



# Contemporary Music and Songwriting

## CMS215123

### Course Implementation Guide

-  Professional Studies
-  THE ARTS



independent  
schools  
tasmania

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# Course Implementation Guide

## Contemporary Music and Songwriting (CMS215123)

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### About this document

This course implementation guide supports the [course document](#)<sup>1</sup>. It supports teachers to create active and engaging learning experiences.

The course document on the Office of Tasmanian Assessment, Standards and Certification's website must be used when planning, delivering and assessing this course.

The Department for Education, Children and Young People's [A Pedagogical Framework](#)<sup>2</sup> has informed this resource.

### Focus area support

This is a Professional Studies course.

Professional studies courses have three key features that guide teaching and learning:

- exposure to professional practice
- ideation, research, discovery, and integrated learning
- production and sharing replicating a professional paradigm.

In this course learners will do this by:

- producing, performing, and reflecting on original music making in ways that imitate the professional practice of the contemporary music industry, for example, collaborating in a recording space with a producer
- composing original music as creative responses to a range of stimuli including ideas, emotions, issues and contexts, or abstract concepts and experimental processes
- marketing and sharing contemporary music using current industry workplace skills and knowledge including ethical and safe practice.

Learners will learn:

- simple musical skills such as playing with others as an ensemble
- to compose and craft contemporary music and songs
- how to set up and perform for audiences
- contemporary music industry protocols and practices.

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<sup>1</sup> A 'course document' refers to accredited course information on the [TASC website](#).

<sup>2</sup> [https://documentcentre.education.tas.gov.au/\\_layouts/15/DocIdRedir.aspx?ID=TA SED-1629159896-383](https://documentcentre.education.tas.gov.au/_layouts/15/DocIdRedir.aspx?ID=TA SED-1629159896-383)

# Localisation and customisation

## Localisation:

For providers with low numbers:

- Teachers can provide opportunities for learners to share work with other learners in other classes or online
- Teachers can use their Communities of Practice to connect to similar schools or contexts and connect similar learners online.

For providers in isolated areas:

- Engage and connect to local musicians and the contemporary music community if possible
- Use online opportunities such as online music competitions and events.

For providers delivering content remotely:

- Teachers can help learners to capture their work in a digital format
- Ask learners to use digital portfolios to submit work.

For providers delivering multiple levels in a single class:

- This course could be delivered within the same class as Arts Level 1 and University Connections Program unit of Songwriting with differences in content and expectations between levels.

## Customisation:

Opportunities exist to customise learning and content throughout the course. For example:

- Providers should use the expertise and resources available to guide the context of each aspect of contemporary music industry knowledge and skills.
- It is encouraged to engage with locally available contemporary music venues and practitioners, and with online and digital contemporary music experiences, for example online music competitions, to engage learners.

# Course delivery advice

Module	Indicative Times
Module 1: Composition and creativity	50 hours
Module 2: Contemporary music industry knowledge and skills	50 hours
Module 3: Performance and creative entrepreneurship	50 hours

A notion that underpins this course is the idea of aspiration. Learners can aspire to achieve and grow in this course by being:

- shown examples of professional practice
- given opportunities to emulate professional musicians.

The contemporary music industry is an exciting and creative space. It can engage learners, give them hopes and ambitions to achieve, and to see pathways and opportunities.

Learners possess a wide range of prior experience in musicianship and levels of English literacy. Teachers will need to employ a high level of differentiation to suit different learner needs. To provide modelling and examples to aspire to, providers can use current learners or itinerant teachers as examples of aspiration. If possible, providers can give private one on one lessons for learners to target specific skill development.

The modules may be done sequentially. However, providers have the flexibility to organise the content around performance opportunities.

Music teachers may deliver a range of courses in their timetabled class. This may include the University Connections Program subject of Songwriting or the Music Technology Projects- Foundation course. Although this may make things more complex, there may be opportunities to combine tasks and activities. This could provide opportunities for learners in each course to contribute to rich and rigorous tasks.

## Teaching and learning

### Module 1: Composition and creativity

The following learning outcomes are a focus of this module:

1. recognise and effectively use music elements in aural, written and practical contexts
2. compose contemporary music compositions that are creative and effective
3. perform stylistically and with technical proficiency, within contemporary music styles
4. use safe and appropriate contemporary music industry skills
5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
6. describe a range of contemporary music techniques and styles.

### Module 1: Teaching strategies

A practical approach is to emphasise playing together and performing in small ensembles. This will help embed important skills. Give different roles to the learners so that they can set up the stage for other performers or help to record each other's music.

Inclusivity is an important factor for the contemporary music industry. An inclusive classroom is respectful of diversity, adapts to needs of all learners, and provides for collaboration between learners.

### Module 1: Examples of learning activities

#### The why for learners

These activities describe how to help learners set goals and make connections.

- Learners develop their instrument or vocal skills and then can apply those skills to contemporary music standards. Learners can play the same songs and perform them for each other and can be the audience for those same songs.
- Understanding of tablature, sight-reading, sight-singing ensemble parts, or selected score-reading excerpts enhances the learner's musicianship and capacity to engage in a variety of musical texts. Give learners opportunities to recognise and read notation required for their instrument/voice. That could be a score, lead chart, or lead sheets.

- 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 consideration of their own compositions and those of others, learners can discuss and present ideas about compositions clearly and confidently.
  - » Through the process of completing several compositions, learners develop the skills to continue composing and develop pieces for performance in solo and ensemble contexts.

### The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Give learners opportunities to play in time as part of ensembles, making sure that the percussion is rhythmic, the chords are on the down beat if that is what the music requires, that vocalists know when to enter the song, whether they come in on the end of four from the previous bar or is it on the down beat as well.
- Songs can be put together to form a 'set' and then students rehearse and perform the 'set'. In a performance setting, learners segue between songs, introducing them to the audience, and introducing the band members to the audience, just as a professional band would in a professional situation. The learners help set up for the performance, do sound checks and a professional pack down at the end.

### The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- The provision of performance opportunities is important for this course. The more opportunities learners are given to perform, the more they develop performance skills, and the notion of performance becomes intrinsic to their experience of the course.
- For example, some providers ask their learners to perform in every class. They may also have lunchtime concerts every week with a full sound system set up and learners perform for a whole hour every week. Repeated and normalised performances can result in significant performance skills development and the development of collaboration skills.

## Module 1: Focus area guidance

### Exposure to professional practice

- Working with others in a constructive and collaborative way emulates the professional environment where musicians work as performers and will also help construct their performance set up.

### Ideation, research, discovery, and integrated learning

- As learners are introduced to contemporary standards and can describe different contemporary styles, they can start to formulate their own stylistic approach to music.

### Production and sharing replicating a professional paradigm

- Composing their own compositions or songs allows learners to produce original works.

## Module 1: Recommended resources

- [Sound Recording, Producing and Composing catalogue](#) A catalogue of technologies suitable for producing and composing music.
- [NSW Arts Unit Music](#) Resources for music teachers, for example, the fundamental elements of a basic audio system or a beginner saxophone tutorial.
- [Songwriters Academy of Sweden](#) Musikmakarna/The Songwriters Academy of Sweden aims to develop future songwriters in Sweden and internationally. With many years of experience as educators, they are working with the most renowned music publishers worldwide.

## Module 2: Contemporary music industry knowledge and skills

The following learning outcomes are a focus of this module:

1. recognise and effectively use music elements in aural, written and practical contexts
2. compose contemporary music compositions that are creative and effective
3. perform stylistically and with technical proficiency, within contemporary music styles
4. use safe and appropriate contemporary music industry skills
5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
7. explain, understand and use current and informed industry knowledge including contemporary music industry copyright laws and legal issues.

## Module 2: Teaching strategies

Focus on the different aspects of the course and explicitly link to the contemporary music industry. For example, when setting up for performance opportunities teachers can explain and model the skill set needed to be a professional musician or composer. Working with others and being able to constructively collaborate are important skills. Ways of working learners should practice in this course include:

- listening to others
- working safely and appropriately
- responding to feedback.

## Module 2: Examples of learning activities

The why for learners

These activities describe how to help learners set goals and make connections.

- Ensemble performance gives learners the opportunity to extend their practical music-making skills, aural perception, and musical appreciation in an ensemble performance setting.
- Ensemble performance also encourages the development of personal characteristics such as confidence and the ability to communicate sensitively and work cooperatively. Learners develop skills in contributing to the cohesiveness of an ensemble and engaging an audience.

## The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Learners are given opportunities to research and share understanding about the contemporary music industry. 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).
- Recording of vocals and instruments is a fundamental part of documenting and sharing both performance and composition. 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.

## The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Learners understand and apply Workplace Health and Safety in each of their activities of performing or recording. They can develop or use templates or checklists that ensure safe and appropriate set ups for improvisation, performance, or recording. Self and peer assessments may work well alongside teacher assessments.

## Module 2: Focus area guidance

### Exposure to professional practice

- Learners are given insights into the current contemporary music industry, understand the value of original music and how musicians can protect their intellectual property.

### Ideation, research, discovery, and integrated learning

- Learners can investigate and research the contemporary music industry with up-to-date resources and information on industry websites. Interactions with professional musicians and their lived experiences of the music industry would be a complementary activity.

### Production and sharing replicating a professional paradigm

- As learners develop skills through the course they can be highlighted and held up as examples of good practice for other learners. In this way learners build capacity through sharing their skills and supporting the class. By using learners' strengths in a collaborative and capacity building way, a professional paradigm is replicated.

## Module 2: Recommended resources

- [APRA AMCOS](#) grants licences for the live performance, broadcast, communication, public playing or reproduction of its members' musical works. APRA AMCOS then distributes the licence fees to its 111,000+ songwriter, composer and music publisher members and affiliated societies worldwide. APRA AMCOS is the trading name of Australasian Performing Right Association Limited (APRA) and Australasian Mechanical Copyright Owners Society (AMCOS).
- [Music Rights Australia](#) is an organisation that protects the creative interests of artists within the Australian music community through educational initiatives, government lobbying and the protection of artists



copyrights. Music Rights Australia represents more than 125 record labels, both independent and major, through the Australian Recording Industry Association (ARIA).

## Module 3: Performance and creative entrepreneurship

The following learning outcomes are a focus of this module:

8. recognise and effectively use music elements in aural, written and practical contexts
  9. compose contemporary music compositions that are creative and effective
  10. perform stylistically and with technical proficiency, within contemporary music styles
  11. use safe and appropriate contemporary music industry skills
  12. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
8. use creative entrepreneurial skills and promote and market contemporary music activities using targeted marketing strategies.

## Module 3: Teaching strategies

As a music teacher, one of the biggest strengths to draw on is the personal experience of being a musician. Experiences might include:

- organising a concert
- working cooperatively with other musicians
- dealing with the business side of music
- producing a home recording.

Knowledge acquired as a musician can be passed onto learners.

## Module 3: Examples of learning activities

### The why for learners

These activities describe how to help learners set goals and make connections.

- Give learners many different examples of contemporary music and the styles that have been part of the contemporary music space since the 1950's. Allow learners to gravitate and experiment with the styles that most appeal to them.

### The what for learners

These activities describe how to help learners to grasp big ideas and key understandings, make links to prior learning and organise new information.

- Discussing and appraising performances, either orally or in writing, as well as reflecting on, and critically appraising, their own performances help develop learner's understanding of technique and quality.

### The how for learners

These activities describe how to support learners to create, transfer and deepen knowledge and understanding.

- Different playing and performing opportunities give learners an idea how different contexts require different collaboration strategies. For example, if the performance is a live performance for other learners during a lunchtime, members of the class can support their classmates by setting up the space, spruiking the show, sharing the event on social media, and helping to manage the audience.
- In a remote situation, a learner might work with others online, collaborating and devising a song together emulating the current practice of professional musicians. They might then share their product with mentors and other musicians.

## Module 3: Focus area guidance

### Exposure to professional practice

- Try to organise content around opportunities of contemporary music making and performance. Enrol learners into online and live music and song competitions and events. Performance is a skill that becomes easier over time and with practise.

### Ideation, research, discovery, and integrated learning

- Let learners experiment and play with different contemporary styles beyond rock and pop. Investigate abstract and post-modern forms and challenge learners to have eclectic influences for their own music making.

### Production and sharing replicating a professional paradigm

- Part of a professional paradigm is the development of individual skills and the notion of contributing and being part of an ensemble. Learners develop resilience, flexible ways of working and self-efficacy. Develop as many ways as possible for learners to reflect on their own learning. Encourage positive and constructive self and peer assessment alongside teaching assessment.

## Module 3: Recommended resources

- [tripleJUnearthed](#) Established in 1995, triple J Unearthed has started the careers of thousands of Australian musicians. With over 170,000 tracks from around 85,000 different artists.
- [ARIA Awards](#) The ARIAs are the flagship event of the Australian music calendar - a celebration of all that is great and popular in local music. The very first ARIA Awards were held in 1987 at the Sheraton Wentworth Hotel in Sydney, recognising excellence and innovation across all genres of Australian music. Those very first ARIAs were hosted by Sir Elton John and winners included INXS, Crowded House and John Farnham. Since that time the ARIA Awards have developed into Australia's pinnacle Awards ceremony, forging careers, and playing host to countless memorable moments and performances.
- [Musicmarketingguy](#) | | Tips on how to promote a music event on social media.

## Supporting learner responses

The work requirements outlined in the course document describe the fundamental assessment evidence. Inclusion of other tasks may support and enhance learning. Learning activities aim to support and enrich understanding and achievement of the learning outcomes. Possible strategies to support learner responses to work requirements are provided.

## Module 1: Composition and creativity

### Context

Work Requirement 1 of 5 - Composing and performing of original composition or song

### Relevant learning outcomes

10. compose contemporary music compositions that are creative and effective
11. perform stylistically and with technical proficiency, within contemporary music styles
12. use safe and appropriate contemporary music industry skills

### Scaffolding

- Ask learners to start compositions with a melodic bass line or small melodic motifs or a combination of two chords.
- Get learners to find ways to combine or arrange common chord type and play with chord progressions for example in thirds or more traditional fourths. Try moving constant-structure chords for example Cmaj7, Emaj7, Sbmaj7 around in minor and major thirds.
- Get learners to listen to music they enjoy and get them to use it as a basis to play with and build from there.
- Ask learners to think about the shape of a song or composition and ask them what is the arc of the song? Where would they like it to go?
- If learners have a couple of small ideas, ask them to combine the ideas and see what happens.
- There are many opportunities to use technology. Digital Audio Workspaces (DAW) are a particularly popular resource to incorporate. Learners can use cloud-based DAW applications like Soundation and Soundtrap. Tools like Garageband, Logic, Pro Tools and Ableton Live are also possible resources.

## Module 2: Contemporary music industry knowledge and skills

### Context

Work requirement 3 of 4 - Copyright and contracts

### Relevant learning outcomes

7. explain, understand and use current and informed industry knowledge including contemporary music industry copyright laws and legal issues

### Scaffolding

- Learners can research how copyright works on the [APRA AMCOS](#) site and the two basic rights that apply to songs and compositions. The 'performing right' is exercised when a song or composition is performed in public. The 'reproduction right' is exercised when a song or composition is copied in any form for commercial purposes. To develop research skills learners can:
  - » search for information using appropriate technologies
  - » locate information from different sources
  - » extract information by taking notes

- » organise information under appropriate headings or topics
- » evaluate information for relevance and credibility
- » use or present information relevant to their topic.
- APRA AMCOS is a music rights management organisation. That means they act as a link between creators and owners of the copyright in musical works and those who want to use them.
- Use the [Story of a Song](#) infographic.

## Module 3: Performance and creative entrepreneurship

### Context

Work Requirement 4 of 4 - Marketing and promotion of music performance

### Relevant learning outcomes

5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
8. use creative entrepreneurial skills and promote and market contemporary music activities using targeted marketing strategies.

### Scaffolding

- Ask learners to develop their marketing plan. It can be for a real event or a simulated idea. Learners need to:
  - » know the target audience
  - » set the goal and budget
  - » promote the event in the right places
  - » think about the main messages and vital information
  - » incorporate attractive visuals or multi-media elements
  - » tap into fear of missing out (FOMO)
  - » write in an engaging manner.
- Learners can design, print and distribute physical flyer and posters.
- Learners can post music events on school intranet.

## Additional support resources <sup>3</sup>

- [Course Document](#)
- [Sample Scope and Sequence](#)
- [Community of Practice Information](#)

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<sup>3</sup> All resources cited were accessed and checked for accuracy and appropriateness of content on 25 October 2022. Teachers should check the suitability of all recommended resources for their specific group.

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