Hymn (chorale)

Pop song

Blues song

Compound Forms

Sonata

Suite

Each of the above may be assigned a lesson. For each term approach each form with the purpose of developing the students' appreciation of the term's organising element – harmony, melody, rhythm and texture. You may look at the following procedure as a basic approach for lessons.

- ▶ Begin each lesson with an explanation of how this type of music was used. Offer three or four examples from different periods. Illustrate by playing a recording of the examples. Distribute handouts of the examples. Display on the board with the use of either a data machine or an overhead projector. Refer to it during your illustration.
- ▶ Compose an example of the musical form on the board. Invite students to offer their suggestions so the activity is a combined effort between the teacher and the students. Guide them in using the elements listed on pages 30–31.
- ▶ Set an at-home assignment for students to do. Mention how many bars the piece will be. You may set pitch ranges and offer a few chordal progressions. Ask them to hand in the assignment written on manuscript and to present it as a performance in the next class.

Sample Activities – Year 12

Prescribed Possible Learning Experience:

Compose a melody and two counter-melodies, including 'fa'asala' in authentic Sāmoan mode.

Suggested Approach:

Assign a few training lessons to prepare students to accomplish this learning experience.

LESSON SAMPLE:

Prior to Teaching

- Prepare a text.
- Decide on melodic range.
- Write text on board.

In-Class Activities

- 1 Explain the characteristics of pese Sāmoa:
 - Melody is determined by text
 - It is modal with a strong tonal centre
 - Of two chords only, usually I and V
 - Melody can begin on any pitch
 - Melody ends on tonic
- 2 Explain and illustrate how the authentic way has
 - only one melody
 - another part to support it
 - fa'asala as a descant over the main melody.
- 3 Compose together with students a melody.
- 4 Show how the melody may be supported by another part.

Take-Home Activities

Ask students to explore and write their own fa'asala as a take-home activity. Ask students to interview members of their families and community on the nature of fa'asala. Ask students to present their own fa'asala together with a report of interviews conducted at the next lesson.

This is a sample of a melody, counter-melody and another part that can be fa'asala. The text is borrowed from *Si Fee, Si Fee*.

Fai fai lemu

I na nei tei ane ua e pau

The musical notation consists of three staves in 3/4 time, with a key signature of one flat (B-flat). The melody is written on a treble clef staff, the counter-melody on a bass clef staff, and the supporting part on another bass clef staff. The lyrics are: *Fai fai le - mu, fa - i fai le - mu i na ne - i te - i a - ne u - a e pa - u.*

Sample Activities – Year 12

Prescribed Possible Learning Experience:

Create a simple melody with harmony as an example of a genre studied.

Suggested Approach:

Devote at least five lessons to training students to accomplish this learning experience. Design each lesson to provide experiences in writing a melody with harmony, say for piano, guitar, voice with accompaniment, etc.

LESSON SAMPLE:

- 1 Hand out three contrasting samples of piano music where one hand plays the melody and the other an accompaniment.
- 2 Illustrate compositional styles applied to creating the melody.
- 3 Illustrate options like turning the melody upside-down, extending by repeating an octave higher, changing the rhythm, etc.
- 4 Discuss the left hand accompaniment styles of the three music samples.

Sample 1

- ▶ The single-note melody for this sample is given to the right hand.
- ▶ The left hand is an octave lower in rising broken chords.
- ▶ The texture is simple, a duet of the two hands.
- ▶ The two parts move in an opposite way to each other, giving it good contrast.

Sample 2

With movement

- ▶ Single-note melody.
- ▶ Repeated two-note-chord harmony.
- ▶ Contrast is good as melody plays against a drone-like accompaniment.

(cont.)

Sample 3

Allegretto

p

cantando

- Single-note melody for the left hand.
- Staccato chordal harmony an octave higher for the right hand.
- Repetition is used to extend the piece – bars 1–2 repeated to gain bars 3–4.
- The element of rhythm drives this music from beginning to end.
- The whole piece has three sections: A–B–a (ternary form).

Note: The above samples are extracts only – they are the beginning bars.

Glossary

This glossary defines terms used in this Teacher Guide as they pertain to music. Teachers may want to consult a specialized music dictionary for more comprehensive definitions of music terminology.

Accidentals	Sharps, flats and naturals.
Accompaniment	An instrument or group of instruments that accompanies a soloist or group of performers.
Articulation	Characteristics of attack and decay of tones and the manner in which the tone is started and ended.
Blues	A vocal or instrumental jazz style, usually following a 12-bar, 8-bar or 16-bar pattern.
Canon	The same melody sung or played by one or more parts, beginning one after another; all parts end together.
Contour	The shape of a melody, as defined by the rise and fall of the sequence of pitches.
Duration	The length of time a pitch is sustained (from the attack to the release).
Dynamics	The degree of loudness or softness.
Form	The way a piece of music is structured (e.g. AB, ABA, rondo, canon, call and response, theme and variations, march and trio).
Harmony	Simultaneously occurring pitches.
Interval	The distance between two music notes.
Invented notation	A system of music notation constructed to meet the unique requirements of a particular piece of music; may be diagrammatic, descriptive, narrative, pictorial, or a combination of any of these; details may be precise or general in nature; computer and MIDI technology (e.g. MIDI event lists) may be used to create unique notation systems. (See also <i>standard notation</i> .)
Melody	The use of pitch and sequences of pitches.
Metre	The grouping in which a succession of rhythmic pulses or beats is organized; in standard notation, indicated by a time signature at the beginning of a work.
MIDI	Musical Instrument Digital Interface – standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer and drum machine to communicate with one another and with computers.
Ostinato	A repeated rhythmic or tonal pattern, or both.
Perform, performance	Performance refers to any production of sound or music and is not restricted to formal presentations with a stage or audience; can be seen as synonymous with <i>play</i> (in instrumental settings) or <i>sing</i> (in choral settings).
Percussion instrument	An instrument with a resonating surface that is played by striking.
Phrase	A melodic sentence.
Physical properties of sound	The physics of sound; frequency, duration, amplitude, wave form and sound envelope.
Polyrhythm	Systematic exploitation of several rhythms performed simultaneously.

Principles of design	Unity, variety, repetition, emphasis and pattern.
Rhythm	The arrangement of notes and silences of varying duration.
Sight-read	Playing or singing music at first sight.
Solfège	Method of ear training, sight-reading and notation that uses syllabic names to represent the notes of the scale relative to the tonic <i>do, re, mi, fa, sol, la, ti</i> (also known as <i>sol-fa, tonic sol-fa</i> and <i>solfeggio</i>).
Solo	One singer or player performing with or without accompaniment.
Soundscape	A free-form composition using any arrangement or ordering of sounds, and any combination of traditional instruments, voices, natural sounds, synthetic sounds, technology and so on, may be represented in standard notation, invented notation, or no notation.
Standard notation	Music notation that uses the five-line staff and oval notes with stems placed on the staff to represent specific pitch and rhythms in a standardised way.
Tempo	The use of slower and faster pulses or beats.
Texture	Various combinations of pitched or unpitched sounds, or both.
Timbre	The character or quality of sound that distinguishes one instrument, voice or sound source from another.
Tonal centre	The pitch on which a scale or melody is built.
Voice	May be categorized as soprano (S), alto (A), tenor (T), or bass (B), representing singing ranges from high to low; music is often arranged in SATB form as well as SA, SSA, SAB, TTBB, and so on. Other intermediate voices include mezzo-soprano, contralto and baritone.
Vocables	Music where the voice is used primarily as an instrument, producing vocal sounds as opposed to words.

