


<b>Big Ideas</b> Music is a unique way of expressing ideas, conveying messages, and evoking emotion. Composers use a range of musical features to create mood and give shape to a piece.			<b>LEVEL 2 Lesson 2 of 3</b>
<b>Key Competencies</b> <i>Thinking:</i> I can listen and respond to sounds. I can determine some strategies to use for creating in sound. I can think ahead about sounds I need to make. I can make up sounds that 'fit in' with other sounds. <i>Participating and Contributing:</i> I can work collaboratively with others to achieve a common purpose. <i>Using language, symbols, and text:</i> I can identify/ interpret musical features through listening to music and creating and playing music.		<b>Vocabulary</b> <b>Tone colour</b> (tapping, striking, scratching, stroking, rubbing...) <b>duration</b> (long, continuing/short, staccato) <b>dynamics</b> (loud/soft, fading in/out), <b>contrast...</b> <b>Curriculum links:</b> eg. Social Studies: Culture & Heritage strand Ministry of Education (1997). <i>Social Studies in the NZ Curriculum</i> . Wellington: Learning Media.	
<b>Achievement Objectives</b> (NZ Curriculum, (2007).			
Developing Practical Knowledge <b>PK</b>	Explore and identify how sound is made and changed, as they listen and respond to the elements of music and structural devices.		
Developing Ideas <b>DI</b>	Improvise, explore, and express musical ideas, drawing on personal experience, listening, and imagination.		
Communication and Interpreting <b>CI</b>	Share music making with others, using basic performance skills and techniques. Respond to live and recorded music.		
<b>Learning Intentions</b> <i>We are learning to:</i> <ul style="list-style-type: none"> <li>play purposefully with sound sources to find ways to alter tone colour, duration, and dynamics (PK)</li> <li>join sounds with other sounds to 'grow' interesting sequences using repetition (PK)</li> <li>create an expressive sound piece showing mood, arising from the text and ideas about ANZAC (PK, DI)</li> <li>share our sound-making with others, describing what we hear and notice about the ways sounds are played (CI)</li> </ul>		<b>Success Criteria</b> <i>We will know we have succeeded when we:</i> <ul style="list-style-type: none"> <li>can willingly try out different ways to make and change sounds, listening to the effects</li> <li>can use ways of putting sounds together to extend a sound piece</li> <li>build a 'mood' sound piece which conveys our ideas about ANZAC</li> <li>can present our work and talk about the ways sounds are played and combined</li> </ul>	
<b>Resources:</b> Metal materials, plastic bottles, assorted paper, cardboard; strikers; shells, stones, bamboo sticks, handdrums etc. MOE (2000) <i>Into Music</i> Bk 1. Learning Media. Crew, G. and Tan, S. (2004) <i>Memorial</i> . Simply Read Books. ISBN 1894965086, 9781894965088 Werry, P. (2013). <i>Anzac Day: the New Zealand Story: what it is and why it matters</i> . NZ: New Holland. ISBN 9781869663803; Artefacts, images (photos/pictures) related to memorials – red poppies; war memorials; medals; carvings, statues; tattoos. Poem: Young, A. DAWN SERVICE in <i>School Journal</i> , Level 4. June, 2014 Recordings: Anzac Day - Glen Moffatt.mp4 Youtube; <a href="http://www.youtube.com/watch?v=kK7T0IZSA4">www.youtube.com/watch?v=kK7T0IZSA4</a> NZ Soldier Song <a href="http://www.anzacwebsites.com/remday/musicfiles.htm">http://www.anzacwebsites.com/remday/musicfiles.htm</a> Last Post <a href="http://www.warandidentity.com.au/fldocument_themes_indx134.htm">http://www.warandidentity.com.au/fldocument_themes_indx134.htm</a>			

<b>Teacher Preparation:</b>		
<p>Become familiar with the musical excerpt/s, such as: NZ National Anthem; and others listed above, identifying the specific musical features in each. Read the recommended books; research war memorials in own community and the various ways communities remember events of ANZAC Day. Prior music-sound arts lesson – listen to, sing, and identify key musical features used in the New Zealand National Anthem.</p>		
<p><b>Key Questions:</b> How do people communicate their thoughts, feelings, and ideas about places and events which are significant to them? What musical features do we notice composers using in music suited to special community occasions – eg. Anniversaries such as ANZAC Day, Remembrance Day, Waitangi Day? What musical features might we use in our work to convey a ‘memorial’ piece? What musical features are likely to hook our listeners’ attention?</p>		
<p>TIME <b>6</b> MINS</p>	<p><b>Starter</b> Standing in a circle behind a sound source. Invite students (using non-verbal gestures), to find 3 <i>different</i> ways of playing their instruments in 20 seconds, then to put it down again. Play the game: ‘Pass the sound around’.</p>	<p>POSSIBLE KEY QUESTIONS / INSTRUCTIONS <i>Let’s ‘Pass the sound around’ each playing only one sound?</i> <i>Then..This time can you play your one sound loudly?</i> <i>Then...Can you select a long, continuous sound to play? ... only when the sound before you has died away.</i> <i>Can you demonstrate &amp; describe the way you’re making your sound for us to see, hear &amp; copy?</i> eg.tapping quickly close to the sound source/striking forcefully /rubbing in circular motion/stroking gently/scratching ...<i>Those who have metal soundsources... can you make yours ring? How can you alter that sound?</i></p> <p>Divide the class into 6 groups, so that you have 2 groups doing the same task - each group with same / different materials. Have materials assembled together in a box/container for each group plus the strikers. eg. (i) darkness to dawn: corrugated card, autoharp, drums of varying sizes, metal sound sources. (ii) voices, body percussion, untuned percussion items (iii) natural materials – bamboo, leaves, shells, wood...</p>
<p><b>2-3</b> MINS</p>	<p><b>Learning Intentions:</b> Share these visually &amp; orally and discuss how these might be achieved successfully...’success criteria’. Revisit the story, “Memorial” briefly. Select images &amp; text that depict the “characters” such as the sky/darkness; the tree; the voices of different folk.... Brainstorm, and list ideas describing the sounds for use in a soundscape around the key idea of an ANZAC Day as a time of remembrance.</p>	
<p><b>5-6</b> MINS</p>	<p><b>Task:</b> To create a sound piece about daybreak and the setting for the memorial service on Anzac Day morning. <i>Each group will prepare part of this soundpiece. Then, we will have each group share their work in turn.</i> As a whole group, brainstorm some “sound” ideas for each group, before they move to their places for exploration.</p> <p><b>Group 1:</b> From darkness to dawn... <i>Ask: If we want to create the effect of darkness, before the sun comes up, what kinds of sounds might we need for our sky? (Perhaps some soft, continuous rubbing of paper?) How could we make sounds for the rising sun...and perhaps, a gentle breeze?</i> <i>How might we begin our sequence?... (by playing softly...?) Could we play one after the other/ overlap our sounds?</i></p>	

<p>8 – 10 MINS</p>	<p><b>Group 2:</b> <i>How can we use our voices and body percussion (swishing thighs/ beating chest) expressively... using words, such as Under that tree was al-ways cool; the tree’s a me-mor-i-al... Do we want some gunfire sounds right at the beginning? Perhaps you might use voices sharing memories, beginning with... I remember when..?</i></p> <p><b>Group 3:</b> <i>What sounds might the tree and its living creatures be making as a “living memorial”? Could you use natural materials, and then some different sounds for each of your creatures?</i></p> <p>Explain: <i>In your groups you now have 8 minutes for the task and then I want you to stop when you hear the STOP sound.</i></p> <p><b>WORKING IN GROUPS:</b> Be prepared to negotiate extra time if need be.</p>	<p><i>As you move around and among the group, listen to what the students are doing...resisit intervening...</i></p>
<p>8- 10 MINS</p>	<p><b>SHARING WORK-IN-PROGRESS</b> STOP sound work and return to circle to share your work. <i>Ask: Put instruments down, look and listen. Ask each student to observe one player in each group and be willing to describe what they see and hear.</i></p> <p>Add further sound /music terms used on a chart eg. tapping fast, soft rubbing...</p>	<p><i>What did you notice about the sound sequence? What sounds are interesting... why? What sounds worked well in the piece? Why did they work well? What words might describe the ‘mood’ of this piece...eg. solemn / rather slow and sad... Did the group play together all the time / some of the time? What might they do differently if they did it again? How might they change the beginning? the ending?</i></p>
<p>6 MINS</p>	<p><b>FURTHER WORK ON TASKS IN GROUPS</b> Return to work to refine – improve/add to the work. Ie. Groups may act on the feedback received or choose to redo their work, in light of what they heard and noticed in the works of others.</p>	<p><i>Ask: What have we been learning? What other things have we learned today in music? Lead discussion responses as per the ideas listed on pp. 48,49. 51 Exploring sound p. 52 Into Music</i></p>
<p>5 MINS</p>	<p><b>CONCLUSION</b> Share the works again, this time, without interruption or feedback, between each group’s sequence. Video record, Evaluate the learning intentions.</p>	
<p><b>FORMATIVE ASSESSMENT</b> Teacher observation record; student self assessment....a rubric related to learning intentions, key competencies? eg. Students can willingly try out different ways to make and change sounds; Using a limited range of instruments, students can create a solemn mood sequence, which hooks the listeners in.</p>		
<p><b>WHERE TO NEXT?</b> Lesson 3 could begin with students viewing their work, and/or sharing their work with another class.</p>		

*“Music is a sonorous expressive form, not in isolation but as culturally derived; cultural values and experiences become music when given sonorous expressive form” Reimer (1994).*

*Music–Sound Arts Creating in Sound*

*MEMORIAL: ANZAC DAY*

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