

Resource Required

Lesson Outline 1-1, 1-2

Listen to Pat Metheny - First Circle. Students to clap along to the clapping rhythm, followed by discussion of perception of rhythm and rhythmic cells.

→ clip of introduction needed

Introduction to Focus Work: Matthew Hindson's Rush (Piano Trio)

First impressions analysis/discussion of *Rush* with only Audio. Discussion will focus on key features stated by students, such as:

→ Audio only of Rush.

- Instrumentation
- Rhythmic cells noted
- Any dynamic and expressive techniques
- Structure

Students to use mentimeter to create classroom word cloud of first impressions. The terms used are then categorised into the concepts.

→ mentimeter code.

→ available to be seen on teacher projection
Coggle

Melodic dictation of main 4-bar motif (b.94-97)

→ clip of 4-bar melodic motif.

Detailed Individual Conceptual Analysis with Score:

- At least 3 observations that span at least 2 different concepts, using own or conceptual terminology, with accompanying annotated score (screenshot or otherwise)
- Write down any questions for a later discussion and blog post
- Analysis will be shared onto Coggle Mindmap <http://bit.ly/RushCoggle>, either as text with accompanying annotated image, or video (using SeeSaw) Differentiation for students who prefer different modes of learning

→ part of ~~the~~ Rush (personal project for copyright)

→ video seen recording

→ How to use SeeSaw step by step

Steve Reich - *Clapping Music*. Students study the score and listen to performance. Students will be encouraged to download Steve Reich's app and practice at home in preparation for class performance next lesson.

→ video clip + sheet + link to App.

Lesson Focus: Rhythmic Cells (DURATION)

In-class Performance of Steve Reich - *Clapping Music* (4 shifts) Students in two separate groups perform clapping music. Groups swap for experience clapping both parts.

→ Ref to Rush analysis & rhythmic cells

Discussion of how rhythm cells are created from small rhythmic combinations of notes and rests. Development of rhythm cells through augmentation and diminution. Link to how Syncopation is created through emphasis of weaker beats.

→ screenshot of analysis b. 223 - 233

Notation of classroom composed rhythmic cells (standard and other types), and discussion of hocketing effect created (and defined). Use of dovetailing as a way to join layers. Use of a limited pitch set in the rhythmic cells.

→ examples of notation (standard & non) for model rhythm cell

Brief classroom look at **Fourth movement of Mendelssohn Octet**, identifying use of rhythmic cells, dovetailing, and hockets.

→ self video + example in Rush (b.1-30 opening), **D** repeated Eb)

Composition Task 1 (In - Class): Rhythm Cells (In Lesson Resource)

- Individually or in groups create a rhythmic pattern using 2-note and 3-note groupings.
- Add pitches to these rhythms using a limited pitch set.
- Expand your rhythmic pattern into a 30 second piece by augmenting or diminishing the rhythms, changing the length of rests between the patterns, and/or allocating different pitches from the same pitch set.
- Dovetail your Rhythm cells so that they either come in at the end of each cell, or overlap.
- Compositions performed and recorded using SeeSaw, uploaded to student EverNote (some added to Coggle mindmap as example of rhythm cells)

→ Score & clip. To be highlighted. "Baby Step"

→ Create model of myself doing the activity

→ video of using EverNote (or link)



Lesson Outline 2-1, 2-2

The Influence of Minimalism and Techno

What are some features of Minimalist and Techno music, and how does Hindson use these in *Rush*?

Class learns key characteristics of Minimalist and Techno music through a research task found on the website. In pairs students will choose a work by a minimalist or techno composer and analyse it, sharing their work with the class in a class discussion. Their analysis will be posted on their EverNote, and key terms added to classroom Coggle for vocabulary building.

Works to be researched:

- Steve Reich – *Octet*
- Phillip Glass – *Mad Rush* } Has score
- Darude – *Sandstorm*
- Derrick May – *Strings of Life* } No score → develop students' aural, less relying on score

Through this activity students will have a clearer understanding of Minimalist and Techno techniques and draw links between their chosen works and *Rush*.

Weekly Individual Sight singing Task Set – Audio or Video to be recorded, and submitted to Google Classroom submission box

Melody Dictation: Motif from Penguin Café Orchestra – *Perpetuum Mobile* Students to play this and repeat.

Lesson Focus: Repetition, Cross Rhythms, Moto Perpetuo

Further analysis of *Rush*, focussing on Minimalist and Techno elements. Defined Cross Rhythms, and Moto Perpetuo. Resources in Lesson. Repertoire explored:

- Schubert – *Impromptu D.899 No.2 E flat major*
- Rimsky-Korsakov – *Flight of the Bumblebee*
- Penguin Café Orchestra – *Perpetuum Mobile*

Teacher notates a cross rhythms (using standard or non-standard notation). Students to play or clap the rhythm. Students compose a short cross rhythm, repeated 4 times, notate it, and perform it to the class.

Concept Based Questions:

- Outline the structure of the piece, using bar numbers in your answer.
- Describe how a 'rushed' effect is created in *Rush* through elements of Duration

Commence Composition Task 2: Expanding and looping rhythmic cells, creating changes in texture through use of cross rhythms, repetition, and moto perpetuo.

Hans Zimmer – *Time Mixed Bag* arrangement.

(As homework) Students individually study the score and begin learning parts for performance, using video and audio resources, in preparation for performance in class next lesson.

Weekly Individual Sight singing Task Set – Audio or Video to be recorded, and submitted to Google Classroom submission box

Steps & Guided Questions:

- choose minimalist or techno
- listen & LD key features / find impressions.
- Google / use some websites to get more clarification on features & composition methods.
- Discuss & I.D how those features occur in your chosen piece.
- share & label in group.

use Jim Coyle's SS or otherwise

clipart motif from Perpetuum Mobile

Minimalist & Techno elements in *Rush* [link]

Guiding Q: what do we see these techniques?

I.D instruments & impact on piece

provide a cross rhythm model. creating step by step

on web site worksheet / EverNote page?

Baby steps:

- In *Car* Sibelius: layer & detailing should already have made some cross rhythm. Repetition → different lengths of rhythm cells.
- Moto perpetuo: another layer

link

link to parts

Lesson Outline 3-1, 3-2

Hans Zimmer - Time Mixed Bag Arrangement

In-class performance of Arrangement of Time. Recording made on SeeSaw and uploaded to Google Classroom for reference.

By listening to the classroom performance, create texture diagram of Time, through discussion and teacher modelling, labelling using correct terminology.

Returning to Rush, in pairs, students are given sections of the piece to create a texture diagram, focussing on repeated patterns, changes in texture, and instrumental roles. Students use the classroom texture diagram of Time as a model. This is to be uploaded onto the classroom EverNote, and combined into a single large texture diagram for the entire work.

Students answer essay scaffolding question: Compare how Hindson's Rush and Zimmer's Time use TEXTURE to create interest.

Weekly Individual Sight singing Task Set - Audio or Video to be recorded, and submitted to Google Classroom submission box

Student HSC Performance and Composition Lesson. Students spend time practicing their repertoire for the HSC or working on their composition/s. Using SeeSaw students record a 'video-selfie' of their practice or composition draft, uploading to Google Classroom submission box, focusing on what had been their goal of the lesson, how they had achieved it, and their goal for their next practice. Time can also be spent working one on one with teacher for feedback.

Recording of Time

Model/Worksheet of Texture diagram to be filled in labelling

Scattered sheet

- Step by step advice were broken into sections

1) Start to D (65)

2) D to 110

3) 110 to 154

4) 155 to 192

5) 193 to 248

6) 249 to 293

7) 294 to 327

8) 328 to end (341)

Guided Q's

- How does Zimmer use texture?

- How does Hindson use texture?

- Compare

Reflection & guideline for video selfie

- What was your goal for the lesson (comp/part)

- How did you plan to achieve it?

- Did you achieve it, to what extent?

- Next lesson / practice time? What's the next step?

Lesson Outline 4-1, 4-2

Continuation and completion of **Composition Task 2** with EverNote post of their progress, either in written or 'video-selfie' format. Class shares their work with each other at the end of lesson. Opportunities for peer and teacher feedback.

peer feedback in EverNote

Weekly Individual Sight singing Task Set Bars 1-17 of Bach - *Crucifixus, Mass in B minor BWV232* to be completed before next lesson - Audio or Video to be recorded, and submitted to Google Classroom submission box

link sheet, (clip), not all.

Melody Dictation: Theme of Beethoven - *32 Variations in C minor*. Some rhythm provided. Students complete harmonic analysis of the theme, noting chromatic descending bassline.

clip audio
analysis (differentiated)

In-class performance of Bars 1-17 of Bach *Crucifixus*, with bass line played by a student or teacher.

How to fix out chords -

Discussion on how a descending bass line and harmonic progression create interest and a sense of direction, looking at Bach *Crucifixus* and Beethoven *32 Variations*.

- notes, scale/key

- intervals? rest?

↓ chord!

bass recording (license)

Link to descending bass line in *Rush*, linking how rate of harmonic progression influences tension in the piece. Mentimeter question: What's more effective in create the mood of the work, duration or pitch? Reasons to be added to Coggle.

Composition Task 3: Develop your Rhythmic cells by expanding pitch material through adding a bassline (descending, ascending, or otherwise)

clip w/ ~~the~~ (Youtube)

mine

Question... look at pitch material

mentimeter question

Analyze bass line in *Rush*

(5:193 - ???)

Baby steps

3 ways of using a bass line (examined)

- 1) Bassline + harmony
- 2) Bassline + ~~the~~ desired pitch material.
- 3) Bassline + quality notes.

examples

→ one rhythmic/melodic material

changed in the 3 ways.

Lesson Outline 5-1, 5-2

Lesson Focus: Extended techniques, Aleatoricism and Notation

Students presented with contemporary notation examples from Bree Van Reyk - *Light For The First Time*. Discussion of how it would be played, followed by in-class performance of the aleatoric section. Comparison of in-class performance with official recording by Ensemble Offspring.

Listen and analyse Hindson- *Spirit Song* (on website), focussing on **Dynamics and Expressive Techniques and Tone Colour**. Add vocabulary and descriptive words onto Coggle.

Essay Scaffolding and concept based questions. Students answer the following question, submitted in EverNote: What mood is created in *Spirit Song*, and how? Refer to the concepts in your response.

Weekly Individual Sight singing Task Set - Audio or Video to be recorded, and submitted to Google Classroom submission box

Completion of Composition Task 3, uploaded to EverNote.

Composition Task 4: Students to extend their composition (based on rhythmic cells) by incorporating elements of aleatoricism, and extended techniques, using appropriate notation. - Notating

Time can be allocated for more HSC **Performance** and **Composition** work. Students may spend the remainder of lesson time practicing their repertoire for the HSC or working on their composition/s. During this self-directed time, students set goals for the lesson, and reflect on these goals using a video selfie or through written EverNote post. Time can also be spent working one on one with teacher for feedback.

from LAT T youtube & website.

Score.

link to Youtube

write 3 lines to describe T.C. ~~points~~ Evernote

Scaffolding song Q.

link

Baby step 4:

on 5ib

(box)
How to do aleatoric part
↳ How to choose pitch
↳ How to choose pitch set
↳ what type of aleatoric?
How to show ext. tech.
↳ choosing ext. technique types.

P.C.M.A different colour
for activity

Lesson Outline 6-1, 6-2

Impact of Technology

Discussion on how Technology has influenced the production of sounds (looping and sound effects), creating new qualities of sounds.

- Paul Kelly and James Ledger - 'The Chimes at Midnight' (2012) from *Conversations with Ghosts*
- Aviva Endean and Evelyn Ida Morris - 'Speak to me' (2018) from *Crush Crush*
- Nigel Westlake - *Onomatopoeia*

In class composition activity:

Student to play rhythmic cell (with pitch material) from their composition. Teacher demonstrates the addition of one or two effects to the track, using garageband or pedals or reverb. Discuss tone colour before and after.

Effects include: reverb, compression, tremolo, chorus, delay, and EQ/filters.

Continuation and Completion of Composition Task 4

Students to create notation for their piece, applying production techniques to their composition. Students export recordings of their tracks with and without the effects to their EverNote, and explain the difference in the sound that the effect creates.

Remaining time is spent recording more tracks.

Weekly Individual Sight singing Task Set → Audio or Video to be recorded, and submitted to Google Classroom submission box

Written analysis entry on EverNote of own Composition, in preparation for presentation of composition in week 8.

Time can be allocated for more HSC **Performance** and **Composition** work. Students may spend the remainder of lesson time practicing their repertoire for the HSC or working on their composition/s. During this self-directed time, students set goals for the lesson, and reflect on these goals using a video selfie or through written EverNote post.

Time can also be spent working one on one with teacher for feedback.

1.0 instruments playing the loops

tracks ⊕ loop from them

~~AMC~~ AMC

↓ How would you notice it?

Role of the loops?

Score & clip:

changes in tone colour & bass clarinet due to digital delay.

Hindson Rush:

looping seen in teaching influence!

video effect (?)

How to add FX video on Gband.

Scaffold:

Analyzing the use of techniques to create interest & contrast in the piece.

Lesson Outline 7-1, 7-2

Essay Writing:

Revise *Rush* this lesson with a concept based discussion, highlight all the features of the piece in preparation for an in-class essay question (exam prep). Reflect on notes in EverNote.

Weekly Individual Sight singing Task Set – Audio or Video to be recorded, and submitted to Google Classroom submission box → *late*

Musicology question 4-type practice. All students are provided with scores and recordings of *Onomatopoeia*. All students to answer the question: *Compare how Interest is created in Hindson's Rush and Westlake's Onomatopoeia, with reference of the concepts of music.*

After essay, time remaining to have last feedback session before Performance run through next week in front of peers.

Students down

Concept discussion:

Start with concepts (reverse of what were done so far).

Rick Dun TC
Street. Tea. Rjt

Highlight song colours, to put out evernote, collated as table (or mind map),
draft map of studying or video re-analysis.

Lesson Outline 8-1, 8-2

Composition Task submission – 2 minute composition

Peer Presentations:

Students present composition with analysis, relating how they have reused the compositional tools and features from *Rush* in their own piece. Peer feedback, using the language of the concepts created using Coggle throughout the unit.

Teacher gives written feedback on composition, students create written reflection post on EverNote reflecting on feedback from peers, linking to concepts.

Weekly Individual Sight singing Task Set – Audio or Video to be recorded, and submitted to Google Classroom submission box

HSC Performance Run with Peer and Teacher feedback Performances to be recorded.

Peer pres.

Student: 5min pres.
Feedback on comp & any QS

Run sheet (Google Classroom)