

### **Music 1 - Music for Small Ensembles**

This unit is designed for a Music 1 class in the first term of the HSC course. The learning focus will be on reinforcing the musical concepts, widening student repertoire and understanding of compositional processes. Students will learn about different types of small ensemble combinations and how these choices affect tone colour and textural variations.

The works chosen are:

- *Introduction and Allegro* by Ravel;
- *Furniture Music* by Satie;
- *Quartet for the End of Time* by Messiaen.

These works were chosen as good examples of three types of compositional styles and philosophies from 1900 to 1945. Each uses an interesting combination of small ensemble instruments. Through these works, there are opportunities to study orchestration, non-traditional pitch material, improvisation and structure.

Assessment will consist of individual student compositions for a small ensemble, accompanied by a portfolio explaining their own writing process. The assessment task is staggered throughout the unit to allow for student guidance, feedback and final performance.

SCHOOL		COURSE Music 1 - HSC
SYLLABUS CONTEXT Music for Small Ensembles		TOPIC Instrumentation
SYLLABUS OUTCOMES	Performance	FOCUS ASSESSMENT
<p>H1 performs stylistically, music that is characteristic of topics studied, both as a soloist and as a member of an ensemble</p> <p>H2 reads, interprets, discusses and analyses simple musical scores that are characteristic of the topics studied</p> <p>H3 improvises and composes music using the range of concepts for familiar sound sources reflecting the cultural and historical contexts studied</p> <p>H5 critically evaluates and discusses performances and compositions</p> <p>H6 critically evaluates and discusses the use of the concepts of music in works representative of the topics studied and through wide listening</p> <p>H7 understands the capabilities of performing media, incorporates technologies into composition and performance as appropriate to the topics studied</p> <p>H10 demonstrates a willingness to participate in performance, composition, musicology and aural activities</p> <p>H11 demonstrates a willingness to accept and use constructive criticism</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> <li>- discuss small ensemble performance issues such as balance and voicing</li> <li>- rehearse and present a small ensemble performance of own composition</li> <li>- critically appraise music performances of peers</li> </ul>	<p>- compose a 1 minute ambient music composition for small ensemble (and technology where needed)</p>
	<p><b>Composition</b></p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> <li>- compose ambient music for a small ensemble based on Satie's <i>Furniture Music</i></li> <li>- improvise using birdsong and non-traditional pitch material</li> </ul>	
	<p><b>Musicology</b></p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> <li>- discuss the history of small ensembles</li> <li>- demonstrate an understanding of instrumentation and orchestration in small ensembles</li> <li>- explore French score terminology</li> <li>- discuss art music, religious music, ambient music</li> <li>- examine technology's impact on instrument development</li> </ul>	
	<p><b>Aural</b></p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> <li>- demonstrate a knowledge of the concepts of music through listening examples</li> <li>- listen to a wide range of music for small ensembles</li> <li>- write graphic notation for the 2nd movement of Messiaen's <i>Quartet for the End of Time</i></li> <li>- listen to peer performances</li> </ul>	

CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i> ostinati, syncopation, hemiola</p> <p><i>Pitch:</i> non-traditional pitch systems including modes and synthetic scales, bifocal tonality, intervals of 2nds, 5ths, 9ths.</p> <p><i>Dynamics and Expressive Techniques:</i> score markings (French)</p> <p><i>Tone Colour:</i> small ensemble combinations, instruments and technological developments, blending of parts</p> <p><i>Texture:</i> roles of instruments, placement of melody, voicing of parts</p> <p><i>Structure:</i> melodic/rhythmic units, non-traditional and neo-traditional forms, short repeated phrasing</p>	<ul style="list-style-type: none"> <li>- Tone colour and texture in small ensembles, instrument capabilities and roles - <i>Introduction and Allegro</i> (Ravel)</li> <li>- Situation-based instrument combinations, function of music - <i>Furniture Music</i> (Satie)</li> <li>- Instrument combinations, blend and balance - <i>Quartet for the End of Time</i> (Messiaen)</li> <li>- Knowledge of instruments and their roles in small ensemble music (harp, flute, clarinet, trumpet, violin, viola, cello, piano) - all three works</li> </ul>	<ul style="list-style-type: none"> <li>- scores and recordings of the focus repertoire (Ravel, Satie, Messiaen)</li> <li>- YouTube score reading clip of Ravel's <i>Introduction and Allegro</i> <a href="http://www.youtube.com/watch?v=vYinRNY3IIA">http://www.youtube.com/watch?v=vYinRNY3IIA</a></li> <li>- YouTube clip of 8th movement from Messiaen's <i>Quartet for the End of Time</i> <a href="http://www.youtube.com/watch?v=mNbjQTSkin0">http://www.youtube.com/watch?v=mNbjQTSkin0</a></li> <li>- recording of 1st movement from Trio Sonata 'de chiesa' Op 3 No 12 (Corelli)</li> <li>- recording of 1st movement from Violin Sonata No 5 in F major <i>Spring</i> (Beethoven)</li> <li>- recording of 2nd movement from String Quartet No 14 <i>Death and the Maiden</i> (Schubert)</li> <li>- recording of 2nd movement from Clarinet Quintet K581 (Mozart)</li> <li>- recording of YouTube clip of <i>Take Five</i> (Dave Brubeck Quartet)</li> <li>- recording of <i>Sparrowfall</i> (Brian Eno) <a href="http://www.youtube.com/watch?v=Q7a4FhutMHc">http://www.youtube.com/watch?v=Q7a4FhutMHc</a></li> <li>- performance repertoire appropriate to the skills and abilities of each student</li> <li>- teacher devised worksheets for directed listening and score analysis</li> <li>- teacher devised portfolio sheet</li> </ul>



SEQUENCE CHART	P	C	M	A
Mindmap music for small ensembles using <a href="http://mindnode.com/">http://mindnode.com/</a> - instrumental combinations from all periods of music. Discuss acoustics and instrument technology.			X	X
<ul style="list-style-type: none"> <li>Listen to small examples from recordings of 1st movement Sonata de Chiesa Op 3 No 12 (Corelli), 1st movement Violin Sonata No 5 in F major Spring (Beethoven), 2nd movement String Quartet No 14 Death and the Maiden (Schubert), 2nd movement from Clarinet Quintet K581 (Mozart), Take Five (Dave Brubeck Quartet), Sparrowfall (Brian Eno). Use resource sheet to guide small group discovery of ensemble types and instrumental roles.</li> </ul>			X	X
<ul style="list-style-type: none"> <li>Introduce Ravel's Introduction and Allegro for harp, flute, clarinet and strings. Guided listening with YouTube score reading. Discuss score markings as needed.</li> </ul>			X	X
<ul style="list-style-type: none"> <li>Make observations about texture in Introduction and Allegro. Note these down as possibilities for future use in composition. Use a composition portfolio sheet for these observations.</li> </ul>		X		
<ul style="list-style-type: none"> <li>Sing through pitch material from Introduction and Allegro (1st and 2nd theme, perfect/ augmented 5ths, major/minor 2nds/9ths, bifocal tonality, major/aeolian/chromatic/octatonic scales). Improvise using some ideas from Ravel's pitch material and sketch these for future use in composition.</li> </ul>		X		X
<ul style="list-style-type: none"> <li>Discuss invention of the modern harp and its role in Introduction and Allegro. Listen to and make observations about the instrumental types and combinations in this piece (tone colour). Note these down as possibilities for future use in composition using the portfolio sheet.</li> </ul>			X	X
<ul style="list-style-type: none"> <li>Homework task with consolidation in class - research an instrument invented during the 20th century.</li> </ul>			X	
<ul style="list-style-type: none"> <li>Brainstorm art music, ambient music, religious music purposes. Give examples.</li> </ul>			X	
<ul style="list-style-type: none"> <li>Introduce Satie's Furniture Music. Guided listening with score reading. Discuss instrumentation used and choices re acoustics. Discuss phrase structure, static harmonic movement, syncopation, repetition.</li> </ul>			X	X
<ul style="list-style-type: none"> <li>Perform and demonstrate own instrument capabilities. Introduce instrument to the class and discuss considerations when using this instrument in a small ensemble. Discuss possible ensemble combinations based on instrument options within the class group (working towards HSC performance).</li> </ul>	X		X	
<ul style="list-style-type: none"> <li>Improvise and compose a small ensemble ambient or gaming musical work based on Satie's Furniture Music. Use sites such as moodmixes.com and gamermusic.net to research ideas. Notate draft composition and fill in composition portfolio sheet. Include acoustic/ensemble considerations and comment on the function of the music.</li> </ul>	X	X		
<ul style="list-style-type: none"> <li>Introduce Messiaen's Quartet for the End of Time 2nd movement. Draw graphic score notation for this movement, then read with score. Discuss full quartet combination, instrument roles.</li> </ul>		X	X	X
<ul style="list-style-type: none"> <li>Clap rhythmic patterns from the second movement of Quartet for the End of Time. Discuss non-retrograde rhythm. Discuss Modes of Limited Transposition and sing the octatonic mode.</li> </ul>	X			X
<ul style="list-style-type: none"> <li>Introduce 3rd movement from Messiaen's Quartet for the End of Time. Discuss the use of the solo clarinet and birdsong. Improvise using birdsong and other inspiration from Australian natural environment. Add some of these ideas to draft composition. Note decisions on composition portfolio sheet.</li> </ul>	X	X		X
<ul style="list-style-type: none"> <li>Introduce 8th movement from Messiaen's Quartet for the End of Time. Discuss pairing of the violin and piano, instrumental range. Watch YouTube video.</li> </ul>			X	X

- Practise and/or record composition. Perform to peers. Provide critique/feedback for peer performances.

X

X

**Assessment Task:**

The purpose of this task is to demonstrate knowledge of small ensemble requirements through the composition of an ambient or gaming piece. You will need to:

- improvise around ideas from Ravel's *Introduction and Allegro*, Satie's *Furniture Music*, and Messiaen's *Quartet for the End of Time*
- notate your composition using traditional or non-traditional notation
- prepare a recording or a small ensemble performance of your composition
- perform this composition for your class
- submit a small portfolio on the compositional decisions and devices you have used

*Outcomes assessed: H1, H3, H7, H11*

**Assessment Criteria:**

- composition - demonstrated understanding of instrument combinations and capacities, use of interesting musical phrases, textures, and understanding of ambient repetitive style, use of the concepts of music
- notation - accurate notation of composition, demonstrated knowledge of scoring conventions, comprehensive performance directions for the score to be realised
- performance of composition - level of technical skill in performance, interpretation of style, expression in performance, evidence of small ensemble direction and cohesion
- portfolio - cohesive documentation of ideas and sketches, neat presentation

### **Music 2 - Music 1900 to 1945**

This unit is designed for a Music 2 class in the first term of the HSC course.

The works chosen are:

- *Introduction and Allegro* by Ravel;
- *Furniture Music* by Satie;
- *Quartet for the End of Time* by Messiaen.

These works were chosen as good examples of three types of compositional styles and philosophies that emerged from this historical period. Through these works, there are opportunities to study orchestration, non-traditional pitch material, improvisation and structure.

Assessment will consist of individual student compositions. The assessment task is staggered throughout the unit to allow for student guidance, feedback, and final performance.





<b>SCHOOL</b>		<b>COURSE Music 2 - HSC</b>	
<b>SYLLABUS CONTEXT Music 1900 to 1945</b>		<b>TOPIC French chamber music 1900-1945</b>	
<b>SYLLABUS OUTCOMES</b>	<b>Performance</b>	<b>FOCUS ASSESSMENT</b>	
<p>H1 performs repertoire that reflects the mandatory and additional topics and addresses the stylistic and technical demands of the music as a soloist and as a member of an ensemble</p> <p>H2 demonstrates an understanding of the relationships between combinations of the concepts of music, by interpreting, notating, analysing, discussing, composing and evaluating combinations of musical symbols reflecting those characteristically used in the mandatory and additional topics</p> <p>H3 composes works focusing on a range of concepts, for familiar and unfamiliar sound sources, solo, small and large ensembles, or using a variety of musical structures</p> <p>H4 stylistically creates, improvises, arranges and notates music which is representative of the mandatory and additional topics and demonstrates different social, cultural and historical contexts</p> <p>H5 analyses, discusses, evaluates and clearly articulates compositional processes with stylistic, historical, cultural, social and musical considerations</p> <p>H6 discusses, constructively criticises and evaluates performances and compositions of others and self</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> <li>- rehearse and present a formal performance of a piece from 1900 to 1945</li> <li>- perform own composition</li> <li>- critically appraise music performances</li> <li>- perform thematic material from works studied</li> <li>- present informal performances of scores given in class (eg for percussion ensemble)</li> </ul>	<p>- compose a 1 minute work for a chamber ensemble using pitch material from the works studied. Must be in ternary form, with two contrasting themes. Must demonstrate understanding of the musical concepts as they apply to works written between 1900 to 1945. Must be accompanied by a portfolio.</p>	
	<b>Composition</b>		<p>Through this unit students will:</p> <ul style="list-style-type: none"> <li>- compose</li> <li>- orchestrate for chamber ensemble</li> <li>- compose</li> </ul>
	<b>Musicology</b>		<p>Through this unit students will:</p> <ul style="list-style-type: none"> <li>- demonstrate a stylistic understanding of music written between 1900 to 1945</li> <li>- demonstrate an understanding of instrumentation and orchestration</li> <li>- demonstrate an understanding of non-traditional pitch material including modes, synthetic scales, exotic scales, modes of limited transposition</li> <li>- discuss music as art, ambient music, religious music</li> </ul>
	<b>Aural</b>		

with particular reference to stylistic features of the context  
 H8 understands the capabilities of performing media, incorporates technologies into compositions and performances as appropriate to the contexts studied  
 H11 demonstrates a willingness to participate in performance, compositions, musicology and aural activities

Through this unit students will:  
 - notate pitch and rhythm dictations based on works studied  
 - demonstrate a knowledge of the concepts of music through listening examples

CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i> retrograde and non-retrograde rhythms, ostinati, syncopation  <i>Pitch:</i> modes, exotic scales, synthetic scales, modes of limited transposition, intervals of seconds and sevenths  <i>Dynamics and Expressive Techniques:</i> score markings (French)  <i>Tone Colour:</i> chamber ensemble combinations, instruments and technological developments  <i>Texture:</i> roles of instruments, placement of melody  <i>Structure:</i> melodic/rhythmic units, non-traditional and neo-traditional forms, cadenza,</p>	<ul style="list-style-type: none"> <li>- Chamber music early 20th century, including focus on new instruments and texture/instrument combinations, early Impressionism, developments towards 20th century harmony (bifocal tonality, modes), traditional/nostalgic forms - <i>Introduction and Allegro</i> (Ravel) and <i>Claire de Lune</i> from <i>Suite Bergamasque</i> (Debussy)</li> <li>- Function of music, questions into 'what is music', music as an accompaniment to non-art forms, development of the avant-garde/experimental styles - <i>Furniture Music</i> (Satie) and John Cage</li> <li>- Knowledge of new pitch systems (Modes of Limited Transposition) and rhythmical devices (non-retrogradable rhythm, isorhythm), incorporation of birdsong - <i>Quartet for the End of Time</i> (Messiaen)</li> <li>- Knowledge of music concepts and how these apply to early 20th century music and understanding of developments in music originating from France.</li> </ul>	<ul style="list-style-type: none"> <li>- scores and recordings of the focus repertoire (Ravel, Satie, Messiaen)</li> <li>- YouTube score reading clip of Ravel's <i>Introduction and Allegro</i> <a href="http://www.youtube.com/watch?v=vYinRNY3IIA">http://www.youtube.com/watch?v=vYinRNY3IIA</a></li> <li>- YouTube clip of 8th movement from Messiaen's <i>Quartet for the End of Time</i> <a href="http://www.youtube.com/watch?v=mNbjQTSkin0">http://www.youtube.com/watch?v=mNbjQTSkin0</a></li> <li>- recording of Debussy's <i>Claire de Lune</i> from <i>Suite Bergamasque</i></li> <li>- recording of John Cage's 4'33" (to discuss influence of Satie)</li> <li>- recording of <i>Sparrowfall</i> (Brian Eno) <a href="http://www.youtube.com/watch?v=Q7a4FhutMHc">http://www.youtube.com/watch?v=Q7a4FhutMHc</a></li> <li>- performance repertoire appropriate to the skills and abilities of each student</li> <li>- teacher devised worksheets for directed listening and score analysis</li> <li>- teacher devised portfolio sheet</li> <li>- Satie's <i>Gymnopedie</i> No 1 (arr. for percussion ensemble by R.Hocking).</li> </ul>



SEQUENCE CHART	P	C	M	A
Introduction to topic - mind map 1900 to 1945 using <a href="http://mindnode.com/">http://mindnode.com/</a> - France, historical events, musical styles, available technology, composers.			X	
Listen to Ravel's <i>Introduction and Allegro</i> . Look at the score and transpose Clarinet bars 1 to 7. Revise melodic intervals (perfect/augmented 5ths, major/minor 2nds/9ths) and sing both themes. Discuss score expressive/dynamics markings.				X
<ul style="list-style-type: none"> <li>Comment on texture and instrumentation using guided listening sheet. Note these down as possibilities for future use in composition. Use a composition portfolio sheet for these observations.</li> </ul>			X	X
Homework task - research another composer from the period 1900 to 1945. Write a short biography and bring in an example YouTube clip of one of their works. Play these in class.			X	
Analyse the harmonic material used in Ravel's work. Improvise using one mode/scale of choice (major/aeolian/chromatic/octatonic scales). Explore improvisation using bifocal tonality. Using this material, compose a theme and devise a simple bifocal harmonic progression. Note these ideas down on the composition portfolio sheet.		X		X
Discuss effective performance pieces and ensembles for HSC. Choose a piece to work on (either ensemble or individual) from the topic.	X		X	
Homework task - research chamber music types, including typical instrument combinations.			X	
<ul style="list-style-type: none"> <li>Brainstorm experimental music, art music, ambient music, religious music. Give examples of works and other early 20th century composers.</li> </ul>			X	X
Introduce Satie's <i>Furniture Music</i> . Guided listening with score reading. Sing one of the Satie movements as a choir. Play Satie's <i>Gymnopédie No 1</i> as a percussion ensemble.	X		X	X
<ul style="list-style-type: none"> <li>Choose a setting or situation and improvise ambient music for the setting. Perform improvisation in class. Note improvisation ideas down in composition portfolio sheet.</li> </ul>	X	X		
Decide on a chamber ensemble combination for the purposes of the composition assignment. Compose two contrasting themes based on material recorded in composition portfolio.		X		
Introduce Messiaen's <i>Quartet for the End of Time</i> . Listen to the 2nd movement (including score reading). Discuss pitch material, tone colour and texture.			X	X
Clap rhythm patterns from the 2nd movement. Discuss non-retrogradable rhythm. Improvise using similar rhythm patterns. Notate interesting patterns and add to composition portfolio.		X	X	
<ul style="list-style-type: none"> <li>Listen to the 3rd movement (including score reading). Discuss use of birdsong throughout music. Improvise using Australian birdsong. Note improvisation ideas down in composition portfolio sheet.</li> </ul>		X	X	X
<ul style="list-style-type: none"> <li>Composition assignment - discuss ways to develop themes, structure compositions, and use this information to extend the composition.</li> </ul>		X	X	
Listen to the 8th movement (including score reading). Sing opening violin theme. Make score observations about harmonic progression, themes, range, structure.			X	X
Composition assignment - orchestrate extended composition for chamber ensemble. Use Sibelius (or music notation software) to notate compositions and export audio files for critical listening.		X		

Compare the three works (Ravel, Satie, Messiaen) - divide into class groups (one for each musical concept) and discuss the similarities/differences between the three works for each individual concept. Consolidate the information.			X	
Complete composition assignment. Play software audio recording in class for peer feedback. Discuss composition approaches. Note any adjustments in portfolio and complete this for submission.	X	X		X

**Assessment Task:**

The purpose of this task is to demonstrate knowledge of early 20th century music through the composition of a piece for a chamber ensemble. You will need to:

- collate ideas from Ravel's *Introduction and Allegro*, Satie's *Furniture Music*, and Messiaen's *Quartet for the end of time*
- notate your composition using music notation software
- prepare a recording or a small ensemble performance of your composition - audio files from music notation software is acceptable
- present this composition to your class and consider class feedback
- submit a small portfolio on the compositional decisions and devices you have used

*Outcomes assessed: H3, H4, H6, H8, H11, H12*

**Assessment Criteria:**

- composition - demonstrated understanding of instrument combinations and capacities, incorporation of harmonic/rhythmic/textural/structural ideas from the period 1900-1945, creative use of the concepts of music, individuality of style
- notation - accurate notation of composition using music notation software, demonstrated knowledge of scoring conventions, comprehensive performance directions for the score to be realised
- portfolio - cohesive documentation of ideas and sketches, neat presentation