



# YEARS 11&12

## CONTEMPORARY MUSIC TEACHING AND LEARNING SUPPLEMENT

---

# Teaching and Learning Supplement

## CONTEMPORARY MUSIC (MSC215217)

---

### ADVICE TO TEACHERS

This document helps to describe the nature and sequence of teaching and learning necessary for students to demonstrate achievement of course outcomes.

It suggests appropriate learning activities to enable students to develop the knowledge and skills identified in the course outcome statements.

Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills, and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

### COURSE SPECIFIC ADVICE

This Contemporary Music level 2 Teaching and Learning Supplement must be read in conjunction with the Contemporary Music level 2 course document. It contains advice to assist teachers delivering the course and can be modified as required. This Teaching and Learning Supplement is designed to support teachers who are new to or returning to teaching this course.

Contemporary Music 2 is designed to cater for the wide range of learners who enjoy the opportunity to develop contemporary music skills as an instrumentalist and /or vocalist, songwriter and performer. The course provides a comprehensive course of study designed with the flexibility to cater for a wide variety of instruments and ensemble configurations (provider dependent). Ensemble work is an essential component of the course.

Learners are exposed to composition and music theory as well as industry related knowledge that is applicable in a wide variety of contexts. The course encourages the exploration of the role of new and social media and content sharing/hosting sites (such as soundcloud) in contemporary music practice today.

Recording is a mandatory component of the course, however the depth of experience and technology available will be provider dependent. The course has been structured to facilitate recording of student work in a wide variety of contexts inclusive of where limited equipment is available.

The Contemporary Music course is designed as a standalone course of study and also provide learners with the skills and knowledge which will enable them to continue on to further studies in subjects such as Music 3 and Foundation Practical Study (UTAS).

The course is comprised of six modules of study. Modules can be delivered sequentially however, as indicated by the syllabus document, there is potential to combine aspects of study through 'real-world' learning opportunities/activities.

### COURSE CONTENT

	Module Title	Indicative Times
Module 1	Contemporary Music Performance	30
Module 2	Ensemble Performance	30
Module 3	Compose Original Music	30
Module 4	Applying Aural and Theoretical Skills	20
Module 5	Promotion, Marketing, Workplace Safety and Legal Issues	20
Module 6	Operation and Maintenance of Instruments	20

# TEACHING AND LEARNING

## Module 1

Contemporary  
Music  
Performance

In this module learners develop technique in their chosen instrument (which may include voice) and learn about safety and care requirements associated with that instrument.

Learners explore a variety of ways to interpret music, and choose ones that are most appropriate in their given contexts.

Through listening to live or recorded performances by professional musicians they use influences and inspirations to shape and develop their own personal performance styles.

Key focus areas:

- display a degree of technical proficiency on their instrument/voice in performance
- use notation appropriate to chosen instrument/voice
- care and maintain instrument/voice
- perform in a range of styles.

### *Examples of learning activities*

Learners:

use listening examples of iconic contemporary songs to identify the range of styles that make up the broader term – 'Contemporary music'

select a song and create 3 variations using knowledge of different styles to create 3 distinctly different interpretations

workshop warm up techniques for instruments/voice. Create a warm up routine for a musician of the same instrument

create a mock You Tube video with instructions for care and maintenance of instrument/voice

establish a repertoire from a given selection

deconstruct a recorded performance. What techniques are being used? What contributes to their overall aural and visual aesthetic?

use a journal to document reflections and observations of own and others practice and development

create a theory workbook, recording music notation and theory as a reference

hold a lunchtime concert to share performances with a wider audience

use cloze activities to monitor understanding and appropriate terminology

## Module 2

Ensemble  
Performance

The focus of this module is to develop learners' capacity to perform in a variety of ensemble situations.

Ensemble Performance gives learners the opportunity to extend their practical music-making skills, aural perception, and musical appreciation in an ensemble performance setting.

Learners develop skills in contributing to the cohesiveness of an ensemble and engaging an audience.

Key focus areas:

- participate in a contemporary music ensemble
- actively contribute to an ensemble
- perform with an ensemble

### *Examples of learning activities*

Learners:

- use a questionnaire to determine levels of experience, preferred instruments and styles in order to form ensembles
- use performance-based experiences such as the Rock Challenge as a project based opportunity for ensemble development
- watch a recorded example of a professional ensemble and list the characteristics that made for a successful performance; record their ensemble performance and offer ensemble members constructive advice in light of their previous reflection
- involve staff/tutors/guest artists in ensembles as guests/mentors to provide aspirational examples
- perform set pieces with modification based on contrasting styles. Consider physical aesthetic as well as music qualities
- hold a concert to share performances with a wider audience (lunchtime, neighbouring class)

## **Module 3**

Compose  
Original Music

In this module learners are introduced to processes and strategies which assist them in the composition and recording of original contemporary music pieces.

The exploration of a range of techniques and styles develops learners' appreciation of composing as a music-making process and their capacity for creative thinking.

Through the process of completing a number of compositions, learners develop the skills to continue composing and develop pieces for performance in solo and ensemble contexts.

Key focus areas:

- understand the structure of contemporary compositions through critical assessment
- contribute to the composing and/or an arrangement of an original composition
- successfully perform an original composition
- undertake tasks associated with the recording of an original composition
- use contemporary notation to notate an original composition.

### *Examples of learning activities*

Learners:

- deconstruct a range of traditional and non-traditionally formatted songs to understand how songs can be structured
- annotate the lyrics to a chosen song; consider word selection, rhyming patterns, narrative and repetition
- create compositions using rhythm only (clap/percussion)
- create mashups of complementary songs to practice arrangements and transitions
- construct a word bank for lyric writing; discuss the use of nouns, verbs, adjectives. Examine onomatopoeic and alliterative words.
- watch an emotive scene from a movie without sound; using only percussion and voice (sounds only – no words) create a soundscape to accompany the scene
- write a jingle for a nonsensical product

select a poem and rearrange, adapt to fit a song structure

participate in composition/songwriting workshops with guest artists/tutors

record their original composition for personal reflection/evaluation

translate their original composition into notation, swap compositions with another individual/ensemble and perform the other's piece

#### Module 4 Applying Aural and Theoretical Skills

In this module learners listen to and notate examples in order to develop their aural skills. They study theoretical concepts in musical contexts.

Learners research and reflect on the history of their chosen instrument and the development of contemporary practices and theories that influence performance styles and qualities today.

Key focus areas:

- recognise and read notation required for their instrument/voice (i.e. score, chord chart, lead sheets)
- apply theoretical understanding and concepts to their instrument/voice
- identify intonation issues and to transcribe and arrange contemporary pieces.

#### *Examples of learning activities*

Learners:

deconstruct a variety of notation forms in order to understand the characteristics

annotate a chord chart or lead sheet based on a listening example and provide a written transcription

transcribe selected rhythms and melodies from listening examples

sight read/sing unfamiliar pieces as provided by teacher

notate their own individual 'part' in an ensemble performance

create a timeline outlining significant developments/musicians/changes in their chosen instrument

develop a powerpoint/multimedia presentation detailing the impact/contribution of their chosen instrument on a given genre/style/movement

transcribe a piece from one instrument to another e.g. guitar to piano

substitute instrumentation in a piece of music with their chosen instrument

#### Module 5 Promotion, Marketing, Workplace Safety and Legal Issues

In this module learners will develop skills in the marketing and promotion of contemporary musicians.

Learners research and address legal issues such as copyright and investigate the role of regulatory authorities such as Australasian Performing Rights Association (APRA) and Australasian Mechanical Copyright Owners Society (AMCOS).

Learners are introduced to Workplace Safety standards and guidelines and explore the implications of these on musicians and the contemporary music industry.

Key focus areas:

- researching and completing written tasks on the structure and importance of copyright
- understanding and application of legal issues associated with contemporary music

- understanding and application of appropriate Workplace Safety requirements
- identifying and defining vocations within the music industry.

### *Examples of learning activities*

Learners:

research music profiles in media (social, print, website) and comment on how these contribute to marketing and promotion

create a comprehensive band profile or EPK for yourself/your ensemble. Consider demographic, style, genre etc

create a database of potential live performance venues in your area. Outline capacity, preferred genre etc.

set up equipment for 'mock gigs' responding to given parameters to demonstrate your understanding of workplace health and safety

research APRA/AMCOS; become a member

create a marketing campaign/strategy for a real or imaginary gig for a fellow band/musician

research music industry careers outside of performer. Compile a list and present. What skills are needed for each?

create an instruction pamphlet for 'hearing health'

## **Module 6** Operation and Maintenance of Instruments

In this module learners develop skills and knowledge in the setup, care and maintenance of musical equipment.

Learners explore setups and requirements for a variety of situations such as recording, indoor and outdoor performance, acoustic performance and ensemble performance in small and large public venues (these may be undertaken in actual practical or hypothetical/simulated environments).

Learners engage in a variety of tasks to enable them to record and document effectively the music making of self and others in a variety of technical formats using simple and industry standard digital recording equipment, as available.

Key focus areas:

- demonstrate the setup of guitar, bass and keyboard amplifiers, drum kits and keyboards as used by a contemporary ensemble
- set up and operate a basic Public Address (PA) system
- undertake tasks associated with the processes of recording
- tune and maintain their instrument of choice.

### *Examples of learning activities*

Learners:

create a how to guide (video, manual etc.) for maintenance and repair of their musical instrument

individually demonstrate the practical set up of PA (could mentor younger student or teach a beginner)

individually demonstrate a set up for live performance (including keyboard, guitar, bass, drums and amplification) create a checklist for your practical demonstration

undertake the role of a stage manager for a gig/lunchtime concert

undertake recording for a fellow musician/ensemble

present a practical demonstration/workshop for a peer in an aspect of instrument maintenance i.e. restringing a guitar, reskinning a drum etc.

create a classroom poster showing correct lead rolling technique

## SUPPORTING STUDENTS RESPONSES AND ELABORATIONS

The course aims to develop skills and knowledge and enable learners to create, perform and respond to, contemporary music concepts, techniques and related issues. Student research, practical experience and responses may be supported by:

- o facilitating collaborative group projects where learners are able to work together to create in a supported and non-threatening environment
- o modelling of practical work by teacher, industry contacts, instrumental tutors etc.
- o forming community partnerships to support and enhance student learning opportunities (university, professional musicians, related industry professionals etc)
- o creating supportive group discussion where opinions are respectfully heard; encouraging all learners to contribute to group discussions
- o encouraging a wide range of activities in both the practical component as well as the theoretical component; project based learning activities, performance opportunities, shadowing technicians or musicians, venue tours, guest speakers/artists etc. Flexibility of delivery is desirable and outcomes can be further supported and achieved through guided online or library research (You Tube, websites, recorded interviews with music personnel, documentaries etc.)
- o utilising a range of communicative skills: writing short response, template responses, creating visual charts/timelines, posters, illustrated workbooks/diaries and multimedia presentations to increase understanding and support learning styles

In Contemporary Music, learners are required to reflect on and respond to their own Music work, the work of others and related topics arising from contemporary music study. In total, responses must include at least 2 written responses (200-600) words. Other responses may include: oral report/presentation, power point, annotated works, video, display, interview or equivalent.

Teachers are advised to differentiate according to learner need and ensure learners have the ability and necessary support to respond appropriately.

Learners, particularly those who intend to continue their studies in Music level 3 or Foundation Practical Study should be supported, as appropriate, to develop their literacy skills (particularly regarding written responses). This may include:

- o Modelling of responses
- o Supporting understanding of appropriate essay structure
- o Cloze tasks
- o Deconstruction and reconstruction
- o Collaborative responses

The development of Music Literacy is a fundamental expectation of this course. It is important for students to have access to instruction from teachers/tutors with a high level of music theory/music literacy in order to achieve the highest possible outcomes. Where that theory/literacy translates into practical realisation with an instrument, providers must ensure they are able to support the learner's development in their chosen instrument. Some providers will utilise tutor programs where the subject teacher is unable to offer support on the chosen instrument (see further details in the resources section of the syllabus document)



Copyright: Creative Commons Attribution 4.0 International unless otherwise indicated.  
State of Tasmania (Department of Education) 2016