Early Stage 1 — Sing and Move

Unit Duration: 3–4 lessons
Musical Concepts: Duration, Pitch, Structure

This unit provides a sequence of learning opportunities linked to known songs that use a verse/chorus structure as well as the Israeli folk song ‘Zum Gali Gali’. The unit offers an opportunity for students to create and perform a dance that they can do while singing the song that reinforces the structure of verse/chorus.

Content

Students in Early Stage 1 will

learn to:
- perform music through singing, playing and moving to simple songs and speech rhymes
- organise sound by creating simple songs, rhymes, games and compositions or variations on simple songs, rhymes, games and compositions
- listen to, and respond to, a variety of music

learn about musical concepts:
- through recognising simple musical features of the music they perform
- by organising sound through listening, imitation and experimentation
- by responding to music through performing and organising sound activities and identifying simple features of this music

Outcomes and Indicators

MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts
- performs simple songs maintaining a sense of beat and rhythm
- performs songs using their voice, percussion and movement reflecting the structure of a song
- creates and performs a movement sequence to reflect the structure of a song.

MUES1.2 Creates their own rhymes, games, songs and simple compositions
- selects contrasting percussion instruments to accompany a song
- explores, through movement and actions, ways of representing the structure of a song.

MUES1.3 Listens to and responds to music
- listens to and responds to the difference in the verse and chorus of a song
- recognises the structure of songs using verse and chorus.

Assessment

Key assessment opportunities are marked *.
Resources

- Recording of 'Zum Gali Gali' available from Music from Around the World by Gary and Carol Crees. Copy of melody line also available in Springboards — Ideas for Music and Catch a Song by Deanna Hoermann and Doreen Bridges.
- A variety of non-melodic percussion, coloured scarves, streamers, flags etc.

Links with other Key Learning Areas

HSIE
CCES1 Significant Events and People
CUES1 Identities

Explore other cultures and their celebrations including the music and dance which are integral parts of the culture. Discuss the languages that are spoken at home or in the local community. Develop a repertoire of songs from other cultures and where possible other languages.

Suggested link with School Days unit from HSIE K–6 Units of Work p 25.

‘Zum Gali Gali’

Chorus


Verse


1. He-kha-lutz le-mann a-vo-dah, a-vo-dah le-maan he-kha-litz, a-vo-
   for the pi-o-neers, work is for the pi-o-neers A

2. Work is

le-mann he-kha-lutz, he-kha-lutz le-maan a-vo-dah

pio-neer’s work is his love, A pio-neer’s work is his love.
## Early Stage 1

### Creative Arts K–6 Units of Work

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<th>NOTES TO TEACHERS</th>
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<tbody>
<tr>
<td>To recognise verse and chorus</td>
<td>✓</td>
<td></td>
<td>✓</td>
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</tr>
<tr>
<td>• Have students sing or listen to well known songs that have verse and chorus — eg ‘This Old Man’, ‘Shoo Fly’.</td>
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<td></td>
<td>Any known song that has a verse and chorus would be appropriate</td>
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<tr>
<td>To maintain a constant beat</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>• Have students as a group move freely around the room as they sing the verse, and stand still and clap as they sing the chorus.</td>
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<tr>
<td>• Have students individually or in groups explore other actions or movements to perform with each verse.</td>
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<tr>
<td>To play a constant beat</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
<td>One instrument per student if resources permit</td>
<td></td>
</tr>
<tr>
<td>• Place a variety of non-melodic percussion instruments on the floor. Teachers then have students move around the room while performing the verse of ‘This Old Man’, then stand playing the beat of the chorus on the instrument at their feet.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The song is about pioneer settlers travelling over the sea to a new home in Israel — ‘gali’ means waves</td>
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<tr>
<td>• Have students listen to ‘Zum Gali Gali’, either teacher singing or a recording. Students then pat the beat of the chorus and wave arms in the air during the verse.</td>
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<tr>
<td>• Have students repeat above activity and clap each time the word ‘zum’ is sung.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The song may be sung to a syllable such as la if the traditional words are too difficult</td>
<td></td>
</tr>
<tr>
<td>To sing a new song that uses verse and chorus structure</td>
<td>✓</td>
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### Early Stage 1

#### Sing and Move

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<tbody>
<tr>
<td>To reinforce the structure of a song through movement</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>- Jointly walk to the right for the first phrase of the chorus, left for the second phrase. Each time to word ‘zum’ occurs, the clap or stamp.</td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>- Jointly walk to the centre of the circle for the first phrase of the verse and back to the circle for the second phrase.</td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>- Have one student or a small group perform the beat of the chorus on a wooden non-melodic percussion instrument while the other student performs the song and movement.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>- Have one student or a small group perform the beat of the verse on a metallic non-melodic percussion instrument while the other student performs the song and movement.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>- Jointly perform the entire song with movement and percussion accompaniment. *</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>- Have students explore various ways of using scarves, streamers, flags etc to represent the verse and chorus while performing the song.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>- Have students individually perform their movements and the rest of the class imitates them.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>- Have students decide on which movements they like best and incorporate these into their song and movement.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>


These movements are suggestions only

Teachers may choose alternatives to scarves etc
This unit provides a sequence of learning opportunities for students to listen and respond to sounds around them in a variety of ways. Listening to environmental sounds allows students to discriminate between sounds that are familiar to them and gives them accessible musical materials to work with in their organising-sound activities. The unit focuses on sounds around us, and the sounds that insects make, through listening and organising sound.

**Content**

**Students in Early Stage 1 will**

- perform music through singing, playing and moving to simple songs and speech rhymes
- organise sound by creating simple songs, rhymes, games and compositions or variations on simple songs, rhymes, games and compositions
- listen to and respond to a variety of music

**learn about musical concepts**

- through recognising simple musical features of the music they perform
- by organising sound through listening, imitation and experimentation
- by responding to music through performing and organising sound activities and identifying simple features of this music
Outcomes and Indicators

MUES1.1 Participates in simple speech, singing, playing and moving activities demonstrating an awareness of musical concepts
- responds and performs using voice, percussion and body percussion to rhymes and songs
- moves to recorded music
- recreates environmental sounds using voice, percussion and body percussion.

MUES1.2 Creates their own rhymes, games, songs and simple compositions
- experiments with sound sources to represent environmental sound
- organises sounds into simple compositions.

MUES1.3 Listens to and responds to music
- responds to music through movement
- listens to and describes sounds in the environment.

Assessment

Key assessment opportunities are marked *.

![cat](image1)
**cat**

![storm](image2)
**storm**

![dog](image3)
**dog**

![beach](image4)
**beach**

![water](image5)
**water**

![keys](image6)
**keys**
<table>
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</thead>
<tbody>
<tr>
<td>To listen to sounds in the environment</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- Have students sit quietly in the classroom or outdoors and listen to the sounds in their environment. Have students draw or list the sounds they hear.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To experiment with sounds</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- Have students use voices, body percussion or percussion instruments to try and recreate some of the sounds they heard.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- Have students choose sounds — vocal, percussion or body percussion to represent a range of pictures on cards.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To listen and imitate accurately</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- Have students sing <em>Sound Song</em>.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To identify and discriminate between sounds</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- Have students take an imaginary musical walk around the school. In groups, students make the sounds of walking around the school and stop every now and then and create the sounds they might hear (using voice, percussion and body percussion) in different parts of the school.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- Have each group perform their work for the rest of the class.*</td>
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</tr>
</tbody>
</table>

*Teachers might like to have a predetermined set of events around the school — eg the playground, the canteen, the library etc.

Samples of the cards on page 61

This song is about sounds in the environment. It is an echo song which is excellent for young children as it provides a model for children to imitate. In the silences in the song, encourage students to listen to the sounds around them.

The first part of this unit could conclude here.
### Sounds in the Environment

**To discriminate sounds between the sounds made by different insects**

- Have students discuss the different sounds that insects make.
- Have students learn the rhyme *Listen to the Bee’s Song*.
- Have students experiment with different ways of saying the rhyme.
- Have students experiment and substitute different body percussion sounds for the ‘zums’, ‘hums’, ‘zzzzs’ and ‘mmms’. Invite them to decide which sounds are the most effective.
- Have students experiment and substitute different percussion sounds for the ‘zums’, ‘hums’, ‘zzzzs’ and ‘mmms’. Invite them to decide which sounds are the most effective.
- Have students listen to and discuss ‘The Flight of the Bumble Bee’.
- Have students move around the area like bees, simulating high, medium and low level flight, and resting to enact the bee sitting on a flower.
- Have students listen to ‘I Danced with a Mosquito’. Have students move in response to the music.
- Have students experiment with and discuss different ways they could move to this music.

**To use voices, body sounds and instruments to imitate the sounds made by some insects**

- For example, the sounds made by flies, mosquitoes, bees, crickets, cicadas etc.
- This is best done through echoing. Teachers and students may like to make up additional verses.
- For example, say the ‘zums’ and ‘zzzzs’ loudly and the ‘hums’ and ‘mmms’ softly.
- For example, clicks, claps, rubs etc.
- For example, sticks, castanets, finger cymbals, maracas.
- For recording details refer to end of the unit.

**To listen to orchestral music and respond by moving**

**To explore different levels of space through movement**

**To listen to orchestral music and respond by moving**

---

**Performing:** S = Singing, P = Playing, M = Moving  
**Musical Concepts:** D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure

---

**Early Stage 1**
Music

‘Listen to the Bee’s Song’

Listen to the bee’s song  
Zum, zum, zum  
Listen to the bee’s song  
Hum, hum, hum  
Big bees zum  
And little bees hum;  
Zum, zum, zum  
Hum, hum, hum.

Listen to the mozzie’s song  
Zzzz, zzzz, zzzz  
Listen to the mozzie’s song  
Mmm, mmm, mmm  
Big mozzies zzzz  
And little mozzies mmm;  
Zzzz, zzzz, zzzz  
Mmm, mmm, mmm.  

by L. Suthers.
Resources

- ‘Sound Song’ by Harriet Powell. This song can also be found in Music Builders level K (Silver Burdett) and Game-songs with Prof Dogg’s Troupe (H. Powell (ed), A. & C. Black, London 1983).

Links with other artforms

DANCE
DAES1.2 Composing
Encourage students to move in response to a music stimulus using several levels.
Assist students to join several movements to create a short dance.

Links with other Key Learning Areas

SCIENCE AND TECHNOLOGY
LT ES1.3 Living Things
BE ES1.1 Built Environments
DM ES1.7 Designing and Making
INV ES1.8 Investigation
UT ES1.9 Using Technology
Investigate a number of insects and small animals that have easily identifiable sounds. Provide opportunities for the students to use a simple draw program to draw the animal and record the sound it makes. These can be used for the cards or for other matching activities.
Take the students on an environmental walk and discuss how the walk could be labelled to encourage others to stop and listen to the sounds. Design and make a sound environment for baby to use.

Links with What’s Alive unit (p 74) and Sense of Direction unit (p 78) in Science and Technology K–6 Syllabus and Support Document.

ENGLISH
RES1.5 Reading and Viewing
RES1.7 Context and Text
WES1.9 Producing Texts
Locate, read and discuss a range of factual and literary texts about the environment and small animals.
Discuss how they are different in structure and language.
Jointly construct an information report about one animal.
Stage 1 — When I Get Mad I Beat My Drum

Unit Duration: 3–4 lessons
Musical Concepts: Duration, Tone Colour, Structure

This unit provides a sequence of learning based on the chant ‘When I Get Mad I Beat My Drum’. It uses repertoire as a vehicle for exploring the rhythmic nature of words through speech and developing the students’ feeling for beat through their ability to chant and play rhythmically. It also provides opportunities for innovation on text.

Content

Students in Stage 1 will

learn to:
• perform a variety of music through, singing, playing and moving
• organise sound through imitation, and experimentation, and represent this using symbols
• listen to, and respond to, a variety of music

learn about musical concepts:
• through recognising musical features of the music they perform
• by organising sound through listening, performing and notating using a symbol system
• by responding to music through performing and organising sound activities and identifying simple features of this music
Outcomes and Indicators

MUS1.1 Sings, plays and moves to a range of music demonstrating awareness of musical concepts
- performs chants demonstrating a sense of beat and rhythm
- performs chants using their voice, body percussion and percussion instruments
- performs own verses of a known chant.

MUS1.2 Explores, creates, selects and organises sound in simple structures
- explores tone colours around the room
- explores and selects ways of varying known material
- creates own verses of known chant.

MUS1.4 Responds to a range of music expressing likes and dislikes and the reasons for these choices
- recognises the phrasing within a known chant
- responds to known rhythms within a chant.

Assessment

Key assessment opportunities are marked *. 
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<tbody>
<tr>
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<td>S</td>
<td>P</td>
<td>M</td>
<td>TEACHERS CAN</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>To explore sounds</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have students experiment with making drumming sounds using body percussion or by drumming on objects around the room.</td>
<td></td>
<td>Teachers might like to discuss the different sounds that each of the body percussion or objects make.</td>
</tr>
<tr>
<td>To imitate accurately</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Select individual students to drum a pattern, which the rest of the class then imitates.</td>
<td>✓</td>
<td>This can be repeated as many times as is necessary or desirable.</td>
</tr>
<tr>
<td>To maintain a steady beat</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Introduce the chant ‘When I Get Mad I Beat My Drum’. Have students as a group echo each phrase while patting the beat with both hands.</td>
<td>✓</td>
<td>Refer to the end of this unit for the full chart.</td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Repeat the chant and have students join in the ‘dum da dum …’ line each time it occurs.</td>
<td>✓</td>
<td>Teacher might ask students to play the rhythm of the line on their thighs when they are chanting it.</td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have the class sit in a circle and jointly chant the rhyme. Students can pass a small drum or tambourine around the circle while chanting the rhyme; whoever has the instrument when the ‘dum da dum …’ section occurs, plays the rhythm on the instrument.</td>
<td>✓</td>
<td>This can be done without instruments: each time the line occurs a different student plays the rhythm by themselves — teachers may nominate a student, or they could take turns around the circle.</td>
</tr>
<tr>
<td>To explore variations on known material</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have students vary the known rhythm by varying the rhythm pattern when they have the instrument.</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>
When I Get Mad I Beat My Drum

Stage 1

To innovate on the text

- Have students in small groups experiment with different ways of presenting the chant — eg softly, loudly, whispered. Have students experiment with different members of the group leading the chant and body percussion accompaniment. Teachers get groups to perform their variation for the rest of the class.

- Have students make up new verses, eg
  
  When I get mad, I shake my fist
  Dum da dum etc
  I shake my fist
  Right off my wrist.

- Have students change the instrument from drum to something else, eg
  
  When I get mad, I play my flute
  Doo da doo, doo da doo, doo da doo, doo doo
  I play my flute
  In my blue tracksuit.

- Have class perform the chant incorporating the new rhymes from each group.*


This is better done in small groups

Teacher should have a few suggestions to help students if necessary

Teacher may like to choose a selection of these
When I Get Mad I Beat My Drum

When I get mad I beat my drum
Dum da dum, dum da dum, dum da dum da da dum
I beat by drum ‘til my arm gets numb
Dum da dum, dum da dum, dum da dum da da dum
I beat my drum right through the day
Dum da dum, dum da dum, dum da dum da da dum
Until that BAD MAD goes away
Dum da dum, dum da dum, dum da dum da da dum
When I get mad I beat my drum
Dum da dum, dum da dum, dum da dum da da dum
When I get mad I beat my drum
Dum da dum, dum da dum, dum da dum da da dum.

When I Get Mad I Beat My Drum by Sandy Offenhiem, from Are We There Yet? published in Music Builders 1, © Cee & Cee (Berandol Music Limited), Canada, 1980.


Links with other Key Learning Areas

ENGLISH

TS1.4 Language Structures and Features
Encourage students to create other rhyming lines for different event in their lives.
Investigate other examples of rhymes. eg You Beaut Juicy Fruit, Durkin, Peter (1990), Unreal Banana Peel, Factor, June (1986) Oxford University Press.

HSIE

CUS1.3 Identities
Discuss and explore the ways in which family members learn about customs and traditions through songs, chants, stories etc. Have the class learn some of these.

Suggested link Identifying Us unit from HSIE K–6 Units of Work p 59.
Music

Stage 1

When I Get Mad I Beat My Drum
Stage 1 — Where the Forest Meets the Sea

Unit Duration: 3–4 lessons
Musical Concepts: Duration, Tone Colour, Pitch, Dynamics

This unit has been developed thematically with the book *Where the Forest Meets the Sea*. The focus of these activities is on children’s composition and performance using appropriate tone colours and dynamic control for expressive purposes. The second part of the unit uses the song *Noongar in the Bush*. This allows students to explore rhythmic elements of words, dynamics and tone colour to represent various objects and actions. The unit assumes that children are comfortable with the use of classroom instruments and organising sound activities.

Content

Students in Stage 1 will

**learn to:**
- perform a variety of music through singing, playing and moving
- organise sound through imitation and experimentation, and represent this work using symbols
- listen to, and respond to, a variety of music

**learn about musical concepts:**
- through recognising musical features of the music they perform
- by organising sound through listening, performing and notating using a symbol system
- by responding to music through performing and organising sound activities and identifying simple features of this music

Outcomes and Indicators

MUS1.1 Sings, plays and moves to a range of music demonstrating awareness of musical concepts
- uses body percussion and percussion to perform compositions
- sings songs with body percussion and percussion accompaniments.

MUS1.2 Explores, creates, selects and organises sound in simple structures
- explores tone colours of instruments to represent pictures
- explores dynamic contrasts in musical compositions.

MUS1.4 Responds to a range of music expressing likes and dislikes and the reasons for these choices
- recognises the phrasing within a known song
- responds to music with dynamic contrasts under the direction of a conductor.

Assessment

Key assessment opportunities are marked *.
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To explore dynamics and tone colour</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Read the book <em>Where the Forest Meets the Sea</em>.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To further explore dynamics</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have students discuss the making of illustrations using a collage of natural materials and discuss the sounds that might be heard in a rainforest.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To create a graphic score</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have students use their voices, instruments and natural materials to produce a soundscape of a rainforest. Have students play the softest sound possible on their instrument, gradually adding instruments so that with the addition of each new sound they are creating another layer to the soundscape.</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To represent visual images with sound</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have students experiment with dynamics in the soundscape by adding and removing sounds until the soundscape gradually dies away.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To perform a graphic score</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have class create a rainforest collage wall mural.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To develop an understanding of the relationships that different Aboriginal people have with their land</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>• Have students experiment with individual sounds to represent each of the parts of the collage.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Have students perform a piece of rainforest with the collage as the score. Different students might ‘conduct’ the performance.*</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Re-read the book <em>Where the Forest Meets the Sea</em>, discuss the depiction of Aboriginal people in the book and the cooking of food found in the natural environment as it is illustrated.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Publishing details of the book can be found at the end of this unit.
**Creative Arts K–6 Units of Work**

**Where the Forest Meets the Sea**

| To perform the beat and rhythm of selected parts of a song | ✓ | ✓ | ✓ |
| To sing and accompany a song | ✓ | ✓ | ✓ |
| To choose appropriate tone colours for accompaniment | ✓ | ✓ | ✓ |
| To utilise dynamic variations for expressive purposes in the performance of a song with accompaniment | ✓ | ✓ | ✓ |

- Have students listen to the song *Noongar in the Bush* and discuss the animals listed in the song as ‘real good tucker’.

- As a group discuss the names in the song for different groups of Aboriginal people living in different parts of Australia.

- Have students discuss the kinds of ‘bush tucker’ which could be found in the rainforest and on the coast.

- Have students listen to the song again and patsch on the beat in the first part of each verse. Have students use different body percussion to perform the rhythms of each sound word in the second part of each verse.

- Have students sing the song accompanying themselves with the body percussion from above.

- Have students choose non-melodic percussion instruments to represent each of the sound words.

- Have some students play tapsticks as a substitute for patsching in the first part of each verse.

- Have students sing the song with instrumental accompaniment.

- Have students experiment with different levels of dynamics in each verse of the song.

---

Noongar people are from south-western Australia, Koori people are from south-eastern Australia, Murri people are from parts of Queensland and Nunga people are from South Australia.

For example:
- peck = click fingers
- slither = rub thighs with hands
- snap = clap hands
- jump = bounce hands on floor

For example:
- peck = castanet
- slither = maracas
- snap = tambourine
- jump = drum

Please refer to the end of this unit for resource details.
‘Noongar in the Bush’

(Traditional, adapted by Wendy Notley)

There was a Noongar in the bush
With spear and nulla nulla
And in the bush there was an emu
Gee that’s real good tucker

With a peck peck here
And a peck peck there
Here a peck there a peck
Everywhere

There was a Koori in the bush
With spear and nulla nulla
And in the bush there was a snake
Gee that’s real good tucker

With a slither here
And a slither there
Here a slither there a slither
Everywhere

There was a Koori in the bush
With spear and nulla nulla
And in the bush there was a kangaroo
Gee that’s real good tucker

With a jump jump here
And a jump jump there
Here a jump there a jump
Everywhere

Resources

‘Noongar in the Bush’

There was a Noon-gar in the bush with spear and nul-la

And in the bush there was an emu gee, that’s real good tuck-er.

With a peck peck here and a peck peck there here a peck there a peck ev’ry where.


Note: The Aboriginal words here are the generic names used by Aboriginal people in particular regions of Australia to describe themselves.

(Original recording is in C major. This version has been transposed up a 4th).
Links with other Key Learning Areas

**SCIENCE AND TECHNOLOGY**
- LT S1.3  Living Things
- BEE S1.1  Built Environment
- DM ES1.7  Designing and Making
- INV ES1.8  Investigation
- UTES1.9  Using Technology

Investigate local bush/forests and waterways and discuss how they are being cared for and by whom. Design and make an environment that allows for people, homes, transport and other community facilities to be developed close to a forest or bush area. What issues need to be considered?

Links to *What’s Alive* unit in *Science and Technology K–6 Syllabus and Support Document* p 74.

**HSIE**
- ENES1.5  Patterns of Place and Location
- ENES1.6  Relationships with Places

Identify significant places and features of the local environment and discuss how they are protected.

Links with *Wet and Dry Environments* unit in *HSIE K–6 Units of Work* p 71.

**ENGLISH**
- TS1.3  Context and Text
- RS1.5  Reading and Viewing
- WS1.9  Producing Texts

Read a range of texts about environmental issues and discuss the positions taken by the writers and why they might be taking the various positions.

Scaffold as a joint construction the writing of an information report on a special environment.

Use a polarised debate or hot seat strategy to discuss an environmental issue.
Stage 2 — Bicycles

Unit Duration: 4–6 lessons
Musical Concepts: Duration, Pitch, Dynamics, Tone Colour, Structure

This unit provides a sequence of learning opportunities based around a chant. It uses this repertoire as a vehicle for developing students’ ability to create and structure their own composition through a series of whole-group activities that lead to small group work. It assumes the children are familiar with the use of classroom instruments, organising sound activities and group work.

Content

Students in Stage 2 will

*learn to*

- perform a variety of music through singing, playing and moving, demonstrating an understanding of the music
- improvise, experiment, select and combine musical ideas to form simple musical structures and notate these ideas using commonly understood symbols
- Listen to, and appreciate, a range of repertoire showing some understanding of musical concepts

*learn about musical concepts*

- through recognising musical features of the music they perform
- by organising sound, listening, performing and representing these ideas in traditional and non-traditional notation
- by responding to music through performing and organising sound activities and identifying features of this music

Outcomes and Indicators

MUS2.1 **Sings, plays and moves to a range of music demonstrating a basic knowledge of musical concepts**
- performs rhythms and spoken chants accurately
- maintains rhythmic and melodic ostinato patterns.

MUS2.2 **Improvises musical phrases, organises sounds and explains reasons for choices**
- improvises short musical phrases based on C pentatonic scale
- organises chants and ostinati into a structure.

MUS2.3 **Uses commonly understood symbols to represent own work**
- notates compositions using graphic and/or traditional notation.

MUS2.4 **Identifies the use of musical concepts and musical symbols in a range of repertoire**
- discusses musical concepts in their own work and the compositions of others.

Assessment

Key assessment opportunities marked with *.
### Purpose

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Performing</th>
<th>OS</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>To say rhymes with developing control over musical concepts.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To perform musical patterns by ear</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To develop the ability to listen to other performers and perform as part of an ensemble</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To organise sounds into musical structures</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

### Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>Teachers Can</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Have students learn through an echo technique the rhyme 'Ride on My Bike'. Have students maintain the beat as they say the rhyme by stamping their feet.</td>
</tr>
<tr>
<td>• Have students select a word from the rhyme and walk around the room repeating the rhyme over and over again until they group together with other students with the same word</td>
</tr>
<tr>
<td>• Have the groups form into lines. Teachers create a musical structure of various ostinati by conducting the groups as an ensemble.</td>
</tr>
<tr>
<td>• Have student(s) conduct a performance. As a group discuss the similarities and differences between versions.</td>
</tr>
<tr>
<td>• Divide class into four groups. Have students create a repeatable performance based on the rhyme from the previous sessions. Have groups perform their compositions for the rest of the class.</td>
</tr>
<tr>
<td>• Have students as a group discuss the compositions</td>
</tr>
</tbody>
</table>

### Musical Concepts

<table>
<thead>
<tr>
<th>D</th>
<th>P</th>
<th>DY</th>
<th>TC</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

### Notes to Teachers

- Refer to end of this unit for rhyme
- A repeated pattern is called an ostinato
- Experiment with concepts such as loud, soft, slow, fast, high, low, repetition
- This could conclude this part of the unit
- This step may take some time as students experiment, select and combine different ideas into a final composition for performance
- This may start with a discussion of what they liked best, the most effective features and the use of musical concepts
<table>
<thead>
<tr>
<th>Task</th>
<th>✔</th>
<th>✔</th>
<th>✔</th>
<th>✔</th>
<th>✔</th>
<th>✔</th>
<th>✔</th>
<th>✔</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use a melodic percussion instrument such as a glockenspiel, xylophone or chime bars</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>The notes of C pentatonic scale are C D E G A</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>This could be done as a group and then each student or small group could have a turn at performing it</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>For example, make the drone move from slow to fast, high to low, loud to soft. This could conclude this part of the unit</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Students could experiment with varying the tempo, pitch and dynamics in their performances and may experiment with different ways of saying the rhyme (tone colour). One melodic percussion instrument per group would be enough for this activity</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Students might use either graphic or traditional notation or a combination of these</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
</tbody>
</table>

**Creativity Arts K–6**

**Units of Work**

**Stage 2**

**Bicycles**

- Use a melodic percussion instrument such as a glockenspiel, xylophone or chime bars.
- The notes of C pentatonic scale are C D E G A.
- This could be done as a group and then each student or small group could have a turn at performing it.
- For example, make the drone move from slow to fast, high to low, loud to soft. This could conclude this part of the unit.
- Students could experiment with varying the tempo, pitch and dynamics in their performances and may experiment with different ways of saying the rhyme (tone colour). One melodic percussion instrument per group would be enough for this activity.
- Students might use either graphic or traditional notation or a combination of these.
‘Ride on My Bike’

Repco, Apollo, Shogun, Diamond Back
Hop on your bike, off down the track
Haro, Orion, Giant and Balance
Up in the air and flip on your back.

Links with other artforms

VISUAL ARTS
Links with Visual Arts Bicycles unit in Creative Arts K–6 Units of Work p 38.

Links with other Key Learning Areas

SCIENCE AND TECHNOLOGY
BE S2.1 Built Environments
INV S2.7 Investigating
DM S2.8 Designing and Making
UT S2.9 Using Technology
Explore the local community to identify where specific facilities have been made for bicycle riders.
Investigate what types of facilities are provided in other areas.
Design and make a bike track that could be built in the local area.

PP S2.4 Physical Phenomena
INV S2.7 Investigating
DM S2.8 Designing and Making
UT S2.9 Using Technology
Investigate how gears/cogs make things work. Label parts of a bicycle and other geared toys. Draw diagrams of different wheeled vehicles that students use. Investigate safety issues associated with riding bikes.
Design and make a means of transport for the future.


HSIE
ENS2.5 Patterns of Place and Location
ENS2.6 Relationships with Places
SSS2.7 Resource Systems
Investigate how the needs of the community and changes in lifestyles, the use of public transport and the need for bicycle facilities are met.

Links with Cooperating Communities unit in HSIE K–6 Units of Work p 77.

ENGLISH
RS2.5 Reading and Viewing
Identify, read and discuss texts where bicycles feature, particularly those relating to community facilities.

PDHPE
SLS2.13 Safe Living
ALS2.6 Active Lifestyle
Discuss reasons why riding a bicycle is a healthy activity.
Discuss rules for riding bicycles and safety issues.
Stage 2 — Night and Day

Unit Duration: 4–6 lessons
Musical Concepts: Duration, Pitch, Tone Colour, Structure

This unit provides a sequence of learning experiences linked to the speech rhyme ‘Night and Day’ and the song ‘Sun Arise’. It offers students the opportunity to explore instrumental and environmental sound sources through listening and experimentation. The unit assumes the students have had some previous experience singing simple songs, experimenting with sound and organising their ideas into simple musical structures.

Content

Students in Stage 2 will

learn to:
- perform a variety of music through singing, playing and moving, demonstrating an understanding of the music
- improvise, experiment, select and combine musical ideas to form simple musical structures and notate these ideas using commonly understood symbols
- listen to, and appreciate, a range of repertoire showing some understanding of musical concepts

learn about musical concepts:
- through recognising musical features of the music they perform
- by organising sound, listening, performing and representing these ideas in traditional and non-traditional notation
- by responding to music through performing and organising sound activities and identifying features of this music

Outcomes and Indicators

MUS2.1 Sings, plays and moves to a range of music demonstrating a basic knowledge of musical concepts
- performs songs and speech rhymes demonstrating an awareness of duration, pitch and tone colour
- performs music using a variety of sound sources including the voice, percussion and environmental sound sources
- performs own compositions.

MUS2.2 Improvises musical phrases, organises sounds and explains reasons for choices
- experiments with a range of sound sources and organises them into a simple composition.

MUS2.3 Uses commonly understood symbols to represent own work
- devises graphic symbols to represent sound sources used in simple compositions.

MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire
- discusses musical concepts in their own work and the compositions of others.

Assessment

Key assessment opportunities marked *.
### Stage 2

#### Night and Day

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>PERFORMING</th>
<th>OS</th>
<th>L</th>
<th>SEQUENCE OF LEARNING EXPERIENCES</th>
<th>MUSICAL CONCEPTS</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>To learn a rhyme and imitate accurately</td>
<td>✓</td>
<td></td>
<td>✓</td>
<td>• Have students learn the speech rhyme <em>Night and Day</em> through imitation.</td>
<td>✓</td>
<td>This is best achieved by imitating one line at a time then building it up until it is all known</td>
</tr>
<tr>
<td>To explore musical concepts with a known rhyme</td>
<td>✓</td>
<td>✓</td>
<td></td>
<td>• Have students invent actions to represent the sun rising and the sun setting.</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>To learn a song and imitate accurately</td>
<td>✓</td>
<td>✓</td>
<td></td>
<td>• Have students experiment with the rhyme by changing the dynamics, varying tempo and saying the voice using different vocal qualities.</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To maintain a steady beat and perform a rhythmic ostinato</td>
<td>✓</td>
<td>✓</td>
<td></td>
<td>• Divide the class into two groups — one group to perform the beat on the ground with claves/sticks and the other to perform a rhythmic ostinato — eg: <em>Bringing back the warmth to the ground</em> (rest, rest, rest).</td>
<td>✓</td>
<td>A rhythmic ostinato (repeated pattern) can be derived from a line in the song, as in the example given</td>
</tr>
<tr>
<td>To explore sound sources</td>
<td>✓</td>
<td></td>
<td></td>
<td>• Have students individually or in groups explore the environmental and instrumental sound sources in the classroom and observe how different sounds can be produced.</td>
<td>✓</td>
<td>Teachers might like to get the class to make their own instruments for this and other activities</td>
</tr>
<tr>
<td>To experiment with sound sources</td>
<td>✓</td>
<td></td>
<td></td>
<td>• Show students a range of visual images of morning and night. Teachers have students suggest sounds they can produce from within the classroom to represent these images.</td>
<td>✓</td>
<td>This may involve repeating images and having an image that represents silence</td>
</tr>
</tbody>
</table>

*Notes to Teachers:*

If teachers do not feel confident in this they can use a recording or use the words as another speech rhyme.
**Night and Day**

<table>
<thead>
<tr>
<th>Creative Arts K–6</th>
<th>Units of Work</th>
<th>Night and Day</th>
<th>Stage 2</th>
</tr>
</thead>
</table>

- **To organise sound**
  - Have students order these images into a ‘night and day composition’.
  - Allow different students to conduct the night and day composition by pointing to the images for the class to play.

- **To discuss sounds**
  - Have students discuss what happens at sunrise and how they could represent this using a variety of sound sources.
  - Have students, in small groups, experiment with these sounds and how they can represent sunrise.

- **To organise and notate sounds**
  - Have students select and combine these sounds. Students then create graphic images to represent the sounds and graphically notate a ‘sunrise’ piece.*
  - Have each group perform their ‘sunrise’ composition.*

- **To make decisions about their work**
  - Have students record and discuss their performance, giving attention to their ideas for modification.
  - Get students to perform and record an revised version of their ‘sunrise’ composition.

- **To move freely to sound**
  - Have students move freely to a recording of another piece of music that represents the sunrise using light scarves and/or lengths of ribbon attached to sticks.

- **To discuss and compare other’s compositions with their own**
  - Have students discuss this composition and whether they felt it represented a sunrise. Students should compare this composition with their own.

---

**Performing:**

- S = Singing
- P = Playing
- M = Moving

**Musical Concepts:**

- D = Duration
- P = Pitch
- DY = Dynamics
- TC = Tone Colour
- S = Structure

---

Students might like to invent new images or might like to use some from previous activities.

If recording facilities are not available, then each group could perform their work and then the class could discuss it.

Suggestions include:

- ‘The Beginning of the Day’ by Anne Boyd
- ‘Morning’ from the Peer Gynt Suite by Grieg

Teachers could use the musical concepts as a starting point for this discussion.
Resources

Speech rhyme — ‘Night and Day’

The sun does rise in the morning
At noon it’s high overhead
The sun goes down in the evening
And then we’re off to bed!

Other resource materials:

- copy of ‘Sun Arise’ available from ABC songbook Sing, 1987
- claves or sticks, environmental sound sources, instrumental sound sources
- photographs, images or children’s pictures representing morning and night
- butcher’s paper, felt tip pens
- copy of ‘The Beginning of the Day’ by Anne Boyd (Dream Children, ABC for Kids, 81454220) or a recording of the Peer Gynt Suite by Grieg (readily available)
- a variety of other sound sources, ribbons on sticks, light scarves, cassette player with microphone.
Links with other Key Learning Areas

ENGLISH
RS 2.7  Context and Text
WS 2.9  Producing Texts
WS 2.10  Skills and Strategies (Grammar and Punctuation)
Locate texts which have descriptions of sunrise and sunset. Discuss the use of words and the variety of ways the author creates images.
Compare these with descriptions of other times of the day or other weather conditions, eg rain, wind.
Provide opportunities for students to write descriptive passages to describe different times of the day or different weather patterns.

SCIENCE AND TECHNOLOGY
ES S 2.6  Earth and its Surroundings
INV S 2.7  Investigating
Investigate the causes of the different conditions that occur and the variety of effects that can be observed at sunrise and sunset.
Stage 3 — Exploring Tone Colour

**Unit Duration:** 2–3 lessons

**Musical Concepts:** Tone Colour, Duration

This unit draws on environmental sounds and recordings of traditional and contemporary recordings of Aboriginal and Torres Strait Islander music to provide a sequence of activities based on the musical concept of tone colour, which is explored through listening, organising sound and performing, focusing on rhythmic activities.

**Content**

Students in Stage 3 will

**learn to:**
- perform music through singing, playing and moving to a variety of music, both individually and in groups
- organise musical ideas to vary known repertoire, to create new work and to note as a means of recording and communicating musical ideas
- listen to and appreciate a variety of repertoire demonstrating an understanding of musical concepts

**learn about musical concepts**
- through recognising musical features of the music they perform
- by organising sound, listening and performing, and by exploring the relationship between musical symbols and sound
- by responding to music through performing and organising sound activities and identifying features of this music

**Outcomes and Indicators**

**MUS3.1** Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts
- uses a range of environmental and percussion sound sources and methods of playing these sound sources to explore the concept of tone colour
- performs, in groups, own compositions and rhythmic ostinato patterns.

**MUS3.2** Improvises, experiments, selects, combines and orders sound using musical concepts
- creates a percussion accompaniment to a known song using a variety of sound sources.

**MUS3.3** Notates and discusses own work and the work of others
- uses crotchets, crotchet rests and pairs of quavers in traditional notation to compose an accompaniment to a known song.

**MUS3.4** Identifies the use of musical concepts and symbols in a range of musical styles
- identifies and discusses sound sources, tone colours and rhythmic patterns in both traditional and contemporary Aboriginal music and Torres Strait Islander music.

**Assessment**

Key assessment opportunities are marked *.
### Music

#### Creative Arts K-6 Units of Work

**Stage 3**

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>PERFORMING</th>
<th>OS</th>
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<th>SEQUENCE OF LEARNING EXPERIENCES</th>
<th>MUSICAL CONCEPTS</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>To identify environmental sound sources</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To identify instrumental sound sources in recorded music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To identify and perform rhythm patterns</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

**Teachers Can**

- Have students sit and listen in silence for 30 seconds and write down all the sounds they can hear inside and outside the classroom.
- Have students listen to a recording of ‘My Island Home’ recorded by Christine Anu to try and identify the sampled environmental sounds that precede the song. Discuss the cultural context of the song (Torres Straight Islands), have students again try to identify the sampled sounds at the beginning of the recording and the instruments used to accompany the song.
- Have students use body percussion along with the recording to perform the two rhythmic ostinato patterns (riffs) played by percussion instruments.

**Musical Concepts**

- D
- P
- DY
- TC
- S

**Notes to Teachers**

- Whilst this unit is based on the song ‘My Island Home’, other repertoire that has similar features may be substituted.
- If different repertoire is substituted, these riffs will most likely not be the same. Teachers may substitute other rhythmic ostinato (riff) patterns.
To perform rhythmic ostinato patterns on a variety of percussion sound sources

To identify and perform elements of traditional notation

- Have students accompany the recording of 'My Island Home' using percussion instruments and another set of rhythmic ostinato patterns from graphic notation — eg

- Have students experiment with this accompaniment by playing each line separately then in various combinations.

- Replace the graphic notation grid with traditional notation and have students perform the ostinato patterns:

Teachers may choose to devise their own patterns. Each square represents one beat where one, two or no sounds are heard.

This can be prepared prior to the lesson, or the teacher and class may jointly work it out from the graphic notation grid.

Table continues on next page
### Exploring Tone Colour

#### Stage 3

**Musical Concepts:**
- D = Duration
- P = Pitch
- DY = Dynamics
- TC = Tone Colour
- S = Structure

<table>
<thead>
<tr>
<th>PURPOSE</th>
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<th>MUSICAL CONCEPTS</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>To organise sound with percussion sound sources singly and in combination</td>
<td>✓</td>
<td></td>
<td></td>
<td>TEACHERS CAN</td>
<td>✓</td>
<td>These cards can be prepared before the lesson, or groups can make their own</td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td>Have students in small groups use sets of one-beat rhythm cards to create their own 16-beat grid accompaniments for 'My Island Home'. Students should experiment with and select a range of non-melodic percussion instruments or environmental sounds to perform their rhythms with.</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td>• Have students, in their groups, perform their accompaniments with the recording.</td>
<td>✓ ✓</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td>• Jointly discuss the different effects produced by using different instruments in a variety of combinations to accompany the recording.</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td>• Have students listen again to the recording and indicate on a sheet or chart of song lyrics where they can hear one, two or three voices.</td>
<td>✓ ✓</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td>• Have students listen to the original version of 'My Island Home' by the Warumpi Band and compare the two versions, paying careful attention to the tone colours of the instruments and voices used.*</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td>• Discuss the differences in the style of the two versions and the place indicated by the lyrics and the importance of this to Aboriginal and Torres Strait Islander peoples.</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

*If different repertoire is chosen, the teachers will need to consider both versions prior to the lesson.
Resources

- ‘My Island Home’ recorded by Christine Anu on *Stylin’ Up* (1995, Mushroom Records International, BV D24345)
- ‘My Island Home’ recorded by the Warumpi Band on *Go Bush* album (1987, Festival, C38707).

Links with other Key Learning Areas

**HSIE**
CUS3.3 Identities
CUS3.4 Cultural Diversity
Explore opportunities for students to listen to and learn or perform song material and music from a range of cultures.

Suggested link *Identity and Values* unit from HSIE K–6 Units of Work p 141.

**ENGLISH**
RS3.5 Reading and Viewing
RS3.7 Context and Text
Examine the text structure and use of language in a range of repertoire from different cultures. Compare this to texts from different cultures. Discuss the use of particular words to produce special effects or emotions.
Stage 3 — Absolutely Everybody

Unit Duration: 3–4 lessons

Musical Concepts: All musical concepts

This unit provides a sequence of learning based on the song ‘Absolutely Everybody’ performed by Vanessa Amorosi. It looks at ways of focusing on repertoire through examining musical concepts in listening, while still incorporating other learning experiences in performing and organising sound. The unit allows for students to listen with discrimination, to compare different pieces of music and to develop their own listening outlines. It allows students to focus on a piece of popular music well known to many of them, of which recordings are readily available.

This unit uses a different approach to listening. Students learn most from listening when they are able to explore the music through performing and organising sounds activities. This series of activities approaches listening through activities in performing and organising sound stemming from the initial listening.

Content

Students in Stage 3 will

learn to:
- perform music through singing, playing and moving to a variety of music, both individually and in groups
- organise musical ideas to vary known repertoire, to create new work and to notate as a means of recording and communicating musical ideas
- listen to and appreciate a variety of repertoire demonstrating an understanding of musical concepts

learn about musical concepts:
- through recognising musical features of the music they perform
- by organising sound, listening and performing, and by exploring the relationship between musical symbols and sound
- by responding to music through performing and organising sound activities and identifying features of this music

Outcomes and Indicators

MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts
- performs rhythmic ostinato patterns and to accompany the song
- uses the voice to sing the song and experiment with vocal techniques.

MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts
- composes own ostinato patterns and rhythms to accompany the song.

MUS3.3 Notates and discusses own work and the work of others
- discusses the use of musical concepts in the song
- notates the pitch contour of particular sections of the song
- notates own accompaniment work.

MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles
- discusses musical concepts in a piece of known music.
Assessment

Key assessment opportunities are marked *.

Resources

‘Absolutely Everybody’ by Holden/Ingram/Hicks, published by Dream Dealers/Transistor Music Australia. From the album *The Power* by Vanessa Amorosi CD No. CCBK7042. Also available on many compilation recordings.

Links with other artforms

DANCE
DAS3.1 Performing
DAS3.2 Composing
Students experiment with a range of movements to the song. These can later be developed into dance for performance.

VISUAL ARTS
VAS3.1 Making
Investigate a range of media to represent some of the different musical concepts that are the focus of the unit.
### Purpose: Performing OS L

<table>
<thead>
<tr>
<th>Purpose</th>
<th>S</th>
<th>P</th>
<th>M</th>
</tr>
</thead>
<tbody>
<tr>
<td>To focus on the structure of a song through listening</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To focus on musical concepts</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To focus on duration in listening activities</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To create a rhythmic accompaniment</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>To sing a known song</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

### Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>TEACHERS CAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Have students listen to the song and determine the structure of the song using terms like verse, chorus, bridge, introduction, coda.</td>
</tr>
<tr>
<td>- Have students discuss the similarities and differences between different verses and choruses.</td>
</tr>
<tr>
<td>- Have students focus on the musical concept of duration. Have students move around the room while the recording is playing, doing a different movement for each of the sections.</td>
</tr>
<tr>
<td>- Have students determine the metre of the song.</td>
</tr>
<tr>
<td>- Have students in groups create their own rhythmic ostinato based on words from the song, for example: Absolutely everybody, everybody, everybody Absolutely everybody in the whole wide world This can be spoken at first and then transferred to percussion and/or body percussion.</td>
</tr>
<tr>
<td>- Have students create their own ‘dance’ accompaniment for the song using body percussion and/or percussion instruments, and notate this accompaniment. *</td>
</tr>
<tr>
<td>- Have students sing the chorus of the song.</td>
</tr>
</tbody>
</table>

### Musical Concepts

<table>
<thead>
<tr>
<th>D</th>
<th>P</th>
<th>DY</th>
<th>TC</th>
<th>S</th>
</tr>
</thead>
</table>

### Notes to Teachers

- This can be done as a group, individually or in small groups using butchers paper etc. A listening outline of this song is provided at the end of this unit.
- This discussion could focus on musical concepts.
- For example, students might walk around the room during the verse and stay still and do a movement for the chorus.
- This can be done by students singing along with the recording.
### Absolutely Everybody

#### Stage 3

<table>
<thead>
<tr>
<th>Creative Arts K–6 Units of Work</th>
<th>To experiment with vocal techniques</th>
<th>• Have students experiment with some vocal techniques used in the song — e.g., sliding between notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>To discriminate and notate pitch contour</td>
<td>• Have students, in groups, draw a representation of the pitch contour of a section of the song. Allocate different sections to different groups and put them together to form a map of the pitch for the entire piece.*</td>
</tr>
<tr>
<td></td>
<td>To focus on tone colour in listening activities</td>
<td>• Have students focus on, discuss and describe tone colours used in the song.</td>
</tr>
<tr>
<td></td>
<td>To focus on dynamics in listening</td>
<td>• Have students focus on dynamics in the song. As a group, discuss the effect that adding or removing instruments can have on a section, and compare the use of dynamics in a pop song compared to another piece of music — e.g., a piece of classical music.</td>
</tr>
<tr>
<td></td>
<td>To compare different music through the musical concepts</td>
<td>• Have students apply the above sequence of learning experiences to another song or piece of music and develop their own listening outlines. Compare and discuss.*</td>
</tr>
</tbody>
</table>

For example, the class could discuss the difference in sounds between real and synthesised instruments, lead and back-up vocals, the effects created when instruments are either added or removed.

The range of dynamics in pop music tends to be more limited than in some other forms of music.

This may be done in small groups, with each group focusing on a particular concept or section of the music. By combining each group’s work, the class can then develop a group listening outline.

---

**Performing:** S = Singing, P = Playing, M = Moving  
**Musical Concepts:** D = Duration, P = Pitch, DY = Dynamics, TC = Tone Colour, S = Structure.
Listening outline — ‘Absolutely Everybody’ — Vanessa Amorosi

NB: This is an outline only — there are many other things to be observed, this provides a basis to listening to the main points of the piece.

<table>
<thead>
<tr>
<th>STRUCTURE</th>
<th>DURATION</th>
<th>PITCH</th>
<th>DYNAMICS</th>
<th>TONE COLOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td></td>
<td>• (\frac{4}{4}) metre</td>
<td>• harmony provided by keyboards and vocal effects on keyboard</td>
<td>• soft, start getting louder as introduction progresses until lead singer comes in</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• constant tempo</td>
<td>• melodic interest provided by voice and guitar</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verse 1 (Everybody needs a little loving ...)</td>
<td></td>
<td>• (\frac{4}{4}) metre</td>
<td>• melody sung by lead singer</td>
<td>• starts with ‘Absolutely Everybody’ with recording effect, then normal singing voice with effect underneath, use of keyboard and guitar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• constant tempo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• harmony provided by keyboards and vocal effects on keyboard</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• synthesisers, normal singing with vocal effects on keyboard, percussion</td>
<td></td>
</tr>
<tr>
<td>Chorus 1 (Absolutely everybody ...)</td>
<td></td>
<td>• (\frac{4}{4}) metre</td>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td>• synthesisers, normal singing with backup vocals, percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• constant tempo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• harmony provided by keyboards and vocal effects on keyboard</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• synthesisers, normal singing with backup vocals, percussion</td>
<td></td>
</tr>
<tr>
<td>Verse 2 (Everybody needs a human touch ...)</td>
<td></td>
<td>• (\frac{4}{4}) metre</td>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td>• synthesisers, normal singing with vocal effects on keyboard, percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• constant tempo</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• harmony provided by keyboards and vocal effects on keyboard</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• synthesisers, normal singing with backup vocals, percussion</td>
<td></td>
</tr>
<tr>
<td>Chorus 2 (Absolutely everybody ... slightly different words)</td>
<td></td>
<td>• (\frac{4}{4}) metre</td>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td>• synthesisers, normal singing with backup vocals, percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• constant tempo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• harmony provided by keyboards and vocal effects on keyboard</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• synthesisers, normal singing with backup vocals, percussion</td>
<td></td>
</tr>
<tr>
<td>Chorus variation (Absolutely everybody ... with lead singer over top)</td>
<td></td>
<td>• (\frac{4}{4}) metre</td>
<td>• backup singers sing a part of the chorus while lead singer does a melodic variation of parts of the words over the top of the chorus — higher in pitch and louder, moving or sliding between notes</td>
<td>• synthesisers, normal singing with backup vocals, percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• constant tempo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• harmony provided by keyboards and vocal effects on keyboard</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• backup singers sing a part of the chorus while lead singer does a melodic variation of parts of the words over the top of the chorus — higher in pitch and louder, moving or sliding between notes</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• synthesisers, normal singing with backup vocals, percussion</td>
<td></td>
</tr>
</tbody>
</table>
### Stage 3

<table>
<thead>
<tr>
<th>Bridge</th>
<th>(Every boy and girl . . .)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• $\frac{3}{4}$ metre</td>
<td></td>
</tr>
<tr>
<td>• constant tempo</td>
<td></td>
</tr>
<tr>
<td>• amount of percussion reduced but rhythmic work</td>
<td></td>
</tr>
<tr>
<td>maintained</td>
<td></td>
</tr>
<tr>
<td>• melody sung by lead singer – sliding and moving between notes</td>
<td></td>
</tr>
<tr>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td>• dynamics appear to change with instruments dropping out</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verse 3</th>
<th>(Everybody needs a human touch . . .) — different from verse 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>• $\frac{3}{4}$ metre</td>
<td></td>
</tr>
<tr>
<td>• constant tempo</td>
<td></td>
</tr>
<tr>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
</tr>
<tr>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
</tr>
<tr>
<td>• lead singer sings the last note sliding over many different pitches</td>
<td></td>
</tr>
<tr>
<td>• constant loud dynamics (back to previous level)</td>
<td></td>
</tr>
<tr>
<td>• syntheses, normal singing with vocal effects on keyboard, percussion</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chorus 2</th>
<th>(Absolutely everybody . . .)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• $\frac{3}{4}$ metre</td>
<td></td>
</tr>
<tr>
<td>• constant tempo</td>
<td></td>
</tr>
<tr>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
</tr>
<tr>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
</tr>
<tr>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td>• syntheses, normal singing with backup vocals, percussion</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chorus 2</th>
<th>(Absolutely everybody . . .)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• $\frac{3}{4}$ metre</td>
<td></td>
</tr>
<tr>
<td>• constant tempo</td>
<td></td>
</tr>
<tr>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
</tr>
<tr>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
</tr>
<tr>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td>• normal singing with backup vocals, percussion, synthesiser drops out</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chorus variation</th>
<th>(Absolutely everybody . . . with lead singer over top)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• $\frac{3}{4}$ metre</td>
<td></td>
</tr>
<tr>
<td>• constant tempo</td>
<td></td>
</tr>
<tr>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
</tr>
<tr>
<td>• back up singers sing a part of the chorus</td>
<td></td>
</tr>
<tr>
<td>• lead singer sings a loud high note which then moves or slides back down to a regular pitch</td>
<td></td>
</tr>
<tr>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td>• Syntheses, normal singing with backup vocals, percussion</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coda</th>
<th>(Absolutely everybody sung once together)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• $\frac{3}{4}$ metre</td>
<td></td>
</tr>
<tr>
<td>• constant tempo</td>
<td></td>
</tr>
<tr>
<td>• rhythmic accompaniment in a dance style</td>
<td></td>
</tr>
<tr>
<td>• melody sung by lead singer with backup singers singing harmony</td>
<td></td>
</tr>
<tr>
<td>• constant loud dynamics</td>
<td></td>
</tr>
<tr>
<td>• lead and backup vocals only (a cappella)</td>
<td></td>
</tr>
</tbody>
</table>