

University of Adelaide
Elder Conservatorium of Music

**Animateurs in Action:
Developing Creative Musical Strategies**

Submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy

Submitted by

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Abstract

This thesis submitted for the PhD degree at the Elder Conservatorium of Music, University of Adelaide, explores the planning and compositional methods involved in animateur and music teaching artist projects. The research offers a detailed study of the approaches and practically applies them to a set of creative projects, as well as offering a variety of compositional strategies to aspiring animateurs and teaching artists.

The purpose of this research is to offer the first Australian-focussed animateur and teaching artist study yielding a creative output and practical applications of the field. The intent is to offer insight into the practical strategies involved in the development of Australian animateur and teaching artist projects, which will support this developing field and aspiring animateurs and teaching artists.

This empirical research involves a reflexive evaluation approach, discussing not only the execution of various animateur and teaching artist projects and the creative output, but also the developments made to each chapter, as well as evaluations on the process and execution of various elements of the research. This research contains background information and discussion of the roles of animateurs and teaching artists in the first chapters, before looking into a series of case studies of successful Australian projects. From the research into these case studies and many other projects, a set of compositional approaches has been identified and discussed. A set of creative works was planned and the specific works that inspired the themes of these projects are discussed. All the planning documents and materials are also provided, to offer insight into the logistical and support processes for participants.

The second and third sections of this research contain the creative projects that were produced and recorded. The first, *From Trash to Treasure* contains a piano trio score and explores the creation of instruments from various items that would normally be thrown away. The second project, *A Voice For Change*, is a virtual choral work, with string quartet and participant responses layered over the top. The work was inspired by climate rally slogans, and asks participants to think about how they can make the world a better place. The third and final project, *Wind Turbines*, is a work scored for wind quintet and composed with windowed structure. The work is programmatic and explores the journey of a wind turbine from construction to energy production.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree. I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time. I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Signature: _____

Samantha Raftery

Date: 1st October 2022

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- Emily Gann and Connecting the Dots in Music, for allowing me to observe and participate in the Lullaby Project Teaching Artist Workshop
- The emerging composers and mentors involved in the Soundstream Emerging Composer's Forum, for allowing me to observe the workshops and performances of their works
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I will also extend my appreciation to my wonderful family and my husband for their support and encouragement throughout the three years of study.

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¹ Adelaide Symphony Orchestra. 'Learning Program', Adelaide Symphony Orchestra (2019). Available from: <https://www.aso.com.au/learning/learning-program/>. Accessed on 12th April 2019.

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⁵ Adelaide Symphony Orchestra. 'Learning Program', Adelaide Symphony Orchestra (2019). Available from: <https://www.aso.com.au/learning/learning-program/>. Accessed on 12th April 2019.

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¹⁰ Raftery, Samantha. ‘Soundstream Emerging Composer’s Forum 2019-2020’, Resonate Magazine (2020). Available from: <https://www.australianmusiccentre.com.au/article/soundstream-emerging-composers-forum-2019-2020>. Accessed on 31st March 2021.

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¹⁴Rafty, Samantha. ‘Soundstream Emerging Composer’s Forum 2019-2020’, Resonate Magazine (2020). Available from: <https://www.australianmusiccentre.com.au/article/soundstream-emerging-composers-forum-2019-2020>. Accessed on 31st March 2021.

¹⁵ Musica Viva. ‘Water, Water Everywhere’, Musica Viva (2020). Available from: <https://musicaviva.com.au/education/tours/water-water-everywhere/>. Accessed on 8th April 2020.

¹⁶ *ibid*

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¹⁹ Musica Viva. ‘Water, Water Everywhere’, Musica Viva (2020). Available from:

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²⁰ Dun, Tan. *Water Concerto for Water Percussion and Orchestra*, New York: G Schirmer Inc, 1998. Available from: https://issuu.com/scoresondemand/docs/water_concerto_33596. Accessed on 8th April 2020.

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²¹ Musica Viva. ‘Water, Water Everywhere’, Musica Viva (2020). Available from:

<https://musicaviva.com.au/education/tours/water-water-everywhere/>. Accessed on 8th April 2020.

²² Adelaide Symphony Orchestra. ‘Learning Program’, Adelaide Symphony Orchestra (2019). Available from: <https://www.aso.com.au/learning/learning-program/>. Accessed on 12th April 2019.

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²⁸ Luther Adams, John. 'Become Ocean', Youtube, NAXOS of America (2014). Available from: <https://www.youtube.com/watch?v=dGva1NVWRXk>. Accessed on 28th August 2020.

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³⁰ Riot Audio. ‘Putty Piano’, KVR Audio (n.d.). Available from: <https://www.kvraudio.com/product/putty-piano-by-riot-audio>. Accessed on 25th June 2021.

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INTRODUCTION

In 1964, Benjamin Britten gave a speech upon accepting an award for his contribution to the advancement of humanities. In his speech, Britten stated:

“It is the composer’s duty, as a member of society, to speak to or for his fellow human beings.”³¹

Britten goes on to highlight the significance of composing for the intended performers or audience, for putting the needs of the audience and participants as the first priority in the music creation process. This statement strongly resonates with the development of community music making and the subsequent development of the animateur and teaching artist profession.

The animateur and music teaching artist professions developed around 20 years after Britten’s speech. Instead of simply creating music to be listened to, animateurs and teaching artists create musical experiences for people to be involved in. They provide an entry point for members of the community to unlock their musical and artistic potential and to understand pieces of music on a deeper level. Pioneers of the profession, such as teaching artist Eric Booth, began their development in this role during the 1980s. Booth has written various works on the fundamentals of teaching artistry, where he highlights the importance of “activating the artistry of others” and creating a space that is “inviting, challenging, energizing, brave and attuned to the participants’ cultural background”.³² It is through these key elements that music teaching artists and animateurs are able to speak, musically to fellow human beings.

³¹ Britten, Benjamin. ‘ON RECEIVING THE FIRST ASPEN AWARD’, Aspen Music Festival and School (1964). Available from: <http://www.aspenmusicfestival.com/benjamin-britten/>. Accessed on 24th July 2021.

³² Booth, Eric. ‘The Fundamentals of Teaching Artistry’, Eric Booth (2019). Available from: <http://ericbooth.net/the-fundamentals-of-teaching-artistry/>. Accessed on 31st March 2021.

These animateurs and teaching artists have been tasked with breaking down barriers between performers on stage and the audiences, through interactive music making and the development of creative skills within members of the general public. These roles greatly support community music making and are now an integral part of many professional ensembles in various places around the world.

Whilst the animateur and teaching artist professions have developed steadily in the United States and in the United Kingdom, these roles have only become a global phenomenon in recent years. The first animateur and teaching artist projects came into Australian music programs around 2015, and this was where I had my first taste of interactive music projects for students. The project was called *The Petrushka Project*³³ and it opened my eyes to the compositional capabilities of students. Ever since that experience, I have wanted to develop my own interactive projects for students, to help them unlock their own musical potentials. I have seen firsthand how these kinds of projects musically speak to the participants, and I wanted to be able to speak to my community through music.

³³ Adelaide Symphony Orchestra. 'ASO Petrushka Project', Youtube (2016). Available from: <https://www.youtube.com/watch?v=s6VZOXfBPMo>. Accessed on 22nd April 2022.

In order to develop and build the roles of animateur and teaching artists in Australia, there need to be supports, resources, and guidance for those aspiring to the role in Australia. The prominence of these roles in the United States and the United Kingdom has led in those areas to the development of professional training for aspiring animateurs and teaching artists in those areas. It has also led to the development of journals, communities and conferences designed to unite people who are working as teaching artists or animateurs. Unfortunately, many of these communities are focussed primarily upon the United States or the United Kingdom. There are no long-term professional training programs, journals, or associations specifically for teaching artists and animateurs in Australia. As such, I decided to investigate and discover some of the projects that have been delivered in Australia and develop the first comprehensive guide detailing the processes and techniques used in the delivery and planning of Australian animateur and teaching artist projects. I then applied my findings to the development of new animateur projects and discussed the debut projects and the results achieved. These projects offer a significant contribution towards the collection of Australian animateur and teaching artist projects, discussing integral issues relating to environmental sustainability.

It is the researcher's intention that this resource acts as a guide for teaching artists and animateurs wishing to present their projects in Australia. The researcher hopes that this guide can inspire others to develop and present their own animateur projects to assist in the development of teaching artist and animateur projects in Australia.

AIMS

This creative compositional project aimed to:

- Analyse compositional processes involved in the development and execution of an animateur project.
- Compile a series of case studies that discuss the compositional and educational approaches of various animateurs and teaching artists throughout their projects and to note any changes or difficulties that arose throughout the course of the projects.
- Investigate compositional techniques involved in creating a piece of music inspired by a theme of environmental sustainability.
- Apply findings to three projects, with specific consideration to the development of the works, the use of compositional techniques and the encapsulation of the environmental sustainability theme.

RESEARCH QUESTIONS

The aims of the project have been interrogated through the following key research questions:

- What compositional processes are used in animateur projects to develop improvisational responses from participants?
- What compositional techniques are employed in scores for animateur projects?
- How can the researcher structure the layout of a composition to provide opportunities for participant responses?
- How will the compositions adopt and develop the topic of environmental sustainability?
- What kinds of activities could be planned to develop the students' musical responses?

METHODOLOGICAL APPROACH

This research employs a practically driven, empirical approach to the study and development of teaching artist and animateur projects. The specific methodological approach employed in this research is known as the *reflective model*.

This methodology incorporates a series of phases in the research approach based around David Kolb's *experiential learning cycle*.³⁴ These stages are outlined and discussed below:

Conceptualisation

This is the process of planning and preparing for a learning experience. This research employs the conceptualisation process through the study and analysis of existing compositional projects delivered by music teaching artists and animateurs. This research highlighted distinctive compositional approaches and planning techniques commonly featured in existing projects, which were practically applied to a newly created set of projects.

The glossaries and the workshop plans also highlight the concepts and scope of the projects, thereby conceptualising the project for teachers and associations who may be interesting in running the projects outlined in this research.

Experimentation

The experimentation process involves the development and trialling of different techniques and approaches. Each phase of this research, including the workshop plans and resource packs, went through a developmental stage. These developments, as well as the final result, have been documented as part of the research process.

Experimentation for the participants in this project can also be found through the completion of the activities in the resource packs, which allow participants to prepare and trial ideas for the project and introduces them to musical ideas that will feature in the workshops and performances.

³⁴ Kolb, Alice & Kolb, David, *THE KOLB LEARNING STYLE INVENTORY 4.0 A Comprehensive Guide to the Theory, Psychometrics, Research on Validity and Educational Applications*, fourth edition, 2013, p.8

Experience

This stage of the research refers to the implementation of the projects themselves. The recordings and scores featured in this research provide the evidence of this stage.

Reflection

Each stage of the research contains a reflection of the process, highlighting the positive aspects of the project and areas of potential future improvements.

For the participants of these projects, reflection occurs at various stages throughout the project, particularly after each performance. These reflection points are prompted by the animateur or teaching artist, as outlined in the workshop plans and in the instructional video.

Selection of Methodology

The emphasis of this research is not specifically upon the final iterations of the projects, rather, on the overall process involved in reaching the *experience* stage, as well as future projections of this research. This is intentional, as the research is designed to highlight the journey and planning involved in preparing these projects, which can act as a model for aspiring teaching artists and animateurs to follow.

The reflexive evaluation methodology is specifically designed to showcase the learning journey, rather than focus upon the analysis of a final product. As such, it is an appropriate approach for research specifically designed as a guide for learning.

Approach

Step 1: Research and analysis

The first step was to investigate existing animateur and teaching artist projects, as well as the development of these roles. It was important to establish why the role exists in the first place to justify the existence of the development of such projects.

Case studies were completed to gain firsthand experience in the planning and delivery of these projects. This provided the researcher with training and techniques that were applied to the development of their own projects.

During each case study, the researcher observed the dialogues and discussions that took place and noted down in an exercise book any moments of interesting discussion or actions, but ensured that each participant or presenter remained anonymous unless permission to be mentioned within the case study had been granted. This was done by not referring to any personally identifiable characteristics of the participants, such as the school they attended (if they were students) or the names of the participants who were part of the case study. In the case of the *Water Water Everywhere* case study, all of the students were attending the event online and remained anonymous to the researcher. When the participants responded to the questions, the comments were sent to the organisers and did not appear to the researcher within the chat box.

The notes from the case studies were later assembled and arranged into a summary, with care taken to use direct quotes wherever possible, or to refer to source material that was readily available to the general public to support points and actions that were made.

Step 2: Development of framework and compositional models

After analysing existing compositional focussed amateur and teaching artist projects, a series of common compositional models and planning approaches emerged. These models, along with a description of the processes involved, were noted as part of the research process.

Step 3: Development of theme

Sustainability is one of two cross-curricular priorities listed as part of the Australian Curriculum. It is therefore integral that teachers incorporate this theme into their classes. By offering a project that covers this relevant topic to teachers, it provides a strong sense of relevance to them, which makes the project more appealing. This topic was investigated through the lens of musical projects and two approaches were specifically selected due to their adaptability towards an amateur or teaching artist project. Projects incorporating these approaches were analysed from a compositional perspective to determine how an environmental theme was incorporated into the music.

Step 4: Development of compositions and participant prompts

The compositional and educational approaches discovered in the previous stages were practically applied to a set of three compositions. These compositions were specifically designed to accommodate participant responses.

Participant prompts were created alongside the compositions to ensure that the prompts would work with the style and structure of the composition.

Step 5: Workshop Plans and Teacher Resource Packs

Once the key musical concepts involved in this project were established, preparatory learning for these projects was designed and developed into teacher resource packs. Analyses of existing teacher resource packs and workshop plans were revisited in more detail at this stage, to assist in development.

Step 6: Development and Amendments

Due to the coronavirus pandemic, as well as the workshopping of compositional material, a number of developments were made to the projects to meet logistical requirements for a timely completion of candidature. These developments were logged to highlight the processes involved in preparing the works for performance.

Step 7: Preparation of workshops

The workshops were marketed towards various associations, schools and organisations for potential performance. Soundstream, the Double Reed Society, the Open Music Academy and a secondary school in Adelaide decided to partake in the projects. Performers were selected for the original compositions and rehearsals and recordings of the score took place.

Training in the development of virtual recordings was also undertaken for the *Voice for Change* project.

Step 8: Presentation of workshops

The workshops were presented in various locations. Recordings of the performances and rehearsals were taken to demonstrate that the workshops and music were performable. All participants consented to take part in the workshop, to be recorded and to have the recording included as part of the thesis submission.

Step 9: Evaluation

Evaluations of the concerts took place, based upon the performance of the work and participant feedback, ensuring that the participants remained anonymous with regard to their feedback as per the ethical agreements made. Recommendations for future performances were made.

Step 10: Development of thesis

The thesis was assembled and developed from the notes acquired in previous stages.

Step 11: Editing

The thesis was edited and modified for clarity. Recordings were also edited so that any voices before and after the performance were removed. This allows the recordings to meet the responsibilities and requirements of the ethics clearance, ensuring that the performers were not individually identifiable in the submission and that their voice did not appear on the recording where permission had not been granted. Participants were made aware that the recordings would be inserted into an existing work and not kept separate.

ETHICS CLEARANCE

The researcher completed a low-level ethics clearance, allowing participants to be audio recorded and to take part in a workshop and concert. In order to take part in the projects, the participants were given a participant information sheet and a consent form that had been approved by an ethics committee. Each participant signed a consent form to say that they were happy to be recorded for the purposes of this research and was aware that the recordings would be incorporated into an existing composition. The first project, *From Trash to Treasure*, contained a wide array of audience members, with most being adults or older teenagers. *Wind Turbines* was completed with professional musicians and students either in high school or older primary school students. *A Voice For Change* involved high school students, as well as professional singers and a community string quartet.

Each of these projects could involve a wide range of audience members and could be directed towards primary school, high school and adult audiences. The planning resources for schools have been created to reflect the fact that primary and high school students could complete the projects.

The researcher has opted not to discuss the participants and their responses in great detail to protect the participants' rights to anonymity. Future projects with a greater level of ethics clearance may be able to discuss participant responses in greater detail and this could be an area of future research within this field.

SIGNIFICANCE AND ORIGINALITY

This research is the first of its kind to offer a comprehensive study discussing the development of composition-focussed animateur and teaching artist projects. There is a growing demand for multi-skilled musicians who can work as animateurs as well as in other musical professions. This research can assist aspiring animateurs in planning an animateur project with a compositional or improvisational focus, by offering the first comprehensive guide of the compositional and planning processes, thereby contributing to the need for appropriate planning resources for animateurs.

The above statements can be supported by a 2005 study into the training of vocal conservatorium students as animateurs, Kors and Mak stated the following:

“The market forces are changing: there is a growing demand in society for musicians who can work with non-musicians in various settings who wish to participate in creative music making outside the regular stream of music educational activities. A professional singer who is able to work as an animateur increases her employability. She can use her competencies in both domains for various purposes.”³⁵

³⁵ Kors, Nina & Mak, Peter. *Vocal students as Animateurs: A case study of non-formal learning*, Holland: Lectorate Lifelong Learning in Music, 2005.

As there has been no research to date that looks specifically into Australian animateur projects, as opposed to a universal survey or focus on another country, this research is the first of its kind to directly focus upon Australian animateur projects. The projects discussed as case studies have also never been included in any previous research papers. In an article by Graham Strahle for Music Australia, he highlighted that the role of animateur in Australia is relatively unknown.³⁶ Strahle also alluded to the fact that animateur projects have been appearing more frequently in Australia since 2015, through visiting animateurs from the UK.³⁷ As seen in the quote below, Strahle believes that the incorporation of the role of animateur in future Australian projects will continue to expand.

“Eventually we may see animateurs employed on a more regular and consistent basis, as they can serve a very important role in widening an orchestra’s reach into the community.”³⁸

As such, it is important that research is conducted into this emerging field in Australia to ensure that animateur projects can fulfil their potential to allow musical skills and appreciation to reach a wider net of Australian audiences.

In addition to offering a valuable support and planning resource to aspiring animateurs, this PhD research contributes original research to the study of animateur projects in a number of ways, as highlighted below:

As a creative, compositional project at the doctoral level, there will be originality in the new compositions themselves, which are specifically designed to be used as part of an animateur project. There will be intellectual property rights instated through the creation of these compositions, which will be published through the agency of the Australian Music Centre.

³⁶ Strahle, Graham. ‘Animateurs May Be The Next New Thing For Australian Orchestras’ in *Count Us In*, Music Australia (2017). Available from: <https://musicaustralia.org.au/2017/04/animateurs-may-be-the-next-new-thing-for-australian-orchestras/>. Accessed on 21st August 2019.

³⁷ *ibid*

³⁸ *ibid*

The connective theme of environmental sustainability, which addresses elements of Australian curriculum documentation, is currently represented rarely in compositional research. One notable example is the violin concerto by Gerard Brophy, whose composition focussed upon telling the story of the Murray River.³⁹ Brophy's composition formed a major part of his doctoral composition portfolio, submitted to the Elder Conservatorium of Music. This kind of research has only recently been studied from a teaching artist perspective, through the International Teaching Artist Collaborative's ITAC IMPACT: Climate project.⁴⁰ This project will produce an online curriculum of creative resources about climate change. These developments highlight the importance placed upon the development of projects within this area and that research and projects into this topic will provide invaluable support.

This research is the first to focus upon the analysis of the compositional approaches involved in the creation and development of an animateur project. Other research, such as Emily Dollman's investigation of orchestral education programs,⁴¹ briefly mentions compositional structures involved in animateur projects, but not to the specific detail that will be applied in this research. The additional consideration of teaching and compositional methodologies into the approaches used by animateurs is also innovative for research of this kind.

³⁹ Brophy, Gerard. *The Blue Thread- a long flowing hope*, Unpublished, Doctoral Thesis, University of Adelaide, 2010.

⁴⁰ International Teaching Artist Collaborative (ITAC). 'ITAC IMPACT: Climate', ITAC (2021). Available from: <https://www.itac-collaborative.com/projects/itac-impact-climate>. Accessed on 28th November 2021.

⁴¹ Dollman, Emily. *Orchestral education programmes: a study of Australian and British models*, Adelaide: Unpublished, Doctoral Thesis, University of Adelaide, 2016, p.330.

There is existing research into the impact that animateur projects have on students. This research can be seen through the Julia Winterson's investigations into UK orchestral education projects,⁴² as well as through an article by David Ruffer discussing the programs run through the London Sinfonietta.⁴³ However, research into the applications of animateur projects for Australian participants has not been conducted. As such, the case studies involving Australian participants will generate new information about how Australians respond to animateur projects.

As the projects are designed to include student engagement, it is important to consider the Australian Curriculum documents to determine how the workshop can appeal to schools and help students to attain the skills required for them to meet curriculum requirements in music. This research will be the first to consider how the Australian curriculum documents are met through an animateur project.⁴⁴

⁴² Winterson, Julia. *The Community Education Work of Orchestras and Opera Companies: Principles, Practice and Problems*, Unpublished, Doctoral Thesis, University of Adelaide, 1998.

⁴³ Ruffer, David. 'The London Sinfonietta Education Programme – An Analysis of an Interface between the Professional Artist and Music in Education' in *British Journal of Music Education* Vol.5, No.1, 1988, pp. 45-54.

⁴⁴ Australian Curriculum, Assessment and Reporting Authority (ACARA). 'Curriculum', ACARA (2016). Available from: <https://www.acara.edu.au/curriculum>. Accessed on 29th October 2019.

REPERTOIRE AND LITERATURE REVIEW

The teaching artist and animateur professions would not exist if it were not for the initial studies into music education, with particular focus on community music making. Lee Higgins' research, *Community Music: In Theory and In Practice*, discusses the pioneers of the animateur profession and identifies some of the early commissions into community music that led to the establishment of the profession.⁴⁵ Similarly, Peter Dickinson's *Music Education in Crisis: The Bernarr Rainbow Lectures and other Assessments* identifies the issues within the music education sector in the United Kingdom and the United States, which led to the re-imagining of community music practices.⁴⁶ In both cases, these studies focus heavily upon the United Kingdom and the United States and do not discuss the developments of the role within Australia. As this is an emerging field within Australia, new research into this area is beginning to emerge.

One particular thesis that does explore the implications and developments of the animateur profession within Australia is Emily Dollman's research, titled *Orchestral Education Programmes: A Study of Australian and British Models*.⁴⁷ This thesis investigates the role and development of animateurs and teaching artists through the lens of professional orchestras and their respective educational projects. Dollman has opted to focus primarily upon developments within the United Kingdom, but does mention the developments from the United States in her research. Whilst she discusses many valuable developments made within Australia, the research does not practically apply the concepts and ideas to a new project.

⁴⁵ Higgins, Lee. *Community Music: In Theory and In Practice*, New York: Oxford University Press, 2012 Chapter 3.

⁴⁶ Dickinson, Peter. *Music Education in Crisis: The Bernarr Rainbow Lectures and Other Assessments* 2014, *ProtoView*, vol. 1, Ringgold Inc, Beaverton, no. 6-14, p.66.

⁴⁷ Dollman, Emily. *Orchestral education programmes: a study of Australian and British models*, Adelaide: Unpublished, Doctoral Thesis, University of Adelaide, 2016.

Another researched avenue in this field is the discussion of the animateur role through the lens of community music making. Whilst community music making is a strong facet of the role of the animateur, the role has many different purposes and functions, not all of which can be discussed purely through the lens of community music making. One such piece of research that investigates community music making in Australia, as well as other countries within Oceania, is Bartleet, Cain and Power's book, *Community Music in Oceania: Many Voices, One Horizon*⁴⁸. This guide focusses on the implications of incorporating traditional Western music into non-Western countries and provides useful insight into community music making practices through Oceania. This guide focusses more upon the pedagogical aspects and implications of applied pedagogies in community music making than it does upon the development of music itself in these regions. Te Oti Rakena has also completed research into community music making in the South Pacific, with focus upon the Indigenous cultures and prior understandings of the Māori and Pasifika students studying creative arts subjects.⁴⁹ This research is particularly useful for understanding community music making practices in South Pacific Indigenous cultures.

Lee Higgins has discussed the process of facilitation in community music making, with considerations towards participant backgrounds in an article titled *Community Music Practice: Intervention Through Facilitation*.⁵⁰ Higgins worked alongside Gillian Howell, an animateur who works with a wide variety of students from different backgrounds, and Brydie-Leigh Bartleet, a prolific researcher into the shaping of community music with reference to social background, to create the article for the Oxford Handbook of Music Making and Leisure⁵¹. Whilst Higgins makes reference to the developments in both the United States and the United Kingdom, this research does not discuss developments made in other areas of the world. This calls into question whether the processes used within this guide are transferrable to other countries.

⁴⁸ Bartleet, Brydie-Leigh, Cain, Melissa, Tolmie, Diana, Power, Anne and Shiobara, Mari. *Community Music Practice: Intervention Through Facilitation*. USA, University of Hawaii Press, 2018.

⁴⁹ Rakena, Te Oti. 'Community Music in the South Pacific' in *The Oxford Handbook of Community Music*, Bartleet, Brydie-Leigh, Higgins, Lee (eds.). New York, Oxford University Press, 2018, pp.14-28.

⁵⁰ Howell, Gillian, Higgins, Lee and Bartleet, Brydie-Leigh. 'Community Music Practice: Intervention Through Facilitation' in *The Oxford Handbook of Music Making and Leisure*, Mantie, Roger and Smith, Gareth Dylan, (eds.). New York, Oxford University Press, 2017 pp. 601-618.

⁵¹ *ibid*

Jo Gibson's research also investigates animateur projects through the topic of community music making, however Gibson focuses on the impact these processes have on participants, whilst Higgins' research focuses on the role and development of the animateur. Gibson's thesis, *Making Music Together*⁵², highlights the ways in which projects are developed to meet the needs of participants from a variety of backgrounds. Gibson also focuses her efforts on the United Kingdom, without much discussion on how these projects would impact participants in other parts of the world.

Another body of research that focusses on the impacts of participants in projects is Jolyon Laycock's investigations into the role of composer in society⁵³. Whilst this research is more composer-centric, it does discuss the composer's role in community music making, which can be beneficial to animateurs looking to work with members of the community or looking to create music for an animateur project. Laycock's research casts a broader approach than Gibson's, in that communications with other stakeholders in the project, such as teachers, orchestras and community groups, is also discussed. Like Gibson's thesis, this research is UK-based, and there is yet to be research into collaborations between stakeholders for Australian-based animateur projects.

Other research into the field has been focussed towards the United States, with foundational studies into the field coming from teaching artist Eric Booth. *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*⁵⁴ highlights the fundamentals of teaching artistry and the many roles that the teaching artist may face. This research displays the role of teaching artist through a more generalised lens and emphasises the versatility of the role as something that can be taken in many different directions. However, this means that the research is also quite generalised and does not delve into the specific techniques and practices implements within the different facets of teaching artistry.

⁵² Gibson, Jo. 'Making Music Together', Jo Gibson. Available from: <https://www.jogibson.org/>. Accessed on 18th October 2021.

⁵³ Laycock, Jolyon. *A Changing Role for the Composer in Society*, Oxford: Lang, Peter, AG, Internationaler Verlag der Wissen, 2005.

⁵⁴ Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

For many years, Booth has strived to create a unified network of teaching artists, to promote the profession and offer support to emerging artists and educators. In 2012, the first International Teaching Artist Conference (ITAC) was established and has since become a biennial conference, delivered in cities around the world. An offshoot of the conference is the ITAC Collaborative, which aims to share and discuss research and project ideas, as well as offer global networking opportunities to teaching artists.⁵⁵ The ITAC Collaborative website offers a view of the role of teaching artist from a more global standpoint, with discussions about the field coming from people all over the world. The Teaching Artist Journal⁵⁶ was also established by Eric Booth and aims to showcase and promote ongoing research into the field of teaching artistry. Teaching artists can refer to these articles for support in their respective artistic areas and pursuits. Whilst this journal is developing, the articles featured are largely focussed upon developments within the United States.

Booth has also been strongly affiliated with many educational institutions, including the Lincoln Center for Education, where he co-founded the Teaching Artist Development Labs.⁵⁷ He is also passionate about pushing for societal change. Booth has helped to develop the El Sistema movement internationally. This program aims to offer music programs to disadvantaged youth to encourage positive social development.⁵⁸ However, many critiques have been made upon this movement, suggesting it is autocratic in approach and does not support disadvantaged children to remain in the program.⁵⁹

In 2021, Booth established the ITAC IMPACT: Climate, which seeks to alter beliefs and behaviours in relation to the climate crisis through various artistic projects.⁶⁰ At this stage, these projects are still in development.

⁵⁵ International Teaching Artist Collaborative (ITAC). 'About ITAC', ITAC (n.d.). Available from: <https://www.itac-collaborative.com/>. Accessed on 18th October 2021.

⁵⁶ Teaching Artist Journal. 'About TAG', Teaching Artist Journal (2011). Available from: <https://teachingartistjournal.wordpress.com/about/>. Accessed on 18th October 2021.

⁵⁷ Lincoln Center. 'Lincoln Center Education', Lincoln Center (2021). Available from: <http://www.lincolncenter.org/education/>. Accessed on 19th April 2021.

⁵⁸ Sistema Global. 'Curriculum/Teaching Resources', Sistema Global (n.d.). Available from: <https://sistemaglobal.org/item/curriculum-teaching-resources/page/1/>. Accessed on 22nd April 2021.

⁵⁹ Baker, Geoff. 'El Sistema: a model of tyranny?', The Guardian (2014). Available from: <https://www.theguardian.com/music/2014/nov/11/geoff-baker-el-sistema-model-of-tyranny>. Accessed on 23rd September 2022.

⁶⁰ International Teaching Artist Collaborative (ITAC). 'ITAC IMPACT: Climate', ITAC (2021). Available from: <https://www.itac-collaborative.com/projects/itac-impact-climate>. Accessed on 28th November 2021.

There are many other teaching artists who have developed guides and resources for teaching artistry. Nick Jaffe, Becca Barniskis and Barbara Hackett Cox worked together to create a teaching artist handbook⁶¹. This guide offers a collection of practice-led examples, which provide an insight into the field of teaching artistry. Instead of a holistic perspective, this handbook is comprised of specific examples from a range of artistic fields. The handbook poses a range of questions in each section, which can be distilled into three main challenges: “What will I teach?” “How will I teach it?” and “How will I know if my teaching is working?” These questions are interrogated through a series of sub questions, which offer practical insight into the process of getting work as a teaching artist, various assessment and evaluative approaches, and the considerations of the target audience, amongst many other themes. This handbook is particularly useful to people who are starting out in the teaching artistry profession and wishing to learn more about the logistical aspects of teaching artistry projects rather than project development for a specific field.

Thomas Cabaniss has also had a profound impact upon the world of music teaching artistry. Cabaniss is a member of staff at the Juilliard School of Music and developed *The Lullaby Project*⁶², a large-scale teaching artist project, which has become an international phenomenon. This project encourages participants to connect with their newborn babies through creative musical development. Cabaniss has also written a range of articles for the Teaching Artist Journal, including *The Uses of Play*⁶³, which explains the importance of play in teaching artist projects. A similar inquiry takes place in Cas Hollman’s *Design for Play*⁶⁴, which focuses on the importance of play from a visual art and design perspective. Hollman works as a designer of play equipment for children, whereby her designs leave scope for imagination and creative learning.

⁶¹ Jaffe, Nick; Barniskis, Becca; Hackett Cox, Barbara. *Teaching Artist Handbook, Volume One: Tools, Techniques, and Ideas to Help Any Artist Teach*, Chicago: University of Chicago Press, 2015.

⁶² Carnegie Hall. ‘Carnegie Hall’s Lullaby Project’, Youtube (2019). Available from: <https://www.youtube.com/watch?v=dqVB4XtHNa0>. Accessed on 21st April 2021.

⁶³ Cabaniss, Thomas. ‘The Uses of Play’ in *Teaching Artist’s Journal*, vol.3, no. 4, 2005, pp.241-248.

⁶⁴ Holman, Cas. ‘Cas Holman: Design for Play’ in *Abstract: The Art of Design*, season 2, episode 4, Netflix (2019). Available from: <https://www.netflix.com>. Accessed on 4th May 2020.

There are very few forms of research that offer an in-depth insight into the compositional approaches found in animateur and teaching artist projects. Thea Martin, an Adelaide-based music educator, has written several articles on the creative music-making process⁶⁵, inspired by her work with Emily Gann and the creative artistry team at *Connecting the Dots in Music*⁶⁶, as well as her own teaching experiences. Through her articles, Martin discusses the use of language, shapes and patterns in lessons to help participants unlock their musical potentials, which provides some forms of insight into the compositional processes that she incorporates. Martin focusses upon the specific approaches and executions that she has used and does not offer a holistic guide into compositional approaches to animateur projects. As such, the articles are useful for teaching artists and animateur who are hoping to employ similar approaches in their projects or enacting one of Thea Martin's projects.

There are many resources that assist in the creation of listening guides and teacher resources for animateur and teaching artist projects. Every country has school curriculum requirements, and it is therefore worthwhile checking these documents to ensure the project appeals to educational settings. In most cases, research incorporating resource guides focuses upon projects from the United Kingdom or the United States. This research focusses on highlighting links to the Australian curriculum documentation instead. The documentation is prepared by the Australian Curriculum, Assessment and Reporting Authority (ACARA)⁶⁷. If the project were to be designed for senior students, then it would be worthwhile checking the requirements for their year 12 certificates. In South Australia, this would be the South Australian Certificate of Education (SACE)⁶⁸. The Australian curriculum documents provide content descriptors, which indicate which skills and activities would be expected at different year levels. The documents also contain various cross-curriculum priorities, such as sustainability, as well as general capabilities like literacy and numeracy.

⁶⁵ Martin, Thea. 'Words', Thea Martin (2021). Available from: <https://www.thealuciamartin.com/words>. Accessed on 11th January 2022.

⁶⁶ Connecting the dots in music. 'Lullaby Project Australia', Connecting the dots in music (2021). Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 19th April 2021.

⁶⁷ Australian Curriculum, Assessment and Reporting Authority (ACARA) 'Cross Curriculum Priorities', ACARA (2020). Available from: <https://www.acara.edu.au/curriculum/foundation-year-10/cross-curriculum-priorities>. Accessed on 19th August 2020.

⁶⁸ South Australian Certificate of Education (SACE). 'Music', SACE (2018). Available from: <https://www.sace.sa.edu.au/web/music/overview>. Accessed on 29th October 2018.

Multiple resource guides have been created for animateur and teaching artist projects. These are often found through the websites and resource pages of symphony orchestras and opera companies. *Bring the Noise*, an initiative run through the British Broadcasting Corporation (BBC), contains a plethora of musical materials for various projects. These are suitable for all year levels and contain many ideas for incorporating animateur projects into classrooms.⁶⁹ The Melbourne Symphony Orchestra's (MSO) 'learning resources' webpage also contains many guides and activities that allow teachers to prepare students for orchestral programs with the MSO.⁷⁰

There are several associations and educational institutions that offer specific training opportunities for teaching artists and animateurs. Research into the development of teaching artistry and animateur projects can also be found through their resource areas. The Association of British Orchestras (ABO)⁷¹ offers professional development and learning opportunities through British orchestral programs. Guildhall School of Music and Drama and the Barbican Centre offer some wonderful programs in the United Kingdom for aspiring animateurs and regularly release research on creative learning practices.⁷²

In the United States, Carnegie Hall offers a variety of musical projects and resources, as well as professional development opportunities⁷³. The New York Philharmonic's education program⁷⁴ is also quite extensive, with many programs dedicated to young, aspiring composers. The Lincoln Center also offers Teaching Artists Labs, which offer hands-on opportunities for teaching artists to develop their craft.⁷⁵

⁶⁹ British Broadcasting Corporation (BBC). 'Bring the Noise: Classroom Resources', BBC (2021). Available from: <https://www.bbc.co.uk/teach/bring-the-noise/classroom-resources/zdhj47h>. Accessed on 22nd April 2021.

⁷⁰ Melbourne Symphony Orchestra (MSO). 'Teaching Resources', MSO (2021). Available from: <https://www.mso.com.au/learning/schools-and-teachers/teaching-resources>. Accessed on 22nd April 2021.

⁷¹ Association of British Orchestras (ABO). 'What We Do', ABO (n.d.). Available from: <https://abo.org.uk/what-we-do/championing/news-and-press>. Accessed on 18th October 2021.

⁷² Guildhall School of Music and Drama. 'About the School', Guildhall School of Music and Drama (n.d.). Available from: https://www.gsmd.ac.uk/about_the_school/. Accessed on 18th October 2021.

⁷³ Carnegie Hall. 'The Orchestra Rocks', Carnegie Hall (2021). Available from: <https://www.carnegiehall.org/Education/Programs/Link-Up/National-Program/The-Orchestra-Rocks>. Accessed on 22nd April 2021.

⁷⁴ New York Philharmonic. 'NY Phil Learning', New York Philharmonic (2021). Available from: <https://nyphil.org/education/digital-resources>. Accessed on 22nd April 2021.

⁷⁵ Lincoln Center, 'Lincoln Center Education', Lincoln Center (2021). Available from: <http://www.lincolncenter.org/education/>. Accessed on 19th April 2021.

In terms of vocal-focussed organisations, RESEO⁷⁶ do some fantastic creative operatic projects in Europe, while Glyndebourne⁷⁷ in the United Kingdom offers training in operatic projects and education programs. RESEO's projects are built up in different stages, with each group, often in different European countries, responsible for different facets of the work. Glyndebourne offers many events for the public, allowing them to experience opera in the beautiful grounds of an English country house. This opera company also offers training and development through youth opera and various community projects.

In Africa, the Action Music Academy⁷⁸, Mothertongue⁷⁹ and Orupaap⁸⁰ all offer creative workshops for aspiring teaching artists, focussing on movement-based musical learning. These programs help to build and develop the music curriculum in Africa and to provide a united approach to music education.

Unfortunately, there are no large-scale amateur or teaching artist training programs in Australia. However, Connecting the Dots in Music⁸¹ has been establishing a growing teaching artist community, with teaching artist training sessions held once a year. There are also training schemes that have been run through the learning programs in each of the major orchestras in the Australian states and territories. In previous years, the Adelaide Symphony Orchestra has offered learning traineeships, which have provided aspiring animators and teaching artists with practical training and professional development.⁸² Musica Viva - a nationally recognised music education program, also offers creative development opportunities, which allow participants to develop their own artistic education projects.⁸³

⁷⁶ RESEO. 'RESEO', RESEO (n.d.). Available from: <https://www.reseo.org/>. Accessed on 19th April 2021.

⁷⁷ Glyndebourne. 'About Us', Glyndebourne (n.d.). Available from: <https://www.glyndebourne.com/about-us/>. Accessed on 18th October 2021.

⁷⁸ Action Music Academy (AMA). 'Teaching Program', AMA (2020). Available from: <https://amtz.org/teaching-program/>. Accessed on 22nd April 2021.

⁷⁹ The Mothertongue Project. 'Mothertongue Project', The Mothertongue Project (n.d.). Available from: <https://www.mothertongue.co.za/index.php>. Accessed on 22nd April 2021.

⁸⁰ Orupaap Cultural and Creative House (OCCH). 'Orupaap Cultural Foundation', OCCH (2021). Available from: <https://orupaap.org/>. Accessed on 22nd April 2021.

⁸¹ Connecting the dots in music. 'Lullaby Project Australia', Connecting the dots in music (2021). Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 19th April 2021.

⁸² Gunn, Scott. 'Adelaide Symphony Orchestra: Learning Traineeship', Weebly (2015). Available from: <https://scottgunn.weebly.com/aso-learning-traineeship.html>. Accessed on 19th April 2021.

⁸³ Musica Viva. 'Professional Development', Musica Viva (2022). Available from: <https://www.musicaviva.com.au/education/professional-development/>. Accessed on 11th January 2022.

There are four amateur and teaching artist projects that have formed the focus of this research. Paul Rissmann's amateur projects have been performed across the world through many orchestral learning programs. His projects regularly feature either stories or existing pieces of music, from which inspiration is drawn. One such project is the *Appalachian Spring Project*,⁸⁴ which draws inspiration from Aaron Copland's ballet score⁸⁵. Whilst this originally developed as a project in the United Kingdom, Rissmann has been running these projects for Australian symphony orchestra learning programs since 2015, with each session selling out and positive responses presented from the participants.

The Soundstream Emerging Composer's Forum contained opportunities for participants to learn about the creation and development of found object and experimental music, inspired by the plants, animals, and history of the Aldinga scrub.⁸⁶ This project was developed specifically within South Australia and focuses on Australian participants. The target audience for this project was quite small and there were only a small selection of participants. It would be interesting to see this project enacted with people from different backgrounds, for instance, secondary school students rather than adult participants.

Thea Rossen's *Water Water Everywhere* project⁸⁷ encouraged participants to experiment with water percussion and rhythms from Tan Dun's *Water Concerto*.⁸⁸ Rossen has done many wonderful projects through an organisation called *Musica Viva*, who offer music education activities to schools and communities.⁸⁹ This project offered an interesting glimpse into online amateur projects, as it was held during the Covid19 lockdowns in Australia. However, the anonymity of the participants due to no video or audio access meant that it was not possible to gauge the participant engagement throughout the workshop.

⁸⁴ Adelaide Symphony Orchestra. 'Learning Program', Adelaide Symphony Orchestra (2019). Available from: <https://www.aso.com.au/learning/learning-program/>. Accessed on 12th April 2019.

⁸⁵ Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

⁸⁶ Raftery, Samantha. 'Soundstream Emerging Composer's Forum 2019-2020', Resonate Magazine (2020). Available from: <https://www.australianmusiccentre.com.au/article/soundstream-emerging-composers-forum-2019-2020>. Accessed on 31st March 2021.

⁸⁷ Musica Viva. 'Water, Water Everywhere', Musica Viva (2020). Available from: <https://musicaviva.com.au/education/tours/water-water-everywhere/>. Accessed on 8th April 2020.

⁸⁸ Dun, Tan. *Water Concerto for Water Percussion and Orchestra*, New York: G Schirmer Inc, 1998. Available from: https://issuu.com/scoresondemand/docs/water_concerto_33596. Accessed on 8th April 2020.

⁸⁹ *ibid*

Emily Gann's *Lullaby Project*⁹⁰ is the Australian version of the project initially developed by Thomas Cabaniss in the United States. The project allows parents and expecting parents to develop their own lullabies for their children, through a series of prompts and activities. It was interesting to see the project develop in Australia, and the flexibility of the program for parent involvement was interesting.

Another facet of this research is the discussion of environmental sustainability as a theme in music. As part of the Australian national curriculum requirements, the topic of sustainable living is something that must be addressed across all subject areas.⁹¹ It is therefore imperative that music educators consider how music can play a role in promoting and raising awareness of sustainable living practices and our environmental impact. As such, this research will also analyse the ways in which environmental sustainability can be incorporated into a musical score or educational project, to appeal to the curriculum requirements in schools.

There are resources that demonstrate the inclusion of environmental themes in music projects. In 2019, Richard Kahn discussed the importance and development in environmental activism in music through an American journal article.⁹² Kahn highlights that environmental topics have been prevalent in music for centuries and offer strong inspiration to many influential composers. As an initial study, this work is interesting to consider as it covers the history and development of environmental activism in music. It is, however, focussed in the United States and does not apply the findings to a new piece of music.

⁹⁰ Connecting the dots in music. 'Lullaby Project Australia', Connecting the dots in music (2021). Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 19th April 2021.

⁹¹ Australian Curriculum, Assessment and Reporting Authority (ACARA) 'Cross Curriculum Priorities', ACARA (2020). Available from: <https://www.acara.edu.au/curriculum/foundation-year-10/cross-curriculum-priorities>. Accessed on 19th August 2020.

⁹² Kahn, Richard. 'Environmental Activism in Music' in *Music in American Life: The Songs, Stories, Styles, and Stars that Shaped Our Culture*, Online: ABC-CLIO, 2012. Available from: https://www.researchgate.net/publication/240596278_Environmental_Activism_in_Music. Accessed on 7th August 2019.

Jennifer Publicover, Tarah Wright, Steven Baur and Peter Duinker wrote about similar musical influences in an article⁹³ published in *Environmental Research*. Their article focussed upon the artistic perspectives of the musicians from ‘Playlist for the Planet’, a compilation of songs advocating for environmental sustainability.⁹⁴ This work focuses on the musicians journey to the creation of the work and does not discuss this impact or learning this would have upon the audiences.

There have been many works that aim to feature environmental themes and sounds within the music. This topic was investigated in Canada, where projects were emerging in the 1970s. One such composer and researcher was Murray Schafer, who developed the *World Soundscape Project*⁹⁵, which was an international research project into acoustic ecology – the study of the relationship through sound between human beings and their environment. Schafer also wrote a book called *The Soundscape: Our Sonic Environment and the Tuning of the World*⁹⁶, which investigates various sounds, both past and present, and how these sounds impact our perceptions of the world. Further studies into the applications of such research were made by composer Jesse Budel, whose doctoral research contained a portfolio of musical compositions showcasing the acoustic soundscapes of various ecosystems.⁹⁷ Budel’s research focuses in on Australian soundscapes, which was a useful addition to an Australian-focussed study. Both Budel and Schafer focus on the music itself and the development of acoustic ecology rather than the educational ramifications of such research.

⁹³ Publicover, Jennifer, Wright, Tarah, Baur Steven and Duinker, Peter. ‘Music as a tool for environmental education and advocacy: artistic perspectives from musicians of the Playlist for the Planet’ in *Environmental Research*, vol.24, issue 7, Taylor and Francis Online, 2017, pp.925-936. Available from: <https://www.tandfonline.com/doi/abs/10.1080/13504622.2017.1365356?forwardService=showFullText&tokenAccess=B8K4k8WcIhGAZXi7QTP5&tokenDomain=eprints&doi=10.1080%2F13504622.2017.1365356&doi=10.1080%2F13504622.2017.1365356&journalCode=ceer20>. Accessed on 19th August 2020.

⁹⁴ *ibid*

⁹⁵ Simon Fraser University. ‘The World Soundscape Project’, Simon Fraser University (n.d.). Available from: <https://www.sfu.ca/sonic-studio-webdav/WSP/index.html>. Accessed on 11th January 2022.

⁹⁶ Schafer, Murray. *The Soundscape: Our Sonic Environment and the Tuning of the World*, New York: Destiny Books, 1993.

⁹⁷ Budel, Jesse. *Ecotonicity, or Adapting Soundscape Ecology to Creative Practice: Ecological Sound Art Responses to Four South Australian Ecosystems*, Unpublished, Doctoral Thesis, University of Adelaide, 2019.

Environmental themes can be found in many existing music education projects. In 2014, composer Katy Abbott successfully ran a project with the Melbourne Symphony Orchestra's *Up Close and Musical* program, known as *Introduced Species*.⁹⁸ This project was inspired by Matthew Quick's series of artworks with the same title, which aimed to highlight the impact of pollution and raise awareness of the trash vortex in the North Pacific. Whilst Abbott's projects have educational resources that could be accessed prior to the concerts, the performance itself was presented in a traditional way, with limited audience engagement.

Similar to Abbott's compositional project, Paul Rissmann also created a work based upon the topic of water pollution. Rissmann's H2Oz was successfully performed through the Adelaide Symphony Orchestra's learning programs in 2015 and highlights the importance of water in Australian society, through focussing on a number of landmarks and Aboriginal Dreaming.⁹⁹ It was interesting to note that Rissmann was selected for this role, as he is a Scottish musician and was tasked with creating a work about Australian landmarks and culture. For future projects, it would be valuable to have such a project delivered by someone who had a deep connection with the land and its cultural significance to Aboriginal people.

Another project that focussed on sustainable living was the 2016 Festival of Music's choral and orchestral performance of *Mission Possible*.¹⁰⁰ This song cycle discussed various ways in which society can live in a sustainable manner. Targeted at primary school students, the music and lyrics are uplifting and full of hope for the future. The work includes rap solos and various dance styles to incorporate a variety of musical genres and structures. For a future project, it would be interesting to have the primary school students involved in the compositional processes behind this project, as well as the performance itself.

⁹⁸ Abbott, Katy. 'Introduced Species', Melbourne: Unpublished (2014). Available from: <https://www.australianmusiccentre.com.au/workversion/abbott-katy-introduced-species-symphony-no-2/28504>. Accessed on 1st August 2019.

⁹⁹ Rissmann, Paul. *H2Oz*, Prezi (2015). Available from: <https://prezi.com/mtyattaoexlv/h2oz-by-paul-rissmann/>. Accessed on 1st March 2019.

¹⁰⁰ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

Graeme Leak has also composed created an interesting work inspired by environmental sustainability. Leak's *Eco-Opera*¹⁰¹ highlights the beauty of intricate natural sounds in his countryside home in the United Kingdom. It shines a light upon small elements of environmental beauty that should not be taken for granted. It would be interesting to see a similar project delivered in the countryside in Australia to note the differences in soundscape.

The aforementioned resources offered a sense of guidance on the journey to developing a series of interactive projects inspired by environmental sustainability. The support provided through the teaching artist and animateur community made it possible for the projects to be a success. As an aspiring animateur or teaching artist it is important to reach out to some of these communities and resources as they offer vital knowledge in the art of creative practice.

¹⁰¹ Leak, Graeme. 'Eco Opera', Graeme Leak (2020). Available from: <https://graemeleak.com/eco-opera/>. Accessed on 22nd April 2021.

PART A

ANIMATEURS IN ACTION

INTRODUCTION

The opening chapters of this research offer insight into the influences and inspirations that were utilised to develop three interactive music projects, presented to Australian participants. The aim of these chapters is to identify and discuss existing Australian projects and to signpost some of the key developments in the field of animateur projects and teaching artistry. Many of the developments made thus far within Australia have largely been from visiting international artists, with the career path only just starting to develop within Australia. The intent of this research is to assist aspiring Australian animateurs by offering insight into the processes behind the development of projects in Australia, as well as influential projects from overseas that can be accessed by Australian audiences.

The first chapter identifies the role and purpose of animateurs, as well as offering insight into the development of the role from its origins in the United Kingdom, and the similar role of teaching artistry in the United States of America. As the roles are similar in Australia, the term ‘animateur’ will largely be used throughout the research, unless specific reference to a project from the United States is mentioned.

Following on from the initial chapter, the second chapter investigates a selection of animateur projects that were observed by the researcher with permission granted from each animateur for involvement in this research. These projects offer insight into the developments made throughout the case study and the process involved in successfully running the workshops and performances. This chapter also discusses amendments to Australian projects as a result of the coronavirus pandemic, something that has been hitherto unmentioned within the research community.

The third chapter offers a consolidation and discussion of some of the common compositional approaches in amateur projects, both from the previously mentioned case studies and from projects involving or available to Australian participants. Research into the compositional methods involved in Australian amateur projects has not previously been discussed within the research community, and therefore offers new information to support aspiring amateurs in developing their projects. This chapter has been divided into sections, which discuss different elements of the music. These include the participant scores, the form and structure of the work, the underlying inspirations and themes and the instrumentation of existing projects.

The final chapter discusses the themes of environmental sustainability and the pieces that provided inspiration for the development of a creative body of works. Two approaches have been focussed upon and discussed, as these approaches were utilised in the final creative projects. This chapter offers valuable ideas for amateurs who wish to incorporate themes relating to environmental sustainability into their works.

CHAPTER 1: THE PURPOSE OF ANIMATEURS

The term *animateur* derives from the French expression *animation socio-culturelle*, which refers to the animation of people.¹⁰² According to etymological studies of the word, the term was coined in the 1950s and rose to prominence in the 1980s, particularly in the United Kingdom.¹⁰³ According to Lee Higgins' studies of community music, 1984 was a particularly influential year for the development of the *animateur*.¹⁰⁴ In this year, the first orchestral education manager was employed with the London Sinfonietta, marking the beginnings of orchestral education programs in the United Kingdom. That same year also saw the establishment of the Commission for Community Music Activity (CMA), as part of the International Society of Music Education (ISME).¹⁰⁵ As a subset of this commission, the Music Education Working Party (MEWP) was created, with the goal to connect education, community development and music. As such, the MEWP recommended the development of a new career path, one that sought to bring music education programs to the community.¹⁰⁶

¹⁰² Higgins, Lee. *Community Music: In Theory and In Practice*, New York: Oxford University Press, 2012 Chapter 3.

¹⁰³ Merriam-Webster. 'Animateur', Merriam-Webster (n.d.). Available from: <https://www.merriam-webster.com/dictionary/animateur>. Accessed on 19th April 2021.

¹⁰⁴ Higgins, Lee. *Community Music: In Theory and In Practice*, New York: Oxford University Press, 2012 Chapter 3.

¹⁰⁵ *ibid*

¹⁰⁶ *ibid*

The new role of the animateur, as prescribed by the MEWP, was to “encourage active musical ‘doing’”.¹⁰⁷ As such, animateurs are often attached to arts centres, educational institutions or music outreach programs in a bid to encourage audiences to physically engage with the music they are being presented with. According to Peter Dickinson’s *Music Education in Crisis: The Bernarr Rainbow Lectures and other Assessments*¹⁰⁸, some of the earliest developers of animateur projects were Richard McNicol and Gillian Moore, who began taking professional musicians into schools to act as musical leaders for teachers and students in the late 1970s. McNicol’s education projects have been enacted on a global scale, working with orchestras in the UK, France, Spain, Germany, Austria, Switzerland, Scandinavia, Israel, Canada and the USA.¹⁰⁹ McNicol has also worked as a consultant with various orchestral education programs around the world.¹¹⁰ Moore has had a similarly wide array of musical experiences, from working as the education officer with the London Sinfonietta, to working with Guildhall School for Music and Drama and BBC Proms to deliver education programs.¹¹¹

¹⁰⁷ Higgins, Lee. *Community Music: In Theory and In Practice*, New York: Oxford University Press, 2012 Chapter 3.

¹⁰⁸ Dickinson, Peter. *Music Education in Crisis: The Bernarr Rainbow Lectures and Other Assessments* 2014, *ProtoView*, vol. 1, Ringgold Inc, Beaverton, no. 6-14, p.66.

¹⁰⁹ Nelson, Cathy. ‘Richard McNicol - Animateur/Creative Director’, Cathy Nelson (n.d.). Available from: <http://www.cathynelson.co.uk/cn-richardmcnicol.html>. Accessed on 19th April 2021.

¹¹⁰ *ibid*

¹¹¹ Dickinson, Peter. *Music Education in Crisis: The Bernarr Rainbow Lectures and Other Assessments* 2014, *ProtoView*, vol. 1, Ringgold Inc, Beaverton, no. 6-14, p.66.

At the same time, similar developments were being made in the United States, under a wider artistic umbrella. The term *teaching artist* was coined in the USA, to describe the role of artists who promoted creativity and artistic pursuits through short-term workshops and training. The role of teaching artist developed in response to education cutbacks in schools during the 1980s, which particularly impacted upon the artistic subjects.¹¹² Educational programs such as *Young Audiences*¹¹³ were amongst the first major national arts education programs in the US to send classical music performances into schools, and other arts education organisations such as the Lincoln Center Institute¹¹⁴ and Urban Gateways¹¹⁵ sought to provide further artistic opportunities for students. Teaching artists such as Eric Booth became strong advocates for the development of the teaching artist profession by establishing organisations and journals to create a linked community of teaching artists across the US.¹¹⁶ Booth describes his role of teaching artist as someone who advocates for arts learning, serves as a catalyst for inspiration, creates assessment opportunities and offers a cross-curricular approach to arts education.¹¹⁷

As seen through the wide variety of projects completed by McNicol and Booth, the responsibilities of animateurs, or music teaching artists, involves the development of musical experiences in a variety of different settings, without having a sense of permanence in the space. As such, the role of animateur differs from that of a teacher, as the animateur has a relatively shorter period of time with the participants and views the learning experiences in terms of ‘workshops’ or short-term ‘projects’, rather than lessons and unit plans that are designed to meet curriculum objectives.¹¹⁸

This gives the animateur some freedom and flexibility in terms of the activities that they may incorporate into their workshops and emphasises the focus being upon the development and investigation of the desired musical elements.

¹¹² Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

¹¹³ Young Audiences Inc. ‘Young Audiences: Arts for Learning’, Young Audiences Inc. (2021). Available from: <https://www.youngaudiences.org/>. Accessed on 19th April 2021.

¹¹⁴ Lincoln Center, ‘Lincoln Center Education’, Lincoln Center (2021). Available from: <http://www.lincolncenter.org/education/>. Accessed on 19th April 2021.

¹¹⁵ Urban Gateways. ‘Urban Gateways’, Urban Gateways (2021). Available from: <https://urbangateways.org/>. Accessed on 19th April 2021.

¹¹⁶ Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

¹¹⁷ *ibid*

¹¹⁸ *ibid*

A particular challenge for animateurs is the need to appeal to the curriculum objectives, as outlined by the particular country the project is taking place in.¹¹⁹ Whilst the animateur does not have to prove that their project meets the curriculum requirements entirely, it is still important to consider these objectives, as animateurs will often work with school students, sometimes in a classroom setting. Furthermore, in the 1990s, teaching artists in the United States began running professional development sessions for teachers, which widened the skillset required for the teaching artist role.¹²⁰ This put pressure on teaching artists to modify and adapt to meet the needs of the schools, something that Booth warns about in his *Music Teaching Artist's Bible*.¹²¹ Booth highlights the need to introduce music teachers to new artistic approaches and to inspire and facilitate positive change to further the development of the arts, which may mean encouraging teachers to move away from long-held traditions.¹²²

Eric Booth highlights a further purpose of music teaching artists when discussing a few guidelines for those in the profession. Booth states that the teaching artists need to make the connections between the elements taught in school and music as a whole.¹²³ They bring in a unique outsider perspective, which provides an opportunity for students to see relevance in music education and apply music to their own perspectives and lives.¹²⁴ Teaching artists and animateurs are necessary to show students real-world applications of music that may be difficult for a teacher to cover due to limited resources available or other restrictive factors.

¹¹⁹ Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

¹²⁰ *ibid*

¹²¹ *ibid*

¹²² *ibid*

¹²³ *ibid*

¹²⁴ *ibid*

Thea Rossen, a Melbourne based animateur, also believes that animateurs play an important role in reaching out to vulnerable members of the community.¹²⁵ In 2018, Rossen, in collaboration with the Ad Lib Collective and Hands on Learning, directed students from disadvantaged backgrounds through the *Benalla Junk Orchestra*¹²⁶ project. This experience allowed students to build and perform on instruments of their own creation.¹²⁷ The Adelaide Symphony Orchestra's Learning Traineeship program in 2015 also targeted low socioeconomic schools for their education projects in a bid to provide these students with a quality music education and associated resources. The trainees were tasked with designing and implementing an animateur project for primary school students in a low socioeconomic school. The resultant performance introduced students to film music and allowed students to create their own musical responses inspired by footage of animals at the Adelaide Zoo.¹²⁸

In projects that are delivered through school environments, it is important that an animateur ensures that they are working amicably with the teacher throughout this process.¹²⁹ Animateurs will regularly need to work alongside others to complete their work and this collaborative process means that a consistent, supportive learning environment is maintained and that the participants feel comfortable and welcome in the learning space.¹³⁰ One of the major areas in which teacher collaboration is important is in relation to behavioural management. The teacher is already familiar with the students and understands the behavioural expectations and procedures of the environment. This can be a useful tool for any behavioural issues that may arise in a project.

¹²⁵ As discussed with Thea Rossen prior to her workshop case study

¹²⁶ Melbourne Recital Centre. 'Benalla Junk Orchestra', Melbourne Recital Centre (2017). Available from: <https://live.melbournerecital.com.au/benalla-junk-orchestra/>. Accessed on 19th April 2021.

¹²⁷ Ibid

¹²⁸ Gunn, Scott. 'Adelaide Symphony Orchestra: Learning Traineeship', Weebly (2015). Available from: <https://scottgunn.weebly.com/aso-learning-traineeship.html>. Accessed on 19th April 2021.

¹²⁹ Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

¹³⁰ Ibid

As part of their role, an animateur is required to work with large groups of people, often without meeting them previously. This can present the animateur with a number of challenges in terms of relating to the participants and making them feel comfortable. As noted in Thea Rossen's and Paul Rissmann's projects, both animateurs start their workshops with short getting-to-know-you activities, which allow them to build a sense of community and rapport with the students. Much of the existing research on animateur and teaching artist projects form part of studies in community music making. This is an important aspect of the role of the animateur or teaching artist – to build a connection among participants and form a safe, friendly community environment. This aspect of creating a safe, community environment forms part of Eric Booth's *fundamentals of teaching artistry*, as described in his Teaching Artist's Bible.¹³¹

In addition, Rossen highlighted the importance of keeping behavioural management approaches positive, so as to keep the whole experience upbeat for the participants involved.¹³² She suggested providing big roles and opportunities to some of the disruptive individuals, to encourage them to focus and give them a responsibility.¹³³ According to Rossen and Rissmann, the setting also has an impact upon which behavioural approaches are effective. Rossen stated that sometimes it is necessary to observe and replicate some of the strategies that leaders in the particular community setting are using, to provide consistent behavioural management approaches. However, in most cases, Rossen believes it is important to focus on and praise the positive behaviour that participants are exhibiting.¹³⁴ This approach highlights a positive behaviour that acts as a model for others to replicate.

¹³¹ Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

¹³² As discussed with Thea Rossen prior to her workshop case study

¹³³ *ibid*

¹³⁴ *ibid*

Thomas Cabaniss, a composer and animateur with the Philadelphia Orchestra, describes the important role that the animateur plays in bridging the gap between audience and musicians. In a traditional concert, Cabaniss argues that a number of audience members can feel “left out” or “disengaged” from the music.¹³⁵ The musicians of the Philadelphia Orchestra also expressed the desire to connect with a larger number of audience members through music.¹³⁶ As such, Cabaniss believes that the role of the animateur is to offer opportunities for audience members to practically engage with the music.¹³⁷ This could be as simple as allowing performers to share amusing anecdotes or introductions, which help audience members to connect with the music and musicians on a deeper level. The animateur also encourages ensembles to experiment with performance formats by allowing audiences to have a role in the music production. This could be as a conductor or as a producer of accompanying sound.

The Philadelphia Orchestra created engaging performances to connect with audiences, through a series of concerts known as the *Access* series.¹³⁸ Through this series, an exploration of the music was completed prior to a complete performance of a work. Through these concerts, audience members experimented and contributed to new interpretations of existing works, such as Beethoven’s 6th Symphony and Vivaldi’s *Winter* movement in the *Four Seasons*.¹³⁹ For this to work on such a large scale, visual elements such as videos, slides and close-ups of performers were required. This provided audience members with a greater understanding of rehearsal processes, a deeper knowledge of the original work and an opportunity to interact with professional musicians, rather than just hear them onstage. This has been a success as many other orchestras in the United States, including the Atlanta, San Francisco, Los Angeles, Chicago and New York orchestras have adopted similar concert formats.¹⁴⁰

¹³⁵ Cabaniss, Thomas. ‘An Animateur’s Journey: A report from the field’, Ann Drinan ed., Eastman School of Music, University of Rochester (2007). Available from: <https://iml.esm.rochester.edu/polyphonic-archive/article/an-animateurs-journey-a-report-from-the-field/>. Accessed on 19th April 2021.

¹³⁶ *ibid*

¹³⁷ *ibid*

¹³⁸ Gross, Karen. ‘Access in Action’, The Philadelphia Orchestra (2020). Available from: <https://www.philorch.org/your-philorch/learn-more/Blog/access-in-action/>. Accessed on 19th April 2021.

¹³⁹ *ibid*

¹⁴⁰ Cabaniss, Thomas. ‘An Animateur’s Journey: A report from the field’, Ann Drinan ed., Eastman School of Music, University of Rochester (2007). Available from: <https://iml.esm.rochester.edu/polyphonic-archive/article/an-animateurs-journey-a-report-from-the-field/>. Accessed on 19th April 2021.

Concerts such as the *Access* series highlight the musical potential of audience members and suggest that we are capable of more musical potential than we initially believe. Similar insights were brought up in relation to animateur projects for younger demographics. Upon attending Paul Rissmann's *Petrushka Project*¹⁴¹ professional development session for Australian secondary school music teachers, Rissmann highlighted that students can achieve more than we expect them too, so long as they are given space to do so. This comment is supported by Booth, who believes that an educator acts as a guide for students and should not be doing the learning for the students.¹⁴² Booth also highlights that participants are able to showcase their full potential when they are led towards feelings of competency. As such, it is important that animateurs provide a space where students feel encouraged to create, without being held back by feelings of inadequacy. Rissmann's approach is to take a step back and allow students to complete group work independently, within a given timeframe, knowing that they will need to present their musical response at the end. This allows students to perform what they wish to contribute, which allows them to feel comfortable with the music making process and gives them a feeling of autonomy. Professor Gary McPherson delivered a keynote speech at a *Creative, Active Music Education* seminar run through Musica Viva, which addresses these approaches.¹⁴³ In his presentation, McPherson suggests that providing students with choice and reasons for the activity can significantly increase a student's intrinsic motivation to complete the task.¹⁴⁴ As such, another purpose of the animateur is to increase student motivation, by providing students with a sense of autonomy and reasons for completing the intended activities.¹⁴⁵

¹⁴¹ Adelaide Symphony Orchestra. 'ASO Petrushka Project', Youtube (2016). Available from: <https://www.youtube.com/watch?v=s6VZOXfBPMo>. Accessed on 22nd April 2022.

¹⁴² Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

¹⁴³ Australian Society for Music Education Incorporated (ASME). 'Saturday 16 March, 8.30am-1pm – Creative Active Music Education', ASME (2019). Available from: <https://www.asme.edu.au/sa/saturday-16-march-8-30am-1pm-creative-active-music-education/>. Accessed on 19th August 2020.

¹⁴⁴ *ibid*

¹⁴⁵ *ibid*

A simple prompt and some space to work is often all it takes for an amazing piece of music to be created. Toy and children's equipment designer, Cas Holman, highlights this concept as part of a documentary, *Design for Play*.¹⁴⁶ Often, her design briefs for projects were as simple and short as 'design something for play'. Her designs for children's play equipment are similarly open in concept, to encourage creativity and experimentation. This approach supports a facilitator role in the music making process, rather than a hands-on, explicit approach. Cathy Millikan, an animateur based in Berlin, supports the concept of being a facilitator for the creation of music.¹⁴⁷ She believes it is important that the animateur takes a step back from the music-making process and simply plants the seed that inspires musical growth. As such, the role of the animateur or teaching artist is to provide that opportunity and space for participants to explore and develop their musicality without too many interferences. The teaching artist and animateur professions differ from that of a teacher in this regard, where explicit instructions and approaches are incorporated in a teaching role.

Animateur projects such as Gillian Howell's community projects in developing countries¹⁴⁸ and Graeme Leak's *Make and Play* workshops¹⁴⁹ highlight the possibility of having a wide range of ages and ability levels making music together. This separates an animateur project from a school project, where students are often confined to socialising with their year level peers. This also allows adults to be involved in music projects in a relaxed setting, where a high level of musical knowledge is not a requirement. As such, animateur projects can provide an opportunity for a unique social musical experience, in which people from all ages and backgrounds can come together as a community and get involved in the music making process.

¹⁴⁶ Holman, Cas. 'Cas Holman: Design for Play' in *Abstract: The Art of Design*, season 2, episode 4, Netflix (2019). Available from: <https://www.netflix.com>. Accessed on 4th May 2020.

¹⁴⁷ As described through a discussion with Cathy Millikan over the course of the second case study.

¹⁴⁸ Howell, Gillian. 'Projects', Gillian Howell (2020). Available from: <http://www.gillianhowell.com.au/projects/>. Accessed on 4th May 2020.

¹⁴⁹ Leak, Graeme. 'Make and Play Workshops', Graeme Leak (2020). Available from: <https://www.graemeleak.com/make-and-play.html>. Accessed on 6th December 2020.

Similar social experiences can be found through RESEO's¹⁵⁰ projects. RESEO is an organisation based in Belgium that aims to connect education managers of opera and dance companies from across Europe, through interactive music projects and training. One of their latest projects *Get Close to Opera*¹⁵¹, considers Gardner's multiple intelligences as a tool to encourage an inclusive educational experience, delivered through the medium of opera.¹⁵² This project allows aspiring teachers to train and develop their skills in developing opera programs for their students. The topic of inclusivity in animateur programs is also present in RESEO's *SPACE* project¹⁵³. This program trains teachers in delivering cross-disciplinary approaches to arts education, with a focus upon the incorporation of STEM (science, technology, engineering and mathematics) subjects.¹⁵⁴ These kinds of program allow educators and animateurs to bridge the gaps between the arts and other fields of interest, as well as overcoming language and cultural differences to unite through an exploration of opera. This highlights another role of animateurs and teaching artists, which is to connect various disciplines together to form one interactive experience.

To summarise, the animateur or teaching artist can have many roles and responsibilities depending on the kinds of projects being delivered. One of the main roles of the animateur or music teaching artist is to encourage participants to actively engage with music, through interactive activities. Additionally, the role of the animateur is to advocate for the development of music within the community and to unite people from different backgrounds who may not otherwise work together. This helps to create a harmonious community environment. In order to achieve this, the animateur needs to communicate effectively with all parties involved, such as professional musicians and teachers. Another important distinction to make is that the animateur or music teaching artist role is that of a facilitator, who helps to unlock the musical potential, rather than someone who plays a heavy role in the creation of the music. Lastly, the animateur or teaching artist can provide invaluable creative training and musical experience to those who may not normally have access to such materials.

¹⁵⁰ RESEO. 'RESEO', RESEO (n.d.). Available from: <https://www.reseo.org/>. Accessed on 19th April 2021.

¹⁵¹ RESEO. 'Get Close To Opera', RESEO (n.d.). Available from: <https://www.reseo.org/project/get-close-to-opera/>. Accessed on 19th April 2021.

¹⁵² *ibid*

¹⁵³ RESEO. 'Space Agents of Change in Education', RESEO (n.d.). Available from: <https://www.reseo.org/project/space-agents-of-change-in-education/>. Accessed on 19th April 2021.

¹⁵⁴ *ibid*

This role is integral to the future of music and creative practice as these experiences help people to access music who wouldn't normally have the opportunity. An entry point into the world of music is necessary so that people can see the benefits of music making and advocate for the music profession into the future.

CHAPTER 2: DIVERSE MODES OF DELIVERY

Introduction

In many forms of training, a practicum or placement is completed so that the trainee is able to spend some time in their chosen field, establish connections within the industry and gain some experience. The Adelaide Symphony Orchestra offered such experiences for aspiring amateurs through their learning traineeship programs. Scott Gunn, a former trainee, details some of his experiences on his website.¹⁵⁵ He stated that the program gave him “unparalleled access to professional development” and that he was then able to “develop a learning program based around film music composition”¹⁵⁶.

Often, amateur and teaching artist training programs are linked with existing projects, such as the teaching artist training day for the *Lullaby Project*. This project is an international program aimed at encouraging new parents to form a bond with their babies through creating music.¹⁵⁷ These training days allows trainees to gain practical experience through witnessing and taking part in an existing project.

The following case studies provided the opportunity to gain practical experience in the field of amateur and teaching artistry. In each case, the researcher reflected upon the observations of each case study and theorised which creative approach had been drawn upon to allow participants to complete the project. From the researcher’s observations into each project, inspiration for the design of future projects and highlighted common features and structures were drawn.

¹⁵⁵ Gunn, Scott. ‘Adelaide Symphony Orchestra: Learning Traineeship’, Weebly (2015). Available from: <https://scottgunn.weebly.com/aso-learning-traineeship.html>. Accessed on 19th April 2021.

¹⁵⁶ *ibid*

¹⁵⁷ Connecting the dots in music. ‘Lullaby Project Australia’, Connecting the dots in music (2021). Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 19th April 2021.

Development

As this is an emerging field in Australia, there are not many formal training programs for aspiring teaching artists and animateurs. As such, one of the best ways to gain experiences in the field was to observe and support existing projects. In many cases, approaching the organisers of advertised projects and asking if they were interested in taking on a trainee or assistant yielded success.

Sometimes, the animateur or teaching artist would request that the trainee completed appropriate documentation to safely work with the participants. This was especially true in school environments or working with children. In these cases, completion of a working with children check, a responding to abuse and neglect course and first aid training were desirable.

In a research sense, some of the animateurs that were approached declined to participate in the project due to the sensitive nature of the topic material or the vulnerability of the participants. In these cases, it was considered a breach of ethics to continue with these projects as case studies.

A similar approach was implemented for the observation of each project. The researcher would discuss the project with the animateur or teaching artist and observe the planning and implementation of the project. The structure and development of the project were the focus, rather than the participants. Care was taken to maintain the anonymity of the participants involved.

Notes were also taken on the performance and set up of each case study. These proved useful in highlighting the environment of each performance and served as a model to use for future performances.

In a future exercise, it would be useful to be there from the initial meetings and discussions to see how inspiration for the project was drawn; however, this was not logistically possible in these examples. However, the observations that did take place yielded detailed results containing many planning tools that were incorporated into future projects.

Case Study 1:

Appalachian Spring Project – Paul Rissmann (animateur), Carlie Angel (choreographer)

13th-18th April 2019

Participants: High school students aged between 15 and 18 years of age, with experience in playing a musical instrument (at least 3-4 years) and an ability to read traditional music notation.

Introduction

This project was run as part of the Adelaide Symphony Orchestra's learning program¹⁵⁸, targeting musicians and dancers between 15-18 years of age at an intermediate level of performing ability. Aaron Copeland's *Appalachian Spring*¹⁵⁹ provides the inspiration for this project, with each creative activity building upon different elements of the work. For the purpose of the case study, the focus shall be upon the musical elements of the project, rather than the dance. This project offers insight into how animateur projects can be structured in a windowed style, using an existing piece of music, and adding sections of new composition. This approach has not been discussed with relation to a specific piece of music in previous research.

Appalachian Spring is a ballet depicting American pioneers celebrating the arrival of spring. A variety of events take place, including the building of a farmhouse and preparations for a wedding. Overall, the ballet uses a parable structure to develop the story, over the course of eight movements. The work was premiered in 1944, with the intention of developing a work with uniquely American themes.¹⁶⁰

¹⁵⁸ Adelaide Symphony Orchestra. 'Learning Program', Adelaide Symphony Orchestra (2019). Available from: <https://www.aso.com.au/learning/learning-program/>. Accessed on 12th April 2019.

¹⁵⁹ Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

¹⁶⁰ Schwarn, Betsy. 'Appalachian Spring', Encyclopaedia Britannica (n.d.). Available from: <https://www.britannica.com/topic/Appalachian-Spring>. Accessed on 20th April 2021.

Score Layout

Rissmann used Copland's *Appalachian Spring* score and made notes within his copy, to determine where the Adelaide Symphony Orchestra would stop playing and the student performers would begin their performances. These would also be colour coded and correspond to a specific musical prompts that Rissmann created for the student participant responses.

Rissmann's prompts for the students incorporated traditional score notation, using small fragments of Copland's music. He also included scores for transposing instruments to aid in comprehension of the score. Sometimes the score would simply contain the notes that should be included in the musical response, without a specified rhythm. The score would sometimes be broken into various smaller elements, where there were opportunities for multiple responses. These may include chord progressions and scales from which the musical responses should be derived. To aid in comprehension, Rissmann would sometimes include short instructions or titles. For instance, on the third day of the workshop, Rissmann included an expressive phrase, labelled as such, with a further prompt to "make another". These simple instructions aid in clarity and comprehension of the task.

Day 1 – *First Light*

Rissmann began the project with some introductory games. Upon interviewing Rissmann, he stated that these games set the stage for the type of community learning environment he hopes to encourage. The introductory activities allow participants to get to know each other as a group, which makes them more likely to interact in a positive way. Whilst Rissmann stated that the games are important, he believes it is necessary to have a balance – too many games reduces the amount of time spent building the creative project.

One such game required Rissmann to draw an 8x4 grid on the whiteboard and have students request certain numbers of the grid to be circled. On those numbers in the grid, students would complete an action that was agreed upon by the group, such as a clap, stomp or sound effect. This action would be written or symbolised on the grid. The whole group then performed the rhythm. This activity taught students to perform potentially complicated rhythms and to understand the concept of subdivision in each line. In this case, students were learning about rhythms in eight, with four bars.

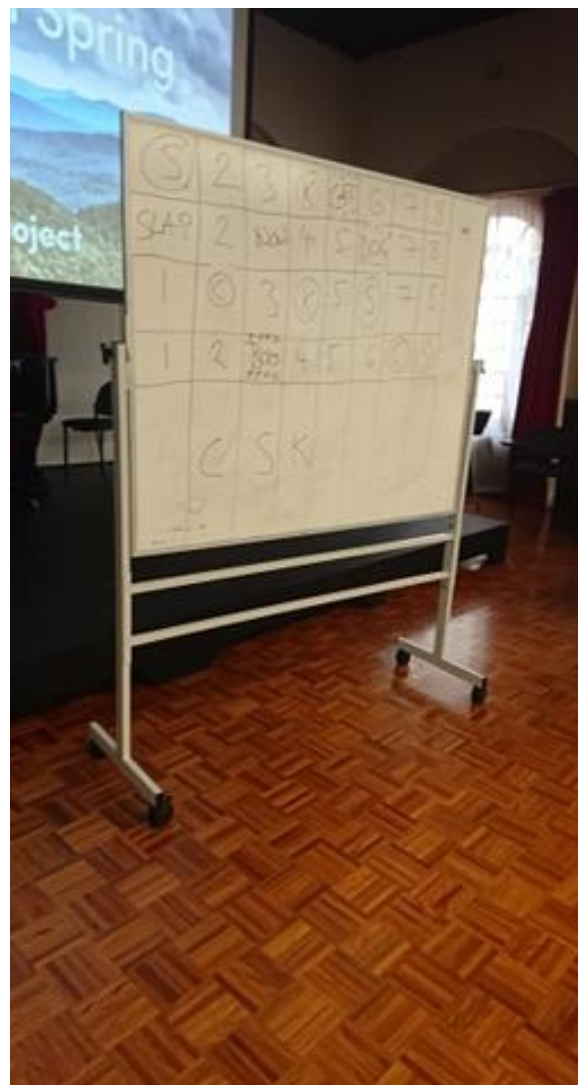


Figure 1 - Rhythm graph activity

Following the introductory activities, Rissmann allowed students to listen to the opening of Appalachian Spring. In small groups, students created mindmaps that described the music they were listening to. Some of the responses can be found below:



Figure 2 - Mindmaps

Upon viewing these mindmaps, it became clear that students took different approaches to the task. Some viewed this activity from an analytical perspective and began listing the elements of music they could hear, such as discussion of tempo, instrumentation, and dynamics. Other groups took a descriptive approach and began to brainstorm words that they associated with the music, such as ‘calm’ and ‘waking up’. One of the groups believed that the music sounded like the start of a new day, with the first hint of light starting to rise above the horizon. Rissmann encouraged students to keep this idea in mind for the following creative activities. When discussing this mind map activity with Rissmann, it seemed that he was looking for more of the descriptive responses, which could have been explained in greater detail prior to the start of the activity.

Once the theme of the opening music had been discussed, the participants were provided with a set of chords and motifs, designed to encourage creative responses that aligned with Copeland's original score. In order to encourage everyone to listen and respond to each other, Rissmann asked the group to play any note in these chords slowly and adjust the tuning of the notes until each chord was perfectly in tune. Using these chords and a set of musical fragments, Rissmann divided participants into small groups and asked each group to create a short musical response.

Appalachian Spring

Copland's Sunrise

A Major Scale

Instruments in C

Bass Instruments in C

Clarinet in Bb

B Major Scale

3 Major Chords

	A maj	E maj	D maj
C inst.			
Bass inst.			
Bb inst.			

Cluster Melody

C inst.

Bass inst.

Bb inst.

Phrase

Figure 3 - Copland's Sunrise participant worksheet¹⁶¹

¹⁶¹ Created by Paul Rissmann and inspired by Copland's *Appalachian Spring* score: Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

From observing these groups, it became apparent that some participants were initially reluctant to suggest musical ideas. Others, particularly the older and experienced players, provided a wealth of contributions. This led to some participants taking on a passive role in the group dynamic. At this early stage, some groups remained strongly aligned to the original motifs, often using imitation as a form of musical development. Others strayed far from the theme of ‘first light’, using strong rhythmic figures and faster tempi. When this occurred, Rissmann remained diplomatic in his approach and turned the faster version into an exercise in improvisation. The participants stood in a circle, playing the created accompanying rhythmic passage and took it in turns to step into the middle of the circle to play a solo, using the melodic fragments from the worksheet. During this activity, Rissmann used a growth mindset approach to offer constructive feedback to soloists. If the solo was timid or very short, Rissmann would use phrases such as “great – we just need that louder” or “keep going, I am hearing some great ideas” to encourage students to continue in a more confident manner. Rissmann also allowed participants to contribute in a way that felt comfortable. If a musician did not want to play a solo or did not want to continue their solo, Rissmann would move onto the next player, with no negative comments directed at the participant. This encouraged a ‘buy-in’ approach, in which the participants had the autonomy to decide how much they wished to contribute.

During the afternoon, all of the participants came together to see the results of the morning sessions. Each group performed their musical responses and the dancers performed their choreography for the opening passage. Rissmann asked the non-performing groups to provide constructive feedback for each performance. The discussion then focussed upon the performance of the creative musical responses. The suggestions related to the order of performance and which sections should be kept. The group who strayed from the first light passage used small snippets of their musical response to create transitional motifs between the other groups' responses. By the end of the session, Rissmann was able to take a video, which captured the musical and dance responses that had been created that day. As a final reflection, the performers were asked to provide feedback and to ask any questions relating to the music and dance they had created that day. Some participants expressed confidence in the process and felt good about the upcoming days, whilst others expressed apprehension at having to remember the music. For the latter responses, Rissmann demonstrated his high expectations of the participants by insisting that they would be able to perform by memory on Thursday.

Day 2 – Simple Gifts

To begin the second day of workshops, Rissmann asked the participants to play through the 'First Light' musical response from the previous day. At this stage, participants were allowed to refer to the worksheets to refresh their memories before playing through the material. Although some participants needed a reminder of the material, most were able to play from memory. There were some slight modifications of the transitional motifs, namely, that some violin tremolos would be continued longer than initially intended and that some students were selected to cue in new sections.

Following the consolidation of the material from the first day, participants were asked to listen to Copland's variations of a traditional Shaker tune, known as *Simple Gifts*. The original tune appears below:



Figure 4 - Simple Gifts score¹⁶²

During this activity, Rissmann asked participants to discuss the changes they could hear in each variation of the tune. Like the earlier mind map activity, the responses either discussed the elements of music or a more descriptive approach. Rissmann then asked the participants how many variations they could hear and what were some of the differences. In total, there were six variations, which explored changes in key, texture, pitch, instrumentation, and tempo. This process was discussed as a group, to provide ideas for the future creative responses.

Once the changes had been discussed, a rote method was used to teach the *Simple Gifts* melody. Paul Rissmann used a scaffolded sectional approach, in which he introduced the material gradually, until the participants could play the whole phrase in unison. During these exercises, Rissmann ensured that those who played transposing instruments knew which note they were starting on, as well as those playing at concert pitch.

¹⁶² Wikipedia. 'Simple Gifts', Wikipedia (2021). Available from: https://en.wikipedia.org/wiki/Simple_Gifts. Accessed on 5th August 2021.

Once all of the participants could play the tune in its entirety, Rissmann divided the musicians into prescribed groups, to ensure each group contained a blend of different instruments and asked them to create an upbeat and a romantic variation of the original melody. He provided each participant with a score of the original tune, as seen below:

Simple Gifts

PART ONE

PART TWO

Figure 5 - Paul Rissmann's 'Simple Gifts' worksheet¹⁶³

During the rehearsal process, it was noted that one group had a distinct schism, whereby certain members of the group broke away to work on a complex, jazz version of *Simple Gifts*. Rissmann allowed this to occur, as he felt those specific members were quite attached to the jazz concept and instructed the other members to work elsewhere on the other *Simple Gifts* response. This ensured that all group members were working productively. Rissmann's approach highlights the importance of adapting the learning environment to suit the needs of the students involved. Whilst there were students who felt that they couldn't contribute to the jazz response, they were utilized effectively by working elsewhere on a different response. Later, the group reunited and discussed how every member could be involved in both responses.

¹⁶³ Created by Paul Rissmann and inspired by Copland's *Appalachian Spring* score: Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

Upon hearing all of the *Simple Gifts* tunes, it became apparent that each group contributed a wide array of creative compositional approaches. Some of the students created an upbeat, canonic version of the tune, with a supporting bass line throughout. Another group added dominant seventh chords in the piano and layered violin tremolos and a slow, reflective saxophone solo over the top. There was also a version that explored violin pizzicato and an additive structure to the *Simple Gifts* snippet. After each of these versions had been presented and reflected upon, there was a discussion about how these responses could fit together to form a cohesive performance. It was decided that the violin tremolo would be used as a transitional tool in this section to knit the responses together, as each of the responses contained tremolo passages. In the afternoon, the work was performed alongside the choreography responses and feedback was provided, using a growth mindset approach.

Another component that was rehearsed in the afternoon was a set of sustained B major, E major and A major chords, that were rehearsed alongside the choreography, due to the fact that the chords needed to change with the choreography cues. It was noted that musician group leaders and musician involvement in the choreography would not work, due to the unknown layout of the musicians and dancers on stage. As such, it was decided that the musicians would remain in place and that Rissmann would cue the groups of players for each chord change. This was an interesting process to observe, as it highlighted the need for animateurs to have alternative approaches to activities if they do not work in practice.

Day 3 – Violin Rhythms

The third day of rehearsals saw the arrival of the mentors from the Adelaide Symphony Orchestra. As a result, Rissmann began working on the responses where he wanted specific instrumental sounds and more complex responses to occur. As a result, the students were divided into groups based on instrument type. As it was the violin group that was observed, this will remain the focus of the discussion.

Students in the violin group were asked to come up with a complex rhythmic phrase, using a series of different chords. The response utilized changing time signatures and syncopation, which was written onto a large sheet of paper. Each player was assigned a particular note to play in each chord. The score can be seen below:

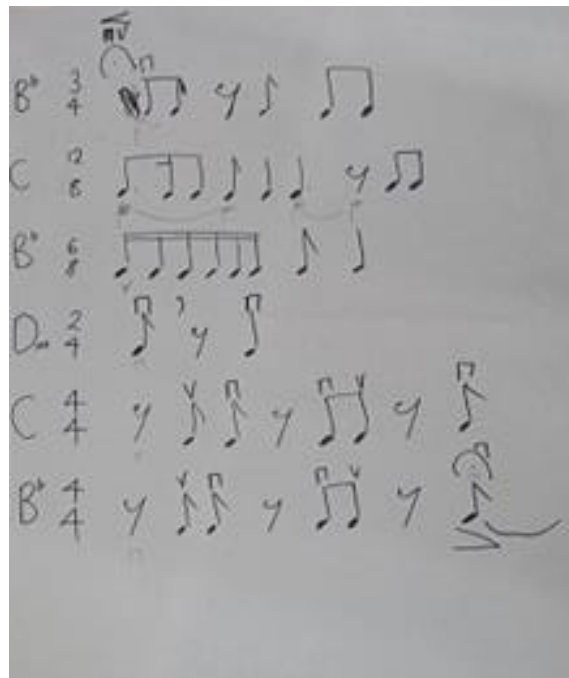


Figure 6 - Notes from the violin group

In addition, the violin group were asked to come up with an expressive phrase, utilizing a melodic pattern as displayed on the worksheet below:

Appalachian Spring

Fig 16 - Rhythmical Chords & Expressive Phrases

***Most Important
Chord - Bb Major**



**Play it lots of times,
but in different ways!**

Chord Progression



Make it rhythmical



An Expressive Phrase



Make another

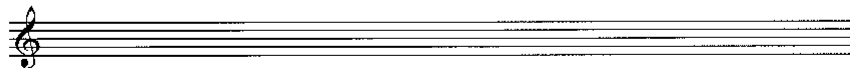
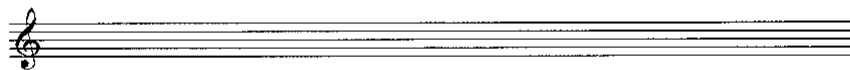


Figure 7 - Phrase worksheet for the violin group¹⁶⁴

¹⁶⁴ Created by Paul Rissmann and inspired by Copland's *Appalachian Spring* score:
Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

For this response, the students created a countermelody that moved in contrary motion to the original phrase. They also maintained a chordal accompaniment, using soft, *sul tasto* drones of the chords listed in the worksheet. In addition, small rhythmic snippets were added to the drones, utilizing small portions of the composed rhythmic passage.

Once these passages had been created and rehearsed, each group performed their response to the others. From this, it was decided that one of the cello players would add some drones to the violin passage, to bring some depth into the sound. The other responses included some fast scale passages to represent a ‘chase’ sequence and a bright, ascending woodwind motif, symbolising the idea of waking up.

Late in the afternoon, the choreographed chord sequence from the previous day was returned to and performed alongside the dancers, as well as the earlier *First Light* sequence. The dancers were encouraged to hold their positions a little longer to provide a stronger cue for the change of chords.

Day 4 – Cowpeople!

At the start of day four, some of the students were becoming a little anxious about the increasing amount of material they had to remember, particularly when Rissmann announced that they would be creating more new material during that day. Rissmann maintained his high expectations of the students and assured them that they would be able to remember all of the material. Rissmann reminded the participants that other similar groups had completed the project successfully, thereby demonstrating the concept of vicarious self-efficacy. This is one of four forms of efficacy identified in Bandura’s educational psychology theory.¹⁶⁵ Vicarious self-efficacy describes a sense of belief in one’s own ability to complete a task because peers have been observed completing the same task.¹⁶⁶ If other students have completed similar projects successfully, then these students can see that the goal is achievable.

¹⁶⁵ McLeod, Saul. ‘Albert Bandura’s Social Learning Theory’, Simply Psychology (2016). Available from: <https://www.simplypsychology.org/bandura.html>. Accessed on 21st April 2021.

¹⁶⁶ *ibid*

Rissmann allowed a portion of time at the beginning of the session to revisit the *Simple Gifts* responses. Students rehearsed and performed their responses to the ASO mentors, who provided constructive feedback. In the version of *Simple Gifts* with pizzicato, it was decided that the pizzicato could be more sporadic, symbolising the concept of having small droplets of rain, which cleared in the second half of the phrase, as the pizzicato became a tremolo.

Following the consolidation of the *Simple Gifts* responses, Rissmann discussed the American nature of the music and the importance of the music of the Wild West, which was integrated into Copland's score. He also discussed the concept of a pentatonic scale, which is a scale consisting of five notes. As a full group, students rehearsed the small excerpts that Rissmann provided on a worksheet, for tuning purposes. Students were then divided into two groups based on instrument type and asked to create a response that relates strongly to the material provided.

Appalachian Spring
Fig 30 - COWPEOPLE!

The musical score is titled 'Appalachian Spring' with the subtitle 'Fig 30 - COWPEOPLE!'. It is divided into two main parts: 'Accompaniment' and 'Tune'. The 'Accompaniment' part includes staves for Instruments in C, Bass Instruments in C, Clarinet in Bb, Alto Saxophone, and Cor Anglais. The 'Tune' part includes staves for the same instruments, each with a 'Tune' and a 'Pentatonic Scale' line. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Figure 8 - 'Cowpeople' participant score¹⁶⁷

¹⁶⁷ Created by Paul Rissmann and inspired by Copland's *Appalachian Spring* score:
Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

The ASO mentors in the string group highlighted the repetitive nature of Copland's Wild West music and suggested that the group emulate the repetitive structure. As such, much of the tune was kept intact, with an inversion of the last three notes, as well as the addition of a new rhythmic response during the second play through. It was noted that some students were more reluctant to share musical ideas, particularly when the ASO mentors were present. Perhaps the brainstorming of ideas could have been a student-led process, to encourage more student responses. Once the tune was created and played through as a group, some students were assigned the accompanying passage, with at least one student representing each note on the score. Finally, a descant part was added over the top, to provide a contrasting sustained, higher sound that floated across the top of the musical response.

The responses were performed, and it was agreed that the woodwind response would fit nicely in the middle, between the two iterations of the string response. As there were fewer woodwind players, the strings were assigned the accompanying figure during the woodwind passage. Once the order of performance was decided upon and rehearsed, it was suggested that the musicians should have some choreography at this point. As such, a circle dance was prepared and rehearsed, with the string players forming an outer circle and the woodwind forming an inner circle. This was performed to Carlie Angel and the dancers, who made some suggestions about turning effectively in the circle.

Following the rehearsal, Rissmann advised students to practice their material at home, as the next day they would be running through the musical responses in their entirety. He presented this in an assertive manner that highlighted the importance of practice and preparation for the concert.

Day 5 – Last Light

At the beginning of the day, Rissmann distributed a performance plan to the students, detailing the musical material that had been created, as well as the order in which it would be performed. The responses were grouped by the ensemble and name of the passage, using different colours.

ASO Appalachian Spring Project - April 2019 Performance Plan		
Cue	Copland Suite - Score Position	
1	ASO	Opening - play up to Fig 1
2	Creative Project - FIRST LIGHT	
3	ASO	Fig 1 to the end of the first bar of Fig 4 (fade out - no Flt at Fig 4)
4	Creative Project - SECOND LIGHT	
5	ASO	Fig 4 to Fig 6
6	Creative Project - WAKING UP!	
7	ASO	Fig 6 to the end of the 4th bar of Fig 7 - Add fermata @ end to link
8	Creative Project - WEE WAKING UP (very short)	
9	ASO	5th bar of Fig 7 (bar 66) to the downbeat of Fig 17 - Add fermata @ end to link
10	Creative Project - VIOLIN RHYTHMS	
11	ASO	Fig 17 to the downbeat of Fig 18 - Add fermata @ end to link
12	Creative Project - VIOLIN EXPRESSIVE PHRASE	
13	ASO	Fig 18 to the downbeat of 174 - Add fermata @ end to link
14	Creative Project - VIOLIN COMBO	
15	ASO	Bar 174 to Fig 23 - Add fermata @ end to link and then fade
16	Creative Project - CHORDS & MOVEMENT	
17	ASO	Fig 23 to Fig 30 Vlns & Vlas - omit 2 final semiquavers before Fig 30
18	Creative Project - COWPEOPLE!	
19	ASO	2 semiquavers before Fig 30 to Fig 37 Vla & Vc don't play in bar before Fig 37
20	Creative Project - THE CHASE	
21	ASO	Bar before Fig 37 (bar 332) to the downbeat of Fig 62
23	Creative Project - SIMPLE GIFTS	
24	ASO & Creative Ensemble (who will play the TUTTI theme) 2nd beat of Fig 65 to Fig 73 (no Clt in bar before Fig 73)	
25	Creative Project - LAST LIGHT	

Figure 9 - Final performance structure (participant part sections highlighted in different colours)¹⁶⁸

¹⁶⁸ Created by Paul Rissmann

The responses were performed all the way through, with rehearsal of the stage movements and musical material throughout. Some of the students were reminded about who was providing the musical cues and how long they were required to hold drones and accompanying figures in *First Light*. This rehearsal was recorded so that Rissmann and Angel could confer about the performance details and structure during the lunch break.

Rissmann also introduced the *Last Light* passage at this point. He selected a small group of players to perform solos utilizing material from the *First Light* phrase. All other musicians were asked to practice other material with the ASO mentors in private practice. Rissmann specifically wanted stronger players for this section but was diplomatic in his approach. He selected the group who had only one small group fragment to play (*The Chase*), to perform the soloist passage so that it didn't appear that he had hand-picked performers for the solos. Each of these performers also happened to be some of the strongest players in the group.

To ensure that the other performers had roles, Rissmann assigned chordal drones to the remaining performers who were not selected for the solos in the *Last Light* passage. He also assigned a choreographed role to these musicians. This role involved walking out on stage and sitting amongst the dancers.

After the lunch break, the conductor for the ASO, Luke Dollman, attended the rehearsal to make notes for the performance and discover the cues for the ASO musicians. Students assembled in the performance venue and the *Last Light* passage was performed alongside the choreography. The chords and movement section were also rehearsed with Paul Rissmann providing the cues for the chord changes. Additionally, the circle dance was rehearsed on stage, to ensure that the musicians had enough space. Clear, visual markers were placed onstage to provide a visual cue for the performers. Rissmann spent a large portion of this time in the sound booth, using the recordings of Appalachian Spring as cues for the entries of the student's creative responses. This also provided Rissmann with a holistic view of the performance, which assisted him in his formative assessment of the work and provided him with ideas for tomorrow's final rehearsal.

Day 6 – Performance

On the day of the performance, a rehearsal was held in the concert venue. The diagram below depicts the general layout of the stage for the performance:

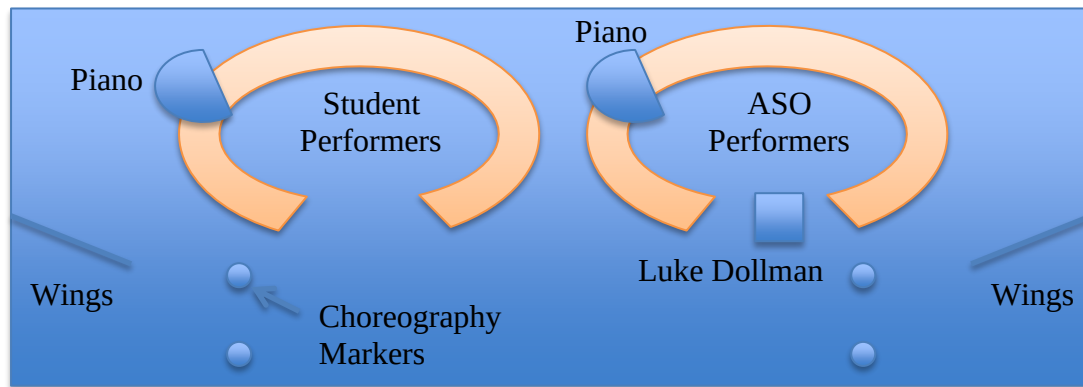


Figure 10 - Performance layout

The performers sat in two semicircles, with the ASO musicians on the right and the student performers on the left. This allowed for performers of similar music to be near each other and to be able to interact. As the ASO were performing at separate times to the student performers for most of the concert, it was not necessary for the performers to communicate with each other onstage. In the small section where every musician was performing, the conductor, Luke Dollman directed both ensembles and the students were encouraged to look towards Luke for the cue.

The rehearsal was essentially a run-through of the entire performance, with Rissmann maintaining his high expectations of the group and insisting the students perform by memory, with appropriate entries and choreography. When the entry was not smooth, discussions were made about when performers would stand, ready to perform and who would cue this movement. For much of the time, the performance entry cues were made by the ASO mentors, who could do this confidently. This allowed for increased self-efficacy from the students, who had a strong leader marking the entry for their musical responses.

Another element that increased the students' self-efficacy was the fact that nobody in the audience would know if a mistake was made because the students' music was entirely new. As Rissmann pointed out, it's more about enjoying yourself onstage and that it does not matter if you make a mistake, so long as you are having fun. By highlighting that a mistake does not largely affect the performance as a whole, many of the students went into the performance with a relaxed mindset, ready to enjoy the experience.

Reflections

Performance

Overall, the performance went very well, with the ASO and student performances blending seamlessly with each other. The performance was well received by audience members, with many commenting on how much they enjoyed the concert. It was obvious that the students had built a positive community atmosphere, as many students expressed how sad they were that the project was over and were discussing where they might catch up with each other in the future.

Collaboration

Paul Rissmann and Carlie Angel worked positively as a team. Each of them would respect the skills of the other and work in a collaborative manner to plan the project. After each meeting, Angel and Rissmann would reach a consensus on the activities for the following day and would arrange a point in the day where the musicians and dancers would combine to rehearse certain sections of the performance. This harmonious collaborative spirit was something that strengthened and ensured the success of the project.

The ways in which Rissmann and Angel developed and planned the project were similar to Walker's naturalistic model¹⁶⁹. This model is often used in curriculum design, with each member having equal say in the design of the project. The first stage involves a discussion of the parameters of the project: the aims; objectives; beliefs and theories are discussed at this point. Once these areas are agreed upon, they are practically applied, discussed and altered as needed. A final performance plan and layout is then completed. In this case, the final plan can be seen in the notes from the fifth day of rehearsals. Below is a visual map of Walker's model:

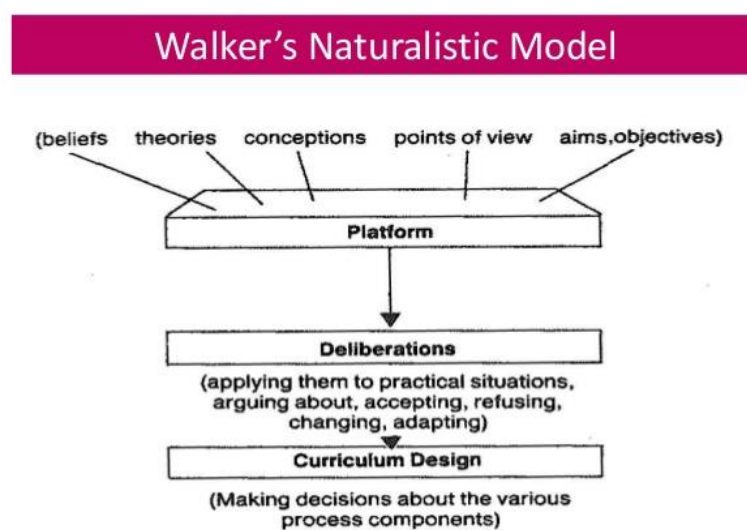


Figure 11 - Walker's Naturalistic Model¹⁷⁰

¹⁶⁹ Walker, Decker. 'A Naturalistic Model for Curriculum Development' in *The School Review*, vol.80, no.1 (1971), pp.51-65. Available from: <https://www.jstor.org/stable/1084221>. Accessed on 20th April 2021.

¹⁷⁰ Choo, Yee Bee. 'TSL3143 Topic 2a Models of Curriculum Design', Slideshare (2016). Available from: <https://www.slideshare.net/YeeBeeChoo/topic-2a-models-of-curriculum-design>. Accessed on 5th August 2021.

Approach

From observing the creative methods employed throughout the case study, Rissmann's approaches to these workshops appear to implement a 'design thinking' (DT) model and this theoretically aligns with the observed activities present throughout the case study. Design thinking incorporates a wide variety of stages that result in a final product. Each stage may be revisited over the course of the project and there is no particular order that the stages must be completed in. A visual representation of the model can be seen below:

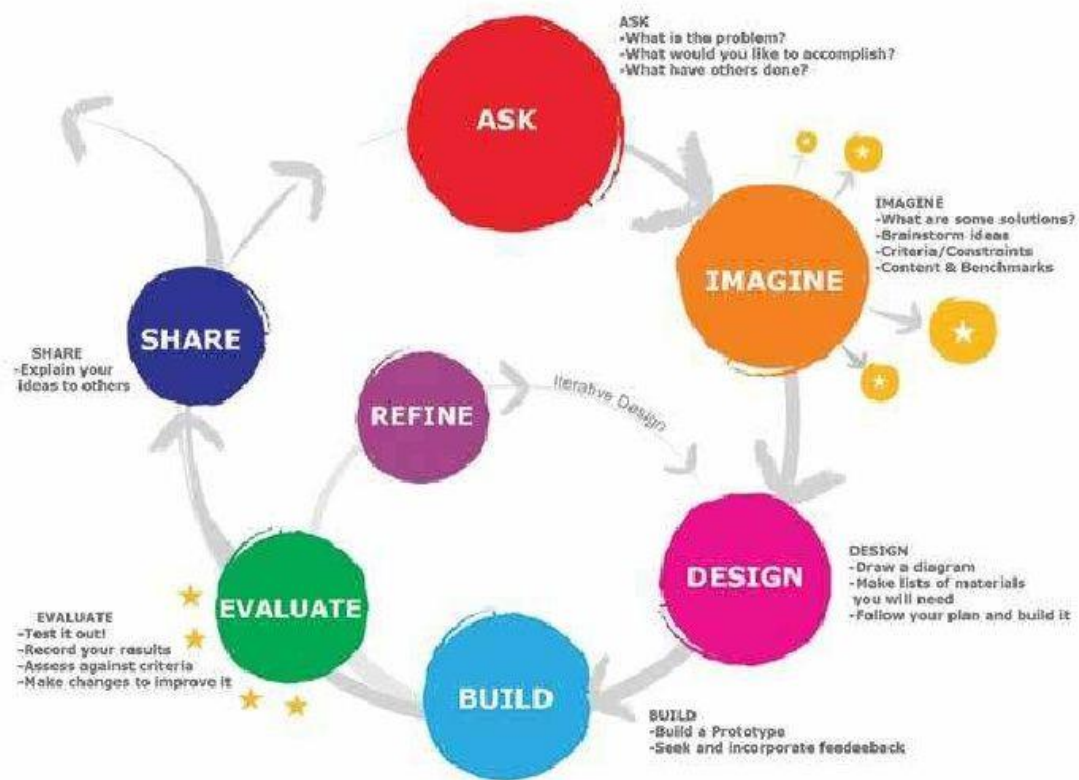


Figure 12 – Design Thinking Model¹⁷¹

¹⁷¹ Watson, A. 2015, 'Design Thinking for Life' in *Art Education*, vol.68, no.3, pp.12-18.

Some examples of the utilization of each space can be seen below:

Ask

The participants were asked what the music sounded like and what it was about.

Imagine

The participants listened to the music and created a mind map describing some of the sounds they heard.

Design

The participants were provided with a skeleton score and asked to design a musical response, reminiscent of some the sounds they described in their mind maps.

Build

The group responses were combined to produce a larger section of work.

Evaluate

The work was performed, the participants and Paul Rissmann offered feedback and suggested amendments to the performance.

Refine

Some of the works were fragmented or combined with other responses to create a more cohesive structure to the work.

Share

The work was performed and recorded in Elder Hall.

Case Study 2:

Soundstream Emerging Composers' Forum – Cathy Millikan, Gabriella Smart, Erik Griswold, Vanessa Tomlinson

Participants: Luke, Elizabeth, Chris and Olivia – all adult emerging composers with less than five years experience following completion of a degree in music.

19th-22nd September 2019

Introduction

The purpose of this project is to assist aspiring composers in their development of site-specific music making and found object compositions. The site-specific approach to music making is something that has not been discussed in relation to amateur projects in the past and provides a study of this approach. The participants were adults studying at a postgraduate level or within five years of completed study at a tertiary level. Participants were mentored by three composers and explored graphic scores, improvisation, and collaborative compositional processes. The final product and process was inspired by a work called *Opera of Objects*, created by Vanessa Tomlinson, Cathy Milliken and Erik Griswold, with lyrics by Craig Foltz.¹⁷² Participants were required to submit a proposal for a found object composition that would be reminiscent of the Aldinga scrub. Each project resulted in the premiere of four new works, showcasing the beauty and history of Aldinga and contributing to the collection of site-specific repertoire in South Australia.

The workshops took place at Aldinga Beach Conservation Park. This area protects the native coastal flora and native fauna habitat. The location is part of the Willunga sub-basin and contains large sand dunes, sand blows and native vegetation. Aldinga scrub was formed by red clay that was washed down the hills over many years.¹⁷³ The distinct biodiversity of the area makes it a perfect place to explore the sounds and textures of unique coastal objects and vegetation.

¹⁷² Clocked Out. 'Opera of Objects (2018) - Vanessa Tomlinson, Cathy Milliken, Erik Griswold, Craig Foltz', Youtube (2018). Available from: https://www.youtube.com/watch?v=bl89_pdYr4c. Accessed on 21st April 2021.

¹⁷³ Friends of the Aldinga Scrub, 'Aldinga Scrub Conservation Park' (2021). Available from: <https://www.friendsofaldingascrub.com.au/>. Accessed on 31st March 2021.

Day 1 – Introduction to Site

As the performers settled into the area, they were invited on a walk through the Aldinga Conservation Park, with two guides from the Friends of Aldinga Scrub Society, to experience the sights and sounds of the local area. This walk served as an opportunity to draw inspiration from the local area to develop more concrete ideas for compositions, as well as to learn more about the scrub. Aldinga scrub contains a huge variety of flora and fauna, which was presented in detail. Some of these are discussed below:

Mistletoe

Immediately, the participants were introduced to different species of mistletoe, which are spread via possums and mistletoe birds. The mistletoe birds prefer the wide-open spaces, and their calls were much more prominent in the car park areas. The participants noticed that different species of mistletoe could layer on top of each other, forming interesting layers of vegetation. Sometimes, the mistletoe parasite would be too much for the eucalypt trees on which they grew, and the tree would die. Mistletoe can be reduced through fire, which can destroy the mistletoe but not the host tree.

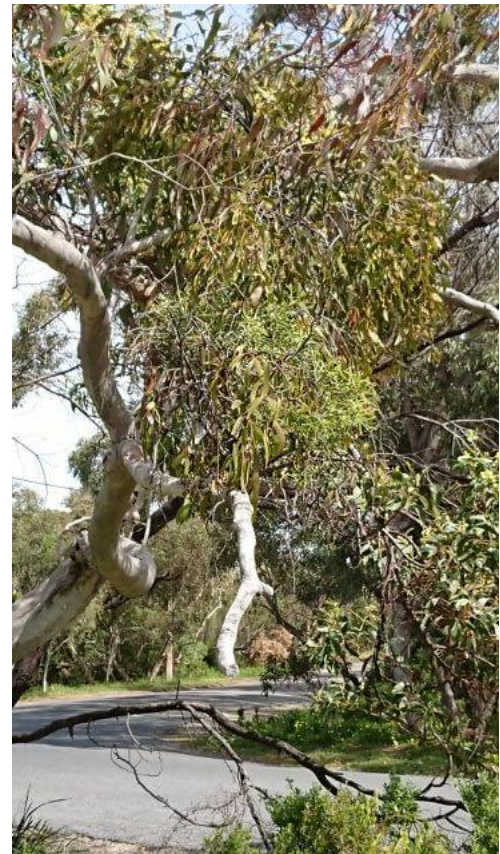


Figure 13 - Mistletoe

Washpool

Water sources in the area are important landmarks for local Kaurna people, who would use the lagoon for various purposes. In the summer, Kaurna people live around the lagoon, as it provides a rich food source through the fish and the eggs from ducks and geese.



Figure 14 - Lacy Coral Lichen

Lacy Coral Lichen

Lacy coral lichen is a very rare form of lichen, known for its intricate, coral-like shapes.

Aldinga scrub is one of the few areas where it will grow and introduced plants and grasses pose a threat to this delicate species. As such, conservationists have the delicate task of removing the grass without damaging the lichen.

Fire Orchid

There are a wide variety of native orchids present within the Aldinga scrub. The fire orchid looked like leaves scattered across the ground. As their name suggests, the plant does not usually flower unless a fire has been through the area.

Superb Blue Fairy Wren

This bird makes a high-pitched chirruping sound and is often present in low shrubs or dense vegetation. The male of the species is known for his bright blue plumage, whilst the females are a brown colour.

Following the walk through the scrub, the composers were given some time to prepare for the presentation of their composition proposal to the performers. The presentations are discussed below:

Luke:

Composition title: Generations/Generations II

Luke's composition proposal included two graphic scores with lines and shapes arranged in circles. The circles were divided into quadrants, with each quadrant specifying a time frame. The circles were symbolic of life cycles and the two scores were representative of flora and fauna. The shapes and lines present in the score were guides for performer improvisation. At this point in the presentation, the performers asked Luke what the shapes were meant to symbolise, and Luke explained that they represented the intensity of the sound, rather than one specific musical element.

For *Generations*, the floral aspects are symbolised. There were two circular shapes in the work. The inner circle represented the solo performer's part, which was dictated by the instrument written within the quadrant. The outer circle represented the accompanying parts. Luke also wanted the native flora to form part of the instrumentation for the work. He asked for native grasses to be weaved between the piano strings and for leaves and twigs to be used on the drum kit. This raised an issue because no native flora can be removed from Aldinga scrub. To negate this issue, plant material would be sourced from the native plants in the gardens surrounding the rehearsal studio.

Incorporating native fauna into *Generations II* was a trickier task. It was decided that field recordings would be taken of birdcalls in the local area, which would be turned into short samples on a keyboard. In terms of the score, there were four different duets throughout the piece, with each containing different combinations of instruments. One performer was to read the quadrant of score left to right, whilst the other was to read it backwards.

It was decided that timers would be required for both works, as the timings were quite specific. The mentors also suggested that Luke modified the shapes of his graphic scores to match the shapes of local fauna, such as the tree branches and the shapes of the mistletoe.

Chris:

Composition Title: Aldinga Scrub

Chris' composition also aimed to utilize field recordings to connect with the local area. Being an Adelaide composer, Chris had access to the site prior to the forum and was therefore able to take some earlier field recordings. His stereo recording was designed to encompass the audience and make them feel connected to the Aldinga scrub. He intended to create a connection between the recording and the acoustic instruments and to highlight the musicality of the bush.

Chris' work was divided into three sections, with each component containing written instructions to the performers. The first section captures the pre-dawn sounds of the scrub. The long, sustained tones specified for the bowed vibraphone and Theremin parts represented beams of light. The saxophone part was intended to create a soft, white noise that continued through the work.

The second section contained recordings of pobblebonk frogs. There was a suggestion to play the pobblebonk sound close to the interior of the piano, to excite the strings inside. The performers questioned whether this sound would be too subtle for an outdoor performance and recording. Additionally, there was a request for the musicians to replicate the pobblebonk sounds on their respective instruments. The performers also questioned how much space they should leave between sounds so as to not crowd the work with too many pobblebonks.

The final section came with the instruction of *colla parte*. The composer intended the performers to mimic the wide variety of bird sounds heard in the recording, using the recording as a leading voice and cue for new sounds. For example, about halfway through the recording, a crow begins to caw. After this point, the oboe player is asked to blow sounds through the reed into the bell of the instrument to create a similar cawing effect.

This work has a very specific timeframe, dictated by the ending of the recording, which is 10 minutes and 23 seconds long.

Olivia:

Composition Title: Notes on Sand

Olivia's piece focussed upon the sandy soil in the scrub. Her intention was to create a soundscape with the sand by pouring it in different ways between two pieces of cardboard. As such, Olivia's first step would be to collect a bucket of sand to be used for the performance.

The rest of the work contained long tones on harmonium, oboe, melodica and vibraphone. These were written out as small cells using traditional notation. The amount of repetitions of each cell was determined by a GPS coordinate. When the participants went on the walk earlier in the day, the performers selected particular locations in the scrub where their GPS coordinates were captured. Specific locations included the site where the lacy coral lichen grew, as well as a specific location known as 'orchid corner'. When the coordinate had a '0' in the number, the performer would do some sand pouring instead of playing the cell. Additionally, there was a sand pouring introduction and interlude through the piece, lasting for 30 seconds and 1 minutes respectively. Olivia suggested that the performers poured or trickled the sand to produce the desired variety of sounds.

Olivia also mentioned a few alterations that she felt may be required. She mentioned that she wanted the work to be no longer than 12 minutes, so if one of the performers was still performing at this point, they needed to fade away and not play the remainder of the cells. She also mentioned that the performers can change octaves wherever necessary. There was a question over the length of tones and whether they can be percussive, which would be discussed further during the rehearsal process.

Elizabeth:

Composition Title: Field Notes

Link to score:

Jigalin, Elizabeth. *Field notes*, Elizabeth Jigalin (2019). Available from: http://www.elizabethjigalin.net/field-notes?fbclid=IwAR1pdVTRacfVlz4blTeTosNuLz1YVUx5nyZ_SRYkGE7Mry4skObIW8EsrWg. Accessed on 4th May 2020.

Unlike the other compositions, Elizabeth chose to create a series of miniature works, each lasting between 30 seconds to a minute in length. She wanted to focus upon the concept of play, with each work including interesting activities or ideas for the performers to interpret. The titles of each miniature were inspired by Trip Advisor reviews of Aldinga scrub. Images and objects also formed part of the inspiration for the work.

Some of the miniatures were intended as solo works. The prepared piano solo, *fungus foray*, depicted different types of fungi, which were read aloud during the performance. Each fungus had a corresponding musical phrase, which suggested a particular expressive character for the fungus. *Framing silence* was a solo for a regular piano, which contained ringing piano chords interspersed between periods of silence.

Soil testing was initially presented as a work in which a contact microphone would be buried in the ground and Vanessa Tomlinson would use mallets to tap the soil above to produce the sound. Tomlinson suggested that this be tested in the area outside the studio and questioned the logistics of having this work performed in the ABC studios. *Ant workshop* was another solo work in which Tomlinson would use head massagers to strike the vibraphone instead of traditional mallets. A rhythm and general note patterns were supplied for this work.

Elizabeth's work also contained compositions for the whole ensemble. *Group call* involved the performers video calling each other on phones and then gradually dispersing around Aldinga scrub, creating sounds with found objects and using their traditional instruments and voices. This would create an echo effect through the phones, particularly when the performers are within close proximity of each other. Again, the logistics of the performance were questioned and it was decided that the work would need to be tested out in the scrub to ensure that phone signal would still be available. Additionally, alternative sound sources would need to be sought for the performance in the ABC rehearsal studios.

Coral/Chorale involved the use of an app called *Sampler*, which contained a grid of 8 squares, as seen below:

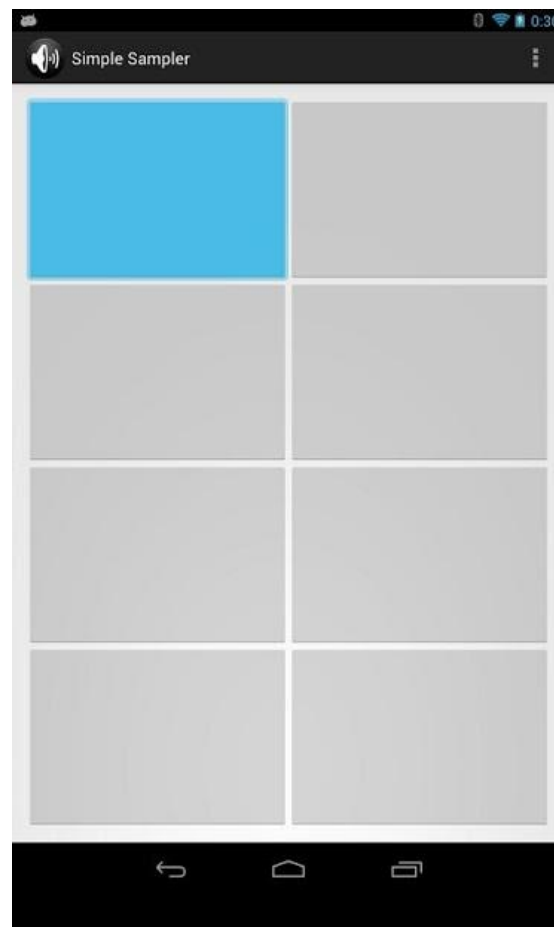


Figure 15 - Sampler app¹⁷⁴

When a box was selected, the performers could record a sound into it. This could be a vocal effect, a found object sound or a short phrase played on a traditional instrument. The performers were asked to record sounds into all 8 boxes and then perform the work by playing each sample for a set time to a specified rhythm. This rhythm was displayed in traditional notation.

Washpool, inspired by the local water source, explored various sounds from found objects, intended to create a feeling of being underwater. The work involved a radio, a walkie talkie, and a music box.

¹⁷⁴Apkpure. 'Simple Sampler', Apkpure (2019). Available from: https://apkpure.com/simple-sampler/jp.gr.java_conf.ken1.sampler1. Accessed on 5th August 2021.

Elizabeth also had plans to use recipes as a form of written prompt for the performers, potentially involving all of the performers at the piano, performing different tasks.

The final score would be presented in a booklet form, using a combination of traditional notation, graphic score and written prompt, depending on the work. At this stage, the development of the final score was a work in progress.

Rehearsals – The performers began rehearsing the compositions shortly after the presentations

Luke

During the first rehearsal, the performers asked Luke about the amount of energy he wanted within the music. Is it more calm and atmospheric or energetic and fast-paced? Luke discussed the intensity of sound with them – higher peaks on the graphic score meant a higher intensity of sound.

The performers also asked about score details. Does a flat line on the graphic score mean no sound or a long sound? Luke stated that it meant a long or slow-moving sound.

The structure of the music was also a strong topic of conversation. Was there silence between the two sections or did they flow seamlessly between each other? Could the rules of the score be broken? How should the piece end? These were all questions that Luke was left with at the end of the rehearsal.

Chris

The focus of this rehearsal was timbral experimentation. The performers set out to find the appropriate bird sounds that Chris had specified, using Chris' recordings for inspiration. It was discovered that playing the melodica close to the piano strings had little effect on the strings themselves and so the idea was scrapped. The crow sounds from the oboe blended well with the recording and played a strong role in cuing the other players to transition into different sounds.

Day 2 – Rehearsals

The focus of the second day was to develop and rehearse the pieces, as well as discuss the logistics of the two performances in terms of layout and location.

Olivia

The performers discussed the timing of the work, as some of the performers finished much earlier than others. Should the performers who finished faster hold their sounds for longer? Should they play multiple notes to extend the sound? These suggestions were trialled in the rehearsal, but the performers still found themselves finishing in vastly different places.

It was decided that the introduction of short sounds using mallets on the vibraphone later in the work would be an effective contrast to the bowed vibraphone sound used at the beginning of the piece.

In addition, the performers were introduced to the sand pouring techniques that Olivia wanted in the performance. A bucket of coarse sand had been procured and was set up on a table with cardboard, as seen in the image below:



Figure 16 - Sand pouring

There were two pouring techniques discussed. The first was to immediately dump the sand onto the flat piece of cardboard. The second was to gradually pour the sand onto the flat piece of cardboard, with the intention of producing white noise.

Olivia also suggested that the instrumental sounds began at a high pitch and gradually transitioned to lower sounds throughout the performance. This was an effective way to provide pitch contrast in the composition without compromising the character of the work.

Luke

At this stage, Luke had made some amendments to his score and performance. He tried adjusting his score to reflect the shape of bark rubbings and tree branches but felt that this was getting in the way of other aspects of the score that he felt were more important. As such, Luke chose to stay with the original graphic score design that he had initially proposed.

Structurally, Luke made a few changes to the timings in the score, extending the lengths of the first section and including a 20-30 second bridging passage between the two sections. Luke specified that this passage was to be a solo passage for the synthesizer, which would be playing short field recordings that he had taken from the local area. During this rehearsal stage, the synthesizer sounds were tested, although a final approach to this section was yet to be determined.

The performers also rehearsed cues for each transition point, allowing for a sense of flow between each section. Natural materials from the area surrounding the studio were also collected for the prepared piano. The piano was prepared as seen below:



Figure 17 - Prepared piano

Liz

During Liz's rehearsal, the performers were introduced to the sampling app for *Coral/Chorale* and taught how to collect their samples. The performers then recorded their samples on their phones and rehearsed the piece. One of the performers acted as a conductor, to ensure that the samples were being played at the right times in accordance with the score. The samples included vocal, instrumental, and found object sounds, which were randomly inserted into each square.

The performers then rehearsed *Washpool*, which involved the setup of a few interesting gadgets. Erik Griswold was using a small music box with the comb removed and alfoil in its place. The alfoil was attached to a contact microphone, so that when the music box handle was turned, a series of clicks could be heard, as the music box barrel interacted with the alfoil. Vanessa Tomlinson held a small bunch of reeds that crackled when scrunched together. Gabriella Smart placed two walkie-talkies close together and moved her hands in the space around them to create a faint feedback sound. Cathy Milliken used a radio to create a continuous white noise sound in the background. The sounds blended nicely together, which the combination of white noise and crackling.

The rehearsal concluded with a short walk through the scrub, with the performers practicing the process of setting up a group call on their phones and creating sounds using their voice, instruments and found materials in the scrub. When the performers were close together, the sounds echoed through the phones. As they gradually dispersed, the echoing gradually reduced, as directed by Liz. The question of how this would work in the ABC studios was raised. Potentially, the echo effect would not dissipate as much in this space and there would not be the same abundance of natural materials in the ABC studios.

Chris

This rehearsal focussed on section changes and a delegation of cue leading. Each section needed to discreetly transition, and the music should begin in a quiet, subdued manner. The music needed space and performers were advised not to all come in at once.

The theremin was also trialled in this rehearsal. There was some fine tuning made so that the instrument would have a twittering, bird-like effect. Dynamics and pitch were also discussed, and Gabriella Smart was given a short tutorial on how to use the instrument. In the first section, Smart focussed on producing a soft, steady sound.

Chris suggested that more of the surf sound could be heard through the final section. Nobody should be making crow sounds until the crows are heard in the recording. Chris suggested that Cathy Milliken led those sounds.

The overall form for each section was also discussed. The intensity of the sound in this composition is important, as it otherwise simply becomes bird sounds for four minutes without any kind of structure.

Following this rehearsal, a logistics meeting was held between the mentors to discuss performance venue and layout.

Logistics Meeting

It was decided that the performers and composers would set up the performance area on the edge of the fire track in the Aldinga Scrub for the first performance. The suggested layout of the performance space can be seen below:

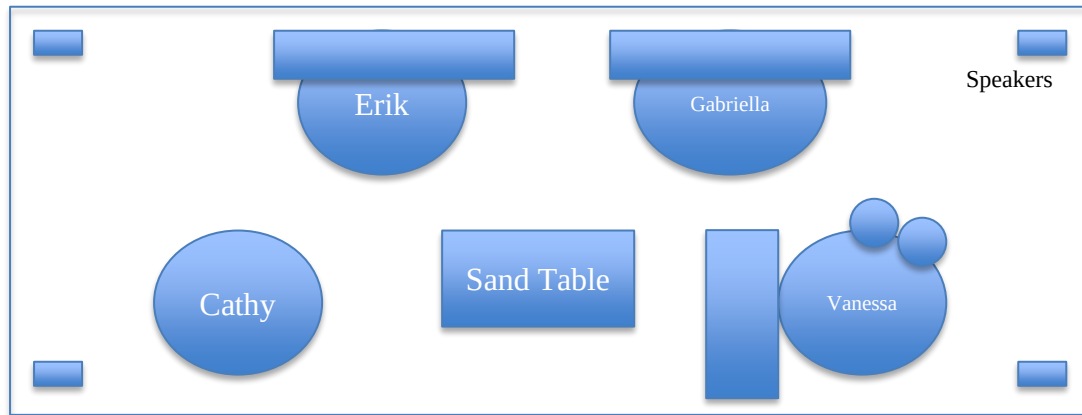


Figure 18 - Layout of performance

The running order was also determined during this meeting, which was as follows:

- Luke
- Olivia
- Chris
- Elizabeth

Following the logistics meeting, the performers returned to the rehearsals.

Liz

The focus of this rehearsal was to establish how the miniatures would transition from one piece to the next. Liz specified that she wanted minimal break between each work, so the performers would need to move quickly. Some of the miniatures were re-ordered to reflect this.

During a miniature involving a short film of the local wildlife, the performers worked out who would be giving cues for the endings of each clip, as they were not in sync during the transitions. They were also advised to start playing right from the beginning, where the screen remained black for a couple of seconds. Liz highlighted that she wanted alternations between silent playing and audible sound for this work. There were questions about how this would work in the ABC studios, at which point Liz specified that she wanted the performers to work in alternating duets for the ABC recording, but silent interludes for the performance in Aldinga scrub.

A solo miniature for oboe had been created at this point and Cathy Milliken trialled the work on her oboe. The performance involved wrapping the oboe in alfoil and placing little pieces of foil underneath the keys to produce a buzzing sound.

There were other rehearsals that followed, largely working on where cues and transitions should be placed in the works. The day concluded with a performance of 'Opera of Objects' – a work composed by the Clocked Out ensemble and performed by Cathy Milliken, Vanessa Tomlinson and Erik Griswold. The performance included references to found objects and their significance to each of the performers, as told through story and action. The intention of this performance was to offer inspiration to the participants and to offer the opportunity for the participants to ask questions about the work, which could help the development of their own compositions.

Day 3 – Concert 1

Rehearsals

The day began with a series of rehearsals. Timings for Olivia's piece were rehearsed and deemed appropriate, with all the performers finishing the work at the 12-minute mark. Chris' soundscape suggestions were made more specific, thanks to the detailed plan that was organised the previous day. Luke's piece had been rehearsed with the appropriate sound effects on the synthesizer, which worked nicely as a transition into the second section of his work. Luke had labelled each of the sounds on the synthesizer and highlighted the length of each of these sounds so that they could be used appropriately in accordance with the graphic score.

Venue

Due to inclement weather, it was decided that the venue of the concert should be changed to the front of the rehearsal studio, so that the performers could easily move inside if it started to rain. The performance area and general layout was altered from the original plan and can be seen below:



Figure 19 - Venue and setup for the first performance

Sound Check

When the performers moved from the small rehearsal space into the open performance venue, the balance of sound changed dramatically. The harmonium seemed distinctly quieter, whilst the oboe and melodica stood out significantly in this location. Whilst there was concern that the sand would not be heard for Olivia's composition, this proved to not be a problem as the sand was still audible in the performance space.

Performance

It was decided that the composers would introduce their compositions prior to each performance. Audience members sat in front of the performers, within the four speakers that were arranged in a rectangle. The details below describe the sounds heard during the performances.

Luke

Luke's performance began with murmurs and whispers. Large, dry sticks rustling against the snare drum created a rummaging, foraging sound. Gradually, the sounds built in intensity, large crashes could be heard from the cymbal and the harmonium swirled around in the lower registers, providing a sense of depth. The prepared piano strings were strummed, offering a distinctive buzz, thanks to the inclusion of the eucalyptus leaves inside.

The bridging passage blended so well into the natural soundscape that the local fauna in the area began to respond to it. Local magpies and wrens joined the symphony of recorded sounds, which gave the illusion that Gabriella Smart was creating a live remix of the local soundscape.

In the second section of the work, Vanessa Tomlinson used small chains against the cymbals to produce a scratching, rummaging sound, as if a small animal was foraging for food. Milliken mimicked the rhythms of these motions on the oboe, using a small range of pitch to draw the focus towards the rhythm. The occasional tones from the piano were interspersed throughout the soundscape. Depth and increasing movement were later added, through the incorporation of the bass drum and forceful stomping sounds produced by the oboe.

The inclusion of silence and space in this work also allowed for the natural soundscape to be showcased in this performance. As such, this work captured and embraced the Aldinga scrub within this setting, by providing space for the natural elements of the site to speak for itself.

Olivia

Olivia highlighted in her introduction that her composition was about the layering of harmony and texture. Her composition certainly delved into both of those musical facets. The composition began with the hiss and rattle of the sand as it was poured onto pieces of cardboard. The sound blended with the gentle rustle of the trees as they waved in the breeze, alongside the distant sounds of the ocean. The sand sounds built gradually as each performer started pouring sand at different times and paces.

The performers individually transitioned onto oboe, vibraphone, melodica, and harmonium respectively. The performers began at a high pitch, with extended ringing tones. The similar timbres produced an atmospheric work that sung the praises of the wind and the ocean. The sounds rose and fell in gentle waves of dynamic contrast, interrupted only by a short bridging passage, where the performers moved between instrument and sand.

The occasional monophonic texture could be heard through the combination of oboe and vibraphone on a single ringing note. The oboe carried a sense of directness to the sound, as it would enter slightly more abruptly than the others due to the nature of the instruments. This directness could also be heard in the melodica, especially as the instruments descended into the lower registers.

Once the instruments descended into the lower pitch, the texture became considerably thicker, and the parts were more independent. The transition from bowed to struck vibraphone also offered a sense of rhythmic and timbral contrast. The harmonium's persistent low rumble towards the end of the work becomes a continuous pedal note and offers a continual underlying presence.

Whilst Luke's work celebrated the liveliness of the flora and fauna in the area, Olivia's composition celebrated the ocean, the wind, and the sand of Aldinga's beach.

Chris

Chris' performance also garnered plenty of responses from the local wildlife, largely due to the field recordings that were played through stereo speakers. By having the speakers surrounding the audience, the sound became an immersive experience. This recording was used as the framework for improvisation for the performers. In each section, the recordings heralded the beginning of the work. Gradually, the musicians would respond to the sounds they heard. The whistling oboe sound mimicked the sea breeze, and the long tones were reminiscent of the gentle atmosphere in the first section. The section featured various birdcalls, which seemed to engage with the local birdlife in the area, in a similar way to Luke's composition. The oboe and theremin offered similar timbres through the twittering bird sounds they were producing. Loud cymbal rings signified the end of the first section.

The second section offered a stronger focus upon the development of rhythm. The instrumentalists were more percussive, echoing the pobblebonk sound of the frogs. The rhythm echoed and blended the natural sounds of the frogs with synthesised beeps and the jingling of the toy piano.

The third section strongly focussed on the birdcalls. Vanessa Tomlinson used chopsticks on the vibraphone to produce a lighter timbral quality, which mimicked the softer twittering of the smaller birds in the recording. The higher-pitched, melodious birds gradually transitioned into the guttural call of the crows. Cathy Milliken, who used the mouthpiece and bell of her oboe to produce the cawing of the crow, led this section. This sound blended with the cluster chords in the melodica, whilst the toy piano and the ringing bowls produced a bell-like quality. The piece concluded with a return to the sounds of the sea breeze, which had become thunderous and strong.

Liz

Liz's performance began with the recorded sounds from the musician's phones. These were conducted and included a combination of vocal sound effects, rattling seedpods, water gushing and long tones on various instruments. It built in thickness before subsiding to gentle hushes and rattles.

This transitioned smoothly into the solo piano miniature, which intended to 'frame silence'. Loud piano chords were interspersed between moments of silence, where audience members were invited to focus upon the ringing quality of the piano notes and the natural soundscape around them. Each burst of sound came as a surprise and bought the attention back to the piano.

The next miniature was the oboe solo, which was reminiscent of a bird foraging for food. The loud, fast-paced motifs buzzing with the alfoil were reminiscent of birds squabbling over a meal. The alfoil was cast aside like a bird shaking its feathers. Finally, Cathy Milliken let out loud birdcalls and squeals, which were distorted by the mouthpiece of the oboe. The piece concluded with gentle whispering.

Vanessa Tomlinson began the next solo miniature with the exploration of small pieces of bark and leaves. She used a contact microphone to convey the rough textures of the bark and the soft rustling of the leaves. Tomlinson used a series of different motions, including poking and stroking the items to produce different timbres and lengths of sound.

Following Tomlinson's solo, Erik Griswold performed his solo on prepared piano. This miniature involved small, notated piano motifs sandwiched between the Latin names of various fungi, which were read aloud. It seemed as if the piano motifs helped to demonstrate the various characters of the fungi. Some were lively and short; others were deep, lengthy chords.

In contrast to the deep piano chords, the following miniature contained the soft tinkling sounds of the vibraphone. Tomlinson's second solo symbolised the sounds of little ant feet across the vibraphone keys. A head massager was used to strike the instrument and create swiftly moving chords, interspersed between moments of stillness, where the sounds of the vibraphone were left to ring out.

The movement between the solo and ensemble movements was completed with ease, as Tomlinson's instrument was the easiest to transition onto. This movement involved the use of the found objects, which included the hissing radio, the music box and the reeds. Out in the performance space, it was easier to notice the two distinct types of sound being produced. There were extended sounds, intended as white noise, from the radio and the walkie-talkies. These sounds blended well with the sound of the wind and the ocean on the site. The dried plant and the music box created a crunching sound, like a crackling campfire or stepping through a gritty, sandy space. These sounds were not continuous and offered timbral contrast from the white noise in the background.

Towards the end of the aforementioned miniature, the performers moved one by one to their instruments for the next movement, thereby making the transition between movements as smooth as possible. The next miniature involved the short film clip, where the composers moved between making sound and remaining silent. Due to the movement of the musicians during the silence, it gave the illusion of the sound continuing. The actual sounds seemed to wash over the audience and swirl between a small selection of notes. Sometimes the swirling was slow, whilst at other times it was faster or more pointed in articulation, to reflect the size and shape of the fauna on the screen.

The final movement was the group call, in which the audience were able to leave their seats and follow the performers as they walked out into the Aldinga scrub. The sounds echoed around the musicians and audience, before gradually dispersing. Some of the sounds included the crunching of gravel beneath shoes, the shaking of branches, the long tones on the melodica and miscellaneous vocal shrieks. This movement provided a strong sense of exploration in this setting and captured the diverse array of sound opportunities within the Aldinga landscape.

(Following the concert, there was a presentation with Paul Mason, who is the director for music on the Australian council. He provided some general advice for grant applications and discussed various skills needed to be successful in the music industry.)

Day 4 – ABC Studios

Layout

All the materials from the studio at Aldinga were transported to the ABC studios and unloaded. The performance layout can be seen in the image below:



Figure 20 - ABC Studios performance layout

The general shape of the ensemble had not been drastically altered; however, the harmonium was turned so that the back of the instrument was facing the audience. This offered a better overall balance of sound, as the harmonium was much clearer in this setting. The drum kit was also positioned further back compared to the first performance.

Sound Check

The performers and composers met with staff from the ABC to discuss the performance order, instrumentation, and amplification requirements.

The microphones were adjusted for each performance and the logistics of moving tables or found object instruments was discussed. During this discussion, the performers reminded the composers of the importance of assertiveness when discussing the sound of their composition. They highlighted that it is important to speak up when a change is required so that a recording can be completed in the manner that is wanted.

(The following details some of the comments discussed during the sound check)

Luke:

The performers were reminded that the first section of the music needed to highlight the soloist in each section, so the accompanying parts should be a little more subdued.

Chris:

The soundscape was quite a bit louder in this space and the balance was modified to reflect this.

Liz:

For the section with film, the performers practiced playing the miniature with sound throughout, as opposed to silence. It was highlighted that there should be a distinct dynamic contrast between sections of the film.

It was interesting to note that the oboe was very prominent in the rehearsal space but soft on the recording. The microphones were adjusted accordingly.

Reflections

Performance

The details below describe the differences between the first and second concerts through descriptions of sound.

Luke

For the second performance, Tomlinson used leaves instead of sticks on the snare drum. The resulting performance was more muted, with each performer responding to the softer sound of the leaves.

The solos were much more prominent in the second performance and there were clear transitions between each section, helped by the timers that were used. In the transitional passage, the silence between synthesised sounds had more impact in this quiet space than it had in the first performance.

The performance in the ABC studio offered more focus upon the sound quality of each instrument and the way they blended with others, as there was no input from the natural world to offer an extra layer of soundscape. The croaks from the synthesiser seemed to blend well with the tom-toms. Similar sound blending could be heard between the synthesised birdcalls and the prepared piano. The rhythms and high pitches were very similar.

Olivia

During the sand pouring sections of this work, the focus was drawn to the different speeds in which the sand was poured, as the interactions with breeze or trees no longer existed. This gave the piece a sense of rhythmic interest, which was particularly noticeable when the performers used faster or wave-like patterns as they poured the sand. The ringing melodica and vibraphone sounds blended to create a collective ring of sound.

The gradual dispersion of timbre as the instruments ventured into lower pitches was more obvious here, especially the stronger sense of depth offered by the harmonium. Sometimes the sounds clashed uncomfortably in this space, which seemed to counteract the distinctly gentle atmosphere that the music otherwise had.

Chris

The theremin effects in this performance paired well with the twittering bird calls in the oboe. There was also a scraping effect produced with a rubber mallet that seemed to produce a calling, yearning effect within the context of the performance.

The second section contained stronger key clicking from the saxophone, which blended with the insect sounds in the recording. There was a lot more movement within this section than had been in the first performance. The pobblebongs were more frequent and the louder instrumental involvement masked the transitional sounds in the recording. As such, the ensuing silence between sections had a significant impact in the performance, as if to encourage the audience to think about the ramifications of there being no more sounds of wildlife.

The final section displayed finely honed mimicry on the part of the instrumentalists. The toy piano and bell sounds offered a blended tonal fusion, whilst the oboe and melodica wove between each other to offer echoes of the recorded birdcalls. Each instrumentalist mimicked different parts of the recording, which offered a nice texture, with a variety of sounds maintaining the interest of the audience.

Liz

The first piano solo in this performance strongly captured the impact of silence in this work, however it also meant that any preparatory sounds for the next miniatures could also be heard.

The oboe solo contained a scraping sound in this performance, using a stone and a box, rather than a music stand sound, which was used in the first concert.

Instead of using local trees to produce sound with a contact microphone, Tomlinson used small pieces of bark and leaves that she had collected for the second performance. As a result, Tomlinson was able to focus upon the speed and weight with which she explored the objects.

In the ant workshop miniature, the metallic sounds of the vibraphone were more present in the second performance. The fast, scrambling movements provided elements of drama, interspersed between the ringing echoes of the instrument.

In the second performance, the walkie-talkie feedback was not used, presumably due to the responses from the microphones set up in the room. Instead, the focus was drawn to the crunch of the music box and the dried leaves.

The film miniature still had the desired dramatic changes in sound, even though there weren't moments of silence in the ABC studio. Pedals and key clicking were used to change the dynamic levels and texture of the music.

For the final miniature, the performers used the clothing and jewellery of audience members to produce sounds through the group call. As the performers were confined to a smaller space, the echo effect was much stronger.

Collaboration

As the participants in this project were all adults, they were given significantly more choice with regards to the developments of the composition. There were a few disagreements that arose out of this arrangement, both amongst the participants and performers, as well as amongst the performers themselves. This largely revolved around the logistics relating to the first performance, as there was a forecast for rain. Fortunately, there were members of the group that provided a calming influence that helped to prevent these disagreements from turning into arguments.

Overall, the group and participants seemed to work well together, with the use of timetabling for each day providing a sense of structure that allowed everyone to work in harmony. In terms of general logistics surrounding the performance and rehearsals, Gabriella Smart took on most of that role, which work well from a collaborative standpoint.

Approach

Rather than a pupil-centred approach, which was often observed in Rissmann's project, the educational methods and advice in these workshops observed through the performers was more music-focussed. In this setting the approach worked as the participants were not experiencing apprehension and were not working with other participants on the same project. As such, there were no behavioural issues specifically observed that needed to be managed.

Like Rissmann's project, the creative approaches employed in the Soundstream Emerging Composer's Forum resembled a design thinking process. Participants frequently moved between planning, rehearsing, and refining their works. This ran more on a strictly planned schedule compared to the first case study, largely because the composers were working on individual projects, rather than a group project coordinated by a single person. As such, the use of strict timetabling ensured that all the composers received equal mentorship throughout this process. The observed design thinking process has been detailed below:

Ask

Composers were sent a description and briefing of the project and what they would be required to do.

Imagine

Using virtual and real tours of the Aldinga scrub, the composers were able to imagine some of the sounds and stories associated with the area.

Design

The composers completed a proposal of their composition and sent it to Soundstream in the hopes of being selected for the project.

Build

Once the composers were selected, they created the scores and prompts for their work.

Evaluate

The composers presented their works to the performers/mentors, who workshopped the compositions and provided feedback and advice.

Refine

The composers modified their scores/prompts based upon the feedback from the performers/mentors. This meant potentially making changes to the overall design of the score or musical changes to the score itself. Once these changes were made, they were presented to the performers/mentors again for further evaluation. This process repeated a few times.

Share

Once the compositions were modified to a suitable level, the works were shared via two live performances and a radio broadcast.

Case Study 3:

Water Water Everywhere – Thea Rossen (animateur, water percussionist), Luke Carbon (animateur, bass clarinet), Leigh Harrold (animateur, piano, kazoo)

Participants: Primary school students from a school in Queensland and their teacher (identities of the students and teacher were kept anonymous from the researcher to comply with ethical agreements). Teacher resources and prerequisite materials were provided¹⁷⁵.

3rd April 2020

Introduction

This project was presented through Musica Viva's school-based programs. The project was inspired by Grammy award winning composer Tan Dun's depictions of the water-filled rice fields from Dun's childhood in China in his *Water Concerto*.¹⁷⁶ Throughout the workshop, Thea Rossen, Luke Carbon and Leigh Harrold performed on a variety of percussion instruments immersed in water, alongside traditional instruments and performance methods. Students involved in the workshop were provided with the opportunity to create music with water and to learn about the impact that water has upon daily life.¹⁷⁷

Due to the coronavirus pandemic, this workshop was modified into an online format. The online workshop acted as a springboard from which students were supplied with the tools and instructions for improvising and movement-based activities at home. This is the first case study of an Australian animateur project delivered entirely online and discusses some of the implications this had upon the project. The first performance of the online format has been analysed and detailed over the following pages.

¹⁷⁵ Musica Viva asked that these resources were not analysed or shared due to copyright reasons.

¹⁷⁶ Dun, Tan. *Water Concerto for Water Percussion and Orchestra*, New York: G Schirmer Inc, 1998. Available from: https://issuu.com/scoresondemand/docs/water_concerto_33596. Accessed on 8th April 2020.

¹⁷⁷ Musica Viva. 'Water, Water Everywhere', Musica Viva (2020). Available from: <https://musicaviva.com.au/education/tours/water-water-everywhere/>. Accessed on 8th April 2020.

Screen Layout

This project was presented through Zoom¹⁷⁸ software, with a Musica Viva representative acting as the host for the performance. For the students involved in the project, they could interact with the performers in the following ways:

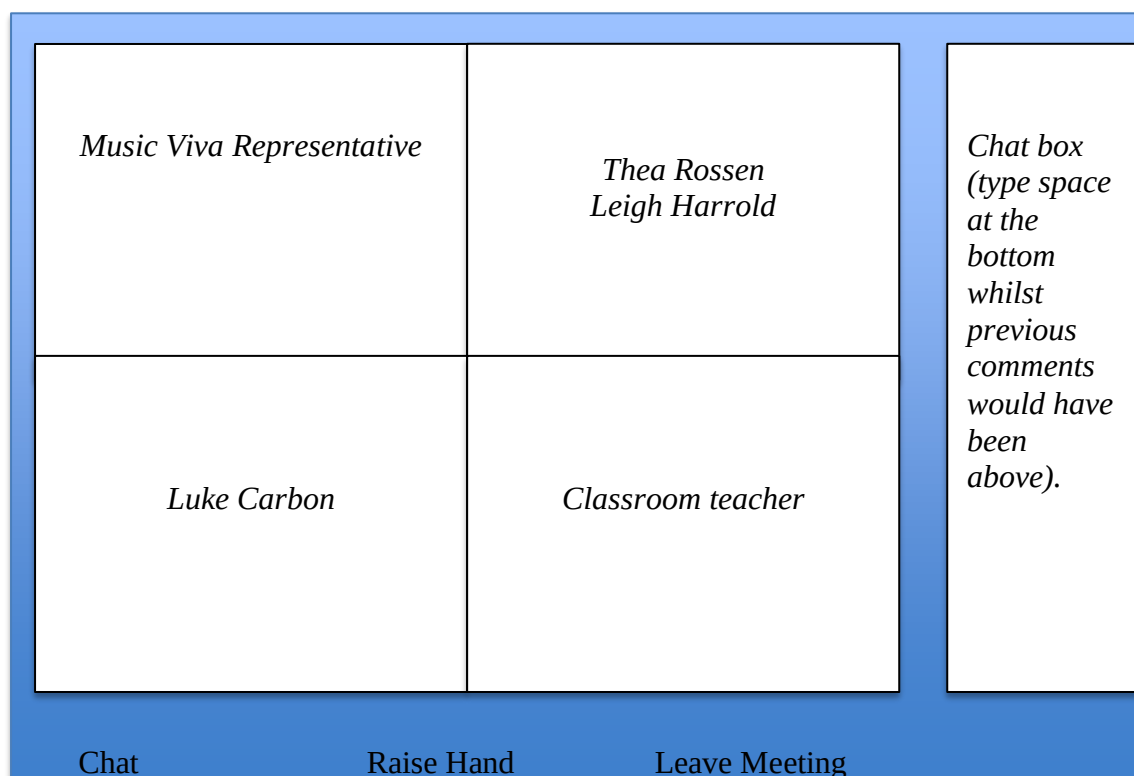
- Hands up – this icon allowed students to raise their hand if they had a question or comment about the performance. It also allowed students to answer questions raised by performers. When a student ‘raised their hand’ by clicking on the icon, the Musica Viva representative would turn on the microphone for that student’s video feed and they could respond to the performers. The downside of this process was that it would sometime take a while to unmute the student and then some time for the student’s voice to be heard. Sometimes, the student would be too shy to speak, and the performers would seamlessly transition to the next student.
- Comment box – For students who were too shy to speak via the microphone, they could type a message in the comment box and send it to the performers to respond to. Students could also add emojis into this chat box.

This process had positive and negative aspects to it. The fact that students could interact with the performers from behind a computer screen meant that some of the shyer students would have been able to ask questions they may have been too shy to ask otherwise. However, by having the separation between performers and students, there was not the opportunity to have the students trying out the instruments they were seeing for themselves during the performance. Additionally, the students would not have had their peers around them, which can often encourage students to participate in the movement-based activities so that they do not feel as if they are missing out.

¹⁷⁸ Zoom. ‘Zoom’, Zoom (2021). Available from: <https://zoom.us/>. Accessed on 21st April 2021.

The screen was divided into up to four sections, which would alter depending upon where the screens should be focussed. For instance, when Thea Rossen was speaking, her screen was the only screen presented. If the performers were conversing, then multiple screens could be shown at once. The downside to this process was that performers would sometimes accidentally talk at the same time due to missing the body cues from other players that they would have received in a live performance. Sometimes, the teacher of the school students would have her video onscreen. This allowed the teacher to become the model for call and response activities. Sometimes the teacher would make mistakes, which highlighted to the students that if they make a mistake, they should not feel too bad about it. As such, the teacher modelled the performance etiquette and behaviour for the students. This was further highlighted through her contributions in the comments box, where she would thank and encourage students who contributed to discussion.

A diagram of the screen can be seen below:



Icons were placed at the bottom of screen to open the chat box, 'raise hand', or to leave the presentation

Figure 21 - Screen appearance for the workshop

Sometimes, video clips from a performance of Tan Dun's *Water Concerto* would be presented. In those instances, the screen would look like this:

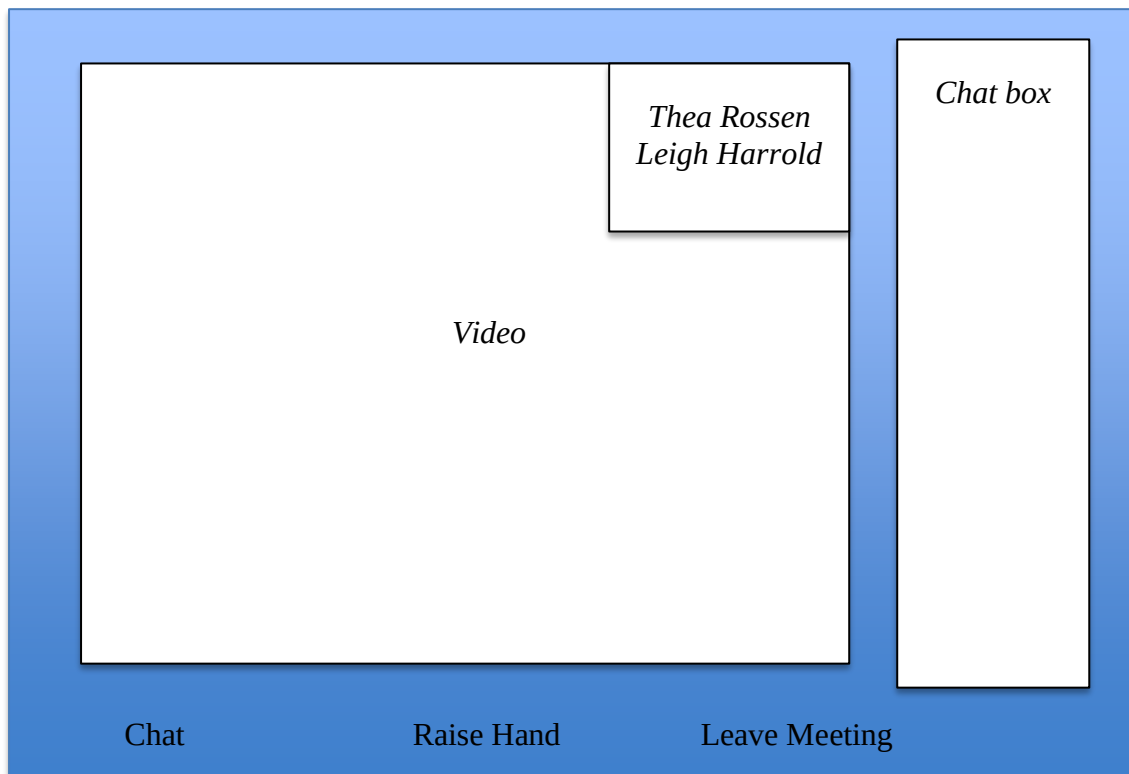


Figure 22 - Alternate presentation layout, which focussed upon specific presenters or videos

During moments of demonstration, the online approach to this workshop worked well, as students were able to clearly see the instrument up close, which may not have been possible in a live performance.

Compositional Performance Approach

Instead of playing the *Water Concerto* all the way through, Rossen, Carbon and Harrold selected small sections of the score to deliver to the students. From these selections, the performers selected a topic of focus. For the first section of the performance, this was an analysis of the instrumentation and water percussion techniques. Each performer showed their instrument to the students and played a little demonstration on their instrument before the first section was played. Additionally, the water percussion techniques were demonstrated and copied by the students. Only once these elements had been demonstrated did the performers play the section of the music.

The second section was selected due to its use of ostinato pattern. It was from the second movement of the concerto. This was developed into a body percussion performance by the students and played alongside a recording of the original performance.



Figure 23 - Ostinato excerpt from Tan Dun's *Water Concerto* played using body percussion¹⁷⁹

The third section included a water percussion cadenza, which segued into a discussion and demonstration of improvisation, with a prompt to try various improvisation ideas at home.



Figure 24 – Percussion Cadenza demonstration by Thea Rossen¹⁸⁰

¹⁷⁹ Dun, Tan. *Water Concerto for Water Percussion and Orchestra*, New York: G Schirmer Inc, 1998. Available from: https://issuu.com/scoresondemand/docs/water_concerto_33596. Accessed on 8th April 2020.

¹⁸⁰ Musica Viva. 'Musica Viva presents Water, Water, Everywhere are touring in 2019!', vimeo (2019). Available from: <https://vimeo.com/296982982>. Accessed on 8th April 2020.



Figure 25 - Percussion Cadenza demonstration by Thea Rossen¹⁸¹



Figure 26 - Percussion Cadenza demonstration by Thea Rossen¹⁸²

Movement-based activities

There were several movement-based activities interspersed between videos and demonstrations. The use of a wide variety of activities meant that the students remained engaged and inquisitive throughout the performance.

¹⁸¹ Musica Viva. 'Musica Viva presents Water, Water, Everywhere are touring in 2019!', vimeo (2019). Available from: <https://vimeo.com/296982982>. Accessed on 8th April 2020.

¹⁸² *ibid*

Water Techniques

The first movement-based activity involved students copying Thea Rossen through some hand movement exercises, described as finger stretches. They were later introduced as finger stretches and warm-ups for water percussion techniques. These exercises were then demonstrated in a bowl of water. Some of these activities are described below:

- Flick – a light flick into the water produced a thudding sound effect
- Lightly tapping the surface of the water created a light droplet effect
- Slapping/cupping at the water produced a louder, sloshing sound

Students were encouraged to try these effects at home.

Ostinato

Part of Tan Dun's *Water Concerto* involved an ostinato pattern. Rossen and Harrold demonstrated this pattern on the piano and water percussion. The rhythm of this pattern can be seen below:

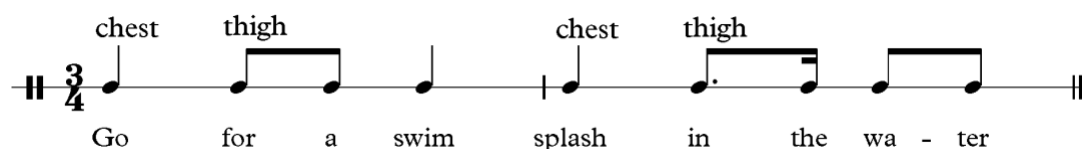


Figure 27 - Ostinato pattern with phrase to aid in rhythmic comprehension¹⁸³

The rhythm was presented as a call and response format, with the teacher onscreen to model to the students so that they knew when to respond. The teacher made a mistake during the concert and turned it into a learning opportunity for the students, encouraging them to listen carefully to the rhythm when the performers demonstrated it.

¹⁸³ Dun, Tan. *Water Concerto for Water Percussion and Orchestra*, New York: G Schirmer Inc, 1998. Available from: https://issuu.com/scoresondemand/docs/water_concerto_33596. Accessed on 8th April 2020.

Students had the opportunity to play the body percussion rhythm alongside an orchestral recording of *Water Concerto*. The rhythm was considerably faster than the initial demonstration, which added a new level of complexity to the activity. As such, the actions and sounds were gradually scaffolded so that students had the time to learn the pattern, then the actions before playing it slowly and at speed with an orchestra.

Musical Terms

The students were taught a few musical terms during the performance. These were frequently repeated, to remind students of the new terminology. The included terms are discussed below:

- Ostinato
 - Presented through a short snippet of *Water Concerto* and replicated/performed by the students using body percussion
- Cadenza
 - Presented through a short demonstration of a cadenza with water percussion performed by Thea Rossen. Some of the techniques in this cadenza were explained and replicated by students through call and response. Students were encouraged to create their own improvised cadenzas using water percussion techniques at home.
- Improvisation
 - See above – improvisation was a strong component of Rossen's cadenza
- Bass clarinet
 - Demonstrated and discussed by Luke Carbon at the beginning of the workshop
- Kazoo
 - Demonstrated and discussed by Leigh Harrold at the beginning of the workshop. Students were also shown how to make their own kazoo

- Waterphone
 - Demonstrated by Thea Rossen. Students were allowed to guess and describe the sound of the instrument before it was introduced and explained. Several performance methods were also demonstrated and discussed



Figure 28 –Waterphone¹⁸⁴

¹⁸⁴ Music Crowns. 'Watch Brooks Hubbert demonstrate the Waterphone', Music Crowns (2017). Available from: <https://www.musiccrowns.org/viral/watch-brooks-hubbert-demonstrate-waterphone/>. Accessed on 8th April 2020.

Improvisation Activity

Students were encouraged to improvise some of the elements of the *Water Concerto* at home. Some of the timbral suggestions can be seen below:

- Percussion mallets (using a bouncy ball and knitting needles) to hit floating items in a bowl of water
- Homemade kazoo



Figure 29 – Homemade kazoo¹⁸⁵

- Tapping wooden bowls floating in a large bowl of water

¹⁸⁵ Buggy and Buddy. 'Exploring Sound: Making a Kazoo', Buggy and Buddy (2014). Available from: <https://buggyandbuddy.com/exploring-sound-making-a-kazoo-science-invitation-saturday/>. Accessed on 8th April 2020.

- A colander used for creating a loud waterfall gushing effect (the sides were taped so that the water only came out of the bottom)



Figure 30 – Water gushing effect¹⁸⁶

- Chopsticks and a wooden spoon to tap the side of a bowl of water
- Water techniques (discussed in movement activities) to use in the water
- Using water glasses to hit the surface of the water in different ways



Figure 31 – Water glasses interacting with bowls of water¹⁸⁷

¹⁸⁶ Rossen, Thea. 'Water, Water, Everywhere presented by Musica Viva in Schools', Thea Rossen (n.d.). Available from: <http://www.thearossen.com/recent-projects>. Accessed on 8th April 2020.

¹⁸⁷ ArtPlay. 'ArtPlay artist learning: Sharing contemporary art practices with young children', ArtPlay (n.d.). Available from: <https://www.melbourne.vic.gov.au/SiteCollectionDocuments/sharing-contemporary-art.pdf>. Accessed on 8th April 2020.

Reflections

Performance

The performance was well received by students and teachers alike, with opportunities throughout the workshop for student involvement. The performers were positive in their approach, regularly smiling and displaying open body language to convey a welcoming atmosphere. Aside from the occasional delay when a person forgot to switch off their microphone, everything ran smoothly.

It was difficult to assess student involvement in this workshop aside from the comments delivered in response to questions. This was because the students could not be individually observed via video link. However, this could be a positive aspect to the project, as it may allow students to feel as if they can be freely involved in the actions and movements, without feeling self-conscious about those around them. What can be known for certain is that the students were engaged as they were asking questions, offering comments, and responding positively to the experience.

Collaboration

There was a separation between Luke Carbon and the other performers due to Carbon being in covid isolation. This meant that there was the occasional delay and breakdown in communication, exacerbated by common connectivity issues associated with video presentation software.

By having a representative of Musica Viva behind the screens and managing the technical side of the performance, it meant that the performers were free to present and keep the students occupied whilst the screens and presentation formats were being manipulated. They were also able to put a friendly spin on any technical issues that may have occurred. For instance, when a student's microphone was not un-muting, the performers would talk about how the Musica Viva team were working their magic and that we should be able to hear from the student soon.

Additionally, by having the teacher of the students onscreen and participating in the activities, it meant that the students had a familiar face from which to draw support from, both in a behavioural sense and an instructional sense. This meant that the performers and the Musica Viva team had strong support from the school, which helped the workshop run smoothly.

As such, this performance was successful largely due to the strong collaboration between the performers, the team at Musica Viva and the teacher at the school.

Approach

Unlike the first two case studies, this workshop did not employ a design thinking approach in terms of the student's activities. From the researcher's observations into the project, *Water Water Everywhere* appeared to offer the opportunity for students to engage in an inquiry-driven experimental process. The performance and accompanying resource pack encouraged students to partake in active experimentation derived from movement-based activities explored in the workshop.

Inquiry-based learning follows the process of researching and experimenting upon a key hypothesis.¹⁸⁸ The first step in the process is to pose a question. In the case of the workshop, one of the questions posed was:

“What is an ostinato?”

The question is then investigated through research and experimentation. In this case, Tan Dun's *Water Concerto* was used as a resource for students to listen to and discover any repeating patterns. To simplify the process, the performers picked out a small section of the music that contained a repeating pattern to demonstrate.

¹⁸⁸ Singapore Management University. 'Inquiry Based Learning', Singapore Management University (2017). Available from: <https://cte.smu.edu.sg/approach-teaching/integrated-design/ibl>. Accessed on 8th April 2020.

A creative process then ensues, to ensure that the concept can be replicated. In this case, the students were tasked with performing an ostinato pattern from the score, beginning with the use of the phrase “go for a swim, splash in the water” to assist in the understanding of the underlying rhythm. This is then built upon by combining the phrase with body percussion, with sounds and actions suggested by the students.

This ostinato pattern was then tested and applied to Tan Dun’s work, by getting the students to perform the rhythm alongside a recording of the *Water Concerto*. A discussion of this process followed. During this discussion, it was highlighted that the recording of the ostinato pattern was faster than expected, which complicated the performance. The presenters also used repetition of the phrase ‘ostinato’ to remind students of the new term they had discovered and to ensure that it would be retained.

Upon reflection, when presented with this situation again, the students may try performing the rhythm faster before trying it with the recording of the score. This would start the inquiry process over again.

A visual model of this inquiry process can be seen below:



Figure 32 – Inquiry Process diagram¹⁸⁹

This workshop employed a mixture of pupil-centred and music-centred learning approaches. As the amateurs were working with young students, they had to carefully consider the attention spans, behaviours and learning demands of the students. This was reflected in the performance style – utilising small snippets of the score rather than presenting the whole work. Additionally, there was a focus upon showcasing the music in the most interesting light, in which many musical elements appropriate for the age level, could be discussed. These aspects of the workshop were managed well, as the participants willingly engaged in discussion and offered positive feedback.

¹⁸⁹ Singapore Management University. 'Inquiry Based Learning', Singapore Management University (2017). Available from: <https://cte.smu.edu.sg/approach-teaching/integrated-design/ibl>. Accessed on 8th April 2020.

As this was a general core music primary school class that the performers were working with, alongside the technical issues, there were a few behavioural management strategies that needed to be implemented. Several approaches were used in this workshop to ensure that a positive environment was maintained.

Sometimes, students would forget a particular term or technique that was previously discussed. Instead of emphasising this in a negative way (e.g., “I cannot believe you have already forgotten what I just explained!”), the performers used humour when presented with students who had forgotten the musical term for a repeated pattern.

“It starts with an ‘O’” exclaimed Thea Rossen.

“... And it’s not ostrich,” added Luke Carbon.

This exchange provided students with a hint to jog their memories, along with a humorous interjection, which kept the dialogue positive. Larrivee’s discussion of stress and conflict management strategies in *Authentic classroom management* highlights that humour helps to diffuse a potentially stressful or humiliating situation and keep the environment light and positive.¹⁹⁰

All the performers remained calm and upbeat when faced with technical issues. This was a positive way of approaching these issues and modelled a desirable behaviour to students. If the performers or the Musica Viva team had demonstrated frustration or anger at these situations, it would have shown the students that this is an appropriate response to technical issues. Jones’ and Jones’ *Comprehensive classroom management: Creating communities of support and solving problems* study highlights that it is important to consider the needs of the student and to provide a social cue from which the student can respond in a positive manner. Remaining calm was a strategy offered through this resource to prevent a negative escalation of behaviour.¹⁹¹

¹⁹⁰ Larrivee, B. ‘Conflict and Stress Management Strategies’ in *Authentic Classroom Management*, Upper Saddle River, New Jersey: Pearson, 2009, p.321.

¹⁹¹ Jones, V.F. & Jones, L.S. ‘Chapter 8 Responding to violations of rules and procedures’ in *Comprehensive classroom management: Creating communities of support and solving problems*, Upper Saddle, New Jersey: Merrill, 2010, pp.304-305.

Throughout the performance, students regularly provided comments or responses to prompting questions. Once a student had offered a response or comment, the performers took care to remember the student's name and to refer to the student's comment regularly. According to Jones and Jones, this technique helps that student to reconnect and continue to engage in the lesson.¹⁹²

Sometimes, the students would answer a question incorrectly or provide a comment about the show rather than an answer to a question. In these situations, it is important that the students remain supported and encouraged, even if the response is not what was desired. In this workshop, when confronted with an incorrect response, the performers would ask further questions and actively listen to the student's replies. Active listening is the process of asking questions, repeating certain key phrases, and displaying open body language to encourage further dialogue. For instance, if the student was shown a bass clarinet and asked if it was a clarinet, the performer may respond with:

“You are very close! Can you think of an instrument that is lower than a clarinet?”

Alternatively, if the student volunteered a comment unrelated to the question provided, the performers sometimes chose to postpone their question and ask further questions to the student in relation to their comment. For instance, when a student told the performers that they were enjoying the concert instead of responding to a question that was asked, the performers smiled and thanked the student for their response. They then asked the student what parts of the workshop they liked, which prompted more responses from the student. According to Larrivee, postponing a particular situation can be beneficial to students as it can de-escalate an awkward situation and sometimes transform it into a new positive learning opportunity. It also leaves the student feeling positive about sharing their thoughts with the performers.¹⁹³

¹⁹² Jones, V.F. & Jones, L.S. 'Chapter 8 Responding to violations of rules and procedures' in *Comprehensive classroom management: Creating communities of support and solving problems*, Upper Saddle, New Jersey: Merrill, 2010, pp.304-305.

¹⁹³ Larrivee, B. 'Conflict and Stress Management Strategies' in *Authentic Classroom Management*, Upper Saddle River, New Jersey: Pearson, 2009, p.321.

Case Study 4:

The Lullaby Project – Emily Gann (Project leader/Artistic Producer), Hilary Kleinig (Producer/Lullaby Project Artist – Cellist), Julian Ferraretto (Lullaby Project Artist – Violinist), Elizabeth McCall (Lullaby Project Artist – Singer), Eric Booth (Teaching Artist, presenter – present via Zoom), Thomas Cabaniss (Lullaby Project founder – present via Zoom)

Participants (training day): Adult musicians and educators who are interested in the field of teaching artistry, with some having experience in the field.

Participants (Lullaby Project): Parents of newborn babies, or pregnant couples expecting a child. No musical background necessary.

Introduction

This project involved parents of babies or expecting parents collaborating with professional artists to create personal lullabies for their babies. The project was originally developed through Carnegie Hall and has been successfully completed in many countries around the world.¹⁹⁴

The first Australian Lullaby Project was held in Onkaparinga, South Australia in 2019.¹⁹⁵ In 2020, the producers of this project decided to hold a teaching artist training day, which focussed upon developing the skills of aspiring teaching artists.¹⁹⁶ For South Australian educators, musicians, and aspiring teaching artists, this offered the first opportunity within South Australia to learn specifically about teaching artistry. This case study details the processes described through the training program over the course of one day, as well as a discussion of the final lullaby products that were created from the South Australian Lullaby Project in 2019. The training was completed largely in person, while Eric Booth (teaching artist and founder of the International Teaching Artist Collaborative) and Thomas Cabaniss (creator of the Lullaby Project) presented various aspects of the day via Zoom to the group of assembled interested participants from a variety of backgrounds.

¹⁹⁴ Lullaby Project Australia. 'The Project', Lullaby Project Australia. Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 26th May 2021.

¹⁹⁵ *ibid*

¹⁹⁶ Lullaby Project Australia. 'Artist Training', Lullaby Project Australia. Available from: <https://www.lullabyprojectaustralia.com/artist-training-course>. Accessed on 26th May 2021.

This training day aimed to shed light upon the teaching artistry profession and specifically the Lullaby Project to musicians within South Australia. The training day was marketed largely towards educators and those wishing to know more about the teaching artistry profession. Many of the participants have gone on to be involved in future Lullaby Projects or developed their own teaching artist projects within South Australia, whilst others have used the creative approaches from the lullaby project to develop their own teaching practices. This training day also resulted in a small teaching artist online group forming online, where teaching artists from South Australia can share and discuss their projects.

Session 1 – Teaching Artistry Overview (presented via Zoom to a live audience)

Presenter: Eric Booth

Work of the Teaching Artist

Booth started his presentation by discussing his goals and work as a teaching artist. He believes that the most important aspect of teaching artistry is to *make worlds and share worlds*. By this, Booth highlighted the importance of inviting participants into his world, his creative practice, whilst also embracing the worlds of the participants, their lived experiences, and beliefs. Through this sharing, Booth believes it is important for the teaching artist to make personal connections through shared experience, amongst all participants. This allows teaching artists to create a supportive community space, where participants feel comfortable to share and try new things.

Through teaching artistry, Booth highlighted the importance of engaging with participants who do not have a background in the arts. He highlighted that in the United States, only 6% of Americans had a background in the arts, meaning that the majority of Americans do not have experience with regards to the creative process of art making. Through teaching artistry, Booth argued that workshops should encourage participants to encounter something new and make personal connections to it.

A teaching artist should also challenge the participants. This could be through the topic material, by challenging systems of oppression. Alternatively, the participants could be challenging their own feelings and thoughts, through a disruption of their everyday approaches to their practices. As such, a teaching artist can be a catalyst and vehicle for change in human behaviour.

Six Fundamentals of Teaching Artistry¹⁹⁷

As part of his own research, Booth discussed the fundamental aspects of teaching artistry with his colleagues and developed a set of fundamental principles relating to the practice of the teaching artist. These are as follows:

- **Activating the artistry of others**

Booth believes that the most important job of a teaching artist is to provide the opportunity for people to articulate personal ideas through a creative medium. Additionally, Booth highlights the importance of encouraging individuals to personally connect with an artistic pursuit through linkage with something that the individual deems important to them.

- **Adeptness with creative processes**

Part of the job of a teaching artist is to provide insight into the creative process – to teach others *how* to create. He highlighted the importance of balancing this with personal relevance to participants to ensure that the learning is meaningful.

- **Creating safe and charged environments for engagement**

Booth highlighted the importance of creating a welcoming, inviting and challenging space that participants enter into during a teaching artist project. Participants should be able to feel comfortable to share their thoughts without being judged or criticized. As such, it is important that a teaching artist considers the culture, beliefs and community that they are entering into. This must be treated with sensitivity and respect.

- **Deftness with inquiry process**

This aspect links strongly with the process of inquiry-based learning. A teaching artist should know the importance and power of asking the right lines of questioning that encourage participants to want to know more, to delve deeper into the artistic pursuit. It is also important that the teaching artist reflects on their own processes, on the workshops themselves and on their own abilities to continue to develop and nurture their skills as teaching artists.

¹⁹⁷ More information can be found in the following resource: Booth, Eric. *The Music Teaching Artist's Bible Becoming a Virtuoso Educator*, New York: Oxford University Press, 2009.

- **Authenticity**

When discussing authenticity, Booth mentioned ‘the law of 80%’. This is the concept that 80% of what you teach is who you are. Booth highlighted the importance of being oneself as a teaching artist. It is important that the teaching artist is true to their artistic self and treats participants as artists. The teaching artist should view their participants as artistic colleagues and co-learners. There should be mutual appreciation and respect for the artistic process.

- **Imagining meaningful new worlds**

This area highlights the importance of being able to see the potential in things and to want to continually improve and strive for better, for more.

Questions

Following this, Eric Booth provided the opportunity for people to ask questions that he responded to. These questions and responses are detailed below:

What is your top tip for a new teaching artist?

Response: Fall in love with the questions and think about how you can activate the artistry of the person you are with.

What is the most challenging thing you experienced as a teaching artist?

Response: When people simply comply with your instructions with no intrinsic motivation behind them. When this occurs, the participant has completed the task for other people’s reasons and not for their own reason. In this case, they are unlikely to be self-motivated to pursue the creative process further.

Booth highlighted the importance of going to the place that matters to the participant.

How do you balance the love of your artistic pursuit with the parameters that may be imposed?

Response: Challenge the institutions that promote specific definitions of excellence in artistic pursuits.

Support a variety of pathways into the creative process and co-create as equals. As a teaching artist, you are bringing the knowledge, whilst the participant is bringing their interests and beliefs.

7 (plus 1) Purpose Threads of the Teaching Artist Field

Below is a compilation of some of the common varieties of teaching artist projects:

- **Work of art**
 - Purpose: Enhance and provide interactive/immersive encounters with art forms
- **Art skill development**
 - Purpose: Deepen the development of art making skills
- **Arts integration**
 - Purpose: Bring artistic and creative concepts/processes into non-artistic fields
- **Community quality of life**
 - Purpose: Develop supportive and friendly communities
- **Activism**
 - Purpose: Engage with and have impact upon a political or social movement
- **Social/Personal Development**
 - Purpose: Develop capacities for social and personal skills
- **Partnering for non-art goals**
 - Assist in achieving goals for other organisations
- **Digital (plus one)**
 - Purpose: Develop personal artistry in digital media

Questions

Following this, Eric Booth provided the opportunity for the teaching artists to ask questions. These questions and responses are detailed below:

Can you offer some tools for engaging with people you meet for the first time?

Response: It is important to scaffold the activities. Start with something very simple and work your way towards more challenging goals. Keep the first activities light and playful and introduce the ‘verbs’ of art. Another useful tool is one that Thomas Cabaniss referred to as *enabling constraint*. This is where participants are given a one-sentence task with certain restrictions that allow participants to invest more courageously. When participants are confronted with something too broad to begin with, they can feel overwhelmed.

Can you describe the relationship between facilitator and student?

Response: Both are seen as equals with value that they bring to the table. The facilitator brings their knowledge and the student brings their lived experiences, their passions and their dreams. It is important to harness both areas.

Session 2 – Lullaby Project Background (presented via Zoom to a live audience)

Presenter: Thomas Cabaniss

Creating a Safe Space

In response to Eric Booth's comments, Cabaniss agreed wholeheartedly with the approaches to engaging with people you meet for the first time. In his session, Cabaniss put the workshop participants at ease through a few starting activities.

Firstly, Cabaniss asked participants individually to tell him a little about themselves. This provided Cabaniss with a little insight into the experiences and backgrounds of the workshop participants. He also highlighted the idea of inviting people into the space and hearing what they have to say, through gradual, scaffolded steps.

Cabaniss also discussed the concept of 'room architecture' – the consideration of the space you are working in and how you can utilize it to create a safe and friendly environment. In the workshop venue, Cabaniss asked participants to form a circle (referred to as the 'Lullaby Circle') and asked everyone to take big, deep breaths together. Following this, participants were asked to hum and say a single word together. These activities encouraged everyone to interact with each other and create a safe space where everyone could participate equally.

Development of the Lullaby Project

Cabaniss described his work at Carnegie hall with particular reference to the 'Link Up' program. This program connects artists with members of the community to work on various projects. His first project was the Valley Lodge Collaboration in 2010. This involved going to homeless shelters and getting participants to develop their song-writing skills, which ultimately led to a concert performance.

The following year, Cabaniss was involved in the Jacobi Hospital Collaboration, where he worked with HIV+ people who had difficulty taking their medications. Similar to the Valley Lodge Collaboration, the patients created songs and performed in a concert at the hospital. Hospital staff members were invited along to this lunchtime concert and some of the obstetrics and gynaecology staff expressed an interest in developing a similar project for pregnant teens.

Cabaniss liked this concept and wanted to develop it further. He felt, however, that there needed to be a particular style of song that the expecting parents would create. He decided upon the lullaby as the selected song form, as it is commonly linked with children and helping babies to sleep.

Instead of a live concert, as the previous projects had been, Cabaniss felt strongly that this should be a recording project, so that the participants could take their song home with them and sing it to their babies when they arrive. As such, he pushed for the opportunity for participants to work in a recording studio to record their music. Cabaniss wanted the parents to have as much involvement as they wished – some parents wanted to sing their song on the recording, while others did not want to sing. All creative and performance decisions were supported through the development of the song and recording.

For the artists involved in the project, Cabaniss mentioned that the Lullaby Project offered a learning opportunity to them. Many of the parents came from an array of cultural backgrounds and wanted different genres and styles of music reflected in their lullabies. As such, Cabaniss stated that the musicians had to do a bit of research into the styles they were being asked to perform in. Often, they would be listening to some tunes in that style, and experimenting on their instrument to develop the appropriate sound.

Creative Process

In his projects, Thomas Cabaniss started with the development of the lyrics, but he mentioned that it is just as viable to begin with the music.

Each participant received a workbook with a series of prompting questions. These questions help to scaffold the activity, rather than having an open-ended task where participants are told to simply ‘write lyrics’. One of the prompts asks the participants to write a letter to their child for them to read when they are the same age as the parent’s current age.

Once the participants have written their responses, they are asked to circle three things within their responses that they consider to be the most important. These will later feature within the lyrics of the lullaby.

Following this, the parents will work in consultation with an artist, who will discuss the musical style that the parents would like. At this point in time, the parents may have particular tunes or styles that they could play through their phones to give the artist an idea of what they are after. The artist and parents will work together to find an underlying style and record any ideas that the parents liked, usually on a phone.

‘How do you think it goes?’

When developing the melody, Thomas Cabaniss preferred to opt for a more open question like the one above to start the discussion. This provided the parents with the opportunity to share a melody they liked without external influences. He highlighted the importance of writing a song to suit the parents and child, rather than trying to fit the song into the ‘lullaby’ box. Sometimes the music is more upbeat than one would expect for a lullaby, and this is perfectly fine. Ultimately, the most important aspect is that the lullaby offers a personal connection to the parents and child.

Sometimes, the parents may get stuck or might be unsure of how to start their melody. In this instance, Cabaniss offered two options that helped parents to discover the melody they were after. In the first option, Cabaniss chose a chord progression to play and asked the parents to find six different ways of singing their key words over the progression. If this didn't work, Cabaniss would play their key words using one note and ask them to imagine the tune going up or down from that note and to select a place within their key words where the note could change. Once this place was selected, Cabaniss would experiment with different interval jumps until the parents were satisfied with a particular interval. Further questions would consider whether the parents wanted another note change in different places in the phrase or if they wanted to modify the position of the pitch change.

Thomas Cabaniss summarised his presentation with an example of a song one of the parents came up with and demonstrated the process of melodic creation on the piano. The demonstration involved a random phrase that he played on one note and then asked workshop participants where the melody should rise or fall within the phrase.

Questions

Following this, Thomas Cabaniss provided the opportunity for people to ask questions. These questions and Cabaniss' responses are detailed below:

Have you worked with dads as well as mums?

Response: Yes, we did a Lullaby Project where we worked in a men's correctional facility with men who had young children. In many of the other projects, we also had the fathers involved, sometimes distantly, where the mum would send her ideas to the father via text message, and he would respond.

Have you done any study into the children's responses to their parents' lullabies?

Response: No, we have not specifically observed the responses of the children and babies to their parents' lullabies, but that would be interesting to do.

Session 3 – South Australian Context and Experience (presented in person)

Presenters: Emily Gann and Elizabeth McCall

Introduction

This session offered insight into previous Australian lullaby projects and how they were put together. The session began with a short warm-up song, directed by Elizabeth McCall. Through this performance, McCall highlighted the importance of cultural considerations when presenting a workshop. She presented a South African lullaby called *Thula Mama* and mentioned the importance of artists investigating lullabies and styles of a wide range of cultures to help connect with the parent and their respective background. All the workshop participants sung and enjoyed the song together. McCall mentioned that she first encountered this piece in a concert and that everyone in the audience seemed to know it and sung along to the music.

Development of the Australian Lullaby Projects

Emily Gann discussed the development of the Lullaby Projects and how she was able to secure funding. Gann's interest in teaching artist projects began when she started looking to develop the education program through the Adelaide Symphony Orchestra. Gann had the opportunity to travel to London and experience the London Arts Organisations and learning programs. She came across the American programs and met Eric Booth at an International Teaching Artist Conference. From there, she discovered the Lullaby Project and wanted to present the project through the Adelaide Symphony Orchestra's family programs. She attended the Community Centres South Australia Conference and met another person interested in the project. Alas, the project was not a viable option at the time.

A few years later, Emily Gann established the Connecting The Dots in Music organisation, which was designed to connect musicians and communities together through various projects. She decided to apply for grants to secure funds and was successful in obtaining funding to present the project. She felt that the international partnership with Carnegie Hall assisted in this process and made the project sound more appealing to grant panellists. The first Lullaby Projects in South Australia were held in 2019, in four different locations. The artists and performers in the subsequent concerts included members from the Zephyr Quartet and Aurora ensemble.

Interview with Parent

Following Emily Gann's presentation, Elizabeth McCall interviewed a parent of one of the previous projects. The parent felt that the project was a valuable and worthwhile experience, where she was able to bond with and support other parents involved in the project, as well as with her own child. She felt that this project allowed the voices of parents to shine and that she was able to share her ideas in a supportive environment.

Session 4 – Collective Composition Workshop (presented in person)

Presenters: Julian Ferraretto, Hilary Kleinig

Workshop Warm-ups

Julian Ferraretto showed the workshop participants a few activities that could be incorporated into the beginning of a Lullaby Project to build a supportive community setting and work on ensemble building skills.

Ferraretto got everyone to stand in a circle and pass around a clap. He encouraged everyone to do this as quickly as possible, to create a wave of movement. He then asked the following prompting question:

What are some strategies that allow us to pass the clapping quickly?

A workshop participant highlighted the importance of watching others and keeping track of the location of the tap. Another participant suggested that they physically prepare for the tap before it is their turn to complete the action.

Asking a prompting question relating to the activity ensured that participants thought about the action and how they could act in a way that benefitted the overall ensemble.

Following this activity, Ferraretto provided a warm-up example that demonstrated a scaffolded approach. He started by dividing the workshop participants up into four groups. Each group was then instructed to say a particular number (i.e. 1,2,3 or 4). Ferraretto then pointed at different groups to encourage them to say their number. He started off simply by pointing at the groups in numerical order. The next scaffolded step was to change up the order and point to groups at random. Following this, Ferraretto asked the groups to take it in turns to say the numbers one to four by pointing at groups, rather than having assigned numbers. The next scaffolded step was to introduce actions on certain numbers and to encourage all groups to do the actions, but only say the number when it was their group's turn to do so. Finally, Ferraretto asked the groups to perform this activity as fast as possible. By gradually progressing to this final step instead of beginning with it, the participants had the confidence to attempt the challenging activity at the end.

Group Lullaby

Ferraretto presented the method he would use to write a lullaby in a group setting. He began by asking participants to brainstorm words associated with sleep. Some examples were:

- Dreaming
- Drifting
- Dark
- Soothing
- Deep
- Stars
- Gentle
- Love
- Rest
- Clouds

Once a large list was compiled, Ferraretto asked the participants to join some of the words together to make a phrase. For example, combining ‘deep’ and ‘love’ or ‘rest on clouds’.

Once a few of the words were paired together, the participants were asked to prepare bigger lines of text, using the paired words. The following became the lyrics to the lullaby:

*Climb atop your mountain of soft toys
And let my deep love warm you like the stars
Rest on clouds and drift to the moon
Float into the gentle deep*

Ferraretto then chose five notes in a pentatonic scale format. He mentioned that this format tends to be the easiest to harmonise, as it is not possible to produce dissonant note combinations. He mentioned that in an individual setting he would allow the participants more scope regarding note selection.

When creating the melodic line for this lullaby, Ferraretto suggested using a small range of notes, to make the tune easier to sing. The workshop participants suggested various melodic ideas, which were trialled on Ferraretto’s violin, with participants singing the tune. With each suggestion, Ferraretto valued the input and was always willing to try the suggestion out. Eventually, a tune was mutually decided upon, which the workshop participants and presenters performed together.

Modelled Approach

Following Julian Ferraretto's presentation, Hilary Kleinig worked alongside expecting parents Carlie Angel and Brad Williams to model the collaborative process involved in developing an individual lullaby.

Prior to the start of the workshop, Angel and Williams had written a letter to their baby. The prompt was as follows:

Imagine your baby in the future, as a young adult. Your child finds a letter you wrote about your hopes and dreams for him or her. Imagine your child keeps this letter for inspiration and guidance throughout life. What would your letter say?

Kleinig projected the letter onto a large screen for workshop participants to see. In reference to the letter, Kleinig asked the expecting parents to select the key words out of their letter. These were written on a large sheet of paper.

Once the key words were established, Kleinig asked a prompting question to the parents. These kinds of questions are designed to offer the opportunity for participants to share their thoughts and feelings without the influence of the facilitator. Kleinig asked the parents what kind of song they would like to produce? What words from their selection should be highlighted the most?

At this point, Kleinig took the time to point out that at this stage, the approaches to the compositional process vary depending on the parents. Sometimes, the parents have a clear idea of what they want the music to sound like and will say this to the facilitator. In other situations, the parents may be uncertain or unwilling to answer the question, at which point the facilitator may need to offer a few options and sound examples to the parents. In every case, Kleinig emphasised the importance of capturing the essence of the letter and translating the story that the parents have created into music.

Once the overall feel of the music had been established, Kleinig asked the parents to put the key words they selected into a sentence. During this process, Kleinig gave the parents space and time to produce their responses and did not suggest any sentences herself. This ensured that the parents created the lyrics, rather than the facilitator. Any ideas at this stage were written down.

After a few phrases had been created, Kleinig asked the parents to turn the phrases into rhythms and melodies. She trialled the rhythms with the parents on her cello on a single note and asked the parents if this was the rhythm that they liked for that phrase. She would then ask the parents where they would like the melody to change pitch. All of the phrases were either recorded or written down. Further prompting questions were used at this stage, such as “how do you think this phrase should go?”

Once the phrases had been developed into short melodies, the structure of the lyrics was determined. The facilitator asked the parents to point to the phrases in the order that they would like them sung. The phrases were then numbered in accordance with the order. Some were repeated to create a verse-chorus structure. With each suggestion, Kleinig remained encouraging and supportive of the parents’ choices.

Once the order was determined, the lullaby was sung and performed by the facilitator. This process was recorded for the parents. Kleinig highlighted that any further modifications to the tune were done in later sessions, once the parents had time to think and reflect on their lullaby.

Session 5 – Lullaby Writing Session (presented in person)

Presenter: Emily Gann

Using a similar process as detailed above, the workshop participants were given a worksheet, which was handed out by all of the organisers, and asked to write a letter to their child and develop their letter into a lullaby. They were also asked to select words to describe their song (e.g. slow, sweet, calm, excited etc.). Participants worked in pairs to develop and perform two lullabies within this session. An example of the lyrics from one of these lullabies can be seen below. The music that accompanied this lullaby was folk inspired and accompanied by guitar and violin.

Key words:

- Settle
- Light
- Comfort

Lyrics:

Settled into softness

Cosied up in comfort

You make me feel like everything's ok

You're my light in the darkness

My strength my love my wonders

I never knew that I could feel this way

Relaxing and so gentle

You help me go to sleep

Session 6 – Sharing, Next Steps (presented in person)

Presenter: Emily Gann

During the sharing session, each participant performed their lullaby and discussed its importance. The participants and presenters were supportive of each response and applauded enthusiastically after each performance.

Emily Gann finished the workshop by discussing future lullaby projects and her organisation, *Connecting the Dots in Music*.

Reflections

Discussion of final products

Emily Gann emailed all of the workshop participants a link to the performances of various lullabies created by parents around the world who participated in the lullaby project. This link can be found below:

Carnegie Hall. 'Carnegie Hall's Lullaby Project', Youtube (2019). Available from:
<https://www.youtube.com/watch?v=dqVB4XtHNa0>. Accessed on 21st April 2021.

It was possible to see through the performances that the lullabies produced a variety of different styles. Some were upbeat and funny, others were calm and soothing. Sometimes the parents would perform their lullaby in the recording and in other cases the teaching artists performed the work only. In each case, the parent was able to discuss their personal connection with the music and how much it meant to them. This appeared to be one of the most important aspects to the project for the participants. This could also be seen through the interview with a parent participant, which was held during the Lullaby Project workshop.

The mentors embraced the backgrounds and characters of the participants within the musical performance. If the mentors had been resolute and faithful to the defining characteristics of the traditional western lullaby, this would have interfered with the emotional and personal connections with the music.

Even within the workshop setting, where participants created and shared their own lullabies, it was apparent that each lullaby was significantly different in terms of style. The performance of the written example in the lullaby writing session was inspired by Irish music, while other performances feature Cuban and jazz influences.

For some participants in the workshop, the process of creating a lullaby for their child was very difficult as they did not have children and could not relate to the task. This highlights the importance of creating activities that are relevant and meaningful for the participants. If they cannot relate to the task, they may find it difficult to engage and find purpose, as was the case in the lullaby writing session. For some, this meant that they were unable to perform their lullaby in its entirety.

Collaboration

There were many forms of collaboration within this project. The process of creating the music was collaborative between the parents and the teaching artists, rather than a mentorship approach. This is largely because each party is bringing something equally valuable to the project. The teaching artist brings their musical background, while the parent brings their life experiences and inspirations, which form the basis and themes of the music.

Another type of collaboration exists between the teaching artists involved in the project. In the Lullaby Project, there are many teaching artists involved and they all work together to perform the music written in collaboration with parents. This allows the project to be logistically viable as each teaching artist can work individually with the parents at the same time, thereby reducing the timeline of the project. For the performance, the teaching artists can come together to create an ensemble for each lullaby. This gives the parents the opportunity to see and hear about the projects of other parents, which can be inspiring and helpful to those who are nervous or unsure of the creative process.

Another collaboration exists between the various lullaby project leaders around the world. As this project has been developed worldwide, it is possible for new Lullaby Projects to be supported and mentored by previous Lullaby Project managers. The project in Adelaide came to fruition because Emily Gann attended an International Teaching Artist Conference and was able to find out about the Lullaby Project and discuss it with the organisers of the program. Project leaders around the world can also gain support from Carnegie Hall, where the program was introduced. These collaborations have resulted in the project performances being collated and shared globally.

Approach

The creative approach in this project appears to incorporate a design-thinking model, similar to Paul Rissmann's project and the Soundstream Emerging Composer's Forum. It is structured and planned using guided prompting questions and worksheets. This allows participants to be guided through a scaffolded approach that eases them into the creative process, which is particularly important for participants who many not have a background in the creative arts.

Examples of the design thinking process are detailed below:

Ask

Prompting questions, such as:

“How do you think the music should sound”?

Imagine

Imagining some of the key words and phrases that should be included in the music (completed through the letter writing activity).

Design

Trialling ideas and structures for the musical performance, in collaboration with a teaching artist.

Build

Putting different musical ideas together to create verses and choruses.

Evaluate

Trialling out the music on instruments and reflecting on the sound – should anything be changed?

Refine

Altering the music based upon the amendments suggested by the parents.

Share

Performing and recording the lullaby.

This project is strongly participant-led and focussed. The whole scope and context of the work is led by the participant, the teaching artist is there for guidance and support. The thoughts, feelings and emotions of the participant are at the forefront of the project and take priority. Behaviourally, the teaching artists in the Lullaby Project are supportive and open, not strongly guiding the development of the music, as was seen a little more in the Soundstream forum. The difference here is the intent of the projects – whilst the Soundstream project was designed to mentor and shape the creative and compositional skills of emerging composers, the Lullaby project is intended to be a therapeutic tool to foster connection between parents and their children. As such, there was more of a mentorship role taking place in the Soundstream project, rather than a facilitator role, as seen in the Lullaby project.

Case Study Conclusions

Whilst each case study contained some similar recurring themes and structures, particularly around the planning and collaborative methods, there were also many differences. These were due to many different circumstances, both intentionally through choice and out of necessity.

In terms of delivery, all these projects used some form of technology to present and develop their project. In Thea Rossen's project, this was a strong component of the delivery method and was required due to the coronavirus pandemic. Emily Gann's project also required technology as part of the delivery so that participants could communicate with international teaching artists from the United States.

The Soundstream Emerging Composer's Forum also involved the use of technology; however, it was incorporated into the performance methods of the work. Some of the performances required the use of microphones to capture softer sounds, or synthesizers to incorporate recordings from the Aldinga scrub. The forum, along with Rossen and Rissmann's projects, required amplification to allow the sounds to be heard in the large performance spaces.

In each case, participants were able to demonstrate an engagement with the compositional process through a completed performance of their own works or arrangements of existing works. The performances varied in complexity due to the demographic of the participants and the length of time they had to prepare the works. In each case, the projects involved meticulous planning, including timelines, rehearsals, and structural planning of compositional goals for the workshop.

Each work implemented different compositional structures and workshop processes. For Rossen's workshop, a call and response structure was implemented to encourage participants to interact with an existing piece of music. One of the performers would demonstrate an action or sound and the participants would be invited to copy that effect. Participants were also encouraged to experiment with the instrumentation that was present in the score through water percussion activities. This was completed after the conclusion of the initial workshop.

Rissmann's project implemented a skeleton score approach, in which participants would be given a basic musical idea and asked to develop it into a short musical response. Rissmann incorporated these responses into an existing piece of music by creating windows of space in the original work where the participant responses were inserted.

The Soundstream project incorporated a site-specific approach, in which the participants were asked to create music inspired by a particular location. This was done through imitation of sounds from the Aldinga scrub, using traditional instruments, as well as using found objects as instruments.

Finally, the Lullaby Project implements a literary, text-focussed approach, in which the music is developed from and inspired by words and phrases.

Some of the projects were performed exclusively by professionals. The 'Water Water Everywhere' project and some of the Soundstream compositions were performed by professional artists. Other projects were performed collaboratively with the participants, which occurred in the Lullaby Project and the Appalachian Spring Project.

These varying approaches highlight that animateur and teaching artist projects incorporate a wide variety of different approaches and that the approach depends on the logistical requirements and intended outcomes of the work. For example, the Appalachian Spring project relied upon the participants creating and presenting their own compositions. This was a training opportunity for young performers in the fields of composition and performance. For the Lullaby Project however, the intent was to create a therapeutic work for young parents, rather than offer training and development. As such, having the participants perform the work themselves was not a priority in this project. In each case, the intentions of the work altered the delivery and execution of the final performance.

The participants and target audiences of each project were also varied. Whilst Rissmann's and Rossen's projects were designed for student engagement, Rissmann's was aimed at secondary students (around 15-18 years of age), while Rossen's was designed more for a middle primary level (around 7-10 years of age). The Soundstream project and the Lullaby Project were both intended for adults, however the required background knowledge in each of these projects were different. The Lullaby Project was the only case study out of the four to require no prerequisite knowledge to complete the activities. Each of these projects demonstrate the wide variety of audiences that animateurs and teaching artists can work with and highlight the versatility of the role – in one project an animateur may be working with university students studying music, and in the next they may be working with children who have no background experiences in music. These case studies offer the evidence that animateur projects can be successfully support and produce creative responses from a wide range of participants from different backgrounds and levels of experience.

In conclusion, the projects contained some similarities, such as the use of technology and the inclusion of participants and professional performers. There were also some differences in compositional structure and the final performance format. These changes help the animateurs and teaching artists to achieve their underlying goals for their respective projects.

CHAPTER 3: APPROACHES TO PLANNING

Introduction

The delivery of animateur projects should consider the needs and expectations of the target participants. In doing so, the method of delivery and compositional approach will change as necessary. As such, the case studies demonstrated an array of different approaches incorporated into animateur projects. However, a survey of a larger pool of animateur and teaching artist projects unearthed some common models of compositional approach. These approaches will be compared and discussed, with reference to the target audiences for each of these programs.

Development

The compositional approaches were gleaned from a study of existing animateur and music teaching artists through case studies and through research into projects from around the world, which were specifically chosen as they were either presented within Australia, inspired Australian projects or were accessible to Australian audiences (either through online websites and professional development sessions or by having a visiting international animateur presenting to Australian audiences). In the case of the online events that weren't personally attended by the researcher, it is difficult to ascertain the success of such endeavours. This is where the case studies were important, as they provided concrete evidence that these approaches could be successfully applied and enacted in a project without major adjustments being necessary in the workshoping process.

For clarity, each approach is listed under a heading, as this helped to clearly distinguish one method from another. The headings were later placed into different categories, reflecting the general topic being discussed. The categories are separated by the elements of music that they fall under, which are as follows:

- Approaches to the participant scores
- Approaches to the themes and inspirations to support creative development
- Approaches to form and structure
- Approaches to instrumentation

The conclusion contains discussions about using these ideas to meet participant needs.

Part 1: Approaches to the participant scores

As an animateur in action, it is important to determine how a project is to be presented to participants. Consider how the ideas can be represented in a way that the target audience can easily understand the tasks required of them and achieve the key learning goals or experiences. For example, if the score uses traditional notation, the target audience may need note reading skills as a prerequisite, or appropriate supports in place (such as a mentor or written instructions) to be able to decipher the score. Below are some examples of different types of participant scores that have been used successfully to develop participants responses for a project. These could be used as inspiration for participant score development in future projects.

Skeleton Score

Many of Paul Rissmann's projects, including his *Petrushka Project* and *Appalachian Spring Project*, incorporate the use of a skeleton score layout. A similar approach has been employed by other animateurs, including John Webb. Webb's *Create, Cultivate, Orchestrate*¹⁹⁸ workshops allow students in both primary and high school to explore improvisation and composition through a rearrangement of classical works. The central inspiration for the project is usually an existing piece of music or potentially multiple works, depending upon the length of the project and music involved.

Appalachian Spring
Copland's Sunrise

The image shows a skeleton score for 'Appalachian Spring' by Aaron Copland, specifically the 'Sunrise' section. It is divided into several parts: 'A Major Scale' for Instruments in C and Bass Instruments in C; 'B Major Scale' for Clarinet in Bb; '3 Major Chords' for C inst., Bass inst., and Bb inst., showing Amaj, Emaj, Dmaj, Bmaj, Fmaj, and Cmaj; 'Cluster Melody' for C inst., Bass inst., and Bb inst.; and 'Phrase' for C inst., Bass inst., and Bb inst. The score is written in a simplified, skeletal notation style, focusing on melodic and harmonic elements.

Figure 33 – An example of a skeleton score containing melodic and harmonic elements¹⁹⁹

¹⁹⁸ Webb, John. 'Create, Cultivate, Orchestrate', John Webb (2016). Available from: <http://johnwebbcomposer.co.uk/create-cultivate-orchestrate-project/>. Accessed on 10th May 2020.

¹⁹⁹ Created by Paul Rissmann and inspired by Copland's *Appalachian Spring* score: Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

A skeleton score contains the essential elements of a musical score. As such, a project involving a skeleton score process usually involves a composed work that acts as the starting point for improvisation and compositional experimentation. The animateur or teaching artist takes the score and extracts the essential musical material, which is provided to the participants as a starting point for the creation of a new musical response. The participant response will contain the elements provided in the skeleton score, which may include a harmonic structure, a melodic motif and/or a rhythmic motif.

To incorporate the use of a skeleton score successfully in an animateur project, the participants should be able to understand the music presented to them, whether this is in traditional notation or graphic notation. In the case of Rissmann and Webb's projects, both were initially aimed at secondary students who could read traditional music notation, with the use of skeleton scores as inspiration. Webb's projects have also been modified to suit younger performers, where he used simplified score models or call and response learning to produce similar effects.

Graphic Scores

Whilst skeleton scores could also employ a graphic form of notation, the graphic score can also stand on its own as a form of participant score. A graphic score contains symbols or images designed to inspire a musical response. This form of score works well for participants who are not familiar with traditional music notation.

Aboriginal artwork is particularly symbolic and is regularly used as inspiration for graphic score design. In Julian Ferraretto's *Junior Jams* concerts, Ferraretto incorporated an image from the Art Gallery of South Australia called *Yuelamu honey ant Dreaming*²⁰⁰ and used it as a graphic score to inspire a musical response. The artwork contained an array of symbols and patterns, which were useful in the exploration of pitch and articulation.

²⁰⁰ Art Gallery of South Australia (AGSA). 'Yuelamu honey ant Dreaming', AGSA (n.d.). Available from: <https://www.agsa.sa.gov.au/collection-publications/collection/works/yuelamu-honey-ant-dreaming/24344/>. Accessed on 21st August 2021.

In performance, Ferratetto would trace aspects of the image to encourage specific responses and allocate various aspects of the image to groups of players, who would perform their section when directed to.

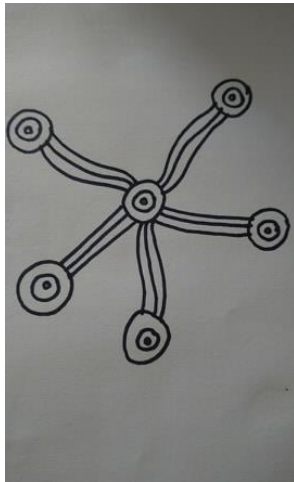


Figure 34 – Representation of a honey ant's nest. The use of wave/straight smooth lines could represent long sounds and changes in pitch

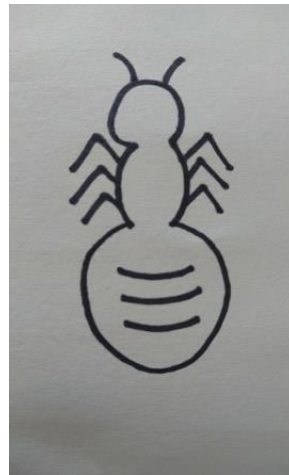


Figure 35 - The symbol for a honey ant. There were many honey ants on the artwork, so many of the participants chose to create a motif for the honey ant and play the motif whenever they came across one as they moved along the artwork

A similar approach was discussed at the 2019 *Cre8tive Moves* workshop, led by Rebecca Williams.²⁰¹ In this workshop, participants were encouraged to create a line drawing representing a summary of big milestones in their life. This essentially resulted in an image that could be musically represented. One of the images is displayed below:



Figure 36 - The use of variations in line and shape could indicate variations in musical elements such as pitch, dynamics, tempo and timbral effect

²⁰¹ Williams, Rebecca. 'Workshop Resources', Essential Dance and Fitness (n.d.). Available from: <http://essentialdanceandfitness.com/workshop-resources/>. Accessed on 1st May 2020.

Part 2: Approaches to the themes and inspirations to support creative development

When developing an animateur project, the selection of key themes or ideas can help the participants to relate to the project and develop a response. It is particularly useful for participants to draw upon lived experiences as this can help them to form a personal connection to the music and to be intrinsically motivated to complete the task. This is particularly useful to participants who are non-musicians, as the animateur can utilise the familiar aspects of the thematic source as a starting point to scaffold activities. This way, animateurs are building on a familiar experience rather than starting with unfamiliar concepts, which can make participants feel anxious. The examples below detail a few common thematic starting points that can be useful tools in building the themes and inspirations for a project.

Literary Inspirations

Language and literature can be an effective way of encouraging non-musicians to initially engage in musical concepts. In the *Lullaby Project*, the adult participants wrote letters to their children or future children, which were used as prompts for musical responses.²⁰² The resulting lyrics that were created helped to shape the rhythmic and melodic elements that followed. The performers would ask prompting questions to the participants, such as “do you think the music should rise or fall here?” These musical ideas would then be trialled on instruments. This approach helped the participants to connect with the music, by using familiar and personal phrases and applying them into a new context.

²⁰² Lullaby Project Australia. ‘The Project’, Lullaby Project Australia. Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 26th May 2021.

Pippa Murphy also highlighted the importance of starting with text in her opera *Songs of Friendship*.²⁰³ In her workshops, Murphy would start with prompting question – ‘What is the role of friends and friendship?’ This prompt would lead into a discussion of the lyrics, which often became the starting point in her workshops.²⁰⁴

By incorporating familiar concepts, such as words and phrases, participants who are unfamiliar with music are offered an entry point into creative music making. This provides a scaffolded approach to music development, where musical concepts such as rhythm and melody are derived from familiar words and phrases that produce natural pitch and rhythm alterations.

For younger participants who are not yet well versed in literary or spoken concepts, this may not be an appropriate approach or would require modification to ensure that simplistic linguistic patterns and structures were used.

Site-specific

A site-specific work will showcase a particular landmark or place that is drawn upon for inspiration. The Soundstream Emerging Composer’s Forum²⁰⁵ is an example of a site-specific workshop as the performances drew upon elements of the Aldinga scrub. This can be done in a literal or symbolic sense. For instance, the participants could take items from the site and literally incorporate them into the performance as found object sounds or as recordings. Alternatively, the sounds and historical significance of the site might be symbolically recreated through traditional instruments or found object sounds.

²⁰³ Piercy, Iain. ‘Anamchara - Songs of Friendship’, British Council (2014). Available from: <https://scotland.britishcouncil.org/events/anamchara-songs-friendship>. Accessed on 11th May 2021.

²⁰⁴ As discussed in the Open Sound workshops - Sound. ‘opensound: The Engaged Composer open sessions’, Sound (2021). Available from: <https://sound-scotland.co.uk/news/the-engaged-composer-open-sessions>. Accessed on 11th May 2021.

²⁰⁵ Raftery, Samantha. ‘Soundstream Emerging Composer’s Forum 2019-2020’, Resonate Magazine (2020). Available from: <https://www.australianmusiccentre.com.au/article/soundstream-emerging-composers-forum-2019-2020>. Accessed on 31st March 2021.

Sometimes, a site-specific workshop may be a workshop specifically designed for people in a specific location or situation. In this case, the animateur is devising a workshop specifically for the environment and target audience. Gillian Howell has created workshops designed for young students in post-war Timor-Leste, Bosnia-Herzegovina, the Republic of Georgia, and Sri Lanka.²⁰⁶ The aim of these workshops was to rebuild social connections and to create a supportive space to imagine and be creative.²⁰⁷ Participants were allowed to express themselves in a safe and supported environment, without being judged or criticized.

Pippa Murphy (animateur) and Alexander McCall Smith (novelist) developed an opera that also explores site-specific concepts.²⁰⁸ The opera, *Songs of Friendship*, was performed as part of the Commonwealth Games and therefore involved participants from all around the world.²⁰⁹ The participants were asked to musically represent the concepts and emotions associated with friendship. Murphy travelled to many different cities to conduct workshops. For each workshop, Murphy described how she would consider the cultural beliefs of that area and use respectful body and verbal language. Sometimes, this meant changing the way she dressed and presented herself. It may also mean altering her greetings to suit different cultural practices or using respectful physical gestures such as bowing or maintaining eye contact.

Murphy highlighted that her goal in each workshop was to step back, allow for silence, and highlight the ideas of others without stamping her own style onto it. Sometimes, Murphy would modify the pacing of activities in her workshop to suit participants who had language or movement difficulties. In this case, there may be fewer ideas that are more refined as a longer amount of time has been spent on them.

²⁰⁶ Howell, Gillian. 'Projects', Gillian Howell (2020). Available from: <http://www.gillianhowell.com.au/projects/>. Accessed on 4th May 2020.

²⁰⁷ *ibid*

²⁰⁸ As discussed at the following event: Sound. 'opensound: The Engaged Composer open sessions', Sound (2021). Available from: <https://sound-scotland.co.uk/news/the-engaged-composer-open-sessions>. Accessed on 11th May 2021.

²⁰⁹ Piercy, Iain. 'Anamchara - Songs of Friendship', British Council (2014). Available from: <https://scotland.britishcouncil.org/events/anamchara-songs-friendship>. Accessed on 11th May 2021.

Murphy's approach to the development of her work involved three stages. The first was the discovery and capturing of ideas. This was completed through workshops with a broad range of participants from different backgrounds. Each idea was respectfully considered and supported. She highlighted that most of the idea development involved structured improvisation tasks and recontextualising of folk music. She would often start with the development of text, as this was something that many participants felt most comfortable beginning with. It could also lead to the development of rhythmic ideas, working along with the natural rhythms of the words.

The next step was the distilling of ideas, in which particular musical moments from the initial planning stages were developed and refined to suit the overall context of the opera. Murphy highlighted the importance of involving the participants in this stage, to ensure that the music was still representative of them.

The final step in the process was to put the work together and discover the similarities between different musical responses to ensure smooth connections between the responses from different groups. At this stage, representatives from each group were invited to a shared space, where they would rehearse and develop the work together. These representatives would be the performers of the work at the Commonwealth Games.

When creating a work in relation to a specific site, it is important to be respectful of the area in which the project will take place, as well as the cultural background of the participants. Eric Booth highlights sensitivity to cultural background as one of his fundamentals of teaching artistry, particularly within the consideration of a safe project environment.²¹⁰ Consideration of the local area was important in the development of the works for the Soundstream Emerging Composer's Forum. Guides from the Friends of Aldinga Scrub²¹¹ community were asked to inform participants of the wildlife and significance of the area as part of the project.

²¹⁰ Booth, Eric. 'The Fundamentals of Teaching Artistry', Eric Booth (2019). Available from: <http://ericbooth.net/the-fundamentals-of-teaching-artistry/>. Accessed on 31st March 2021.

²¹¹ Friends of the Aldinga Scrub, 'Aldinga Scrub Conservation Park' (2021). Available from: <https://www.friendsofaldingascrub.com.au/>. Accessed on 31st March 2021.

Art/Exhibits as Inspiration

While site-specific projects consider the significance of a site or a specific cultural group, other projects may use artistic and cultural artifacts as a source of inspiration. Animateur projects that take place in a museum, art gallery or library often have access to many such artistic items, which often form the key themes of projects in these situations. In 2014, Fraser Trainer completed an animateur project alongside Charles Hazelwood and composer Fung Lam, which draws upon inspiration from a particular exhibit in the Victoria and Albert Museum.²¹² The project was called *Unlocking*, as the exhibit used as inspiration contained a variety of padlocks.²¹³ These padlocks were linked to codes and secrets, which offered the inspiration for both the composition and the parallel educational project.

Julian Ferraretto completed a similar project through the Adelaide Symphony Orchestra's learning programs. His workshops, called *Junior Jams*, allowed participants to create and build upon musical ideas inspired by exhibits in the Art Gallery of South Australia, the South Australian Museum and the State Library of South Australia.²¹⁴

Both projects used exhibits as maps that guided the compositional process. In Ferraretto's performances, he used the rhythms of bird names to create musical phrases and ostinatos in his workshop at the bird exhibit in the South Australian Museum. In his workshop at the Art Gallery of South Australia, Ferraretto introduced an artwork, from which the participants could draw graphic inspiration for pitch, rhythm and articulations. In the final workshop at the State Library of South Australia, Ferraretto incorporated a poem from the Library's archives. Each participant was assigned a line from the poem to apply to a short musical response.

²¹² British Broadcasting Commission (BBC). 'Fung Lam: Unlocking', BBC (2014). Available from: <https://www.bbc.co.uk/sounds/play/p0206sp1>. Accessed on 1st May 2020.

²¹³ Quirky Motion. 'BBC Concert Orchestra: Unlocking', Quirky Motion (2014). Available from: <https://www.quirkymotion.com/films/bbc-concert-orchestra-unlocking>. Accessed on 1st May 2020.

²¹⁴ As experienced through the Adelaide Symphony Orchestra's Learning Traineeship program

This approach to the music-making process offers a cross-curricular approach, which appeals to the Australian curriculum standards. Across all age levels, educators must appeal to a variety of cross-curricular priorities and general capabilities.²¹⁵ As such, the use of a different art-form or exhibit as inspiration can form a successful amateur project across all age levels. As an example, Ferraretto's project was aimed specifically at primary school students and younger, whilst Trainer's project was aimed at older students. This approach lends itself well to people who are beginner players and do not feel confident reading traditional music notation, as the music is created using other artistic mediums as inspiration and a starting point for the development of rhythmic and melodic patterns.

Sound Collecting

Sometimes the inspirations for musical responses are not initially presented, as seen in the previous inspiration examples. In some projects, inspiration is found through exploration and discovery of a site or a series of items. Often involving found objects and newly created instruments, sound collecting is the process of exploring a particular object or site as inspiration and noting the different kinds of sounds that can be produced from it. These sounds may be recorded and layered over an existing score or form the performance in its entirety.

Thea Rossen's *Drip Drop Play* project involves the collection of a variety of sounds involving water.²¹⁶ Participants were invited to create sounds by straining water through various items, allowing water to drip onto resonant surfaces and splashing or hitting the surface of a pool of water. Rossen also used the call and response approach to develop rhythmic patterns out of some of the discovered sounds. However, most of the sound responses came from pure chance relating to the ways in which the water interacted with various surfaces and forces.

²¹⁵ Australian Curriculum, Assessment and Reporting Authority (ACARA) 'Cross Curriculum Priorities', ACARA (2020). Available from: <https://www.acara.edu.au/curriculum/foundation-year-10/cross-curriculum-priorities>. Accessed on 19th August 2020.

²¹⁶ Rossen, Thea. 'Drip Drop Play', Thea Rossen (n.d.). Available from: <http://www.thearossen.com/other-recent-projects>. Accessed on 4th May 2020.

Similarly, the composers at the Soundstream Emerging Composer's Forum used a sound collecting approach to form a movement in one of the works. *Group Call*²¹⁷ encouraged the performers to go out into the Aldinga scrub and explore some of the sounds that could be created with the materials present. These sounds were recorded on a group phone call, using several phones to collect them. Another layer of complexity was added to the sound collecting approach by using the phones, as the proximity to other phones created an echoing effect, which distorted the collected sound.

Musical Prompting

Another approach to encourage exploration in a more generalised way is the process of musical prompting. Animateurs and teaching artists may use an open-ended question or a set of challenges to encourage and inspire specific musical responses out of students. Cas Holman references this concept in the documentary series, *Abstract: The Art of Design*.²¹⁸ In her episode, Holman highlights that open questions and activities with open concepts allow participants to imagine and build upon their creativity. By having a limited scope, there are fewer output options available. Holman provides an example of an open-ended challenge at the beginning of the documentary. Holman suggests that instead of asking someone to 'build a car', which has a very specific response that is required, a challenge such as 'build a way to get to school' will elicit a wider array of responses. The animateur will need to consider the nature of the response they are trying to achieve from students. For example, an open-ended question is going to produce a broader array of responses but may prove more challenging in the initial brainstorming process due to the variety of choice.

A more specific prompt will narrow the variety of responses and may be more achievable in a shorter timeframe. However, this may impede upon the creativity of those responses.

²¹⁷ Jigalin, Elizabeth. *Field notes*, Elizabeth Jigalin (2019). Available from: http://www.elizabethjigalin.net/field-notes?fbclid=IwAR1pdVTRacFVlz4blTeTosNuLz1YVUx5nyZ_SRYkGE7Mry4skObIW8EsrWg. Accessed on 4th May 2020.

²¹⁸ Holman, Cas. 'Cas Holman: Design for Play' in *Abstract: The Art of Design*, season 2, episode 4, Netflix (2019). Available from: <https://www.netflix.com>. Accessed on 4th May 2020.

Musical prompting could also consider the physical gestures that an animateur or teaching artist may make to encourage a desired sound from the participants. Karen Kyriakou's *Jams Around the World*²¹⁹ programs with the Melbourne Symphony Orchestra highlight the use of physical cues to encourage a response. Kyriakou uses numbered responses to highlight repetitions of sound and shook her hands to indicate the length of longer sounds. She also used larger and smaller movements to indicate dynamic contrasts.



Figure 37 - Kyriakou highlighting the beats that the participants play on²²⁰



Figure 38 - Kyriakou indicating for the participants to stop playing²²¹

Aligning with cultural sensitivity, physical gestures should be considered carefully before being applied in various cultural settings. A seemingly innocuous gesture in one culture may be considered incredibly rude in another. It is therefore important to research physical gestures in different cultural settings to ensure the movements used in a project are aligning with the intent. Used appropriately, physical cues can be very useful for assisting students from different backgrounds, including those with a disability. For example, Kyriakou has used many of the gestures seen above to support the learning of musical concepts by students who are hearing impaired. These visual prompts are also valuable to anxious participants who require visual support during a performance.

²¹⁹ Melbourne Symphony Orchestra. 'Jams Around the World', Youtube (2020). Available from: <https://www.youtube.com/watch?v=RQxFRHrEFWo&feature=youtu.be>. Accessed on 4th May 2020.

²²⁰ ibid

²²¹ ibid

Part 3: Approaches to Form and Structure

When developing an animateur project, it is important to consider how the overall work will be put together. Whilst the music itself is an integral factor to this, and common musical forms can be utilized in the development of the work, there are other important elements that can impact the structure of the work. For example, the space that the performers are working in may impact the structure – the participants could be working online in separate spaces, or they could be moving to different areas during the performance. Logistically, these situations require consideration when planning an animateur project. As an animateur, there may be unfamiliarity with the space being worked in, as the role often requires performances in many different venues with limited rehearsal time. In these situations, the structure should be flexible, to adapt to unforeseen circumstances. This occurred in both the second and third case studies, where performances were either moved to a different location, or live performances were switched to online.

Another consideration that should be considered when planning an animateur project is the ability level of the participants. In some projects, an animateur may be required to work with both professional and amateur players, whose needs would be very different. By considering the roles that the participants will be playing (e.g., the professional could be a performer, a mentor or both), the score can be structured in a way that supports the intended outcome and roles of the participants.

The following selections contain some examples of structures utilized in existing projects. These examples can provide useful ideas and starting points for the development of new projects and help animateurs to consider the various logistical factors that may impact the structure that the project could take.

Pop-Up Approach

Sometimes, an animateur is asked to create a community performance to suit a particular space or structure. Often the rehearsal time is quite limited, and the performers may come from different groups or locations, making it difficult to perform the work as a whole. As such, the work may need to be broken into sections and put together at the final steps in the rehearsal process. A pop-up approach may be utilised in this case. Pop-up structures occur when a work is composed for a specific space, with different sections that are layered together for the final performance.

On the 29th April 2021, as part of the *Open Sound* sessions for composers,²²² composer Judith Weir discussed her pop-up approach to the development of *The Big Picture*²²³, a choral-based animateur project that was performed in the Aberdeen Art Gallery to showcase the building. The performers of this work were mostly community players from a range of different ensembles, performing alongside several professional artists. As there were a few different community groups coming together for the performance, the time available to rehearse the work as a whole was limited. As such, the project was broken into three sections, which were spread across the three floors of the art gallery. Each section needed to be appealing on its own, to ensure that the lengthy rehearsal time required by individual groups would not become tiresome.

In her approach to this work, Weir highlighted that the first step was to consider the space she would be working in, so that the performance would be easy to logistically manage. Weir highlighted the importance of considering the resonance of the building when creating a piece of music with a particular space in mind. The Aberdeen Art Gallery contains three floors, so Weir decided to create a piece that could be performed spread across those three floors. Each floor needed to be strong and independent enough to carry across the large space.

²²² Sound. 'opensound: The Engaged Composer open sessions', Sound (2021). Available from: <https://sound-scotland.co.uk/news/the-engaged-composer-open-sessions>. Accessed on 11th May 2021.

²²³ Weir, Judith. 'The Big Picture (2017)', Wise Music Classical (2019). Available from: <https://www.wisemusicclassical.com/work/60246/The-Big-Picture--Judith-Weir/>. Accessed on 11th May 2021.

Her next step was to consider the rehearsal process and how much time she would need to put the work together. During the planning stages, Weir decided that she would have a solo professional clarinet player on the top floor of the building, a few community choral groups and children's choirs on the middle floor and the *Con Anima* choir on the lowest floor, accompanied by a professional pianist.

The development of material for this performance was done in collaboration with young musicians. Weir highlighted that the text provided a good starting point as the text can naturally shape the rhythm and pitch development of the work. Some of the melodies that were developed in this process were quite complex, which Weir explained was possible due to the repetition of these melodies and the use of simpler harmonic structures. Weir also explained that the addition of professional players in the performance provided support and strength for the community players and helped to make the performance possible.

The final work contained five movements, with each movement representing a different colour that might be in a painting at a gallery. The final movement combined the colours together, just as Weir combined the different parts of her piece together for the final performance. The titles of each movement are as follows:

- Movement 1: Green
- Movement 2: Blue
- Movement 3: Gold
- Movement 4: Red, White
- Movement 5: Colour

Windows

Many of Paul Rissmann's projects explore an amateur structure in which windows of space are either created within an existing score or intentionally placed within a specially composed score. These windows of space provide an opportunity for project participants to add improvised or newly composed music to the performance, which links with the rest of the work. This often results in a work that moves between two scores; one that was composed prior to the project workshops, often performed by an established ensemble, and one that is comprised of workshop participants performing a newly composed or improvised work.

Rissmann's *Petrushka Project* offers an example of this type of structure.²²⁴ Whilst the Adelaide Symphony Orchestra performed the original score by Stravinsky, the project participants created their own musical responses, inspired by prompts relating to Stravinsky's work. The performance alternated between the two groups of performers, with the ASO conductor directing the entries of the ensembles.²²⁵

A similar approach can be found in Peter Maxwell Davies' *Turn of The Tide*.²²⁶ Maxwell Davies wrote the work for the Association of British Orchestra and was advised to create a work that "include[s] spaces for young musicians to fill out with their own work".²²⁷ This work delivers an environmental message through a programmatic score, comprised of six movements. Each section depicts life with two different paths; one depicting a worst-case scenario of the future and one that suggests a rebirth of nature that heeds the warnings delivered in this score.²²⁸

²²⁴ Adelaide Symphony Orchestra. 'ASO Petrushka Project', Youtube (2016). Available from: <https://www.youtube.com/watch?v=s6VZOXfBPMo>. Accessed on 22nd April 2022.

²²⁵ *ibid*

²²⁶ Maxwell Davies, Peter. 'The Turn of the Tide', Wise Music Classical (1992). Available from: <https://www.wisemusicclassical.com/work/8373/The-Turn-of-the-Tide--Peter-Maxwell-Davies/>. Accessed on 3rd June 2020.

²²⁷ *ibid*

²²⁸ *ibid*

The first movement, *First Life*, contains five subsections, depicting the creation of various plants and animals. At the end of each subsection, the young musicians contribute their own musical interpretations of the score, offering their own musical renditions of new life.²²⁹

In the second movement, *Creation Established – Life Flourishes*, the work is also divided into five subsections with student responses at the end of each section. However, in this movement the students are provided with a particular musical element to focus on in their response. These include harmonic changes, additions of parts and ornamentations, transformation through a magic square design, colour changes and a ‘development’ through sonata form.²³⁰

The third, fourth and fifth movements are titled *The Worst that could happen – The corruption and dissolution of all Nature completed*. The third movement for young performers depicts the flourishing plants and animals, unified through the combination of musical ideas. In the fourth movement, the students break down the flourishing themes from the previous movement, which represents the breakdown of society. This leads into the fifth movement, which is scored for professional ensemble and young performers. Like the first and second movements, the fifth movement is broken down into five subsections. This movement takes the musical ideas from the second movement and twists them into something sinister. For example, the ornaments become so frequent and long that they smother the musical material and the harmonic changes are so dense that the chords become large clusters of sound.²³¹

The deterioration in the third, fourth and fifth movements is then reversed in the sixth movement, titled *The warning is heeded – Nature reborn*. This section is scored for professional ensemble with choir and represents the “triumphant dance of all creation”.²³²

²²⁹ Maxwell Davies, Peter. ‘The Turn of the Tide’, Wise Music Classical (1992). Available from: <https://www.wisemusicclassical.com/work/8373/The-Turn-of-the-Tide--Peter-Maxwell-Davies/>. Accessed on 3rd June 2020.

²³⁰ *ibid*

²³¹ *ibid*

²³² *ibid*

Layering Textures

In some amateur projects, different groups of performers/composers are tasked with layering new sounds over the top of existing musical ideas. This approach is different to a pop-up approach in that the layered approach can be completed through online mediums, as well as in a live setting. Additionally, a pop-up approach could involve a monophonic texture, where different parts come together to perform the same tune. This approach is often polyphonic or homophonic in texture due to the layering of different musical contributions that is associated with this approach. RESEO, a creative arts organisation based in Belgium, developed a successful project in 2018 called *Fair Opera*.²³³ This program involved five groups of participants. The first group were early primary school students (5-8 years old), who were tasked with creating rules for “fair music”, which formed the scope and structure of the project. This group of participants also designed the basic musical ideas for the score, using compositional music software.²³⁴

The second group of participants were aged 9-16 years old and were tasked with developing the works further, through the addition of sounds that kept within the original rules specified by the first participant group.²³⁵

The third group of participants designed the libretto. This group were selected through a short story competition. The winning entries were edited and developed into librettos by the TV and film students at the University of Umeå.²³⁶

The work was then passed on to music academies in Riga, Piteå, Rome and Perugia, where the students in these academies transformed the music into 10-minute operas. Each of these groups offer a new layer of music and complexity to the project, thereby creating a layering planning structure approach.²³⁷

²³³ RESEO, ‘Fair Opera’, RESEO (2012). Available from: <https://www.reseo.org/project/fair-opera/>. Accessed on 3rd June 2020.

²³⁴ *ibid*

²³⁵ *ibid*

²³⁶ *ibid*

²³⁷ *ibid*

Finally, composer Jan Sandström and librettist KG Johansson developed the 10-minute operas from the music academies into a full-length opera. The final work was performed in Umeå in 2014, as well as being broadcast digitally to the rest of the world.²³⁸

The process of layering various sounds and parts on top of each other was also incorporated into Gareth Williams' *Breath Cycle* project, in which Williams worked with cystic fibrosis patients to create choral compositions.²³⁹ The participants could not be in the same room as each other due to their condition and as such, the entire project was completed virtually, with each part being gradually layered on top. One such work was called *Five Ways of Looking at Fire in the Dark*²⁴⁰, which was inspired by a vocal exercise in which the patients involved in the project had to blow out candles. To create the work, participants submitted a video of themselves singing their part in the work. Williams then edited the videos together to create a virtual choir.

Call and Response

Rather than layering sounds, some projects opt for an echo of sounds and ideas, utilising a call and response structure. The call and response approach is frequently used as a compositional technique in amateur projects. It was observed regularly in Thea Rossen's water projects in the third case study, through the mimicking of Rossen's water techniques. Paul Rissmann and Julian Ferraretto also used the call and response technique in warm-up activities for the first and fourth case studies. Rissmann would encourage participants to mimic clapping patterns and rhythms, whilst Ferraretto would get a participant to say their name in an interesting way and have the other participants repeat it.

²³⁸ RESEO. 'Fair Opera', RESEO (2012). Available from: <https://www.reseo.org/project/fair-opera/>. Accessed on 3rd June 2020.

²³⁹ Creative Scotland and Wellcome Trust. 'Breath Cycle – Singing and Cystic Fibrosis', Creative Scotland and Wellcome Trust (2014). Available from: <http://www.breathcycle.co.uk/>. Accessed on 26th May 2021.

²⁴⁰ Bear and Bee. 'Five Ways of looking at Fire in the Dark', Youtube (2014). Available from: <https://www.youtube.com/watch?v=vPrZ-aF7Clk>. Accessed on 26th May 2021.

By initiating a call, the caller has essentially modelled the desired sound, which makes it easier for others to follow. The caller could be anyone involved in the project, rather than just the animateur. This process is known as observational learning and is a key element of Albert Bandura's social learning theory.²⁴¹ The process of demonstration, both through the animateur or another participant modelling the actions, offers vicarious reinforcement of the action, thereby encouraging other participants to copy it.²⁴² This is particularly true if the person modelling the action is then praised or rewarded for it. For instance, if a participant models an action and the animateur praises the demonstration, then the animateur has provided positive reinforcement in relation to the action.²⁴³

The 'call' could also be in reference to a particular phrase that has been drawn upon for inspiration. In *Water Water Everywhere*, Luke Carbon used a phrase that was turned into a rhythmic motif, which the students performed using body percussion. The call was initiated by the animateur/performer in this instance and developed further by the students through exploration of timbre. The Orff methodological approach encourages this kind of learning, with many Orff teachers incorporating poems and stories into the learning of rhythmic and melodic patterns.²⁴⁴

Call and response may also be used in a performance situation. In Rissmann's *Appalachian Spring* project, the Adelaide Symphony Orchestra initiated the calls using Copland's motifs. The student performers responded with their own version of these calls. By modifying the initial calls, this example contains a more complicated use of call and response, as opposed to a direct repetition of the call.

²⁴¹ McLeod, Saul. 'Albert Bandura's Social Learning Theory', Simply Psychology (2016). Available from: <https://www.simplypsychology.org/bandura.html>. Accessed on 21st April 2021.

²⁴² *ibid*

²⁴³ *ibid*

²⁴⁴ Power, Anne. 'The Orff Approach', Music Australia (n.d.). Available from: <https://musicaustralia.org.au/discover/music-education/music-education-methodologies-approaches/the-orff-approach/>. Accessed on 21st April 2021.

By modifying the call in some way, through instrumentation or other musical elements, the participants can put their own interpretation on the work. This can be done in a simple way for primary school students, such as in Rossen's project, where participants recreated the rhythm using their own timbral colours with water. Alternatively, older school students and adults can alter the call through multiple musical elements, such as an alteration of rhythm and texture.

Part 4: Approaches to instrumentation

In certain settings, an animateur may be limited by the instruments available to them. If they are working in a low socio-economic school with limited funding, there may only be a small number of instruments at their disposal. Whilst traditional instrumentation is commonly used in animateur projects, there are many ways that participants can explore music without necessarily having access to a traditional instrument. In this respect, non-traditional instrumentation could be a fantastic way for people with no musical background to explore musical concepts, as their "instrument" does not require technical experience to play appropriately. Below are some ways of approaching instrumentation in an animateur project that could be utilised to meet the needs of the target audience.

Creation of Instruments

Some animateur projects follow a compositional process that is inspired by the timbral sounds of a created instrument. Sometimes, the created instrument forms part of the creative process of the project. Graeme Leak's *Make and Play*²⁴⁵ workshops follow this very structure. The participants first create one of several possible instruments using instructions provided. They then perform a work that specifically showcases the unique sounds of the instrument they have created. In this case, the instructions and method for playing the instrument were an important part of the compositional framework, as it allowed participants to perform on the instruments in an intended manner.

²⁴⁵ Leak, Graeme. 'Make and Play Workshops', Graeme Leak (2020). Available from: <https://www.graemeleak.com/make-and-play.html>. Accessed on 6th December 2020.

In Leak's performance, conductor cues were used to encourage specific instruments to play. For instance, when Leak moved his hands lower, the low drums were heard, whilst the higher hand movements were used for the tubed wind instruments.

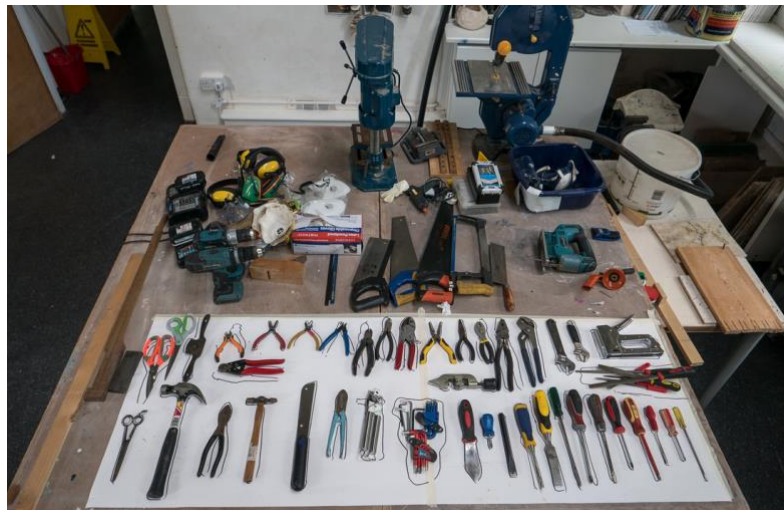


Figure 39 - Some of the tools used to create the instruments in Leak's workshop²⁴⁶

Thea Rossen's *Benalla Junk Orchestra*²⁴⁷ project followed a similar structure. In this workshop, Rossen worked with primary and secondary students from low socioeconomic backgrounds to create a variety of instruments using found objects. Students created instruments inspired by the form and sound of traditional instruments. The performance aspect of the workshop followed a similar structure to Leak's, in that the performance was specifically designed to showcase timbral techniques and effects on the newly created instruments. Much of the performance in this case incorporated ostinatos in rhythmic unison, using a large amount of percussive sounds.

²⁴⁶ Leak, Graeme. 'Make and Play Workshops', Graeme Leak (2020). Available from: <https://www.grameleak.com/make-and-play.html>. Accessed on 6th December 2020.

²⁴⁷ Rossen, Thea. 'Benalla Junk Orchestra', Melbourne Recital Centre (2017). Available from: https://www.youtube.com/watch?v=xYX-ol_U2tQ. Accessed on 31st March 2021.

Animateurs may also develop instruments to support people with special needs. *Technophonia*²⁴⁸, a work composed for digital orchestra and traditional instruments by Oliver Searle, was premiered in 2012 as part of the cultural Olympiad.²⁴⁹ The work featured a few performers who performed through jaw movement and small hand movements using digital instruments. The performers rehearsed regularly up to the concert, using specific tuning systems and unified sound libraries.

Pete Sparkes was one of the collaborators of the project and discussed the work as part of the *Open Sound* sessions for composers.²⁵⁰ In planning the project, he highlighted that the main aim of the work was to discover what could be done musically with digital instruments, working in collaboration with performers. Sparkes highlighted that the performers were often reaching for the edges of what they could do musically. He felt that this was a good thing, and a part of what made the music exciting. Gareth Williams, another presenter at the *Open Sound* sessions, agreed and discussed how this idea supports Lev Vygotsky's zone of proximal development theory, in which Vygotsky posits that each individual has three zones of development; that which they feel comfortable doing, that which they are capable of doing with assistance (the zone of proximal development), and activities that they cannot do at this point.²⁵¹ When learning, if an individual is pushed into the zone of proximal development, they are able to expand their own knowledge and build upon the activities that they feel comfortable doing.

One of the biggest aspects to composing works for newly created instruments is to ensure that the music caters to the timbres founds within the materials provided. For example, Rossen's project was largely percussive and featured metal, wood and hard plastic pieces that would produce strong rhythmic tones.

²⁴⁸ Sparkes, Pete. 'New Music for New Instruments', Special World (2014). Available from: <http://www.specialworld.net/2014/12/03/new-music-for-new-instruments/>. Accessed on 13th May 2021.

²⁴⁹ Disability Arts Online. 'News: Technophonia: New Music for a Unique Ensemble', Disability Arts Online (2012). Available from: <https://www.disabilityartsonline.org.uk/NewMusic20x12-drake-music-technophobia>. Accessed on 13th May 2021.

²⁵⁰ Sound. 'opensound: The Engaged Composer open sessions', Sound (2021). Available from: <https://sound-scotland.co.uk/news/the-engaged-composer-open-sessions>. Accessed on 11th May 2021.

²⁵¹ Wertsch, James. 'The zone of proximal development: Some conceptual issues' in *New Directions for Child and Adolescent Development*, Vol. 1984, Issue 26, p.8.

This kind of project can work for many different age levels and abilities. Leak's and Sparkes' workshops involved adults creating complex instruments using a variety of tools or complex technological equipment. Rossen's project with younger students was more open-ended and allowed students to create instruments that were complex or simple, with support from adult supervisors.

Incorporation of Participant Needs

The discussion of the approaches to amateur and teaching artist projects within this chapter is not an exhaustive list. These concepts demonstrate that a project can be delivered in a multitude of different ways, which suit the needs of the participants and the scope of the project. As an example, for works seeking to create and develop instruments, it's important to consider the playability of the instrument and whether it is suitable for the coordination and technical skills of the targeted participants. A wind or brass instrument player would be able to produce a wider range of sounds with a newly created wind instrument than a string player. Someone with a background in music would be able to play more complex rhythms on their instrument than a person who does not have any experience in playing music.

The considerations of the participants are strongly reflected in each project. When Pete Sparkes developed instruments for *Technophonia*, the performers that the work was designed for had limited range of movements. As such, Sparkes worked closely with the performers to determine which motions they could do and how those motions could trigger different sound combinations.²⁵² For instance, if the performer could tap their finger, the instrument they were using could trigger different sounds by tapping the finger at different speeds.

²⁵² Disability Arts Online. 'News: Technophonia: New Music for a Unique Ensemble', Disability Arts Online (2012). Available from: <https://www.disabilityartsonline.org.uk/NewMusic20x12-drake-music-technophobia>. Accessed on 13th May 2021.

In Thea Rossen's *Junk Orchestra*²⁵³ project, it was important to consider the safety measures when constructing the instruments for students to use. The participants in this case were high school students who were not necessarily experienced in using power tools or shaping metal and wood scraps. As such, the students were provided with safety gear, such as goggles and gloves, and experienced staff members were supervising and teaching students how to use the tools provided.

In some cases, prerequisite knowledge was specified before the start of the project, to highlight the desired target audiences. Works presented through Musica Viva (e.g. *Drip Drop Play*²⁵⁴) as well as works presented through Australian orchestral programs (e.g. *Jams Around the World*²⁵⁵), highlighted a specified age and prerequisite knowledge on their advertising material to ensure that they would attract the participants suitable for the project. In this case, there are fewer amendments that need to be made to suit the needs of the participants compared to projects where the audience background and ability level is unknown.

For projects that were marketed at schools and educational institutions, or projects that intended to develop skills within the participants, it was important to specify what kinds of learning would be taking place. When advertising for the Soundstream project took place, the experience was marketed as an opportunity for young composers to be mentored by professional musicians through workshopping and two performances of the works, as well as an opportunity to learn more about site-specific music making.

²⁵³ Rossen, Thea. 'Benalla Junk Orchestra', Melbourne Recital Centre (2017). Available from: https://www.youtube.com/watch?v=xYX-ol_U2tQ. Accessed on 31st March 2021.

²⁵⁴ Rossen, Thea. 'Drip Drop Play', Thea Rossen (n.d.). Available from: <http://www.thearossen.com/other-recent-projects>. Accessed on 4th May 2020.

²⁵⁵ Melbourne Symphony Orchestra. 'Jams Around the World', Youtube (2020). Available from: <https://www.youtube.com/watch?v=RQxFRHrEFWo&feature=youtu.be>. Accessed on 4th May 2020.

Projects presented through Musica Viva or orchestra education programs in Australia, often refer to the Australian Curriculum documents so that teachers can clearly see how the project benefits their class. The *Water Water Everywhere* project discussed a piece of music written by an Asian composer and described the influences that were drawn from the composer's birthplace. The participants then got to recreate some of the water sounds present in the work, using items commonly found within an Australian home, such as a colander or a set of cups. The students also got the opportunity to share their thoughts on the music and what it reminded them of. As such, the project covered an important cross curriculum priority within the Australian Curriculum, which is "Asia and Australia's Engagement with Asia"²⁵⁶.

²⁵⁶ Australian Curriculum, Assessment and Reporting Authority (ACARA). 'Curriculum', ACARA (2016). Available from: <https://www.acara.edu.au/curriculum>. Accessed on 14th August 2019.

Conclusion

Due to the versatility of the role, as well as the wide array of presentation models available, an animateur or teaching artist project can be organised and presented in a wide variety of ways. The introduction of more sophisticated online video conference software during the Covid19 pandemic has also created the opportunity for more online projects to be delivered to Australian audiences from international presenters, as seen through the Lullaby Project case study, as well as the Open Sound sessions.

When planning for participant involvement in a project, it is important to consider the structure of the participant score, which may use traditional or non-traditional forms of notation. It is also important to consider where inspiration for each response will be drawn from, whether it is from the participants' own experiences, the performance space, or existing artistic mediums. The instrumentation of the work is also important, and can help to define the desired target audience, whether they are skilled performers, amateur players, or participants with no musical background. Finally, the structure of the project can assist in meeting the logistical needs of the space being worked in. From these core elements, animateurs and teaching artists can begin to shape the melodic, harmonic, rhythmic and textural outcomes, which can be developed with or without participant involvement.

During the development stages of each project, the structure of the work was planned around the needs of the participants and the space that the project was being performed in. For example, Rissmann's skeleton scores included transposed versions of the score to meet the needs of participants with transposing instruments, while Weir's project was created with three separate parts so that she could work with different groups prior to performance and utilise the different floors of the building she was performing the work in. In each case, it was important to consider the target audience and the logistics of the performance space when planning the projects.

Sometimes, the venues or the compositions needed to be altered to suit unexpected changes to the work or performance, as was the case in a few of these projects. For example, the Soundstream Emerging Composer's Forum required a change in performance space due to inclement weather. This meant that the composers and performers had to adapt to the venue change and alter some of the found object instrumentation to make the work logistically possible (e.g. collecting performance items and found object instrumentation from around the studio rather than directly from Aldinga scrub). Similarly, the health conditions of the cystic fibrosis patients who participated in the Breath Cycle project meant that some participants had to drop out of the project or miss sessions due to their health. As such, the presenter of the project had to adapt to different combinations of performers within the work, as well as presenting the work through online mediums such as Zoom, so the participants would not be exposed to Covid19.

From these conclusions, it is possible to see that the most important aspects of planning a teaching artist or animateur project are to consider the target audience and location of the project when developing the structure of the work, and to be willing to adapt the structure to suit any changes that may arise. Additionally, the work should contain clearly defined roles and parts for the different facets of the project, which consider the skill levels of those involved. It is the intention that these examples will assist aspiring animateurs in developing ideas for their own projects, and to help them to consider and plan for any issues that may arise.

The variety of projects and approaches discussed highlights the versatility and adaptability of the profession and demonstrates its value in catering to the creative and musical needs of a wide variety of groups.

CHAPTER 4: ENVIRONMENTAL SUSTAINABILITY AS A THEME

Introduction

Now that some of the common compositional techniques employed in amateur projects have been interrogated, it is important to note how themes can be conveyed in music. One of the common purpose strands of teaching artistry mentioned by Eric Booth is “to impact a political or social movement”²⁵⁷. To do this, there needs to be a clear integration of the topic within the music. This chapter explores the integration of a political and social activism in music, through the lens of an important current topic: environmental activism. In doing so, the research will reveal some of the key techniques and inspirations that were incorporated into the researcher’s creative portfolio, with the intention of demonstrating to aspiring amateurs how this process can work.

This offers significant insight into a topic that is currently being investigated through the International Teaching Artist Collaborative’s (ITAC’s) IMPACT: Climate project.²⁵⁸ Whilst the IMPACT: Climate project focusses on the creation of new curriculum materials relating to environmental activism, this research investigates existing completed projects that incorporate environmental topics, which can be used by amateurs and teaching artists in the field to draw inspiration from and employ some of the compositional techniques into their own project materials. Additionally, this will be one of the first projects to draw upon Australian performances and examples, which can assist amateurs who are looking to incorporate environmental themes into their music education projects.

²⁵⁷ Booth, Eric. ‘The History of Teaching Artistry, Revised 2020’, Eric Booth (2020). Available from: <https://ericbooth.net/the-history-of-teaching-artistry-revised-2020/>. Accessed on 24th September 2022.

²⁵⁸ International Teaching Artist Collaborative (ITAC). ‘ITAC IMPACT: Climate’, ITAC (2021). Available from: <https://www.itac-collaborative.com/projects/itac-impact-climate>. Accessed on 28th November 2021.

According to Publicover's studies into music as a tool for environmental advocacy, "the arts can provide some of the affective components of environmental education – emotions, values, and motivations driving pro-environmental behaviour".²⁵⁹ As such, the incorporation of environmental advocacy in the arts can uniquely appeal to the listener's sense of empathy and emotion in connection with environmental issues. This is important, as it is an emotional connection to an issue that can inspire people towards making a positive change towards their environmental impact. The theme of environmental sustainability in music has been applied across a variety of genres. For example, Michael Jackson's *Earth Song*²⁶⁰ discusses animal cruelty, deforestation, pollution, poverty and war through the popular music medium, while John Luther Adams' modernist work, *The Place Where You Go To Listen*²⁶¹ incorporates environmental elements inspired by his surroundings in Alaska.

Luther Adams' work is one of many projects that developed in Canada, through the study of acoustic ecology. This research area investigates the soundscapes of specific places and highlights the impact of noise pollution in various parts of the world. One of the pioneers of such research was Murray Schafer, who established the *World Soundscape Project*²⁶²; an international study that captured rare and unusual soundscapes featuring endangered animals and plant species.

²⁵⁹ Publicover, Jennifer, Wright, Tarah, Baur Steven and Duinker, Peter. 'Music as a tool for environmental education and advocacy: artistic perspectives from musicians of the Playlist for the Planet' in *Environmental Research*, vol.24, issue 7, Taylor and Francis Online, 2017, pp.925-936. Available from: <https://www.tandfonline.com/doi/abs/10.1080/13504622.2017.1365356?forwardService=showFullText&tokenAccess=B8K4k8WcIhGAZXi7QTP5&tokenDomain=eprints&doi=10.1080%2F13504622.2017.1365356&doi=10.1080%2F13504622.2017.1365356&journalCode=ceer20>. Accessed on 19th August 2020.

²⁶⁰ Jackson, Michael. 'Earth Song', recorded 1991-1995, pub. 2009, Youtube, Michael Jackson (2009). Available from: <https://www.youtube.com/watch?v=XAi3VTSdTtU>. Accessed on 19th August 2020.

²⁶¹ Ross, Alex. 'Song of the Earth: A composer takes inspiration from the Arctic', *New Yorker* (2008). Available from: <https://www.newyorker.com/magazine/2008/05/12/song-of-the-earth>. Accessed on 19th August 2020.

²⁶² Simon Fraser University. 'The World Soundscape Project', Simon Fraser University (n.d.). Available from: <https://www.sfu.ca/sonic-studio-webdav/WSP/index.html>. Accessed on 11th January 2022.

Applications of this research into musical compositions have already been made by Adelaide-based composer Jesse Budel. His studies of various ecosystems in South Australia highlighted sounds from various locations, ranging from swamps and deserts to urban settings.²⁶³

Music education projects for students have included environmental themes. As part of the Australian national curriculum requirements, the topic of sustainable living is something that must be addressed across all subject areas.²⁶⁴ As such, it is imperative that music educators consider how music can play a role in promoting and raising awareness of sustainable living practices and our environmental impact. This subject is important for young people to consider the environment so that they are equipped with the tools and knowledge to create a more sustainable future.

The incorporation of the theme of environmental sustainability in music can be adopted in a variety of ways, both literally and abstractly. Inspiration can be drawn from a blending of art forms to deliver a political message about sustainable living, such as encouraged by the Australian curriculum. Site-specific environmental music, such as Luther Adams' and Jesse Budel's works, also allows the environment to take centre stage by drawing upon found objects as sources of sound and timbral experimentation. The description of landscape itself and the way that the music reflects the landscape can also play a role in promoting the beauty of the natural world, which in turn can highlight a need to protect these natural wonders. These approaches have been successfully adopted in several musical ventures for various purposes. A selection of such works has been analysed and discussed.

It should be noted that the following discussion does not contain an exhaustive guide into the topic of environmental compositions. Instead, the chapter offers a selection of works that provided inspiration for the development of three original amateur projects. The topic of environmental activism in music is potentially an interesting area for future research.

²⁶³ Budel, Jesse. *Ecotonicity, or Adapting Soundscape Ecology to Creative Practice: Ecological Sound Art Responses to Four South Australian Ecosystems*, Unpublished, Doctoral Thesis, University of Adelaide, 2019.

²⁶⁴ Australian Curriculum, Assessment and Reporting Authority (ACARA) 'Cross Curriculum Priorities', ACARA (2020). Available from: <https://www.acara.edu.au/curriculum/foundation-year-10/cross-curriculum-priorities>. Accessed on 19th August 2020.

Development

Whilst there are many ways in which environmentalism is incorporated into music, two methods have emerged prominently within educational works. As such, this chapter has been divided into two sections, which discuss and analysing these two approaches through various project examples.

Initially, a wider array of approaches was discussed, but this seemed to convolute the chapter and in a simplified way, most of the projects clearly embodied one or both approaches discussed below. It is acknowledged that some of the projects discussed use elements of both categories within the project. In these cases, the more prominent of the two categories within the project was discussed.

The first approach discussed is a cross-curricular approach, where the project covers multiple disciplines at once. If a music education project discusses an approach to attaining environmental sustainability, it is important for the participant to understand the ideas and methods behind it so that they can develop an appropriate musical response. This often involves covering topics such as science, to explain why the theme from the work delivers an environmentally sustainable outcome or to discuss how the approach works. As such, the cross-curricular approach to projects is very useful from an educational standpoint, as it equips the participant with the knowledge and understanding they need to discuss a science-related topic within music. Even when education is not the goal of the project, animateurs and teaching artists are often required to delve into other subject areas to support the understandings of the themes present in the work.

Cross-curricular approaches are also useful in delivering a more impactful message. For example, when art and music are combined, the audience receive both aural and visual statements, thereby stimulating two senses instead of one. Each subject covered can be used to reinforce a particular message or to cover varying perspectives on a topic. This results in a stronger statement and can aid in audience understanding and appreciation of the work.

The second approach covers site-specific music making. If the audience, performers and participants can experience an environment or environmental issue firsthand, it can allow them to personally relate to the area and possibly prove to people that the area needs support and conservation. Site-specific music making can draw attention towards particular issues or highlight the beauty and rich history of an area, thereby establishing connection and importance towards the site. It is integral that people forge emotional connections with the land as this provides incentive and motivation to protect it.

As both approaches featured strongly in existing animateur and teaching artist projects, as well as musical works with environmental themes, the approaches provided inspiration for the development of new animateur projects. The new works offer significant developments to the body of animateur projects delivered in Australia, as well as providing new insights into covering the topic of environmental sustainability from a music education lens.

Part 1: Cross Curricular Approach

On Saturday 16th March 2019, Associate Professor Katie Dawson and Professor Gary McPherson ran a teacher symposium, called *Creative, Active Music Education*.²⁶⁵

Dawson's keynote speech discussed some creative, movement-based strategies that allow for student engagement and help to address key curriculum requirements. One such strategy allowed students to actively engage with the topic of sustainability through the discussion of deforestation.

Dawson began by showing an image of a lush rainforest. Within a short timeframe, participants were asked to use the items at the tables they were sitting at to come up with some sounds that reflected the image in front of them. As Dawson discussed, by providing a visual example and a narrowing of resources, students are able to complete the activity without being overwhelmed with choice. The responses included a lively abundance of animal sounds and rain, with discussions relating to the abundance of life depicted in the rich, green shades of the image.

Following this activity, Dawson mentioned how she would build upon, or scaffold, the activity by showing another image and asking the students complete the same activity. This image, however, showed a desolate landscape, where trees had been cut down, large machines could be seen in the distance and billows of smoke and flame were present. As such, the musical responses were significantly different. Dawson led a whole group discussion about the differences between the images and what significance this had, with the musical responses aiding the thoughts on the changes in environment.

²⁶⁵ Australian Society for Music Education Incorporated (ASME). 'Saturday 16 March, 8.30am-1pm – Creative Active Music Education', ASME (2019). Available from: <https://www.asme.edu.au/sa/saturday-16-march-8-30am-1pm-creative-active-music-education/>. Accessed on 19th August 2020.

By allowing this to be a whole group discussion, Dawson highlights the importance of sharing this information and ensuring that everyone in the class understands the importance of the environmental impact of deforestation. The use of science-based topics as a theme within the lyrics or underlying ethos of a score, as well as the use of visual art as a form of graphic score helps to offer a cross-curricular approach to music making, where students learn about and explore important topics through movement-based musical activities. As an amateur activity, this example has a great deal of merit, as it allows for both student-led responses, a 'buy-in' culture where students choose what they wish to contribute and a range of movement-based activities.

Similar activities have been enacted in established music education projects. In 2014, Katy Abbott successfully ran a project with the Melbourne Symphony Orchestra's *Up Close and Musical* program, known as *Introduced Species*.²⁶⁶ This project was inspired by Matthew Quick's series of artworks with the same title, which aimed to highlight the impact of pollution and raise awareness of the trash vortex in the North Pacific.²⁶⁷ A particular image, *Intrepid Travellers* (2010), displays the ocean with a series of rubber ducks floating around in it.²⁶⁸ This depicts a particular moment in 1992, when nearly 29000 bath toys fell from a cargo ship known as the *Ever Laurel*.²⁶⁹ This image provided the main source of inspiration for Abbott's project.

²⁶⁶ Abbott, Katy. *Introduced Species*. Melbourne, Australian Music Centre, 2014, revised 2016.

²⁶⁷ Abbott, Katy. 'Introduced Species', Katy Abbott (2014). Available from: <http://www.katyabbott.com/introduced-species>. Accessed on 26th August 2021.

²⁶⁸ *ibid*

²⁶⁹ *ibid*

Similar to the use of table items in Dawson’s deforestation activity, Abbott’s composition uses found objects such as plastic bags to create the sounds of the ocean. An example appears in the timpani part of the first movement, where the timpanist makes a rustling sound with a plastic bag.

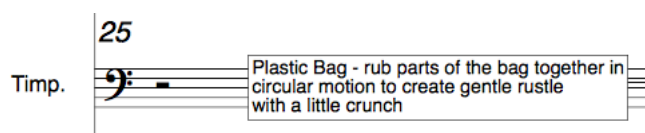


Figure 40 - Use of a plastic bag to create a timbral effect²⁷⁰

Prior to attending a performance of the work, students could undertake a variety of activities to prepare them for the concert. These are available from the composer upon request and contain an analysis of the work, as well as ideas and questions to be discussed and explored in the classroom.²⁷¹ These movement-based activities, the use of visual art as inspiration and the incorporation of the theme of pollution help to deliver a cross-curricular approach to this music project.

Whilst Abbott’s project involves student activities prior to a performance of the work with professional musicians, some cross-curricular music projects involve students in the final performance of the work. In 2016, the Adelaide Festival of Music commissioned a work by Glyn Lehmann and Robyn Habel, known as *Mission Possible*.²⁷² The work is a song cycle for primary school students focussing upon various aspects of sustainability. This composition employs a cross-curricular approach to an environmental theme through the incorporation of environmental issues into lyrics, as well as the combination of choreography, set design and music within a single performance.

²⁷⁰ Abbott, Katy. *Introduced Species*. Melbourne, Australian Music Centre, 2014, revised 2016.

²⁷¹ Abbott, Katy. ‘Introduced Species’, Katy Abbott (2014). Available from: <http://www.katyabbott.com/introduced-species>. Accessed on 26th August 2021.

²⁷² Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

There are six songs within the cycle. The first, *A Healthy Home*, highlights the need for humankind to tackle the problem together and ask what humanity can do to help sustain the earth.²⁷³ The following movements focus on various natural elements, involving air quality, access to clean water, the importance of protecting bees and renewable energy. This work was combined with choreography, thereby offering a cross-curricular performance depicting various messages relating to sustainable living.

The score for *A Healthy Home* places a strong emphasis on the lyrics in the score, particularly in the opening passage. Until figure C, the soloist and the choir sing the lyrics on a single pitch, the dominant of the C major key. This creates a chant-like effect, which draws the listener towards the lyrics, due to the absence of pitch variance.

The image shows a musical score for three parts: Solo (measures 7-10), Choir (measures 11-14), and Solo (measures 14-17). The lyrics are: 'I am pla-net Earth, I am just one.', 'We are se-ven bil-lion, se-ven bil-lion in-to', and 'one. I am the home for hu-man'. The score indicates that all lyrics are sung on a single pitch (G) to create a chant-like effect. The Solo part (measures 7-10) and Choir part (measures 11-14) both feature lyrics sung on a single pitch (G) to create a chant-like effect. The lyrics are: 'I am pla-net Earth, I am just one.', 'We are se-ven bil-lion, se-ven bil-lion in-to', and 'one. I am the home for hu-man'.

Figure 41 - All of the lyrics are sung on 'G' to draw attention to the words²⁷⁴

²⁷³ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁷⁴ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

After the opening phrases, Habel and Lehmann introduce a fanfare motif that is echoed through the choir. The rising perfect fifth interval within this motif gives an uplifting, hopeful feeling to the music. This is accentuated through the “to help you” melodic fragment, which is also melodically ascending.

The image shows a handwritten musical score for a song. The top part is for Soprano and Alto voices. The Soprano part starts at measure 25 with the lyrics "What can we do, can we do to help". The Alto part starts at measure 7 with the lyrics "What can we do, can we do". Below the vocal parts is a piano accompaniment starting at measure 27, with a key signature change to D major. The piano part includes the lyrics "you?", "To help you?", and "There's on ty one Earth to go a - round". The score is written on a spiral-bound notebook page.

Figure 42 - Rising fifths in the first line of the music, and rising 'to help you' motifs in the second line²⁷⁵

The music ends harmoniously in C major, supporting the positive message of hope and help for planet earth, as described in the lyrics.

²⁷⁵ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

The second movement, *E-Mission Control* depicts a secret agent, whose mission is to save the planet from pollution, extinction, and greenhouse gasses.²⁷⁶ This mission is recited at the beginning of the work.

Handwritten musical score for "E-Mission Control". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "In tempo" with a quarter note equal to 200. The time signature is irregular, starting with 4/4, then changing to 5/4, and then back to 4/4. The score includes a spoken section with the following text:

(spoken) "Your mission, should you choose to accept it, is to save our planet and all the creatures that call Earth their home. You must

- solve the case of the deadly drinking water
- investigate the mysterious death of bees
- find a source of clean, infinite energy
- capture the notorious Greenhouse Gas Gang. Their plan is to hijack earth's clean air and put themselves in control. Led by the evil Dr Smog, members include Methane, Nitrous Oxide and the elusive CO2.

Good luck, the world is relying on you. This message will self-destruct at the end of this song!"

The piano accompaniment is written in the bass clef and includes a piano (p) dynamic marking. The score is marked with "Punchy" and "Count 123 123 12". The bottom of the page shows the chord progression: Dm, Dm(maj7), and Dm7.

Figure 43 - The secret mission is spoken at the beginning of the music²⁷⁷

An air of suspense is created in the music through the use of irregular time signatures, which create an uneven, punchy motif in the opening sections.

Handwritten musical score for "E-Mission Control". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "In tempo" with a quarter note equal to 200. The time signature is irregular, starting with 4/4, then changing to 5/4, and then back to 4/4. The score includes a spoken section with the following text:

(spoken) "Your mission, should you choose to accept it, is to save our planet and all the creatures that call Earth their home. You must

- solve the case of the deadly drinking water
- investigate the mysterious death of bees
- find a source of clean, infinite energy
- capture the notorious Greenhouse Gas Gang. Their plan is to hijack earth's clean air and put themselves in control. Led by the evil Dr Smog, members include Methane, Nitrous Oxide and the elusive CO2.

Good luck, the world is relying on you. This message will self-destruct at the end of this song!"

The piano accompaniment is written in the bass clef and includes a piano (p) dynamic marking. The score is marked with "Punchy" and "Count 123 123 12". The bottom of the page shows the chord progression: Dm, Dm(maj7), and Dm7.

Figure 44 - The use of irregular 5/4 time signatures creates a feeling of suspense²⁷⁸

²⁷⁶ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁷⁷ *ibid*

²⁷⁸ *ibid*

Lehmann incorporates a few instances of word painting in his score. An example of this can be seen in bars 29 and 30, where the widest interval in the vocal part is used. This is accompanied by the lyric “we’ll go far”, thus supporting the jump in pitch. At this point, the composer has included a smiley face symbol, to highlight the positive nature of the lyric, as well as the face shape required to produce the desired tone.

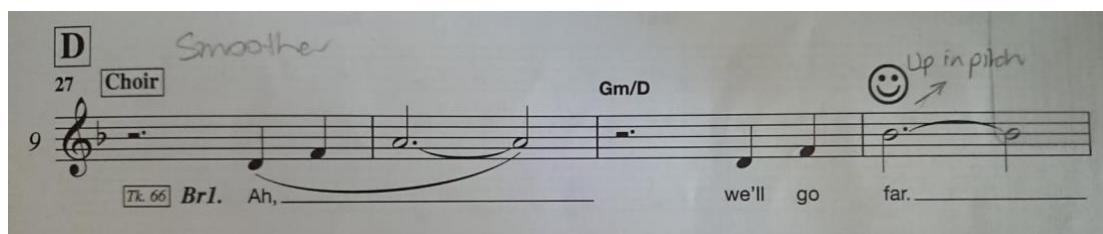


Figure 45 - The jump of a perfect fourth accompanies the 'we'll go far' lyric²⁷⁹

Later in the work, Lehmann incorporates body percussion into the choral part. This can be seen above the sung part, using small notations and a variety of note head styles, indicating the different actions. The descriptions beside the notes provide a clear indication of the sound required. These note head styles could be used in an improvised composition to indicate a musical prompt, such as a rhythm to be incorporated.

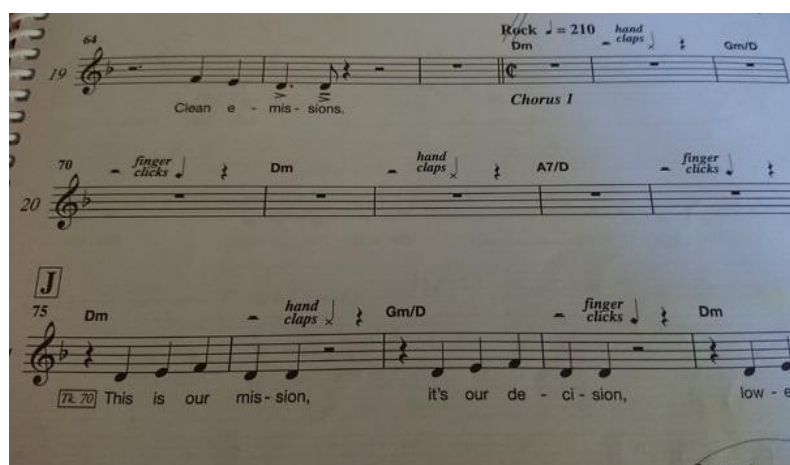


Figure 46 - Body percussion is notated above the sung melodies²⁸⁰

²⁷⁹ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁸⁰ *ibid*

M **Solo** Jordan

99 F (spoken) B $\flat$ F C F

21

Tr. 93 **Bridge** "The Human right to water entitles everyone to sufficient, safe, acceptable and affordable water, for personal and domestic uses."

Lehmann and Habel also use higher pitched, naturally louder sounds to express the stronger emotions conveyed in the lyrics, such as the chorus section in reference to fighting for a well.

80 C F

17 die ev - 'ry day. _____

die ev - 'ry day. _____

7k. 82 Ch2. So fight for the well, _____

7k. 83 Ch2. Fight for the

84 F C/E Dm F

18 well, fight for the well, fight for the well to keep us

fight for the well, fight for the well to keep us

²⁸¹ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

221

This movement also contains symbols, largely to indicate where to breathe in a long phrase.

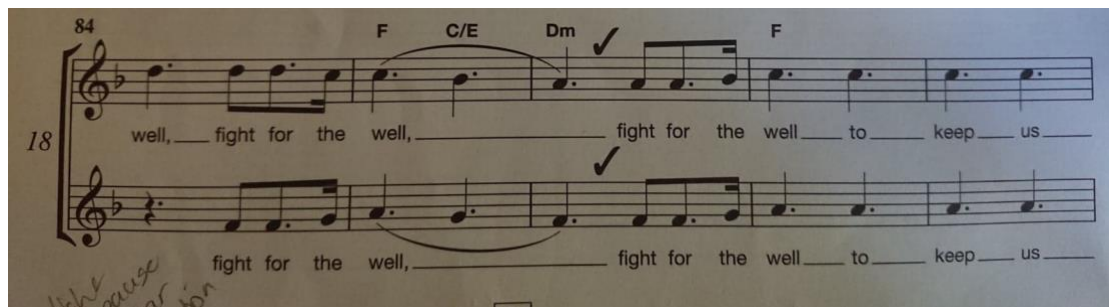


Figure 49 - The ticks represent breath indications²⁸³

Some of the teacher's notes in this score also highlight the various rehearsal processes that needed to be addressed. In the first section, the teacher indicated the subdivisions, which were necessary in teaching students the syncopated sections.

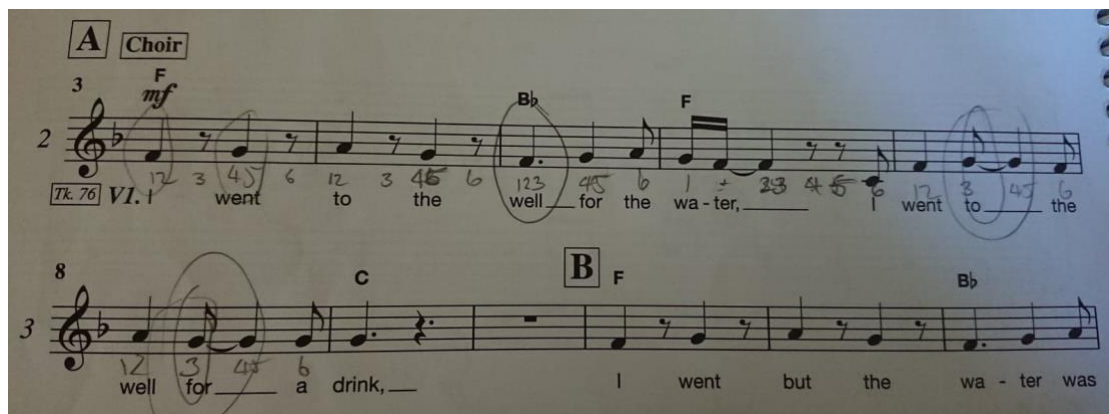


Figure 50 - Subdivisions were written in pencil²⁸⁴

²⁸³ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁸⁴ *ibid*

Other notes assisted in character development during the rehearsal process. Descriptive emotive text such as “yippee!” and “nervous” help the students to understand the underlying emotions of the lyrics in simpler terms.

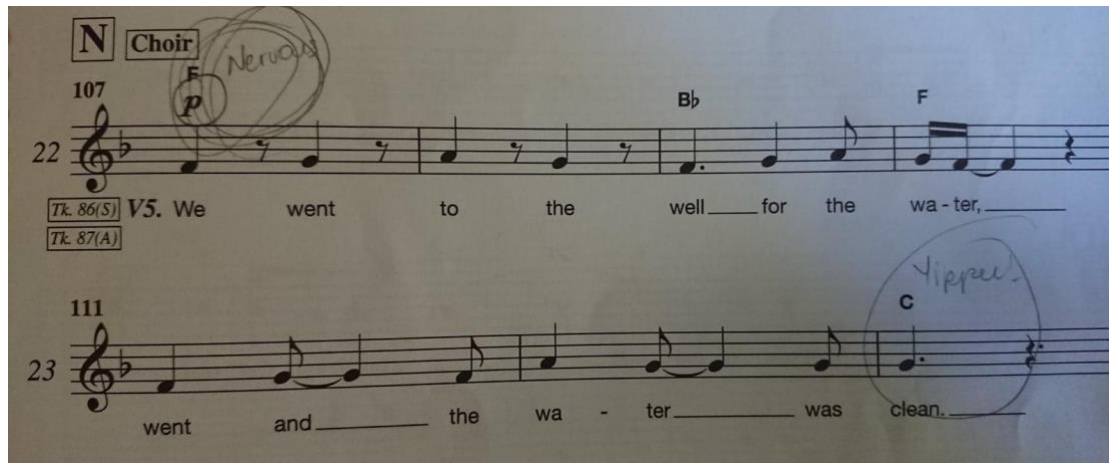


Figure 51 - Emotions linked with the lyrics, written in pencil²⁸⁵

The following movement, *The Bee Bop* describes the importance of bees in pollinating plants and maintaining the ecosystem.²⁸⁶ The work is upbeat and dance-like to reflect the busy and active nature of the bee. This contrasts the earlier movement, which is much slower in tempo. *The Bee Bop* is in a bebop style, reflected by the swung quavers and strong use of seventh chords.

Diamond note-heads are present throughout the score to represent spoken words and sound effects. This is present in the opening bars of the work, to indicate a buzzing sound.

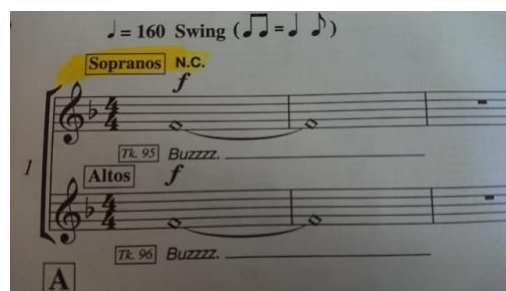


Figure 52 - Buzzing sound effect²⁸⁷

²⁸⁵ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁸⁶ *ibid*

²⁸⁷ *ibid*

Diamond note-heads are also present in bar 69, where a rap solo highlights the amount of work required by the bee to produce a kilogram of honey.

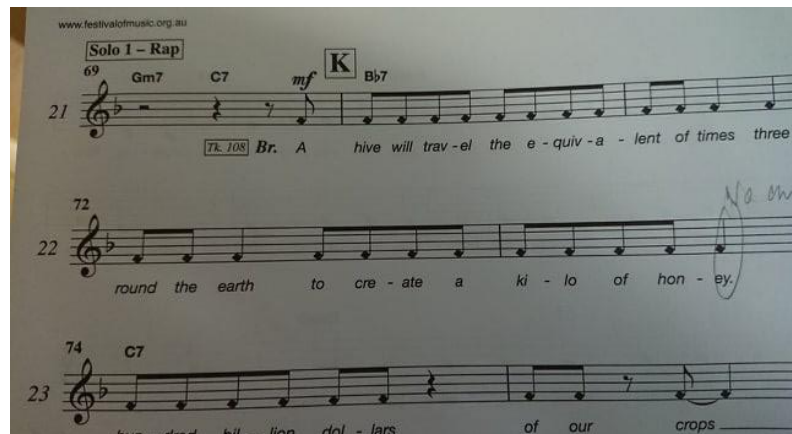


Figure 53 - The rap highlights how much work is required to make 1 kg of honey²⁸⁸

The next movement, *The Dance* contains a strong, driving sound, contrasted with calmer sections to reflect the different aspects of a wind turbine.²⁸⁹ Lehmann incorporates word painting in this movement, by creating a hill-shaped rise and fall of pitch when the lyrics discuss a “windswept hill”.

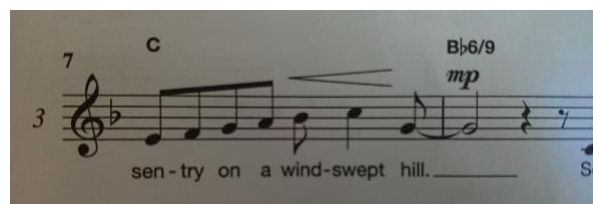


Figure 54 - The note directions create a rising and falling melodic shape²⁹⁰

²⁸⁸ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁸⁹ *ibid*

²⁹⁰ *ibid*

Word painting is also present in figure C, where the sopranos and altos imitate each other. During this passage, both parts will take a breath after singing the word “breath”.

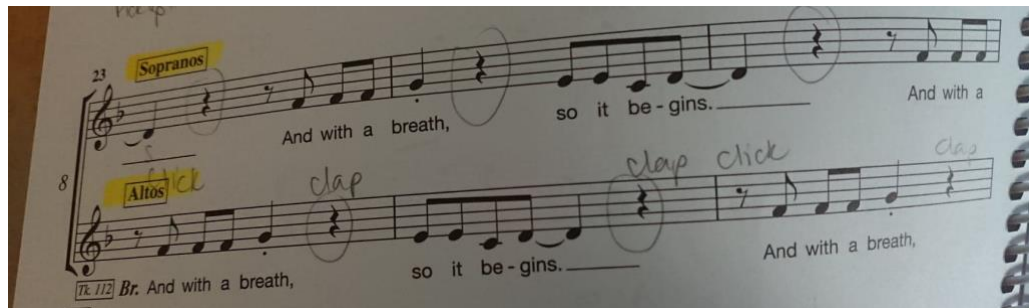


Figure 55 - Singers would take a breath during the crotchet rests²⁹¹

Another example can be seen during figure E, where the music changes time signature to simple triple time, to reflect the word “waltz”, present in the lyrics.

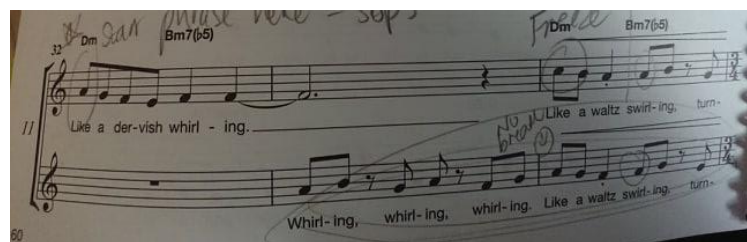


Figure 56 - Time signature changes to 3/4 at the mention of a waltz²⁹²

²⁹¹ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁹² *ibid*

Repetition is a strong feature of this movement. Melodic repetition is present at C, where the soprano and alto parts imitate each other.

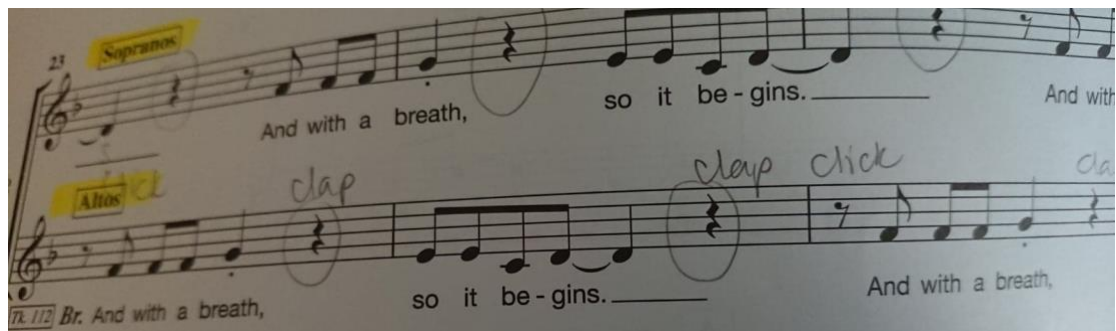


Figure 57 - Use of imitation to reflect the repetitive motion of the wind turbines²⁹³

Lyric repetition is present at figure F, where both parts repeat the words “turning”, “whirling” and “swirling”. The rhyming nature of these words also creates the repetitive vowel sounds.

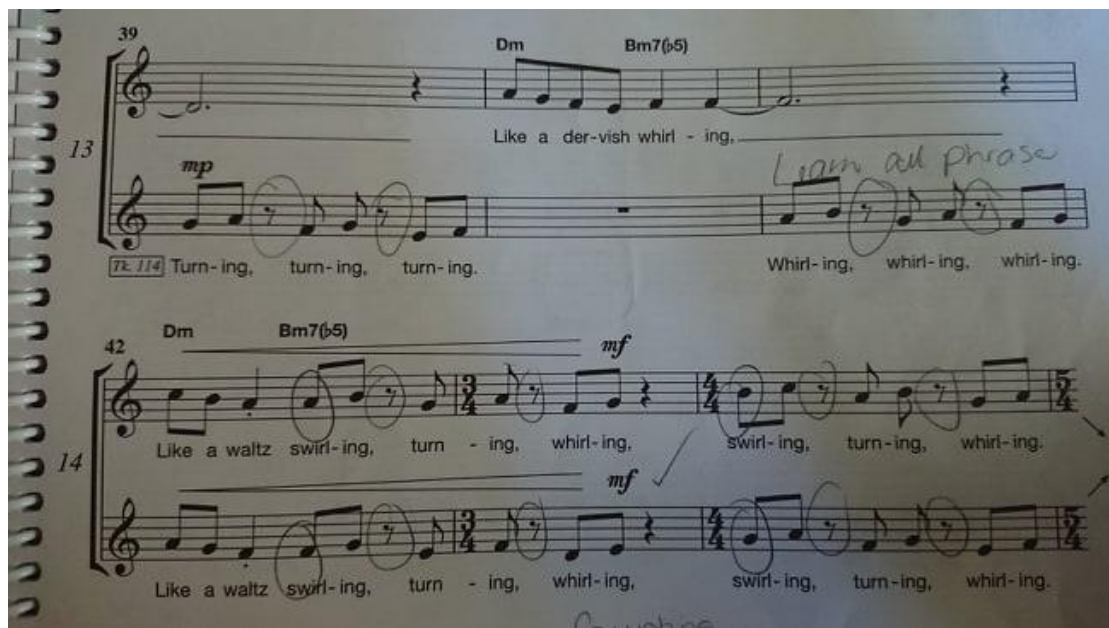


Figure 58 - Further examples of repetition²⁹⁴

Both of these examples symbolise the repetitive mechanical motions of a wind turbine.

²⁹³ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

²⁹⁴ *ibid*

Paul Rissmann's environmental projects also offered the opportunity for students to perform as part of the project, however this was done collaboratively alongside professional musicians from the Adelaide Symphony Orchestra. Unlike the previous projects, Rissmann draws upon two themes: the beauty and importance of the Australian landscape and the significance of the land for Aboriginal and Torres Strait Islander people. His 2015 project, *H2Oz*, draws upon poems and visual art for inspiration.²⁹⁵ One of Rissmann's earliest forms of inspiration was from an exhibit in the Art Gallery of New South Wales, known as *Our Spirit Lies in Water*.²⁹⁶ This project utilised a technological approach to the teaching of the musical material, through an interactive presentation format, using Prezi.²⁹⁷ This software allowed teachers to teach various musical concepts in the classroom before they attended an interactive performance with the Adelaide Symphony Orchestra.

An aspect that Rissmann mentioned was quite difficult for himself to navigate was the fact that Rissmann himself is not an Aboriginal person, nor is he from Australia. When drawing upon the cultures and landscapes of foreign places, it is important to research the area deeply, and approach the work in a respectful manner. Rather than building his own interpretations of Australian landscapes, Rissmann relied upon the recounts of the traditional owners of the lands and incorporated these representations into the performance. In this way, Rissmann is acting as a facilitator of story, rather than the creator of it. It is important in this situation to acknowledge the source material being referred to, which Rissmann has done in this project, so that the true authors of the work are all presented.

²⁹⁵ Rissmann, Paul. 'H2Oz Audience Participation Piece – Teacher's Notes by Paul Rissmann', Tasmanian Symphony Orchestra (2015). Available from: <https://www.tso.com.au/wp-content/uploads/2015/04/RISSMANN-H2Oz-Teacher-Pack.pdf>. Accessed on 28th August 2020.

²⁹⁶ *ibid*

²⁹⁷ Rissmann, Paul. *H2Oz*, Prezi (2015). Available from: <https://prezi.com/mtyattaoexlv/h2oz-by-paul-rissmann/>. Accessed on 1st March 2019.

Rissmann uses four artworks that chart the music journey of this work, thereby incorporating artforms into this cross-curricular project. The first artwork is an Aboriginal rock painting of the rainbow serpent, a creator spirit that brought water to Australia. The music depicts the dry, thirsty landscape prior to the rainbow serpent's arrival.²⁹⁸ In this section, students are required to learn a short vocal phrase. The lyrics are below:

*Long ago a snake of every hue,
Slithered 'cross the sand.*

*And then when, a rainbow brushed the sky,
Water rushed through this land.*²⁹⁹

Rissmann included the manuscript of the section, as well as a recording for students to sing along to, as part of his presentation.³⁰⁰

Here is the manuscript of Section 1

The image displays a musical manuscript for a vocal piece. It consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff contains the lyrics "Long a - go a snake of e-very hue, sli-thered 'cross the sand." Above the notes, the pitch is indicated by letters: E, D, E, F, G, A, E, D, E, B, A, G, A, E. The second staff contains the lyrics "And then when a rain-bow brushed the sky, wa-ter rushed through this land." Above the notes, the pitch is indicated by letters: E, D, E, F, G, A, E, D, E, E, F, G, E, A, B. A triplet of eighth notes is marked with a '3' and a bracket under the notes E, F, and G.

Figure 59 - Excerpt from H2Oz³⁰¹

²⁹⁸ Rissmann, Paul. 'H2Oz Audience Participation Piece – Teacher's Notes by Paul Rissmann', Tasmanian Symphony Orchestra (2015). Available from: <https://www.tso.com.au/wp-content/uploads/2015/04/RISSMANN-H2Oz-Teacher-Pack.pdf>. Accessed on 28th August 2020.

²⁹⁹ *ibid*

³⁰⁰ Rissmann, Paul. 'H2Oz', Prezi (2015). Available from: <https://prezi.com/mtyattaoexlv/h2oz-by-paul-rissmann/>. Accessed on 1st March 2019.

³⁰¹ *ibid*

Whilst there are some complex rhythmic ideas, including the triplet crotchets at the end of the second line, the words and recording assisted students in singing the music with the appropriate rhythm. This is supported by the concepts taught through the Orff methodology, which promotes the use of words and phrases to aid in rhythmic comprehension.³⁰² The inclusion of note names above the score can assist students in their note reading and score interpretation. The inclusion of lyrics and note names also allows students to meet the literary requirements, as outlined the Australian national curriculum documents.³⁰³

The recordings themselves are scaffolded so that the students gradually build up to singing along with the composed music. In the first recordings, the melody line is bought out loudly, there is a metronome counting the students in and they start without any introductory material. Once the students are familiar with the melody, they can sing it along with the orchestral soundtrack, which has six bars of introduction. This allows students to hear a musical cue, to know when they need to get ready to sing.

Julian Ferraretto also drew from the beauty of the natural world to discuss the natural environment through music. In his project, *Junior Jams*³⁰⁴, Ferraretto chose to draw directly from various flora and fauna, rather than artistic representations like Rissmann, Abbott, Lehmann and Habel. In 2015, Julian Ferraretto directed a series of music education activities in various city locations across Adelaide.³⁰⁵ One such project took place in the South Australian Museum, which focussed upon the bird exhibit. The participants were asked to come up with melodic and rhythmic motifs inspired by the names and calls of various birds, which were later developed into a piece of music. The workshop also discussed the need to protect these birds and their habitat from destruction, thereby teaching students about music and science in one workshop.

³⁰² Orff Schulwerk Association of South Australia. 'Education through Creative Music and Movement', Orff Schulwerk Association of South Australia, (n.d.). Available from: <http://www.osasa.net>. Accessed on 14th August 2019.

³⁰³ Australian Curriculum, Assessment and Reporting Authority (ACARA). 'Curriculum', ACARA (2016). Available from: <https://www.acara.edu.au/curriculum>. Accessed on 14th August 2019.

³⁰⁴ Adelaide Symphony Orchestra. 'Adelaide Symphony Orchestra's Families Programs 2017', Issuu (2016). Available from: <https://issuu.com/paolaniscioli/docs/aso-17-family-dl-final>. Accessed on 28th August 2020.

³⁰⁵ *ibid*

A similar approach to Ferraretto has been used in a 2019 professional work, which was inspired by Tim Low's book, *Where Song Began*.³⁰⁶ An album of recordings, released under the same title, brings Low's literary work to life through recordings of birdsong intertwined with performances on cello and violin by Anthony Albrecht and Simone Slattery. Each track incorporates a work inspired by the birdcalls, such as Vaughan Williams' *Lark Ascending*, often arranged to interact with the recorded bird sounds. Whilst these recordings are not part of an educational project, they are educational to those who listen to the work and learn about the different kinds of birds and wildlife present through each performance.

As these aforementioned projects highlight, the delivery of a political message relating to sustainable living can be completed through a programmatic work, incorporating other artforms and delivering important environmental messages through lyrics and underlying ethos. This has been done through the incorporation of images, poems, dance, and events to deliver an impactful statement about an environmental issue.

Part 2: Site-specific Music Making

Site-specific music refers to compositions that have been created with a particular location in mind. Often, the work may be performed in that particular location and can involve the use of items from that location to create specific timbral effects. This music draws attention to native areas and is often used to promote the area and support conservation efforts.

John Cage's *Child of Tree* draws inspiration from plant materials, specifically those from Mexico and the United States.³⁰⁷ The work specifically calls for the use of 10 plant materials, with one of these being a pod from a Poinciana tree, which grows in Mexico.³⁰⁸

³⁰⁶ Slattery, Simone and Albrecht, Anthony. 'Where Song Began', Bowerbird Collective, CD (2019).

³⁰⁷ Cage, John. *Child of Tree Percussion Solo: [1975] / John Cage*. New York: Henmar, 1975.

³⁰⁸ *ibid*

The score for this work consists of a set of performance instructions, which provide advice on how to select the 10 plant materials used for performance. The sounds of the plant materials need to be amplified so that the sound carries across to the audience. Referring to the performance of this work, Cage states:

*"Using a stopwatch, the soloist improvises clarifying the time structure by means of the instruments. This improvisation is the performance."*³⁰⁹

The work was originally written for a dance production through the Merce Cunningham Dance Company, specifically relating to animal solo dances.³¹⁰ Cunningham himself was very interested in the natural world and there is a book linking Cunningham's choreography to flora and fauna. This book contains a collection of photographed materials, named *Green World*.³¹¹

Cage later composed an extended version of *Child of Tree*, designed to work alongside some of Cunningham's more extended choreography. This work is known as *Branches*.³¹²

A composer perhaps more strongly associated with site-specific music than Cage is Canadian composer John Luther Adams. His music is strongly associated with the landscapes of Alaska, where Adams lived for over thirty years. Adams was particularly interested in sonic geography, which is the concept of creating a sound map of a local area.³¹³

³⁰⁹ Anonymous. 'Child of Tree', Anonymous (n.d.). Available from: https://johncage.org/pp/John-Cage-Work-Detail.cfm?work_ID=40. Accessed on 28th August 2020.

³¹⁰ *ibid*

³¹¹ Cunningham, Merce. *Green World*, New York: Editions2wice, 2007.

³¹² Anonymous. 'Child of Tree', Anonymous (n.d.). Available from: https://johncage.org/pp/John-Cage-Work-Detail.cfm?work_ID=40. Accessed on 28th August 2020.

³¹³ Boland, Philip. 'Sonic Geography, Place and Race in the Formation of Local Identity: Liverpool and Scousers', in *Geographiska Annaler: Series B Human Geography*, vol.92, no. 1, 2010, pp.1-22.

Adams described his music as:

*"...Our awareness of the world in which we live and the world's awareness of us".*³¹⁴

Some examples of Adam's use of sonic geography can be seen in *Songbirdsongs*³¹⁵, which is scored for piccolo and percussion instruments. This series of miniature scores depict various birdsongs in Alaska that Adams had heard and documented. There are a variety of extended techniques, such as flutter tonguing in the flute and the use of a prepared piano, which are used to depict specific fluttering and chirping sounds.

The Alaskan and Pacific Northwest oceans inspired another work by Adams, known as *Become Ocean*.³¹⁶ This work was premiered in 2013 by the Seattle Symphony Orchestra and won a Pulitzer Prize and a Grammy award. The work is scored for a large symphony orchestra, which is split into three sections, which are visually separated onstage. The entire work is palindromic and strongly pattern-based, derived from simple diatonic harmonies. The music surges and falls like waves, as emphasised by the rising and falling dynamics and the different textural layers. Music critic Alex Ross hand drew a diagram of the musical structure of the work, which highlights the rise and fall of the three different sections of the orchestra.³¹⁷

³¹⁴ Friedman, Lisa. 'Wilderness campaigner's obsession with 'place' led to symphony about climate change', E&E News (2014). Available from: <https://www.eenews.net/stories/1059999438/print>. Accessed on 28th August 2020.

³¹⁵ Luther Adams, John. 'songbirdsong', Mode Records (2012). Available from: <http://johnlutheradams.net/songbirdsongs/>. Accessed on 28th August 2020.

³¹⁶ Luther Adams, John. 'Become Ocean', Youtube, NAXOS of America (2014). Available from: <https://www.youtube.com/watch?v=dGva1NVWRXk>. Accessed on 28th August 2020.

³¹⁷ Ross, Alex. 'Become Ocean', therestisnoise, (2016). Available from: <https://www.therestisnoise.com/.a/6a00d83451cb2869e201901e108177970b?fbclid=IwAR3qORIX4V4inZ3Y8SMPriqF9m3LWOs27CyZDUY58AFTXYkesOxp8Aqb0jQ>. Accessed on 28th August 2020.

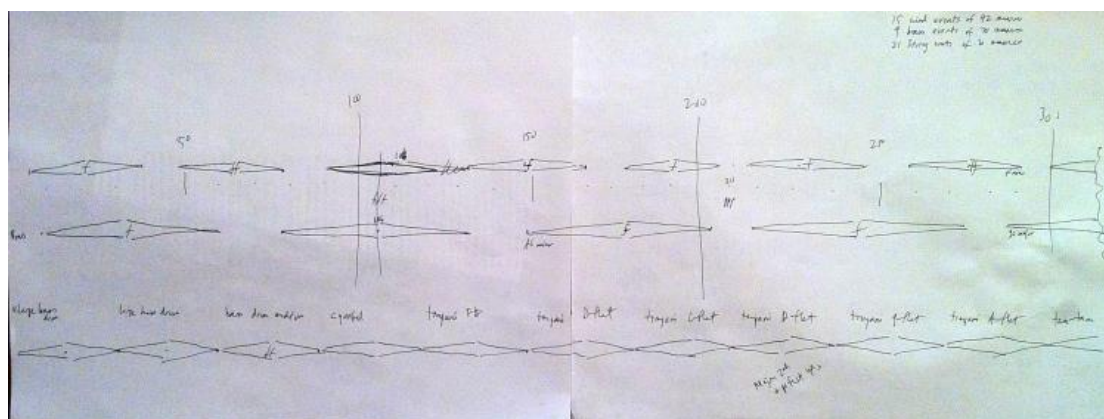


Figure 60 - Depiction of musical structure by Alex Ross³¹⁸

Site-specific music making can also assist in identifying important landmarks and the cultural significance of an area. Aboriginal Songlines provide a musical map of a local area and can be used to transition from place to place.³¹⁹ They allow Aboriginal people to live in a sustainable way; once one area starts to deplete in food supplies, the Songlines can be used to move to a new place, to allow an old area to replenish. Songlines provide a description of the areas that are being moved between and descriptions of the local landscapes. Aboriginal people sing of the soil, the rock formations, flora, fauna and bodies of water that are passed on the journey to the new location. The music itself contains repetitive vocal patterns that are sung in unison, alongside percussive accompaniment. The accompanying percussion instruments are often clapping sticks and boomerangs, which are struck to produce a sound.³²⁰

³¹⁸ Ross, Alex. 'Become Ocean', therestisnoise, (2016). Available from: <https://www.therestisnoise.com/.a/6a00d83451cb2869e201901e108177970b?fbclid=IwAR3qORIX4V4inZ3Y8SMPriQF9m3LW0s27CyZDUY58AfTXYkesOxp8Aqb0jQ>. Accessed on 28th August 2020.

³¹⁹ Jones, Colin. 'What are song lines?', Youtube, Queensland Rural Medical Education Limited (2013). Available from: <https://www.youtube.com/watch?v=kVOG-RKTFIo>. Accessed on 22nd April 2021.

³²⁰ Harney, Bill. 'Gujingga Songline', Youtube, Paul Taylor (2015). Available from: <https://www.youtube.com/watch?v=oZGu7z2-XEU>. Accessed on 22nd April 2021.

The music and path can also be graphically scored. Landmarks and animals are often graphically depicted in both traditional Aboriginal music and subsequent animateur projects to symbolise different aspects of the Songline. Such images have been incorporated into animateur projects to offer participants a graphic score from which to improvise. In Julian Ferreretto's 2015 *Junior Jams* concert series³²¹, he invited young participants to the art gallery, where students created musical responses to an Aboriginal artwork, known as *Honey Ants*. As such, Aboriginal music and art can provide strong inspiration for animateur and site-specific projects, through the use of art as a graphic score, and by incorporating the form of a Songline to create a musical structure in which a local area is musically represented.

Whilst the previous projects refer to existing creatures and landmarks, sometimes, site-specific music may refer to places or local inhabitants that no longer exist. *Sonic Dreams*³²² is a work created by *Clocked Out* duo's Vanessa Tomlinson and performed over Easter in 2019. The work asks the listeners to imagine the sounds and behaviours of extinct animals in their local habitats. There are eight different animals depicted through their imagined vocalisations, gestures, and habitats. The sections are defined below:

Imagine the sound of the Tiger Quoll.

Imagine the sound of the Bell's Saw-Shelled Turtle hanging out at the waterfall.

Imagine the sound of Zaglossus Hacketti rubbing its spines against a tree.

Imagine the sound of Megalania Prisca admiring the sunset.

Imagine the sound of Notomys Mordax hopping.

Imagine the sound of Anthochaera Phrygia missing from the dawn chorus.

Imagine the sound of the Night Parrot calling.

*Imagine the sound of the Lesser Stick-Nest Rat inside its nest.*³²³

³²¹ Adelaide Symphony Orchestra (ASO). 'Adelaide Symphony Orchestra Families Program 2017', Issuu (2016). Available from: <https://issuu.com/paolaniscioli/docs/aso-17-family-dl-final>. Accessed on 22nd April 2021.

³²² Clocked Out. 'Sonic Dreams (Stanthorpe) - Vanessa Tomlinson - Easter at The Piano Mill 2019', Youtube (2019). Available from: <https://www.youtube.com/watch?v=PdRJPWFG6uw>. Accessed on 21st April 2021.

³²³ *ibid*

The Clocked Out duo's project referred to animals and plants that are no longer seen, while other projects explore sounds in sites that are not usually heard. Site-specific music can shine a spotlight on the unheard aspects of nature, by amplifying the previously inaudible sounds present in a particular location. Graeme Leak's *Eco Opera*³²⁴ installations capture the sounds of nature within the Stirlingshire countryside in Scotland. Leak incorporates contact microphones into bird feeders, fences, and tubes to capture the tiny sounds and interactions that the animals in this area can make with those objects. These sounds were developed into a six-episode series of atmospheric soundscapes.³²⁵



Figure 61 - Graeme Leak's amplified birdfeeder³²⁶

³²⁴ Leak, Graeme. 'Eco Opera', Graeme Leak (2020). Available from: <https://grameleak.com/eco-opera/>. Accessed on 22nd April 2021.

³²⁵ *ibid*

³²⁶ *ibid*

Similar amplified sounds of sites are present in Jesse Budel's *Mobilong*³²⁷, which builds upon this approach with addition of live performers. Prior to performance, Budel recorded at a former swamp – turned irrigation site in rural South Australia, which is in the process of being remediated.³²⁸ In the recording, Budel captures various bird calls and sounds of crickets. Once recorded, Budel organised a performance of the work with live musicians, who mimicked some of the sounds heard on the recording. Budel described some of the techniques for the performers in his performance notes:

Techniques:

A variety of notations are employed to convey specific playing techniques:

Reeds:

This gestural sound is produced by bow on the body of the instrument. The bowing rate is at the discretion of the performer (as per unpredictable wind behaviour).

Cricket calls:

This sound, an evocation of field cricket chirps, is to be produced by playing *ricochet* with the tip of the bow, *sul ponticello*.

Figure 62 - Jesse Budel's performance notes for *Mobilong*³²⁹

³²⁷ Budel, Jesse. *Ecotonicity, or Adapting Soundscape Ecology to Creative Practice: Ecological Sound Art Responses to Four South Australian Ecosystems*, Unpublished, Doctoral Thesis, University of Adelaide, 2019, p.4.

³²⁸ *ibid*

³²⁹ *ibid*

Conclusion

The aforementioned examples highlight some of the key ideas and materials that offered inspiration towards the creation of three new animateur projects. The works demonstrate how environmental themes can be embedded in music, through the lens of cross-curricular and site-specific works. The examples were selected as they either clearly represented the desired approaches and were some of the earlier examples that provided inspiration for Australian projects later mentioned, or they were existing Australian projects, which were useful for an Australian-focussed study.

Looking at the examples, it is possible to see that a large number have incorporated found objects, either natural objects to emphasise the beauty of the natural world or found objects to demonstrate human impact on the environment, such as the plastic bag in Katy Abbott's work. This appears to be a common way of incorporating environmental themes into the music.

Additionally, in works involving sung elements, it is possible to see word painting emerging as a way of emphasising the environmental themes in the music. This appears frequently in *Mission Possible* and *H2Oz*.

Finally, the incorporation of art and poetry to support the environmental themes is a common trend among the selected projects, as it helps to deliver a visual impact, as well as an aural impact to the audience. The music can mirror the other artform, by mimicking shapes, colours, and movements.

For animateurs in action, these ideas are useful in shaping a work for audience engagement, as they help to identify key techniques that were built into completed successful projects. This chapter also identifies two approaches often used in environmental works and discusses how different projects presented these approaches using various methods. This can be useful for animateurs wishing to incorporate a site-specific or cross-curricular approach to their projects. For all the projects mentioned in this chapter, each have been performed on numerous occasions and received positive feedback and engagement from audience members.

CONCLUSION

This section of the project offered discussion into the source material that consequently provided inspiration into the development of a set of three new animateur projects. Aspiring teaching artists and animateurs can utilize this section of research to collect resources that may be relevant and useful to their own projects. The research offers signposts to many of the pivotal teaching artist and animateur projects around the world, with strong emphasis placed on Australian projects and their associated inspirations, as well as related research into the profession. Future researchers could investigate these resources from a more analytical perspective to offer further insights into the developments and resources available within the profession.

Furthermore, the fourth chapter offered insight into some of the compositional techniques involved in creating a work with an environmental theme. Whilst there were two approaches selected that offered specific inspiration for this project, there are many other methods that could have been discussed. For the purpose of this research, only the methods that were specifically integrated into the newly composed works were mentioned. The works that were used as inspiration for the project were selected either due to the fact that they were performed for educational purposes or focussed upon particular environmental sites. The site-specific approach was used for *A Voice for Change*, with the site being the schools where the project took place in. Further research could discuss other techniques involved in the creation of environmental music making, and potentially discuss more of the historical underpinnings of each approach.

Three of the overarching aims of this project were achieved within these chapters. Firstly, the case studies offered an analysis of the compositional processes involved in the development and execution of an animateur project, which were also consolidated and discussed further in the third chapter. These case studies also discussed the educational approaches and activities present in various animateur projects and noted any changes or difficulties that arose. Finally, the fourth chapter discussed some compositional techniques involved in creating a piece of music with environmental themes.

PART B

PROJECT PLANNING

INTRODUCTION

Each animateur and teaching artist project requires appropriate planning and resources to support participants in completing a project. Now that the inspirations behind the creative body of works have been established, the following chapters discuss some of the planning and tools involved in developing three animateur resource guides, listening guides and workshops. This is the first time that the planning materials involved in an Australian animateur project have been discussed from a research perspective, thereby offering significant insight into the process and supporting the developing of the career path within Australia. These resource guides are also newly created for this project and therefore offer new units of lessons that teachers can incorporate into their learning programs.

The next three chapters will contain three teacher resource plan examples, listening guide examples and workshop plans. Whilst there are many different approaches to developing planning and support materials for an animateur project, these examples have proven to be usable within the scope of an Australian animateur project and have resulted in successful performances and workshops.

CHAPTER 5: TEACHER RESOURCE PLANS

Introduction

An important component of an animateur or teaching artist project is the consideration and adaptation of the project towards its target audience. Eric Booth's fundamentals of teaching artistry highlight the importance of such work. According to Booth, one of the fundamentals of teaching artistry is to "creat[e] safe-and-charged environments for engagement".³³⁰ In order to successfully create such a space, Booth suggests that this quality "is adjustable to nurture intrinsically-motivated participation by a wide range of participants when cultivated with high sensitivity to the particular community".³³¹

In many cases, animateur projects are designed to support an educational purpose. In Australia, many of the existing animateur projects, such as those presented through orchestral learning programs and Musica Viva have been designed for school-aged children and youth. As such, the target audiences for such projects would have been schools and their arts coordinators. In Australia, teachers need to address the Australian Curriculum, Assessment and Reporting Authority (ACARA)³³² documentation and highlight how each of their lessons and assessment pieces meet the relevant band descriptors. As such, it is important that the animateur or teaching artist highlights the ways in which their projects help teachers to address various aspects of the curriculum. Topics such as Aboriginal and Torres Strait Island history and culture, as well as subjects relating to sustainability are particularly appealing to teachers, as they must address these topics across all subject areas. Supporting preparatory exercises are also helpful to teachers, as they can use these materials to prepare students for the project, so that they can feel safe and secure within a new learning space.

³³⁰ Booth, Eric. 'The Fundamentals of Teaching Artistry', Eric Booth (2019). Available from: <http://ericbooth.net/the-fundamentals-of-teaching-artistry/>. Accessed on 31st March 2021.

³³¹ *ibid*

³³² Australian Curriculum, Assessment and Reporting Authority (ACARA). 'Curriculum', ACARA (2016). Available from: <https://www.acara.edu.au/curriculum>. Accessed on 14th August 2019.

Arts learning institutions will regularly include a teacher resource guide for their projects, which supports teachers and students by guiding them through the kinds of activities and terms that they will be encountering through the project. This means that, by the time students attend as participants, they have some familiarity with the ideas and approaches that will be presented.

There are plenty of teacher resources to be found within the Australian orchestral learning programs. The Tasmanian Symphony Orchestra's (TSO) classroom resources³³³ include a songbook, specific learning resources for orchestral works and guides to prepare students for workshops with the TSO. There are also downloadable resource guides for teachers covering some of the larger symphonic works.

Unfortunately, these are all common works from European composers – there seems to be no inclusions for guides for Australian works, which would offer valuable links to the Australian curriculum. Additionally, whilst many of these works offer extension activities, there are no differentiation options in some of the guides to make the activities a little easier for beginner classes or students with disabilities.

Melbourne Symphony Orchestra's (MSO) learning resource library³³⁴ also contains a variety of resources, ranging from short exercises to large investigations of orchestral pieces. Due to the coronavirus pandemic, MSO also has several resources to support teachers in a virtual classroom environment. There are also some activities designed to be accessible for students with disabilities, such as the PizzIMMERSION resources.³³⁵ Again, these resources are largely for popular European symphonic works, with limited exploration of works outside of this genre.

³³³ Tasmanian Symphony Orchestra (TSO). 'Learning and Engagement', TSO (n.d.). Available from: <https://www.tso.com.au/learning-engagement/>. Accessed on 22nd April 2021.

³³⁴ Melbourne Symphony Orchestra (MSO). 'Teaching Resources', MSO (2021). Available from: <https://www.mso.com.au/learning/schools-and-teachers/teaching-resources>. Accessed on 22nd April 2021.

³³⁵ *ibid*

Paul Rissmann's *H2Oz* project includes a resource guide for teachers.³³⁶ Rissmann's projects are designed for a worldwide appeal, which means they do not directly mention the Australian curriculum. However, Rissmann incorporates themes relating to Aboriginal and Torres Strait Islander history and culture through reference to Dreaming and cultural sites. This topic features heavily within the Australian curriculum and is therefore appealing to Australian audiences.

Within his guide, Rissmann features musical examples from his score. Within each example, Rissmann discusses his inspirations and particular musical elements. The music is divided into various sections, to aid in the understanding of the score.

In section 1, Rissmann describes a melody that the students involved in the project are required to learn for the performance. The melody is inspired by the Rainbow Serpent, which features in Aboriginal culture. Rissmann stated that he tried to make the melody "look as much like a snake as possible!"³³⁷

Rissmann also includes an instructional video, which accompanies his resource guide. The video provides visual and kinaesthetic prompts to help the students as they learn some of the complex rhythmic features of the work. These are also written in a grid layout within the teacher resource pack.

Teacher resource guides regularly feature differentiation and extension options for each activity. This ensures that students from a wider range of backgrounds can be engaged throughout the activity. In Rissmann's guide, he highlights some 'top tips' for teachers, including a breakdown of the steps required to learn some of the body percussion sequences in his project.

³³⁶ Rissmann, Paul. 'H2Oz Audience Participation Piece – Teacher's Notes by Paul Rissmann', Tasmanian Symphony Orchestra (2015). Available from: <https://www.tso.com.au/wp-content/uploads/2015/04/RISSMANN-H2Oz-Teacher-Pack.pdf>. Accessed on 28th August 2020.

³³⁷ *ibid*

Reflection points are also important aspects of a teacher resource pack. These moments give the teacher and students the opportunity to reflect and evaluate their progress with the activities and to modify the preparatory lessons to suit the needs of the students. Rissmann's casual language style within his resource guide affords him the opportunity to ask questions throughout the guide, such as the following:

“Did it work? If not, try again but this time clapping the pulse of the music (instead of swaying) and saying the text below.”³³⁸

Many of the projects completed through Musica Viva also contain teacher resource guides. As Musica Viva focuses upon projects in Australia, their guides are strongly linked to the Australian curriculum documents. The *Musica Viva in Schools*³³⁹ website contains many preparatory exercises and activities for students, specifically designed to offer support to teachers and students who are attending various Musica Viva workshops.

For each preparatory lesson, Musica Viva offers a quick snapshot of the learning involved, so that a teacher can decide whether the lesson is relevant to their students. For instance, the lesson on ‘teaching a simple song’³⁴⁰ contains a short description of the lesson and links to the curriculum documents ranging from reception to year 6. The snapshot also highlights the cross-curricular opportunities that this lesson presents. In this case, the lesson also delves into science, geography and literacy.

Like Rissmann's guides, Musica Viva also offers extension and differentiation options that tailor the lesson to the students involved. In the ‘teaching a simple song’ example, the guide suggests adding instrument accompaniment once the students feel confident in the singing the song.

³³⁸ Rissmann, Paul. ‘H2Oz Audience Participation Piece – Teacher’s Notes by Paul Rissmann’, Tasmanian Symphony Orchestra (2015). Available from: <https://www.tso.com.au/wp-content/uploads/2015/04/RISSMANN-H2Oz-Teacher-Pack.pdf>. Accessed on 28th August 2020.

³³⁹ Musica Viva In Schools. ‘Quick and Fun Activities’, Musica Viva in Schools (2021). Available from: <https://musicavivainschools.com.au/home>. Accessed on 22nd April 2021.

³⁴⁰ *ibid*

There are also many educational institutions internationally that incorporate teacher resource guides into their projects. The United Kingdom's music education programs contain plenty of supporting materials relating to amateur projects. The London Philharmonic Orchestra's website³⁴¹ contains resources pertaining to various projects delivered through their learning programs. The resources are divided by age range and offer links to the curriculum documentation in the United Kingdom. Each activity includes a set of aims, a resource list and various instructional videos and musical examples. Whilst these resources cover a range of musical concepts and clearly apply them to pieces of music, the resources can feel a bit dry, with many of the guides containing question and answer worksheets as the primary activities and materials. An example of this worksheet format can be seen through the resources for their *Repertoire Unlocked*³⁴² program.

The BBC also offers a wide variety of teaching resources, including their *Bring the Noise* guide³⁴³. This resource contains online resources and games, as well as lesson plans and activity suggestions. A great aspect to these resources is the inclusion of lesson plans for students with a disability. Included in these activities are songs in sign language, and ways for students with movement impairments to play and experiment with musical instruments.³⁴⁴

³⁴¹ London Philharmonic Orchestra. 'Teacher Resources', London Philharmonic Orchestra (2021). Available from: <https://www.lpo.org.uk/education/brightsparks-teacher-resources.html>. Accessed on 22nd April 2021.

³⁴² London Philharmonic Orchestra. 'Repertoire Unlocked', London Philharmonic Orchestra (2022). Available from: <https://www.lpo.org.uk/education/repertoire-unlocked.html>. Accessed on 25th September 2022.

³⁴³ British Broadcasting Corporation (BBC). 'Bring the Noise: Classroom Resources', BBC (2021). Available from: <https://www.bbc.co.uk/teach/bring-the-noise/classroom-resources/zdhj47h>. Accessed on 22nd April 2021.

³⁴⁴ *ibid*

In the United States, the New York Philharmonic has a wide variety of resources to suit students at any age level. Their website contains videos of previous teaching artist projects to offer inspiration, as well as preparatory guides for students, showcasing elements of music theory, and shining a spotlight on various composers and their works.³⁴⁵ These works are largely exploratory in nature, and encourage participants to actively experiment with musical ideas, such as melody writing and ‘scavenger hunt’ activities encouraging participants to remember and aurally identify various pieces of music. This inclusion offers some great alternatives to the traditional music worksheets and encourages students to interact and physically engage with the activities on offer. The resource also explores music from a wide variety of styles and cultures.

Also from the United States, Carnegie Hall also offers the *Link Up: The Orchestra Rocks* guide³⁴⁶, which is specifically designed to guide teachers through their preparations for a particular teaching artist project. This program has three modes of participation, designed to suit the needs of students with varying levels of musical experience. The guide also encourages students to be reflective, with ‘self-assessment’ templates provided. Whilst this guide is great for catering to a wide range of audiences, it is limited in the variety of music on offer, specifically focussing upon Western musical traditions.

In Africa, various organisations such as the African Music Development Program³⁴⁷ are assisting in the development of projects and curriculum for students. This includes short videos demonstrating elements of the curriculum and the allocation of funding for music development, in collaboration with various music organisations in Europe. Whilst teaching resources are still in development, teaching artistry in Africa is on the rise, with projects such as Action Music Academy³⁴⁸, Mothertongue³⁴⁹ and Orupaap³⁵⁰ offering workshops and training for musicians and teachers.

³⁴⁵ New York Philharmonic. ‘NY Phil Learning’, New York Philharmonic (2021). Available from: <https://nyphil.org/education/digital-resources>. Accessed on 22nd April 2021.

³⁴⁶ Carnegie Hall. ‘The Orchestra Rocks’, Carnegie Hall (2021). Available from: <https://www.carnegiehall.org/Education/Programs/Link-Up/National-Program/The-Orchestra-Rocks>. Accessed on 22nd April 2021.

³⁴⁷ African Music Development Program (AMDP). ‘Our Project’, AMDP (2015). Available from: <http://www.amdpmusic.net/#>. Accessed on 22nd April 2021.

³⁴⁸ Action Music Academy (AMA). ‘Teaching Program’, AMA (2020). Available from: <https://amtz.org/teaching-program/>. Accessed on 22nd April 2021.

El Sistema also offers resource guides and assists in the development of music programs in countries around the world. El Sistema is a global music program that began in Venezuela in 1975.³⁵¹ The project encourages the development and support of music programs in disadvantaged areas. El Sistema now supports over 400000 students worldwide.³⁵² El Sistema global has some teaching resources available on its website, including curriculum guidelines, bowing directions and guides, faculty manuals, and guides for creating paper instruments.³⁵³ Unfortunately, many of these resources are limited and meant to be used in conjunction with the El Sistema program, rather than as independent resources for teachers.

As can be seen through the resources mentioned above, whilst there is a wide array of resources available, both in Australia and abroad, there appears to be distinct lack of teaching resources to prepare students for engagement with works by Australian composers. This research offers a unique opportunity for participants and teachers to access preparatory learning materials for a work by an Australian composer. It also combines some of the valued features of the previously mentioned guides, including links to the Australian curriculum documents, extension and differentiation activities, and points of reflection and evaluation. Contained over the following pages are three guides intended as preparatory materials for three original works that form part of the creative portfolio of this work, as well as discussion relating to the development of the guides. These works are titled *A Voice for Change*, *Wind Turbines* and *From Trash to Treasure*.

³⁴⁹ The Mothertongue Project. 'Mothertongue Project', The Mothertongue Project (n.d.). Available from: <https://www.mothertongue.co.za/index.php>. Accessed on 22nd April 2021.

³⁵⁰ Orupaap Cultural and Creative House (OCCH). 'Orupaap Cultural Foundation', OCCH (2021). Available from: <https://orupaap.org/>. Accessed on 22nd April 2021.

³⁵¹ Sistema Global. 'Curriculum/Teaching Resources', Sistema Global (n.d.). Available from: <https://sistemaglobal.org/item/curriculum-teaching-resources/page/1/>. Accessed on 22nd April 2021.

³⁵² *ibid*

³⁵³ *ibid*

The resources aim to provide a unique opportunity for aspiring animateurs to examine a resource guide example (as many guides are only available to teachers who partake in the projects), and specifically, to examine a guide with specific references to a work by an Australian composer. The resource also provides animateurs with the opportunity to examine a work that specifically references environmental sustainability, something that is a strong element within the Australian curriculum and an important topic for teachers and animateurs to cover.

Development

Splitting the listening guide and activities

In Paul Rissmann's *Petrushka* and *Appalachian Spring* projects, his teacher resource activities and guides were separate to the score elements that he selected for the students to interact with during the project.

In the teacher resource workshops, Rissmann focussed more upon the exercises and activities that the students could complete, as well as running through some warm-up exercises that offered good introductions into the kinds of activities he completed over the course of the project. Whilst the scores from the project were also presented to the teachers attending the resource days, they were a separate entity to the activities – they were more of a worksheet to go from, rather than an activity guide itself.

In order to focus the teacher resource guide and make it more user-friendly for teachers, the listening and analysis of the scores was separated from the activities and lessons, so that teachers can draw a distinction between the two. For those more interested in approaching the score itself with the students, they can use the listening guide and follow the prompts. For teachers that are more interested in preparing students for the kinds of activities they will encounter in the workshops/concerts, the teacher resource guide is more useful to them.

Condensing the guide

Initially, the guides spanned over 50 pages, which seemed like an overwhelming amount of information for a teacher to go through.

As such some of the information that offered background into the topic of the work and was less directly related to the music was condensed. This information was instead added to the ‘further resources’ section at the end of the document, which allows teacher to explore the topic further, should they wish to do so.

Glossary inclusion

The BBC Learning resources from *Bring the Noise*³⁵⁴ would highlight any specific musical elements or terms that the students would need to learn for the activity. This seemed like a relevant and worthwhile inclusion to a teacher resource guide, as it could highlight any terms that students might need explained. It was therefore added to the guides for the newly composed works in the form of a glossary. Initially, the glossary was simply included into the main body of text, but was later moved to a sidebar, to emphasise key vocabulary and learning from the activity.

³⁵⁴ British Broadcasting Corporation (BBC). ‘Bring the Noise songs: Lyrics and downloads’, BBC (n.d.). Available from: <https://www.bbc.co.uk/teach/bring-the-noise/primary-school-educational-songs-lyrics/z7bqkmn/>. Accessed on 22nd April 2021.

RESOURCE GUIDE 1: FROM TRASH TO TREASURE

From Trash To Treasure

Teacher Resource Pack

Samantha Raftery

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Introduction

From Trash To Treasure is an interactive musical experience for all ages. This project allows students to deeply analyse a newly composed work and engage with it through improvisation and movement-based activities.

This project highlights the importance of reusing or repurposing old items. This offers students the opportunity to research and learn about sustainable living practices. As such, this project provides an opportunity to connect with and address the cross-curricular priority of sustainability within the classroom, which is a necessary part of the Australian Curriculum.

This guide will provide prompts, lesson activities and curriculum guidelines to assist in the planning and preparation of this project in your classroom. Extension and differentiation activities will also be addressed so that you can tailor the activities to meet the needs of your students.

Instrumentation

What instruments are used in this performance?

What are found object instruments?

Piano Trio

Prompting Questions:

What instruments are used in a piano trio?

How many instruments are there in a piano trio?

A piano trio is comprised of three instrumentalists: a pianist, a violinist and a cellist. These instruments are described below:

Piano

Bartolomeo di Francesco Cristofori invented the first piano in 1709.³⁵⁵ The invention of the piano was pivotal, as it was the first instrument of its kind that had an appropriate dynamic scope for a wide range of venues, as opposed to the narrow dynamic range of similar instruments at that time. The original name of the piano was *gravicembalo col piano e forte*, which translates to *soft and loud keyboard instrument*.³⁵⁶

The piano is generally comprised of 88 keys. When pressed, each key moves a hammer inside the instrument, which in turn strikes a string. The vibration of the string after being struck produces a sound. Below are some examples of the inside of an upright and grand piano:

³⁵⁵ Kaufman Music Centre. 'Fun Piano Facts', Kaufman Music Centre (n.d.). Available from: <https://www.kaufmanmusiccenter.org/kc/article/fun-facts-piano-edition/>. Accessed on 25th June 2021.

³⁵⁶ *ibid*

Glossary

Piano trio – A group of three players (pianist, cellist and violinist)

Inside of grand piano



Figure 63 - Inside of a grand piano³⁵⁷

Inside of upright piano:



Figure 64 - Inside of an upright piano³⁵⁸

³⁵⁷ Wikimedia Commons. 'Steinway Grand Piano Interior', Wikimedia Commons (2012). Available from: https://commons.wikimedia.org/wiki/File:Steinway_grand_piano_interior.JPG. Accessed on 25th June 2021.

³⁵⁸ Source: Wikimedia Commons. 'Upright piano inside', Wikimedia Commons (2005). Available from: https://commons.wikimedia.org/wiki/File:Upright_piano_inside.jpg. Accessed on 25th June 2021.

Prepared Piano

From Trash to Treasure involves the use of a prepared piano. This is where an item is either placed on or threaded through the strings to alter the sound of the instrument. Below are some examples of prepared pianos:

Example 1: Prepared piano for John Cage's *Sonatas and Interludes*.³⁵⁹

Source (audio examples): Molloy, Maggie. 'Inside John Cage's Prepared Piano: Q&A with Jesse Myers', Second Inversion (2016). Available from:

<https://www.secondinversion.org/2016/05/11/concert-preview-john-cage-sonatas-and-interludes-qa-with-jesse-myers/>. Accessed on 25th June 2021.



Figure 65 - Prepared piano³⁶⁰

Prompting questions:

What items did John Cage use to prepare the piano?

How does this preparation change the sound of the piano?

Glossary

Prepared instrument
– An instrument that has been altered, thereby changing the overall sound.

³⁵⁹ Cage, John. *Sonatas and Interludes*, USA: Peters, 2001.

³⁶⁰ Molloy, Maggie. 'Inside John Cage's Prepared Piano: Q&A with Jesse Myers', Second Inversion (2016). Available from: <https://www.secondinversion.org/2016/05/11/concert-preview-john-cage-sonatas-and-interludes-qa-with-jesse-myers/>. Accessed on 25th June 2021.

Example 2: Prepared piano for *Putty Piano* – a compilation of songs using the same preparation method.

Source (audio examples):

Riot Audio. 'Putty Piano', KVR Audio (n.d.). Available from:

<https://www.kvraudio.com/product/putty-piano-by-riot-audio>. Accessed on 25th June 2021.



Figure 66 - Blu-tack placed on the strings of a piano³⁶¹

Prompting questions:

What item was used to prepare the piano?

How does this preparation change the sound of the piano?

³⁶¹ Mezerg. 'Blu-Tack Patafix', Facebook video (2020). Available from: <https://www.facebook.com/watch/?v=263072171657412>. Accessed on 25th June 2021.

Violin

The modern violin has existed for approximately 500 years.³⁶² The instrument is comprised of four strings, which span across the instrument and are held up with a small piece of wood, called a bridge. The violin can be plucked or played with a bow. A violin bow is comprised of a piece of wood, with horse or nylon hairs attached to it. The hair on the bow is moved across the strings to produce a sound.

Below is an image of the violin, with the different labelled parts of the instrument:

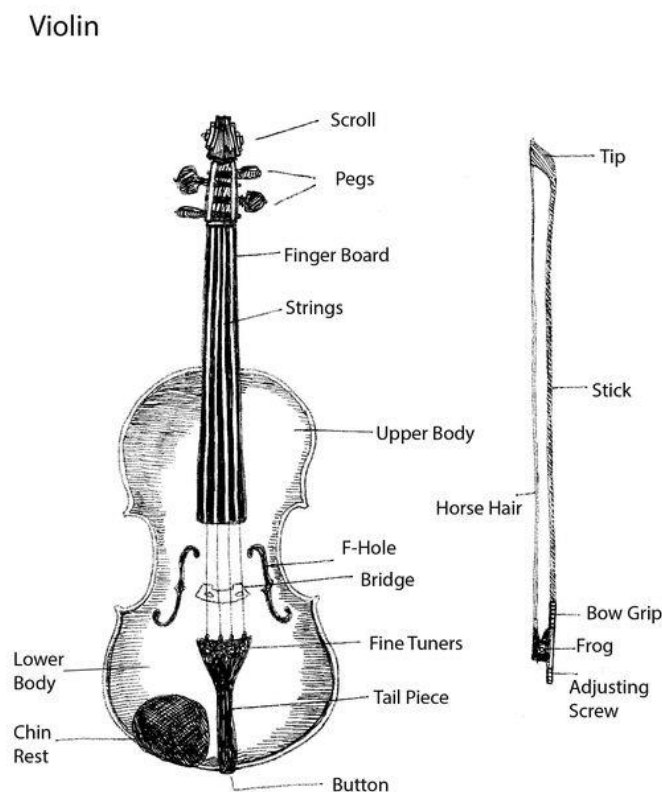


Figure 67 - Parts of the violin³⁶³

³⁶² Lai-Tong, Brendan. '10 Interesting Facts About the Violin', Sheet Music Plus (2013). Available from: <https://blog.sheetmusicplus.com/2013/06/12/10-interesting-facts-about-the-violin/>. Accessed on 25th June 2021.

³⁶³ Anonymous. 'Violin', Pinterest (n.d.). Available from: <https://www.pinterest.com.au/pin/198228821073109128/>. Accessed on 25th June 2021.

Prepared Violin

The strings on the violin can also be altered to produce different timbral effects. An example of this can be found below:

Example: Erkki Veltheim, Sounds Unheard

Source: Sounds Unheard. 'SU Masterclass 19: Erkki Veltheim on Prepared Instruments', Youtube (2018). Available from: https://www.youtube.com/watch?v=i-YeE_0s9fg. Accessed on 16th July 2021.

Prompting questions:

What item is Veltheim using to alter the sound on his violin?

What changed between his first and second examples on his prepared instrument?

Is the sound similar or different to when the same preparation technique is applied to the piano? Why/why not?

Cello

'Cello' is a shortened form of the Italian word 'violoncello'. It is similar in appearance to the violin, but considerably larger. The cello has a metal spike, which comes out of the bottom of the instrument and is placed on the ground. The instrument is balanced between the legs of the cellist and held vertically, instead of being played against the shoulder like the smaller members of the string family. The cello produces a deeper, richer tone compared to the brighter sound of the violin.

Prepared Cello

Example: Vic Rawlings, modified cello excerpt

Source: Rawlings, Vic. 'Prepared Cello', Vic Rawlings (2010). Available from: <https://www.vicrawlings.com/improvised-music/prepared-cello/>. Accessed on 25th June 2021.

Prompting questions:

How has the cello been altered?

What are some of the techniques that the cellist uses to create different sounds?

Activity

Box Violin

Timing: Approx. 30mins

Individual activity:

Materials required: Tape, cardboard boxes, violin template (see website below), colouring pencils, scissors, paper bag or wrapping paper (to decorate/cover the box – optional)

From Trash to Treasure encourages participants to reuse and repurpose materials into musical instruments. In this activity, participants can make their own practice violin, using cardboard boxes, a ruler and a template. This activity would be particularly useful if the participants are about to start string lessons at school.

To access the instructions and tutorial, visit the following source:

Niles, Laurie. 'How to Make Box Violin - for Beginning Students', violinist.com (2020). Available from: <https://www.violinist.com/blog/laurie/20209/28476/>. Accessed on 25th June 2021.

Differentiation Option: As mentioned in the tutorial, several of the steps could be completed in advance and the participants may simply colour and decorate their violin.

Extension Option: Participants could add more details to their violin, such as strings made from wires, turning pegs, etc.

Questions for Reflection

How many strings does a violin have?

What is a prepared instrument?

How could I make a cello or a piano out of old materials?

What were some ways that old materials were repurposed to modify traditional instruments?

Curriculum Links

Year 3/4

Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons, starting with Australian music ([ACAMUR087 - Scootle](#))

By listening to examples of prepared instruments, including examples by Australian musicians, and discovering how a preparation changes the sound of that instrument.

Year 5/6

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts ([ACAMUR091 - Scootle](#))

By listening to examples of prepared instruments, including examples by Australian musicians, and discovering how a preparation changes the sound of that instrument.

Year 7/8

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

By listening to examples of prepared instruments, including examples by Australian musicians, and discovering how a preparation changes the sound of that instrument.

Experiment with texture and timbre in sound sources using aural skills ([ACAMUM092 - Scootle](#))

By discovering how the manipulation of the strings in a piano, violin or cello can change the sound of the instrument.

General Capabilities

Critical and Creative Thinking – Through the creation of a box violin, using old materials.

Cross Curriculum Priorities

Sustainability – Through repurposing old materials into an aid for instrumental music lessons.

Reusing and Repurposing

Pollution is a major global issue. Only around 14% of recyclable materials are being recycled, with the rest going to landfill.³⁶⁴ A large amount of rubbish ends up in our waterways, which lead out to the ocean. This created large ‘trash islands’, which impact marine animals and plants. Scientists and volunteers are working to collect the trash from these islands and recycle the collected plastic waste, with many items being donated to recycle programs.³⁶⁵



Figure 68 – A trash island in the Pacific Ocean³⁶⁶

One of the ways we can reduce the occurrence and size of these trash piles is to reduce the amount of waste we produce. By reusing and repurposing materials, we are preventing various items from ending up in the ocean, thereby reducing our waste output.

Glossary

Reusing – Using an item multiple times
Repurposing – Changing an item so it can be used in a different way

³⁶⁴ Renner, Rebecca. ‘Trash Islands are still taking over the oceans at an alarming rate’, Pacific Standard (2018).

Available from: <https://psmag.com/environment/trash-islands-taking-over-oceans>. Accessed on 25th June 2021.

³⁶⁵ *ibid*

³⁶⁶ *ibid*

Reusing is the process of using an item many times before recycling it. For example, instead of using multiple plastic cups at a party, you could use one cup and reuse the cup when you go to refill your drink.

Repurposing occurs when an item ordinarily used for one purpose is modified for another purpose to prolong its life. As an example, a cardboard box could be repurposed into a cubby house by cutting out a window and door and decorating it.

Questions for Reflection/Discussion Activity

Show the participants some various items that would normally be thrown away (e.g. plastic bag, can, plastic cup etc.). Ask the students how they could repurpose that item to turn it into a musical instrument. Write down any ideas, as these could be used in the ‘From Trash To Treasure’ workshop.

How can we reduce the amount of waste we produce?

Why are trash islands a bad thing?

What can we reuse in this room instead of throwing away?

What items can we repurpose into something else?

Piano Trio Score

This section of the work contains a score and written instructions for players. Below is some information about the inspirations behind the score.

Minimalism

Minimalism is an artistic movement that strongly emerged in the 1960s and 1970s. This art form often refers to works that have been stripped to the bare essentials, with no extraneous detail. Minimalism in music often explores repetition and small changes over a long period of time.

From Trash to Treasure contains a number of repeated cells of music, which is similar to the structures used in many minimalistic works. An example of a similar structure can be seen in Terry Riley's *In C*. A recording of the work can be found below:

Riley, Terry. 'Terry Riley: In C (2012), Youtube (2012). Available from:
<https://www.youtube.com/watch?v=yNi0bukYRnA>. Accessed on 25th June 2021.

As a class, listen to the recording above and respond to the following questions:

Prompting questions:

What instruments can you hear? (Timbre)

Was the music long or short? (Structure/form)

Did you notice any melodic patterns emerging? (Melody - Provide an example on the piano)

Did the sounds clash with each other or blend nicely together (Harmony – Highlight that the music is based around a C major chord)

Did you notice any repeated patterns that stayed the same? (Rhythm)

Did you notice any changes in the music?

Glossary

Minimalism – An artistic movement in which the art form is stripped back to its most basic elements.

Cells – Sections of music.

Timbre – The type of instruments or sounds produced.

Form – Describes how a piece of music is put together.

Harmony – Describes the selection of notes used in the music and the quality of the groups of sounds played together.

Play some of the repeated cells to the class and highlight the repeated structures in the score. Following this, show the class the score for *From Trash to Treasure* and highlight the use of repeat signs, which break the music into cells, similar to Riley's piece.

Minimalism can also be quite complicated when you think about it! Consider the *Mall's Balls* in Rundle Mall, Adelaide.



Figure 69 – The Mall's Balls in Rundle Mall, Adelaide³⁶⁷

This sculpture is essentially two mirrored balls stacked on top of each other. However, every time the sculpture is observed, it is different, as the reflections from the mirrored surface are constantly changing. The reflections bouncing from one ball to the other adds to the complexity.

Prompting question:

How could Terry Riley's music be considered complex? (Think about the performance of the work itself – how long it would take to play, the concentration involved in keeping in time, etc.).

Further exploration of repetition and minimalism in the *From Trash to Treasure* score can be found in following activity:

Glossary

Melody – A sequence of pitches that form a musical phrase.

Rhythm – Describes the techniques relating to the length of notes.

Ostinato – A repeated musical pattern.

³⁶⁷ Rundle Mall. 'The Mall's Balls', Rundle Mall (n.d.). Available from: <https://www.rundlemall.com/visit/things-to-do/the-malls-balls>. Accessed on 25th June 2021.

Activity 1

Reusing musical material

Time: Approx. 5-10mins

Group Activity

Materials required: Recording of *From Trash to Treasure*,

whiteboard/whiteboard markers, piano

Just like the theme of *From Trash to Treasure*, the music in this piano trio score also reuses and repurposes. In this case, the music is reusing and repurposing musical themes and ideas.

Choose some of the rhythmic or melodic themes in the piece and play them for the class on the piano. Some suggestions can be found below:

Melodic Theme



(bar 7 – first appearance)



(bar 23 – first appearance)

Rhythmic Theme



(bar 7 – first appearance)



(bar 47 – first appearance)

Figure 70 - Melodic and Rhythmic excerpts from the *From Trash to Treasure* score

Encourage the class to clap or sing the motif back. Once the class is familiar with the motif, play the recording of *From Trash to Treasure* and encourage the class to raise their hands when they hear the motif. Put a mark on the whiteboard each time participants raise their hands and count up how many times this musical idea was ‘reused’. See if this matches the amount of times it appears in the score!

Glossary

Theme – Recurring musical material.

Differentiation Option

The person leading the exercise can also raise their hand when they hear the motif to encourage others to do so.

Alternatively, give a physical cue to the participants to pay close attention to the next passage, where an iteration of the motif could be heard!

Extension Option

Instead of asking participants to find the motifs by listening to the recording, see if they can find the motifs in the score! Provide a copy of the score to the participants and ask them to circle the motif each time it appears.

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard/whiteboard markers

As a class, go through the listening guide and identify the various techniques within the score. Discuss the prompting questions and write down the responses on the whiteboard. Listen to the recording of the composition to hear how these techniques sound within the composition.

You may wish to get the students to keep a glossary of the techniques described in the listening guide for future reference.

Differentiation Option

You may use a simplified template or worksheet to complete a listening task using the score and recording.

Extension Option

Students may complete their own individual analysis and response to the score, guided by prompting questions and the elements of music.

Irregular Time Signatures in Traditional Music

Igor Stravinsky was a Russian 20th century composer. His most famous works were ballets, known for their heavy, percussive sound and irregular rhythms. Stravinsky was often inspired by folk tunes and would often incorporate them into his scores. He would develop these tunes by:

- Breaking the tune into smaller parts (fragmentation)
- Layering multiple folk tunes with different harmonies and rhythms over each other (polyphony – many melodies played at once, polytonality – multiple harmonies played at once)
- Changing the time signature of the tune and altering the rhythmic values

Often, Stravinsky would compose music in irregular time signatures. Instead of the music containing groups of four or three beats, Stravinsky's music would often contain groups of five or seven. Stravinsky would also regularly change time signatures, moving between groups of four and three.

The following clip shows a comparison of the original folk tunes alongside Stravinsky's renditions from his ballet score, *Petrushka*:

Horner, Frank. 'Stravinsky's Petrushka: Themes and Folk Song Materials', Youtube (2015). Available from: <https://www.youtube.com/watch?v=mtnU2M5uNCI>. Accessed on 25th June 2021.

Prompting question:

What are some of the differences you can hear between the original folk song and Stravinsky's version?

Glossary

Time Signature – Describes the number of beats in each group of notes (bars), as well as the type of note length that is considered 1 beat.

Irregular Time Signature – A time signature whose bars do not contain an evenly divisible number of beats (e.g. 5 or 7 beats in a bar).

Fragmentation – Breaking a tune into smaller musical ideas.

Polyphony – Two or more melodies played at the same time.

Polytonality – Two musical ideas with different pitch centres (the music focuses around different notes) played together.

Whilst *From Trash to Treasure* does not take inspiration from a particular folk tune, it does draw upon common rhythmic and harmonic practices from folk music. The work also uses the irregular time signature of 5/8. This means that the music is divided into groups of five beats. The following activity offers further exploration into 5/8 rhythms:

Activity 3

Improvisation Activity

Time: Approx. 30-40mins

Small group/ whole class activity

Materials required: Percussion instruments, sheets of paper with the numbers 1-5 written on them, pencils, whiteboard/whiteboard markers

From Trash to Treasure contains repeated rhythmic phrases. A repeated pattern in music is called an *ostinato*. For this activity, participants will be creating and performing their own ostinatos in a 5/8 time signature.

Divide the class into small groups of around 3-4. Provide each group with a sheet of paper with the numbers 1-5 written on it. Ask each group to choose three numbers of those numbers and put a circle around them (e.g. 1, 4, 5). In their groups, participants will need to read out the numbers together and clap on the circled numbers. Ask them to repeat the pattern three times over as a group, to ensure that they can repeat the rhythm.

Provide each group with percussion instruments to play their rhythms on. Ask each group to present their rhythm, circle the numbers they chose on the whiteboard and play the ostinato together as a class.

Differentiation Options

Students may clap the rhythm when presenting it, instead of playing percussion instruments.

Ensure that there is a strong performer/musician in each group that can model the rhythm to participants who are not as confident.

Extension Options

Participants can ascribe a particular note value to the numbers (e.g. instead of a crotchet, they could do two quavers). Remind students that the overall rhythm must add up to five crotchet beats, so if they are thinking of using a note value longer than a crotchet, it will need to be held across at least two numbers.

When presenting the rhythms, different group responses could be layered over each other or performed in succession, alternating between different groups. A director could be assigned to manage the entries and fades of each group.

The rhythms could also have assigned notes, to form a melodic motif. These could be performed on various pitched instruments.

Curriculum Links

Year 3/4

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns ([ACAMUM084 - Scootle](#))

Through the aural and visual identification of melodic and rhythmic motifs in a score.

Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community ([ACAMUM085 - Scootle](#))

Through the creation and performance of rhythmic ostinatos in a 5/8 time signature, using percussion instruments.

Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume ([ACAMUM086 - Scootle](#))

Through the creation and performance of rhythmic ostinatos in a 5/8 time signature, using percussion instruments.

Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons ([ACAMUR087 - Scootle](#))

Through an analysis and discussion of the inspirations behind the 'From Trash to Treasure' score.

Year 5/6

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088 - Scootle](#))

Through the aural and visual identification of melodic and rhythmic motifs in a score.

Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089 - Scootle](#))

Through the creation and performance of rhythmic ostinatos in a 5/8 time signature, using percussion instruments.

Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090 - Scootle](#))

Through an analysis and discussion of the use of irregular time signatures in music, and using rhythmic ideas from these works to create a rhythmic ostinato on percussion instruments.

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts ([ACAMUR091 - Scootle](#))

Through a discussion of the musical styles and composers that provided the inspiration for the 'From Trash to Treasure' score.

Year 7/8

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music ([ACAMUM093 - Scootle](#))

Through the creation and performance of rhythmic ostinatos in a 5/8 time signature, using percussion instruments.

Practise and rehearse a variety of music, including Australian music to develop technical and expressive skills ([ACAMUM094 - Scootle](#))

Through the creation and performance of rhythmic ostinatos in a 5/8 time signature, using percussion instruments.

Perform and present a range of music, using techniques and expression appropriate to style ([ACAMUM096 - Scootle](#))

Through the creation and performance of rhythmic ostinatos in a 5/8 time signature, using percussion instruments.

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through a discussion of the musical styles and composers that provided the inspiration for the 'From Trash to Treasure' score.

General Capabilities

Critical and Creative Thinking – Through the creation of musical motifs, particularly rhythmic ostinatos

Personal and Social Capacity – Through small group activities (rhythmic ostinato creation) and whole class exercise (identifying rhythmic/melodic motifs in a piece of music)

Numeracy – Using number sequences to assist in the performance of complex rhythmic patterns

Intercultural understanding – Through a discussion of the incorporation of traditional music of various countries into new works

Participant Score

This section of the work contains a score and instructions for audience participation. The activities below allow participants to practice the process prior to attending a concert.

Found object instrumentation

From Trash to Treasure incorporates the use of found object instrumentation. This is where performers use unconventional items, such as utensils, rubbish or food, as musical instruments.

The following videos contain some examples of orchestras that incorporate unconventional musical instruments into their performance:

Example 1: The Vegetable Orchestra

Source: Great Big Story. 'The Vegetable Orchestra Literally Plays with Their Food', Youtube (2016). Available from: <https://www.youtube.com/watch/xM1EjIDLMLY>. Accessed on 25th June 2021.

Prompting Questions:

What kinds of instruments were created out of the vegetables?

How did the performers alter the vegetables to produce a sound?

How did the performers ensure that the food items they were using to create their instruments did not go to waste?

Glossary

Found object instruments –

Materials that have been repurposed into musical instruments.

Pitch – Describes how high or low a note sounds.

Example 2: Ken Butler – *The Musician Playing Actual Trash*

Source: Great Big Story. ‘The Musician Playing Actual Trash’, Youtube (2017). Available from: <https://www.youtube.com/watch?v=wKzflCztXd4>. Accessed on 25th June 2021.

Prompting Questions:

What were some of the items that Butler transformed into instruments?

What kinds of instruments were created out of these items?

How could this approach to music-making help us to create a sustainable environment?

Rhythms in 5/8

From Trash to Treasure incorporates 5/8 rhythms into the participant score.

See if the class remembers what 5/8 means!

Two musical phrases were used to assist the audience as they performed the rhythms. These phrases can be found below:



Figure 71 - Phrases incorporated into the participant score for *From Trash to Treasure*

Clap and say the rhythms together as a class.

Glossary

5/8 Time Signature

This describes the number of beats in each section. In this case, the 5 means there are 5 beats in the bar. The number underneath describes the kind of note that is measured as one beat. In this case, it is a quaver.

Activity 1

Classroom Orchestra

Time: Approx. 30-40mins

Small group/ whole class activity

Materials required: Items that you would typically find in a classroom (chairs, tables, stationary, drink bottles, etc.), whiteboard/whiteboard markers

Divide the class into their table groups. In each group, ask the students to find some items at their table that produces the following sounds:

- Percussive sound (like a drum)
- A sound that is produced by blowing air through it
- A sound that can produce different pitches

Allow approximately 5 minutes to complete this activity.

Once each group has found their instruments, choose a theme and ask the class to come up with some words or phrases that fit that theme. Some themed suggestions can be found below:

- Favourite foods
- Favourite movies
- Celebrations
- Forest
- Favourite books
- Holiday destinations

Ask one person from each table group to respond to the prompt and write this response on the whiteboard. Once all the responses have been provided, turn the responses into rhythms. You may wish to write the rhythm on the whiteboard, using notation or saying and clapping the rhythm to the students if you wish to incorporate a rote learning approach. Encourage the students to practice this response and play it, using the percussive instruments they have found at their desks. Perform all of the rhythms together as a class.

Once this has been completed, provide a general sound effect that you would like the class to explore on the instrument that they need to blow air through. Some suggestions can be seen below:

- Fluttery sound
- Breathy sound
- Angry, hissing sound
- Light, tiptoe sound

Ask the students to come up with a five-second response in their table groups. Provide approximately five minutes for students to complete this activity.

Once each group has created their sound effect, ask the groups to layer the sound effect over the top of the percussive rhythms. Provide around five minutes for students to practice this in their groups and then ask each group to perform their response to the other groups.

For the final part of the work, draw a long, wavy line on the whiteboard, similar to some of the examples below:

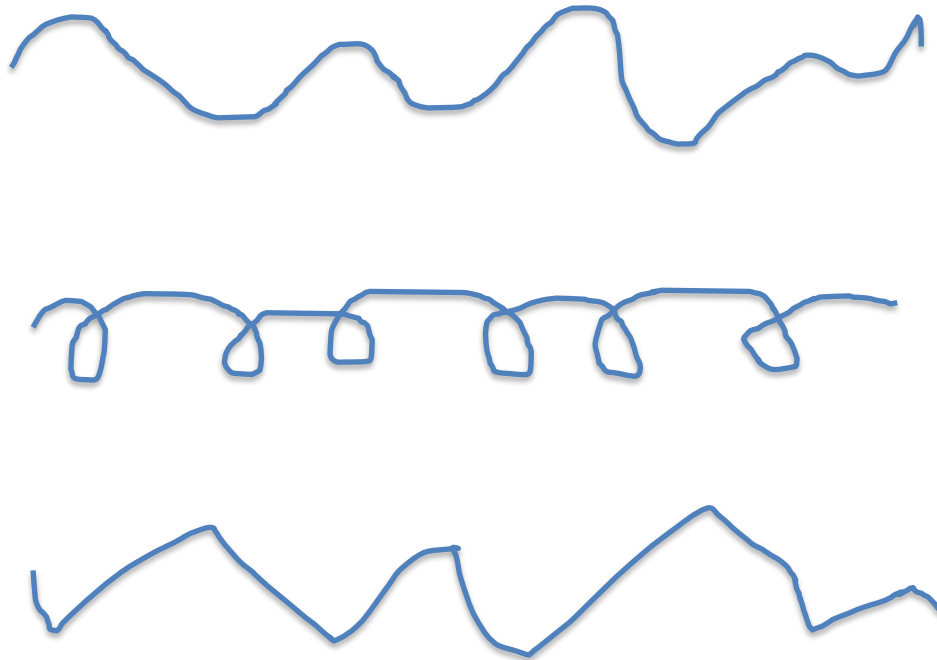


Figure 72 - Line examples

Ask the students to use their pitched instrument to create a musical response that follows the shape of the line drawn on the whiteboard. When the line moves upwards, the pitch should go higher and when the line lowers, the pitch should fall. This may be practiced as a class using voices.

Allow approximately five minutes for students to practice this in their table groups. Once this has been prepared, ask each table group to layer this sound over the other two sounds. Allow another five minutes for the groups to practice, and then ask each group to perform their musical response.

Differentiation Options

Reduce the number of sounds that the groups have to come up with (e.g. ask the groups to come up with a percussive sound only and then complete the percussion task on its own).

Create a list of sound examples and leave them on each table to provide inspiration for students as they find the sound effects at their tables.

Extension Options

Perform all of the musical responses together as a class, instead of only in table groups.

Ask students to come up with a wider variety of sounds (e.g. ask them to create something that uses strings or a vocal sound effect).

Explain and describe some of the musical techniques used in this activity (e.g. polyphony, graphic score, etc.).

ICT

Ask students to record and edit their musical responses using Audacity, GarageBand or a similar program.

Questions for Reflection

Which sound was the most challenging to create?

Which video of unconventional instrumentation did you prefer? Why?

How does found object instrumentation play a role in creating a sustainable environment?

Curriculum Links

Year 3/4

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns ([ACAMUM084 - Scootle](#))

Through clapping and repeating rhythmic phrases, using lyrics to assist in the understanding of the rhythmic pattern

Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community ([ACAMUM085 - Scootle](#))

Through the exploration of pitch, timbre and rhythm using found object instrumentation

Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume ([ACAMUM086 - Scootle](#))

Through the development and performance of a rhythmic phrase, a melodic phrase and a timbral effect using found object instrumentation

Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons, starting with Australian music ([ACAMUR087 - Scootle](#))

Through a discussion of the repurposing of old or unused items into musical instruments with unique timbral effects

Year 5/6

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088 - Scootle](#))

Through clapping and repeating rhythmic phrases, using lyrics to assist in the understanding of the rhythmic pattern

Through the exploration and performance of pitch, timbre and rhythmic motifs using found object instrumentation

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts ([ACAMUR091 - Scootle](#))

Through the discussion and comparison of two performers/instrument makers that create music from repurposed materials

Year 7/8

Experiment with texture and timbre in sound sources using aural skills ([ACAMUM092 - Scootle](#))

Through the creation of a timbral sound effect using found object instrumentation

Through the layering of the aforementioned sound effect with a rhythmic and melodic motif

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music ([ACAMUM093 - Scootle](#))

Through combining newly created rhythmic, melodic and timbral motifs together to form a piece of music

Structure compositions by combining and manipulating the elements of music using notation ([ACAMUM095 - Scootle](#))

Through combining newly created rhythmic, melodic and timbral motifs together to form a piece of music

Perform and present a range of music, using techniques and expression appropriate to style ([ACAMUM096 - Scootle](#))

Through the performance of small group works incorporating found object instrumentation

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through the discussion and comparison of two performers/instrument makers that create music from repurposed materials

General Capabilities

Literacy – Through the use of phrases to assist in the understanding of complex rhythmic patterns

Critical and Creative Thinking – Through the creation of new music using found object instrumentation

Personal and Social Capacity – Through the completion of a small group activity involving delegation tasks and team decision making

Ethical Understanding – Through a discussion of the purposes of reusing and repurposing items and how this benefits the planet

Cross Curriculum Priorities

Sustainability – Through the discussion of repurposing and reusing materials to avoid unnecessary waste

Reflection

Below are some general reflection questions, discussion points and activities for students

Prompting questions

- Which styles of music provided inspiration for *From Trash to Treasure*?
- What were some of the musical terms you learned through the different activities?
- What are some of the ways we can repurpose items for musical projects?
- What did you learn about repurposing and reusing?
- What were some of the ways that the themes of reusing and repurposing were reflected in the *From Trash to Treasure* score?
- How does the participant score link to the piano trio score?
- What were some of the facts that you learned about the piano trio?

Discussion points

Music with an Environmental Theme

There are many ways that music can incorporate an environmental theme. You may wish to discuss aforementioned approaches and pieces from chapter four of this research.

Animateur Projects

You may wish to discuss the upcoming project they will be involved in and what they will be required to do. See the attached participation sheet for their instructions.

Further Resources

Information on Musical Instruments

Dallas Symphony Orchestra. 'Instruments', Dallas Symphony Orchestra (n.d.). Available from: <https://www.mydso.com/dso-kids/learn-and-listen/instruments>. Accessed on 14th March 2020.

Music Notes Now. 'Music Theory: Learn How To Transpose Music', Music Notes Now (2019). Available from: <https://www.musicnotes.com/now/tips/learn-transpose-music/>. Accessed on 14th March 2020.

Philharmonia. 'Instruments', Philharmonia (n.d.). Available from: <https://www.philharmonia.co.uk/explore/instruments>. Accessed on 14th March 2020.

Directing Students through Improvised Responses

The following website provides useful directions should you wish to conduct/direct the participants through their responses in the 'Classroom Orchestra' activity.

The London Improvisers Orchestra. 'Lexicon of Signs', The London Improvisers Orchestra (2018). Available from: <http://www.londonimprovisersorchestra.co.uk/lexicon.html>. Accessed on 15th January 2021.

Minimalism

British Broadcasting Corporation (BBC). 'A minimal guide to minimalism', BBC (2016). Available from: <https://www.bbc.co.uk/music/articles/9147162a-f36f-41df-a67a-9952d41c161e>. Accessed on 15th January 2021.

Lumen Learning. Minimalist Music, Lumen Learning (n.d.). Available from: <https://courses.lumenlearning.com/suny-musicapp-medieval-modern/chapter/minimalist-music/>. Accessed on 15th January 2021.

Reusing and Repurposing in Music

Brummer, Loraine. '52 Homemade Musical Instruments to Make', Felt Magnet (2020). Available from: <https://feltmagnet.com/crafts/Music-Instruments-for-Kids-to-Make>. Accessed on 15th January 2021.

Winter, Elli. '20 Re-purposed DIY Musical Instruments Projects to Pursue', Homesthetics (2018). Available from: <https://homesthetics.net/repurposed-diy-musical-instruments/>. Accessed on 15th January 2021.

Irregular Time Signatures

Music at your Fingertips. 'Irregular Time Signatures: Exercises', Music at your Fingertips (n.d.). Available from: <http://www.musicatyourfingertips.co.uk/grade5theory/Irregular%20time%20signature%20exercises.pdf>. Accessed on 15th January 2021.

Farrant, Dan. 'Odd Time Signatures: A Complete Guide', Hello Music Theory (2020). Available from: <https://hellomusictheory.com/learn/odd-time-signatures/>. Accessed on 15th January 2021.

RESOURCE GUIDE 2: A VOICE FOR CHANGE

A Voice for Change

Teacher Resource Pack

Samantha Raftery

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Introduction

A Voice for Change is an interactive musical experience aimed at secondary school students. This project allows students to develop a deeper understanding of their local soundscape and to consider global and local environmental changes that could be made to combat climate change.

Through this workshop, students will experiment with the creation of sounds from their own backyard and explore the concept of layering sound effects using music technology programs. Students will also create their own graphic score and explore the sounds that can be developed from image inspiration.

This guide will provide prompts, lesson activities and curriculum guidelines to assist in the planning and preparation of this project in your classroom. Extension and differentiation activities will also be addressed so that you can tailor the activities to meet the needs of your students.

Instrumentation

What instruments are used in this performance?

Voice Types

The music for *A Voice for Change* contains a vocal ensemble. This is made up of four different voice types, as described below:

Soprano

The soprano is the highest voice type in the choir. The soprano often sings the melodic line.



Figure 73 - Vocal Range - Soprano

Alto

The alto is often the lowest vocal range represented on a regular treble clef. The alto often sings the harmonic supporting roles.



Figure 74 - Vocal Range - Alto

Tenor

The tenor is the upper male voice type. It is often scored using a treble clef with an '8' underneath it, which means that the music is sung an octave lower than written.

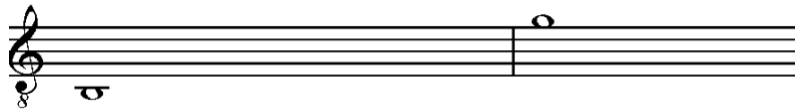


Figure 75 - Vocal Range - Tenor

Bass

The bass part is the lowest vocal line. It is scored with a bass clef.



Figure 76 - Vocal Range - Bass

Other Instruments

Violin

The violin has four strings that are played by either plucking or by using a bow. A violin bow is made up of horsehair, which is bunched together and secured so that the hair is taut. Sliding the horsehair across the strings produces a sound. The violin itself usually sits on the performer's shoulder when played.

Viola

The viola is a slightly bigger version of the violin, with a deeper, lower sound. It is played in the same way as the violin.

Cello

The cello is a lower, large instrument that is placed between the legs when played. It is also played with a bow, but the bow is shorter and thicker than a violin bow.

Sound Trap/Garage Band

How can I use and set up these programs?

The instructions below will take you step by step through the process of setting up and editing sounds on Sound Trap and Garage Band. It is a good idea for participants to complete an introductory activity on one of these programs, as this will help them to feel more comfortable editing their sounds for the *Voice for Change* project.

Garage Band – Editing A Sound

Instruction Sheet

Recording a sound in Garage Band

Source: Apple. 'Record to an audio track in GarageBand on Mac', Apple (n.d.). Available from: <https://support.apple.com/en-au/guide/garageband/gbnd302d468d/mac#:~:text=Record%20sound%20to%20an%20audio%20track&text=Move%20the%20playhead%20to%20the,singing%20or%20playing%20your%20instrument..>
Accessed on 5th July 2021.

You will need to make sure your laptop has a microphone, you have a microphone attached to your laptop, or you have an instrument plugged in for this to work. The opening panel will take you through a series of display options. Choose the option that best suits the project (likely an empty project or similar).

Glossary

Play line – A vertical line that appears in red on a Garageband project to highlight where your music will be starting from when you hit 'play'

Record – A large red circle symbol on Garageband that allows you to store a sound that you have made and play it back later

Select the time of the track you want to record to.

Move the vertical line (play line) to the spot you want to record from (i.e. if you want the recording to begin from the start of the music, then move the play line to the start). Click the record button (circle) to start recording or press 'R'. Start recording your sound. This should start appearing as a track on the screen.

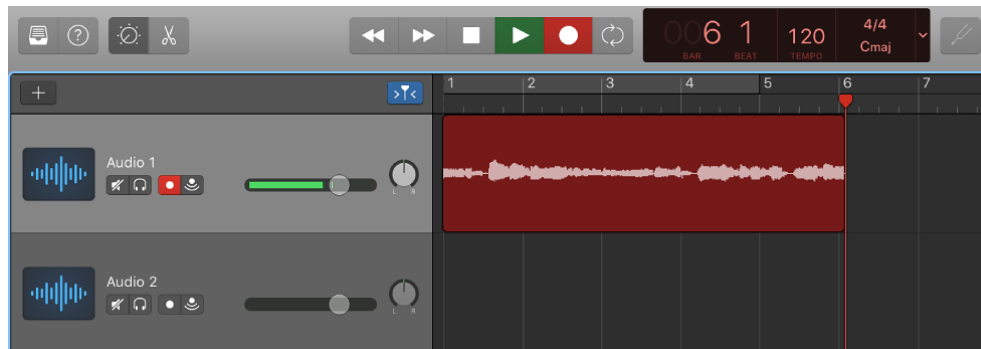


Figure 77 – The red line indicates where the recording is starting. The red square with the white circle at the top of the screen is the record button³⁶⁸

Once you have finished, click the square or press the space bar on your keyboard.

Importing a Sound File

Source: Apple. 'Import audio and MIDI files in GarageBand on Mac', Apple (n.d.). Available from: <https://support.apple.com/en-au/guide/garageband/gbndd01649ed/mac#:~:text=Import%20an%20audio%20file%20from,file%20appears%20on%20the%20track..> Accessed on 5th July 2021.

Click and drag your sound file into a basic Garage Band layout. Each file you drag into Garage Band will appear as a different track.

³⁶⁸ Apple. 'Record to an audio track in GarageBand on Mac', Apple (n.d.). Available from: <https://support.apple.com/en-au/guide/garageband/gbnd302d468d/mac#:~:text=Record%20sound%20to%20an%20audio%20track&text=Move%20the%20playhead%20to%20the,singing%20or%20playing%20your%20instrument.> Accessed on 5th July 2021.

Glossary

Importing – Introducing files from another location into a different program

Splitting a track

Source: Monti, Jerry. 'GarageBand – Basic Editing', Berkeley Advanced Media Institute (2020). Available from: <https://multimedia.journalism.berkeley.edu/tutorials/garageband-basic-editing/>. Accessed on 5th July 2021.

This will split your sound into different parts. You can separate and delete sounds you don't want or create a bit of space between tracks.

Firstly, find the spot where you want to split the track and make sure the play line (vertical line) is sitting in that spot. Once you have found the spot you want, click 'edit', then 'Split' or press 'command' and 'T' on your keyboard.

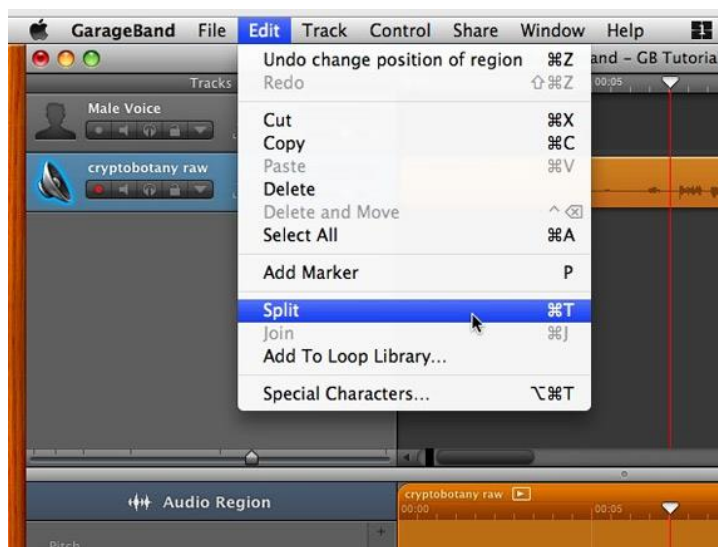


Figure 78 – To split a track, select 'edit → split' in the drop down menu. The track will automatically split at the location of your playback line³⁶⁹

To delete a part of the track that you don't want, click on that sound file and press 'delete' on your keyboard.

Glossary

Splitting – Breaking a sound file into smaller parts, which can then be moved around independently

³⁶⁹ Monti, Jerry. 'GarageBand – Basic Editing', Berkeley Advanced Media Institute (2020). Available from: <https://multimedia.journalism.berkeley.edu/tutorials/garageband-basic-editing/>. Accessed on 5th July 2021.

Copying/Repeating a Sound

If you would like a sound to repeat itself a few times, you can press on the sound file you want to repeat, then select 'edit' and 'copy' (as seen in the image on the previous page) or type 'command' and 'C'. Then, move the red line on your screen to the right spot and press 'edit' and 'paste', or 'command' and 'P' on your keyboard. This will insert the same sound file into the spot you have selected.

Loop

Source: Penn State Teaching and Learning with Technology. 'Fades, Volume Adjustment, Music, and Sound Effects in GarageBand', Penn State Teaching and Learning with Technology (n.d.). Available from: <https://mediacommons.psu.edu/2017/03/30/fades-volume-adjustment-music-and-sound-effects-in-garageband/>. Accessed on 5th July 2021.

If you would like your sound effect to keep repeating, select the 'loop' icon, as shown below:

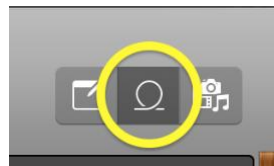


Figure 79 – Loop symbol³⁷⁰

Volume

Source: See 'Loop' (above)

You can adjust the loudness/softness of the sound by changing the slider seen below:



Figure 80 – Volume sliders³⁷¹

³⁷⁰ Penn State Teaching and Learning with Technology. 'Fades, Volume Adjustment, Music, and Sound Effects in GarageBand', Penn State Teaching and Learning with Technology (n.d.). Available from: <https://mediacommons.psu.edu/2017/03/30/fades-volume-adjustment-music-and-sound-effects-in-garageband/>. Accessed on 5th July 2021.

³⁷¹ *ibid*

Glossary

Loop – A sound that is repeated many times

Volume – Describes how loud or soft a sound is

Creating Fades

To fade your sound effects and music in and out you will use what is called automation.

First, click on the menu bar at the top of the screen, and click on 'Mix'.

Within this list, select 'Show Automation'.

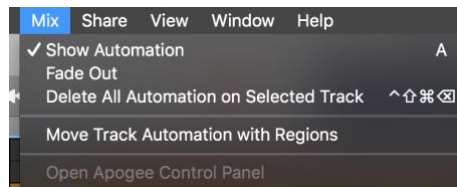


Figure 81 – By selecting the menu options above, a new selection of settings will appear³⁷²

Once you activate Automation, you will see new settings, and an Automation icon.

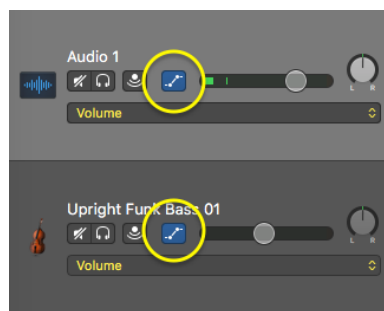


Figure 82 – Automation icon³⁷³

Glossary

Fading – Allowing the music to get softer until there is no sound. Usually this occurs near the end of a piece of music.

Automation – Introducing ways of changing a sound file, using technology

³⁷² Penn State Teaching and Learning with Technology. 'Fades, Volume Adjustment, Music, and Sound Effects in GarageBand', Penn State Teaching and Learning with Technology (n.d.). Available from: <https://mediacommons.psu.edu/2017/03/30/fades-volume-adjustment-music-and-sound-effects-in-garageband/>. Accessed on 5th July 2021.

³⁷³ *ibid*

You should also see some lines going across the screen.

To create a fade in, click on the point along the timeline where you want the sound to be full volume. A dot should appear, as seen below:

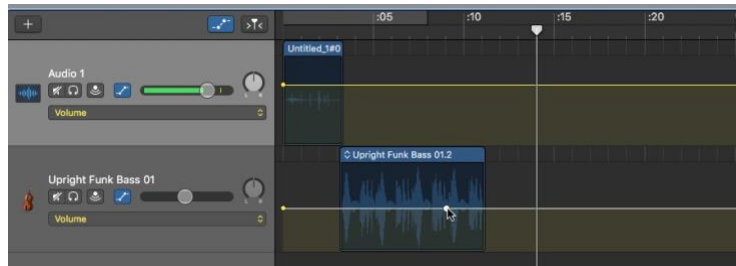


Figure 83 – A selected point in the score has been selected and appears as a white dot³⁷⁴

If you want to change the volume from a starting point that isn't at the beginning of the music, you will need to click at the point in the line where you want the fade to start, to create another dot.

If you want the music to get louder from the starting point, click and drag the first point down. The music will then start softer and get louder.

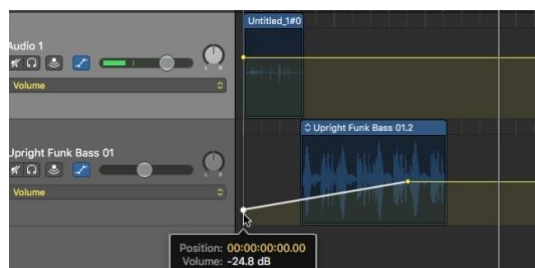


Figure 84 – The line has been moved up in this example, so the music will get louder³⁷⁵

³⁷⁴ Penn State Teaching and Learning with Technology. 'Fades, Volume Adjustment, Music, and Sound Effects in GarageBand', Penn State Teaching and Learning with Technology (n.d.). Available from: <https://mediacommons.psu.edu/2017/03/30/fades-volume-adjustment-music-and-sound-effects-in-garageband/>. Accessed on 5th July 2021.

³⁷⁵ *ibid*

If you want the music to get softer, click and drag the second dot down. The music will then get softer at this point.



Figure 85 – The line has been moved down in this example, so the music will get softer³⁷⁶

Exporting sound

You should be able to export the sound in several ways, by clicking on ‘share’ at the top of the page and selecting one of the options displayed.

Glossary

Exporting – Sharing music you have created with others

³⁷⁶ Penn State Teaching and Learning with Technology. ‘Fades, Volume Adjustment, Music, and Sound Effects in GarageBand’, Penn State Teaching and Learning with Technology (n.d.). Available from: <https://mediacommons.psu.edu/2017/03/30/fades-volume-adjustment-music-and-sound-effects-in-garageband/>. Accessed on 5th July 2021.

Soundtrap – Editing A Sound

Instruction sheet

Recording a sound in Soundtrap

This video shows you how to set up Soundtrap and how to record audio:

Source: MusicEdTech. 'Recording with a Microphone in Soundtrap', Youtube (2020). Available from: https://www.youtube.com/watch?v=lfvv63_TWAw. Accessed on 5th July 2021.

Importing a Sound File

Source: Soundtrap. 'Which audio files are supported in Soundtrap?', Soundtrap (2021). Available from: <https://support.soundtrap.com/hc/en-us/articles/205664281-Which-audio-files-are-supported-in-Soundtrap->. Accessed on 5th July 2021.

Soundtrap supports .mp3, .wav, .aif, .mp4, .m4a, .ogg and .aac files, which can be imported directly into your projects. You can import sounds by dragging and dropping files from your computer, or using the Import file selection.

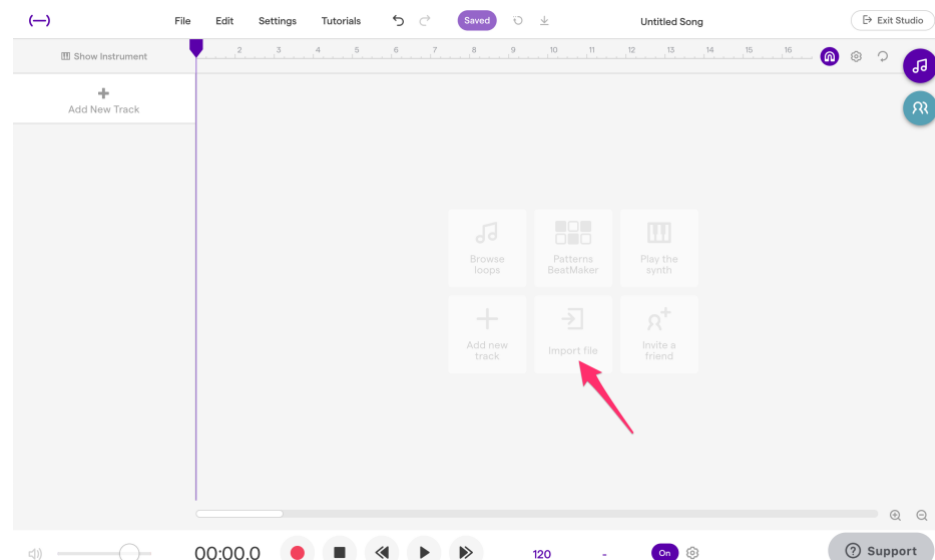


Figure 86 – The icons show which sound files are supported in the program³⁷⁷

³⁷⁷ Soundtrap. 'Which audio files are supported in Soundtrap?', Soundtrap (2021). Available from: <https://support.soundtrap.com/hc/en-us/articles/205664281-Which-audio-files-are-supported-in-Soundtrap->. Accessed on 5th July 2021.

Glossary

Importing –
Introducing files
from another
location into a
different program

Editing Sound

Use the link below to find out how to edit your sounds in Soundtrap:

Source: Soundtrap. 'Soundtrap Tutorials| Regions', Vimeo (2017). Available from: <https://vimeo.com/196852600#t=58>. Accessed on 5th July 2021.

Exporting Sound

Source: Soundtrap. 'How to export and download tracks', Soundtrap (2019). Available from: <https://support.soundtrap.com/hc/en-us/articles/205664181-How-to-export-and-download-tracks>. Accessed on 5th July 2021.

If you hover over the track headers you will see a 'dot-dot-dot' menu in the upper right corner. Click it and choose "Export this track" to export that separate track to your computer.

Note that exporting currently excludes any effects you've added to the track (with the exception of Auto-Tune and Voice Transform). The export feature is not yet available in the mobile apps.

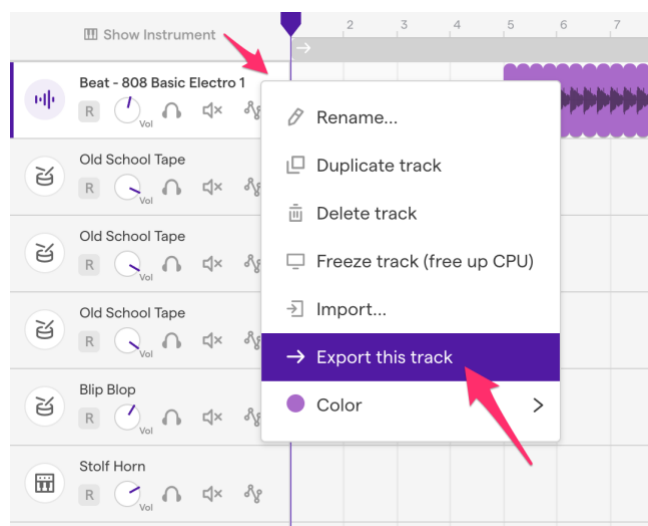


Figure 87 – This menu option exports the track so that it can be shared with others³⁷⁸

³⁷⁸ Soundtrap. 'Soundtrap Tutorials| Regions', Vimeo (2017). Available from: <https://vimeo.com/196852600#t=58>. Accessed on 5th July 2021.

Glossary

Exporting – Sharing music you have created with others

Climate Change

What is climate change and how does it relate to this project?

References to climate change can be found throughout *A Voice for Change*. In the first and final movements, slogans from climate change rallies are regularly featured in the choral section of the work. There are also references to the natural world, through the inclusion of recorded natural sounds, as well as the recreation of a nature walk in the third movement. As such, it is important that participants understand the topic of climate change and engage with it prior to participation in the *A Voice For Change* workshops.

What is Climate Change?

Source for following information: National Aeronautics and Space Administration (NASA). 'What is Climate Change?', NASA (2020). Available from: <https://climatekids.nasa.gov/climate-change-meaning/>. Accessed on 5th July 2021.

Climate change is the alteration of global weather patterns, oceans, land surfaces, and ice over time. These changes often occur over a significant period of time. Changes in climate can occur naturally, through variances in the way that the sun shines on the earth, as well as through the effects of a volcanic eruption.

Climate change can also occur through human interference by altering land surfaces and changing the amounts of carbon dioxide in the atmosphere. Currently, human interferences are resulting in the gradual warming of the planet.

Glossary

Climate change – Changes in weather patterns, land shapes, plants and tidal patterns.

An example of climate change effects can be seen in the image below:



Figure 88 - Muir Glacier, Alaska in 1941 and 2004. Significant amounts of the glacier have melted away due to rising global temperatures³⁷⁹

What impact does climate change have?

The global warming currently experienced has resulted in a number of changes, including:

- Rising sea levels, which damage the coastline and causes flooding of coastal areas.
- Shrinking mountain glaciers and arctic locations, causing the reduction of habitat for animals that live in those areas. This also contributes to rising sea levels.
- Changes in flower and plant blooming times, sometimes leading to extinction of various floral and fauna species.

What can we do to reduce our impact on climate change?

- Use energy-efficient appliances (e.g. washing machines that do not use much power to work)
- Use less water
- Do not waste food
- Do not litter
- Use renewable energy to power your house (e.g. solar power)
- Turn off electrical items when you are not using them
- Walk or ride your bike instead of using a car

³⁷⁹ National Aeronautics and Space Administration (NASA). 'What is Climate Change?', NASA (2020). Available from: <https://climatekids.nasa.gov/climate-change-meaning/>. Accessed on 5th July 2021.

Have a look at the following website for more examples:

Denchak, Melissa. 'How You Can Stop Global Warming', Natural Resources Defense Council (NRDC) (2017). Available from: <https://www.nrdc.org/stories/how-you-can-stop-global-warming>. Accessed on 5th July 2021.

Activities

Image Responses³⁸⁰

Time: Approx. 20mins (depending upon the complexity of response)

Group Activity

Materials Needed: Images (see below), table of suggestions (optional), desks and regular stationary items

Show the participants a picture of a lush, beautiful landscape, e.g.:

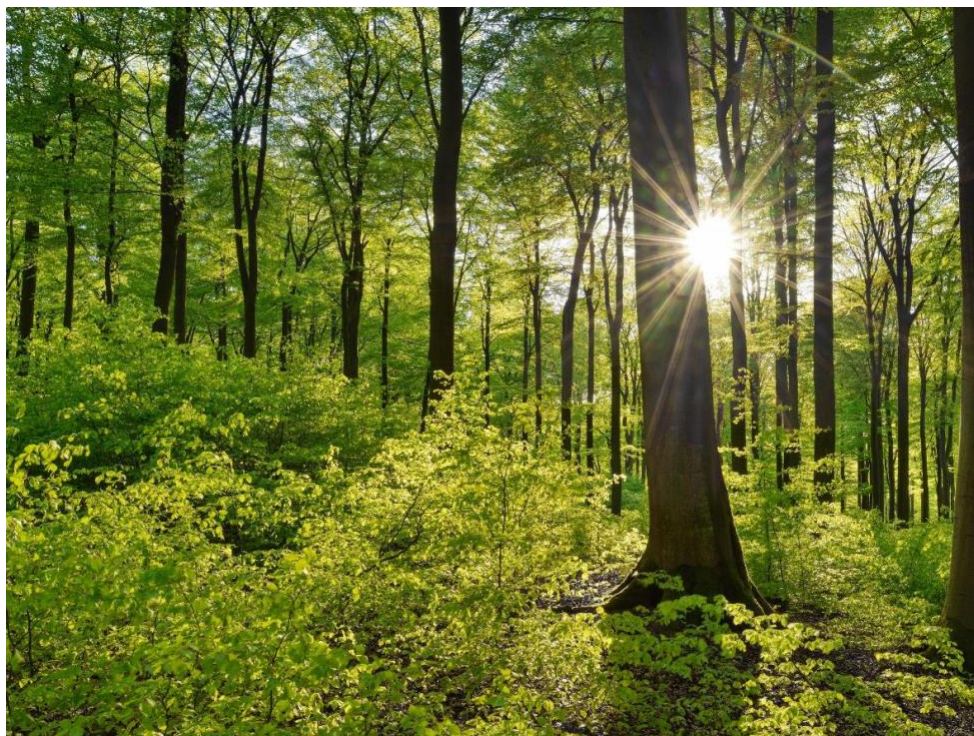


Figure 89– A beautiful landscape³⁸¹

³⁸⁰ Inspired by Katie Dawson's activity mentioned in Chapter 4.

³⁸¹ '5 Magical Places for Forest Tours in Germany', Booking.com. Available from: <https://www.booking.com/articles/magical-places-forest-tours-germany.html>. Accessed on 5th July 2021.

In table groups or small groups (3-5 people per group), come up with some sound effects (around 10-20sec response) relating to the image. Items on tables, body percussion and vocal effects may be used to form the response. Each group will have approximately five minutes to complete the response. Once completed, each group will perform their responses and audience members will offer positive and constructive feedback (potentially using the 'I appreciate, I wondered, I discovered' sentence starters).

Once this has been completed, show an image of a polluted landscape, e.g.:



Figure 90 – A polluted landscape³⁸²

In the same groups, come up with some sound effects (around 10-20sec response) relating to the second image. Follow the same process as above.

³⁸² Reuters. 'World must take 'unprecedented' steps to avert worst effects of global warming: U.N.', National Broadcasting Company (NBC) (2018). Available from: <https://www.nbcnews.com/news/world/world-must-take-unprecedented-steps-avert-worst-effects-global-warming-n917656>. Accessed on 5th July 2021.

Glossary

Body percussion – Creating sound effects using only your body (e.g. clapping, stomping, tapping).

Once completed, discuss the following prompts:

- What were some of the differences in sound between the two image responses?
- Which image and response did you prefer? Why?
- What are some of the issues you can see in the second image? How are those issues impacting our planet?

Differentiation Options

- Come up with some sound examples as a class and write these on a whiteboard or sheet of paper.
- Provide each group with the table of ‘sound suggestions’ as seen below:

Sound Type	Examples of Sounds (Image 1)	Examples of Sounds (Image 2)
Vocal	• Hiss of wind through trees • Water drop sound • Animal noises (e.g. bird calls, insects, snakes) • Rustling/foraging sounds	• Mechanical sounds (machines whirring) • Car sounds (beeping, skidding, roar of engine) • Coughing (from air pollution)
Body Percussion	• Rub hands together to create ambient wind sounds • Scratching various surfaces to produce foraging sound	• Rubbing or slapping a part of your body in a repetitive, mechanical fashion (symbolising an engine)

Items on desk	• Pencils moving together – wooden sound, foraging • Use water bottle to create sloshing, water sounds	• Opening /closing pencil case zipper (engine sound) • Drumming on desk using pencils • Water bottle – mechanical metal sound

Extension Options

- Form the prompting questions into a group research task, where the group members write down their responses and submit them at the end of lesson.
- Build each group's response into a singular response that could be performed for another class.

Questions for Reflection

What is global warming?

What man-made elements are contributing to global warming?

What steps can we take to reduce global warming?

How can global warming issues be musically represented?

Curriculum Links

Year 5/6

Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090 - Scootle](#))

Through the creation and performance of short musical responses inspired by an image

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088 - Scootle](#))

Development of musical elements through an improvisatory task

General Capabilities

Critical and Creative Thinking – Through the creation of a new piece of music

Personal and Social Capacity – Through group tasks and supplying of constructive feedback

Ethical Understanding – Through discussion of environmental issue (climate change)

Cross Curriculum Priorities

Sustainability – Through discussion of ways in which we can reduce our impact on climate changes and live in a more sustainable manner.

Slogans

This movement contains a mixture of traditional notated score and instructions. There is an element of improvisation to the performance. In this movement, we will learn about this form of musical notation/structure.

Additionally, the movement contains various slogans from climate change rallies. Students will have the opportunity to come up with their own performance inspired by this concept.

Activity 1

Listening analysis

Time: Approx. 20mins

Whole class activity

Materials needed: Projector/speakers, video examples, musical instruments (optional)

Many pieces of music are created using instructions in place of traditional music notation. Some examples can be found below. Go through each example and describe the score and how it relates to the performance.

Score Example 1: *Tiramisu* – David John Lang (2014)

Source: Lang, David John. 'Tiramisu', David John Lang (2014). Available from: <https://www.davidjohnlang.com/tiramisu.html>. Accessed on 5th July 2021.

The traditional Italian dessert, tiramisu, forms the inspiration for this piece of music. In its first performance, a string ensemble performed using a traditional notated score, whilst a narrator, dressed as a chef, read out the instructions for making a tiramisu. The work contains many extended techniques on the string instruments, which are written as instructions into the score.

Glossary

Instructional score –

A score where the music is guided by instructional prompts instead of traditional music notation. Sometimes, instructions can be provided in addition to traditional music notation to assist in the performance of the work.

These instructions allow the stringed instruments to capture the sounds of a tiramisu being made – the cracking of eggs, the boiling of the coffee and the deep, rich taste of the chocolate.

Have a listen to the work and see if you can tell which ingredient or direction is being described.

Prompting questions:

- Do you feel that the percussive sounds (extended techniques) made by the string instruments helped to capture the sound of the tiramisu being made?
- Did you like the music? Why/why not?
- Do you like the idea of a piece of music inspired by cooking instructions? Why/why not?

Score Example 2: *John Cage – Child of Tree (1975)*

Source: New York Public Library. 'John Cage Unbound: A Living Archive', New York Public Library (n.d.). Available from: <http://exhibitions.nypl.org/johncage/taxonomy/term/47>. Accessed on 5th July 2021.

This work contains instructions only – there is no traditional notation present. The score can be viewed in the link above. Have a look through the instructions. What do you think was the most important part of the musical performance for Cage? Why?

Listen to the following performances of *Child of Tree*:

- Example 1: Bergonzi, Rosie. 'John Cage – Child of Tree', Youtube (2015). Available from: <https://www.youtube.com/watch?v=GYnUIZaNHZE>. Accessed on 5th July 2021.
- Example 2: PNDCcomposer. 'John Cage – Child of Tree (1975)', Youtube (2016). Available from: <https://www.youtube.com/watch?v=Jv76qpQyFtw>. Accessed on 5th July 2021.
- Example 3: Dufford, Kevin. 'CHILD OF TREE – John Cage', Youtube (2009). Available from: <https://www.youtube.com/watch?v=XOtfyYDeFRk>. Accessed on 5th July 2021.

Glossary

Extended techniques

– Sounds that are created on a musical instrument in an unusual way.

Discuss the following prompts:

- What are the similarities and differences between the performances?
- Why do they all sound different?
- How would you describe the sounds you can hear?
- Were there any sounds that surprised or interested you? Why?
- What were the performers using to make sounds?
- Do you consider this to be music? Why/why not?

Differentiation Options

- Choose one of the pieces of music above to discuss. This will save time if you are hoping to complete this in a shorter timeframe.
- Select some of the prompting questions rather than all of them.

Extension Options

- In response to some of the questions, you may wish to identify one side of the room as one opinion (e.g. loved the music) and the other side as an opposing opinion (e.g. hated the music) and get participants to position themselves somewhere between these two extremes based on their personal response to the question. Form a discussion based upon where the participants chose to stand.
- For a longer task, you may wish to get participants to create their own set of instructions and then perform the instructions on musical instruments or found objects.

Activity 2

Slogans Composition

Time: Approx. 60mins

Whole class/Group activity

Materials needed: Laptops, projector/speakers, score (optional), sheets of paper, pens, instruments (optional)

This movement is inspired by climate rally slogans. As a class, discuss some of the slogans that appear within the score. You may wish to pass out the score to each table or use a projector. Do you agree with the slogans incorporated into the music? Why/why not?

Divide the class into groups of 3-5. Each group should be provided with a large sheet of paper and pens. Provide a general theme or global issue. Some examples can be found below:

- Pollution
- Drink Driving
- Animal testing

Using the theme provided, each group will need to come up with as many slogans as possible within a short time limit (e.g. 2mins). Once the time limit is up, each group will be invited to share some of their best slogans with the rest of the class.

Glossary

Slogan – A short snippet of writing that encourages people to support a brand or idea.

Once each group has a set of slogans, they will need to work out a way of delivering 1 or 2 slogan(s) of their choice in a musical manner. Some examples can be found below:

- Turn their slogan into a rap
- Add a musical accompaniment whilst someone else reads out the statement (e.g. long string sounds or piano chords in the background)
- Turn the slogan into a melody, like the slogans in *A Voice for Change*
- Add percussive sound effects (e.g. drum roll)
- Use found objects and/or body percussion to create sound effects

The responses should be quite short (up to 30 seconds). Provide approximately 20-30 minutes to complete the task. Once students have completed their musical responses, each group will perform their response to the class. Audience members will offer positive and constructive feedback (potentially using the 'I appreciate, I wondered, I discovered' sentence starters).

Differentiation Options

- Instead of getting participants to come up with their own slogans, you may wish to provide slogans to them or give them an example sheet with some ideas (see below)

Slogan ideas

Pollution:

- Stopping pollution is the best solution
- Air pollution is not a joke, Air pollution will make you choke

Drink Driving:

- Stay Alive, don't drink and drive
- You booze, you cruise, you lose
- You can hand over your keys or your life

Animal Testing:

- Young, wild and cruelty free
- Stop animal abuse and start loving animals

See source below for more ideas:

Slogans Hub. 'Slogans Hub', Slogans Hub (2019). Available from: <https://sloganshub.org/>. Accessed on 7th July 2021.

- You may wish to restrict the kind of musical response that each group comes up with. For example, every group must come up with a melody that fits the slogan, rather than any other form of response. By limiting the style of response, participants are less likely to waste time trying to decide on the form their musical response will take. You may also wish to delegate different musical responses to each group.
- Instead of performing their response, groups may record them on your laptops.
- You may wish to provide examples of musical responses to slogans, to assist students in their musical response. Some examples can be found below:

Drink Driving:

Example 1: *Drink Driving? Grow Up.*

Contains chilling, yet child-like music in the background to reflect the slogan.

Motor Accident Commission of South Australia. 'Drink Driving? Grow Up', Youtube (2014). Available from: <https://www.youtube.com/watch?v=0Bds6fC5-Ng>. Accessed on 7th July 2021.

Pollution:

Example 2: *It's Not Me, It's You.*

Contains a song about breaking up, whilst a lady 'breaks up' with single use plastic items, in favour of reusable items.

United Nations Environmental Program. 'Break-Up PSA: "It's not me, it's you"', Youtube (2018). Available from: <https://www.youtube.com/watch?v=-DEc16dEMns&frags=pl%2Cwn>. Accessed on 7th July 2021.

Animal Testing:

Example 3: *Cruelty Free*.

Contains a song (no voiceover) about being alone whilst a puppy is taken out of a cage for testing.

Kittsta. 'Cruelty Free No Animal Testing Ad', Youtube (1997). Available from: <https://www.youtube.com/watch?v=F-UBukLLnqs>. Accessed on 7th July 2021.

- You may restrict the instrumentation used in the musical performance (e.g. limited to percussion only).
- You could use a program with loops, such as *Soundtrap*, to create a musical response with recorded voice over the top, instead of acoustic instruments.

Extension Options

- Provide each group with a different theme to use or get the participants to come up with their own theme to use to create slogans from.
- Make the performances longer.
- Use more than one slogan or come up with multiple musical responses.

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard/whiteboard markers

As a class, go through the listening guide and identify the various techniques within the score. Discuss the prompting questions and write down the responses on the whiteboard. Listen to the recording of the composition to hear how these techniques sound within the composition.

You may wish to get the students to keep a glossary of the techniques described in the listening guide for future reference.

Differentiation Option

You may use a simplified template or worksheet to complete a listening task using the score and recording.

Extension Option

Students may complete their own individual analysis and response to the score, guided by prompting questions and the elements of music.

Questions for Reflection

How do different composers approach a similar musical form? How were these approaches different?

How can music help us to deliver a message relating to an important issue?

Does music have to be written using traditional notation? Why/why not?

What kinds of issues in today's society would prompt you to want to create a slogan or musical response? Why?

Curriculum Links

Year 5/6

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts ([ACAMUR091 - Scootle](#))

Through discussion of a musical structure and comparison of different performances/scores that incorporate that structure

Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090 - Scootle](#))

Through the creation and performance of music inspired by a slogan

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088 - Scootle](#))

Through completion of listening analysis activities – call and response rhythms and fermata game

Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089 - Scootle](#))

Through the development and exploration of sounds on instruments to develop a musical response inspired by a slogan

Through call and response rhythm and pitch activities from listening guide

General Capabilities

Literacy – Through analysis and use of literary structure (slogans)

Critical and Creative Thinking – Creation of new work inspired by a slogan

Personal and Social Capacity – Through group activities and ensemble performance tasks

Ethical Understanding – Through consideration of global issues and how they have been protested against (e.g. drink driving, pollution and animal testing)

Cross Curricular Priorities

Sustainability – Through discussion of the impacts of pollution and the creation of a musical response inspired by protest slogans

What Can We Do?

This movement uses traditional music notation in a larger ensemble format. As such, this provides participants with the opportunity to complete a traditional score analysis.

Now that participants have investigated some global issues through the first movement, it is their turn to think of issues that are important to them. What would make the world a better place for them to live in?

Activity 1

Songs that Resonate

Time: Approx. 15mins

Individual activity

Materials needed: laptops, headphones, projector/speakers

Ask each student to find a song that contains a message that they relate strongly to – something that helps them to feel better. Ensure that the songs are appropriate for the location (e.g. in a school setting, the lyrics are appropriate).

Get the students to answer the following questions:

- What is this song about?
- How does it make you feel better? Do you think it would make other people feel better too?
- Do you think songs help to make the world a better place? Why/why not?
- If you could create a song that delivered a message about an issue you felt strongly about, what would the song be about? Why?

As the students are completing the activity, play some of the selected songs to the class.

Share some of the issues from the last question as a class. Were there any similarities?

Differentiation Options

- Provide students with a list of songs and ask students to choose the one that resonates with them the most
- Model the task for the participants at the beginning of the lesson by choosing a song and describing its importance to you

Extension Options

- Ask participants to select multiple songs with different meanings
- Ask participants for more detailed responses (e.g. a paragraph instead of a sentence for each question)
- Ask students to create a song based upon the issue they described in the last question

Activity 2

From Little Things, Big Things Grow

Time: 45mins

Whole class activity

It is important for students to see how activism and fighting for what you believe in is an important part of societal change. The following activity allows students to analyse and discuss a protest song, where people fought for the rights to appropriate working conditions.

As this activity covers topics relating to Aboriginal and Torres Strait Islander people, the researcher believes in the importance of providing materials that cover topics relating to Aboriginal and Torres Strait Islander history and events in a respectful way. The following activity offers a presentation by Aboriginal people and tasks that respectfully relate to the theme of the presentation and associated music.

Participants will choose elements of the song *From Little Things Big Things Grow* by Paul Kelly and Kev Carmody and analyse the meaning behind the lyrics, as well as develop actions and strategies towards reconciliation.

By completing this process, students can be prepared to tackle lyrics in protest songs, understand the importance of them and create their own lyrics as part of the *Voice for Change* workshop.

The activity can be accessed here:

Narragunnawali: Reconciliation in Education. 'PAUL KELLY & KEV CARMODY – "FROM LITTLE THINGS BIG THINGS GROW" (PRIMARY)', Narragunnawali: Reconciliation in Education (n.d.). Available from: <https://www.narragunnawali.org.au/curriculum-resource/62/paul-kelly-kev-carmody-from-little-things-big-things-grow-primary>. Accessed on 3rd January 2022.

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard/whiteboard markers

As a class, go through the listening guide and identify the various techniques within the score. Discuss the prompting questions and write down the responses on the whiteboard. Listen to the recording of the composition to hear how these techniques sound within the composition.

You may wish to get the students to keep a glossary of the techniques described in the listening guide for future reference.

Differentiation Option

You may use a simplified template or worksheet to complete a listening task using the score and recording.

Extension Option

Students may complete their own individual analysis and response to the score, guided by prompting questions and the elements of music.

Questions for Reflection

- What was the second movement of *A Voice For Change* about?
- What kind of score was used?
- What musical techniques did you learn from the analysis?
- What were some of the common issues described in the activity task?
- Was it difficult to select a song for the activity task? Why?
- Were there any songs that you listened to where you disagreed with the message in the song? Why?

Curriculum Links

Years 5/6

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music ([ACAMUR091 - Scootle](#))

Through a discussion of the importance of themes in a variety of different songs chosen by students

Through an analysis of various songs beginning with Aboriginal music, including 'From Little Things, Big Things Grow'

General Capabilities

Literacy – through analysis of song lyrics and analysis of a piece of music (learning new musical terms)

ICT – Through online research into a song of participants' choice

Ethical Understanding – Through discussions of important issues that resonate with participants

Personal and Social Capacity – Through whole class discussion about the meaning of song lyrics

Cross Curricular Priorities

Aboriginal and Torres Strait Islander Histories and Cultures – Through a discussion of the song 'From Little Things Big Things Grow' and how this song raises awareness of social and economic injustices made towards Aboriginal and Torres Strait Islander people

Sounds of Nature

This movement incorporates graphic score notation, which participants will have the opportunity to investigate and learn about.

Participants will also go on a 'nature walk' and discuss some of the sounds they may hear along the way!

Activity 1

Graphic Scores

Time: Approx. 45mins

Whole class/individual activity

Materials needed: Projector/speakers, laptops, headphones

What is a graphic score?

A graphic score involves the use of symbols, signs, words and potentially traditional notes used in abstract ways, in place of traditional music notation.

Ligeti – *Artikulation* (1958)

Source: Craig, Donald. 'Ligeti – Artikulation', Youtube (2007). Available from: https://www.youtube.com/watch?v=71hNl_skTZQ. Accessed on 7th July 2021.

As a class, listen to and watch the score using a projector. Answer the following questions together:

- What do the different colours mean? (*Different colours refer to the different instruments*)
- What does it mean when the symbol changes position on the page (e.g. higher or lower)? (*Different heights refer to changes in pitch*)
- What are the numbers at the bottom of the music for? (*Timing of the sounds in seconds*)

Glossary

Graphic Score – A form of music notation in which images or symbols are used in place of traditional notes.

- What do the different shapes of the symbols mean? (*Longer symbols are longer sounds. Jagged symbols refer to abrupt sounds, while rounder symbols have a smoother timbre*)
- Describe the texture of the music. When does the music have a thick texture?

Assign each student a graphic score from the selection in the link below:

Sauer, Theresa. 'Art and music collide in these 20 stunning graphic scores', Classic FM (n.d.). Available from: <https://www.classicfm.com/discover-music/latest/graphic-scores-art-music-pictures/berberian-stripsody/>. Accessed on 7th July 2021.

Students may listen to the assigned graphic score individually or you may wish to play each graphic score to the entire class. Some links for recordings of the scores can be found below:

John Cage – *Aria* (1958)

vpro vrije geluiden. 'Claron McFadden - John Cage/ Aria', Youtube (2011). Available from: <https://www.youtube.com/watch?v=Y3tbdHbqUsQ>. Accessed on 7th July 2021.

Carl Bergstrøm-Nielsen - *Towards An Unbearable Lightness* (1992)

Bergstrøm-Nielsen, Carl. 'Lieu-dit : Towards an Unbearable Lightness', Vimeo (2018). Available from: <https://vimeo.com/240879014>. Accessed on 7th July 2021.

George Crumb - *Twelve Fantasy-Pieces after the Zodiac for Amplified Piano (No.8)* (1972-1979)

Thomopoulos, Stephanos. 'Makrokosmos: No. 8, Leo. The Magic Circle of Infinity. Moto perpetuo', Youtube (2018). Available from: <https://www.youtube.com/watch?v=hE1-wOmSgHg>. Accessed on 7th July 2021.

Cathy Berberian – *Stripsody* (1966)

Knap, John. 'Cathy Berberian | Stripsody', Youtube (2010). Available from: <https://www.youtube.com/watch?v=0dNLAhL46xM>. Accessed on 7th July 2021.

Once participants have viewed and listened to the assigned piece of music, they can answer the following questions:

1. How is the graphic score supposed to be read? (*You may wish to print out and distribute the graphic scores so that participants can annotate them*)
2. What is the music about?
3. How do the symbols on the music help to portray the themes and performance style?
4. Can you spot any traditional musical signs in the score? Where? What does the sign mean?
5. Do you think the music is easy to read? Why/why not?
6. Did you like the music? Why/why not?

Share and discuss the responses as a class.

Differentiation Options

- You may wish to remove some of the questions in the task to allow participants to complete it in a shorter timeframe
- The second half of the task could be completed in small groups instead of individually

Extension Options

- You may wish to incorporate more musical element discussion questions into the individual research task (e.g. is the music loud or soft? What instruments are used? Etc.)
- More graphic score pieces could be added to the options above
- Participants could be invited to research a graphic score of their choice, rather than one of the scores listed above

Activity 2

Graphic Score Composition Activity

A basic understanding of graphic scores is necessary to complete this task

Time: Approx. 90mins

Whole class/individual activity

Materials needed: Whiteboard, markers, sheets of paper, pens, musical instruments

Ask participants to provide you with a theme (e.g. birthday party, forest etc.). Using a whiteboard and marker, draw a simple line drawing relating to that theme on the whiteboard (do not make it too complicated!).

Prompting question:

If this were a graphic score, how would you play it?

You may wish to add the following follow-up questions:

- Would the music sound smooth or jagged and rough?
- Would there be lots of gaps in the sound or would it be more continuous?
- Long or short notes?
- Loud or soft?
- What instrument would you use to play it?
- How would you read it? (e.g. top to bottom, left to right or holistically?)

Write any responses and points on the board (including the above questions). You could play your interpretation of the image on the whiteboard using an instrument of your choice.

Glossary

Line drawing – A simple drawing made only of lines, with no shading.

Leave these responses on the whiteboard and distribute a sheet of paper to each student. Ensure each participant has a pen or marker to use. Using the same or a different theme to the one provided at the start of the lesson, ask all of the students to complete a drawing relating to the theme with their eyes closed (this will make the image more abstract). Provide the participants with 30 seconds to complete their drawing.

Once completed, participants will need to create a musical response to their drawing, using an instrument of their choice. Remind them of the prompts on the whiteboard as these can assist in the development of their musical response.

Participants may record their response and send them to you or perform them in front of the class. The responses should be quite short (up to 30 seconds). Provide approximately 20-30 minutes to complete the task. If the performances are live, audience members can offer positive and constructive feedback (potentially using the 'I appreciate, I wondered, I discovered' sentence starters).

Differentiation Options

- Provide students with a simple line drawing to use as a graphic score, rather than getting them to draw their own.
- Limit the instrumentation available for the response (e.g. get the participants to perform their response using only percussion instruments).

Extension Options

- Create multiple graphic score drawings and responses covering different themes.
- Ask participants to swap drawings with another student and create a new musical response. Discuss the similarities and differences between the first and second performance of the graphic score.

Activity 3

Nature Walk

Time: Approx. 30mins

Materials needed: sheets of paper, pens, whiteboard, markers, musical instruments, projector/speakers (optional)

Whole class/small group activity

Take the class for a short walk (around 5-10mins) around the local area (school yard if in a school setting). As you are walking, encourage students to write down any sounds they can hear. Once students have collected a variety of sounds, ask students to return to the room they are working in.

Ask the class to share some of the sounds they heard. Write the responses on the whiteboard. Once completed, sort the participants into small groups (3-5). Assign one of the sounds on the whiteboard to each group and ask them to reproduce the sound using musical instruments of their choice. Provide approximately 15 minutes to complete the task (response should be very short).

After 15 minutes, ask all participants to sit in front of the whiteboard in a way that allows them to play their instruments. Inform the students that when you point to one of the sounds from the whiteboard, the group assigned to that sound should play it on their instrument. Point to various sounds on the whiteboard and listen to the different responses.

Ask students how the music could be developed further (e.g., layering sounds over top of each other, different dynamics etc.). Trial some of these suggestions and discuss the outcomes.

Glossary

Sound effect – A sound that has been produced, often inspired by another existing similar sound.

Differentiation Options

- Play the following videos to participants to provide ideas for recreating a particular sound:
 - **Animal sounds on violin:** Oddviolin. 'Sound Effects on Violin | Compilation', Youtube (2019). Available from: <https://www.youtube.com/watch?v=Rfy28X9wdxg&frags=pl%2Cwn>. Accessed on 7th July 2021.
 - **City/transport sounds on guitar:** Davidlap. 'City sounds on guitar', Youtube (2019). Available from: <https://www.youtube.com/watch?v=V8jt54DfWcY&frags=pl%2Cwn>. Accessed on 7th July 2021.
 - **Wind, rain, birds etc. on percussion:** WORLD DRUM CLUB. 'Percussion Sound Scape - Wind, Rain, Birds, & More', Youtube (2017). Available from: https://www.youtube.com/watch?v=VNttzx_z_QE&frags=pl%2Cwn. Accessed on 7th July 2021.
- Assign instruments to participants to create their sound effect on (e.g. limit it to percussion instruments or vocal sound effects)
- Allow participants to go back outside and hear their sounds again if necessary
- Ask students to record their response and send their recordings to you instead of performing live. You can then combine them into an ambient soundscape that they can listen to later

Extension Options

- The task could be linked with Aboriginal Songlines and how a Songline describes the sounds in the local area. Play the following videos about Songlines:
 - **What are Songlines?** Jones, Colin. 'What are song lines?', Youtube, Queensland Rural Medical Education Limited (2013). Available from: <https://www.youtube.com/watch?v=kVOG-RKTFIo>. Accessed on 22nd April 2021.
 - **Performance of a Songline.** Harney, Bill. 'Gujingga Songline', Youtube, Paul Taylor (2015). Available from: <https://www.youtube.com/watch?v=oZGu7z2-XEU>. Accessed on 22nd April 2021.

Glossary

Songline – A musical map of a particular place, often describing the layout of the land and any plants or animals that may be present.

Discuss the Songlines as a class – why are they important? Highlight how music can be an important tool in remembering certain places or feelings

- Ask students to create individual responses rather than group responses for each sound
- Ask students to record sound effects as they are walking and incorporate them into their musical response, alongside their musical instruments

Activity 4

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard/whiteboard markers

As a class, go through the listening guide and identify the various techniques within the score. Discuss the prompting questions and write down the responses on the whiteboard. Listen to the recording of the composition to hear how these techniques sound within the composition.

You may wish to get the students to keep a glossary of the techniques described in the listening guide for future reference.

Differentiation Option

You may use a simplified template or worksheet to complete a listening task using the score and recording.

Extension Option

Students may complete their own individual analysis and response to the score, guided by prompting questions and the elements of music.

Questions for Reflection

- What was the third movement of *A Voice for Change* about?
- What is a graphic score?
- Are all graphic scores the same?
- What did you learn from creating and performing your own graphic score?
- What aspects of your performance did you like and what would you change for next time?
- How many sounds did you find on your nature walk?
- Did you learn any new techniques on your instrument whilst trying to copy your selected sound effect?

Curriculum Links

Years 5/6

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088 - Scootle](#))

Through graphic score analyses and through subsequent graphic score composition and performance

Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089 - Scootle](#))

Through recreation of sound effects using extended techniques on traditional instruments

Through musical interpretation of a graphic score

Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090 - Scootle](#))

Through refining the performance of the sound effects in the nature walk activity

Through audience reflection and feedback from the performances in the graphic score activity

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts ([ACAMUR091 - Scootle](#))

Through examination of graphic score compositions and the significance of the symbols

Through the discussion of Aboriginal Songlines and the significance of Songlines as a map and guide to the local area (extension activity only)

General Capabilities

Literacy – Through the discussion and interpretation of symbols in graphic scores and through the completion of written questions and responses

Numeracy – Through the musical mapping of the local soundscape heard on a nature walk

Critical and Creative Thinking – Through the creation of graphic scores and short musical compositions

Personal and Social Capacity – Through the completion of small group and whole class activities, as well as performances in an ensemble setting

Intercultural Understanding – Through the discussion of music from various countries including traditional Aboriginal music (extension activity only)

Cross Curriculum Priorities

Aboriginal and Torres Strait Islander Histories and Cultures – Through the discussion of Aboriginal Songlines (extension activity only)

Slogans II

This is the final movement of 'A Voice for Change'. In this movement, participants will highlight the differences between the first and last movement and complete activities relating to their environmental impact.

Activity 1

Musical Jingle

Time: 90mins

Paper, pens, projector/speakers, musical instruments, laptops

Small group activity

Divide the class into small groups. Provide each group with 20 minutes to come up with an invention that would allow people to live in a sustainable manner. You may wish to provide participants with a theme (e.g. transport, home appliance, etc.). The participants must be able to explain their invention, what it does (in simple terms) and have a drawing of their invention.

Once completed, each group must come up with a jingle to advertise their invention, using instruments of their choice. Share some of the examples below with the class, to ensure that participants have an understanding of the activity.

What is a jingle?

A jingle is a short snippet of music used to advertise a product. It is often a catchy tune that leaves an impression on the potential buyers. Ensure that participants understand the meaning and concept of a jingle before playing the examples.

Glossary

Jingle – A short musical phrase, often used in advertisements or to convey a message.

Jingle examples:

Slip Slop Slap

Cancer Council Victoria. 'Slip, Slop, Slap, Seek and Slide - Sid the Seagull Video', Youtube (2010). Available from: <https://www.youtube.com/watch?v=FzA47J7QsVk&frags=pl%2Cwn>. Accessed on 7th July 2021.

Coca Cola

Ricklen. 'Coca Cola's (Coke) jingles', Youtube (2011). Available from: <https://www.youtube.com/watch?v=zdrkeljdlIg&frags=pl%2Cwn>. Accessed on 7th July 2021.
(Demonstrates that the jingle doesn't have to be very long)

Provide approximately 60 minutes to complete the task.

Once completed, each group must present their invention and jingle to the class as a PowerPoint presentation. The jingle may be recorded or played live. Audience members can offer positive and constructive feedback (potentially using the 'I appreciate, I wondered, I discovered' sentence starters).

Differentiation Options

- Provide participants with an imaginary product instead of getting them to come up with their own. You may wish to use some of the examples in this link:
Click Energy. '10 Sustainable Inventions that are Changing the World', Click Energy (n.d.). Available from: <https://www.clickenergy.com.au/news-blog/10-sustainable-inventions-changing-the-world>. Accessed on 1st September 2020.
- Provide a strict timeframe for the jingle (e.g. 10 seconds maximum) to ensure participants do not make their jingle too long.
- Limit the amount of instruments participants are able to use for their jingle.
- Create a question sheet with pointers on the types of things participants must include in their presentation (e.g. what is the name of your product? How does it work? Etc.)

Extension Options

- Create a video to go alongside the jingle.
- Discuss the musical elements used in the jingle

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard/whiteboard markers

As a class, go through the listening guide and identify the various techniques within the score. Discuss the prompting questions and write down the responses on the whiteboard. Listen to the recording of the composition to hear how these techniques sound within the composition.

You may wish to get the students to keep a glossary of the techniques described in the listening guide for future reference.

Differentiation Option

You may use a simplified template or worksheet to complete a listening task using the score and recording.

Extension Option

Students may complete their own individual analysis and response to the score, guided by prompting questions and the elements of music.

Questions for Reflection

- What was the final movement of *A Voice for Change* about?
- How is it similar to the first movement?
- What is a jingle?
- What does a good jingle sound like?
- Why is it important to create items that assist in sustainable living?
- What role does music play in promoting these products?

Curriculum Links

Years 5/6

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088 - Scootle](#))

Through the creation and development of a short jingle – refining the pitch and rhythmic aspects of the jingle to ensure that it is short and catchy

Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089 - Scootle](#))

Through the performance of a new created jingle

Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090 - Scootle](#))

Through the development and performance of a newly created musical composition

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts ([ACAMUR091 - Scootle](#))

Through a discussion of the meaning and importance of musical jingles in advertising

Through the discussion of sustainable living products and how to encourage audiences to buy these products through music

General Capabilities

Literacy – Through analysis of music and creation of presentation that clearly delivers information about a product

ICT – Through the creation of a PowerPoint presentation and accompanying recording/video (extension option only)

Critical and Creative thinking – Through the development and invention of a product and the creation of accompanying jingle

Personal and Social Capacity – Through completion of group assignment and ensemble performance

Ethical Understanding - Through discussion of the importance of items that promote sustainable living

Cross Curriculum Priorities

Sustainability – Through the discussion and invention of items that promote sustainable living

Reflection

Below are some general reflection questions, discussion points and activities for participants

- What is *A Voice for Change* about?
- How were the themes of each movement reflected in the score (i.e. how did the music in *What Can We Do?* reflect the messages in the lyrics)?
- What themes can you find throughout each section?
- How many movements are there in this piece?
- What musical terms did you learn?
- How long was the music and which were the longest movements?
- Which time signatures and tempo markings were used?
- Which movement was the fastest/slowest?
- What were the different musical elements discussed in the score analysis?

Feel free to add your own!

Discussion points

Animateur Projects

You may wish to discuss the upcoming project they will be involved in and what they will be required to do. See the attached participation sheet for their instructions.

Music with an Environmental Theme

There are many ways that music can incorporate an environmental theme. You may wish to discuss aforementioned approaches and pieces from chapter four of this exegesis.

Activities

Activity 1

Reflection Line

Time: Approx. 5-10mins

Whole class activity

Materials needed: Whiteboard/markers (optional)

Did you like the 'A Voice for Change' music?

Inform students that one side of the classroom is 'strongly disliked', whilst the other side of the classroom is 'loved it' and asked the students to position themselves in a space in the classroom that reflects their feelings toward the '*A Voice for Change*' score.

After the students have positioned themselves somewhere in the room, ask them why they chose their location. Encourage specific and thoughtful responses that focus on specific elements of the score, rather than a simple "I liked it because it sounded good" style of response.

Differentiation Options

- Write some sentence starters on the whiteboard to encourage a considered response

Extension Options

- Go through each movement, rather than the music as a whole

Activity 2

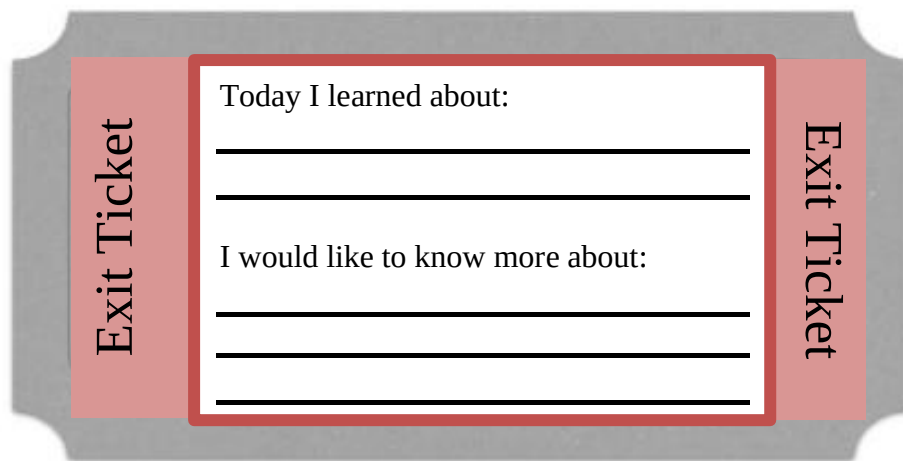
Exit Tickets

Time: Approx. 5-10mins

Individual Activity

Materials needed: Ticket slip (see below)

Exit tickets – students are to complete a short reflection on each activity and hand it up to you before the end of the lesson. You may wish to use the template below:

The image shows a template for an exit ticket. It is a horizontal rectangular card with a grey background and rounded corners. In the center is a white rectangular area with a red border. On the left and right sides of the white area are red vertical bars. The words "Exit Ticket" are written vertically in white text on these red bars. Inside the white area, the text "Today I learned about:" is followed by three horizontal lines. Below this, the text "I would like to know more about:" is followed by three horizontal lines.

Exit Ticket

Today I learned about:

I would like to know more about:

Exit Ticket

Further Resources

Discussion of the importance of participatory musical projects in promoting sustainability:

Kahn, Richard. 'Environmental Activism in Music' in *Music in American Life: The Songs, Stories, Styles, and Stars that Shaped Our Culture*, Online: ABC-CLIO, 2012. Available from:

https://www.researchgate.net/publication/240596278_Environmental_Activism_in_Music. Accessed on 7th August 2019.

Publicover, Jennifer. *Perspectives on Music, the Environment, and Sustainability Education from recording artists featured on David Suzuki Foundation 'Playlist for the Planet' 2011*, Halifax, Nova Scotia: Unpublished, Masters Thesis, Dalhousie University, 2016.

Wolcott, Sara. 'The Role of Music in the Transition Towards a Culture of Sustainability' in *Empowering Sustainability International Journal*, Vol.3, No.1, 2016. Available from: <https://escholarship.org/uc/item/4vx624mc#author>. Accessed on 13th March 2020.

Information on Musical Instruments

Dallas Symphony Orchestra. 'Instruments', Dallas Symphony Orchestra (n.d.). Available from: <https://www.mydso.com/dso-kids/learn-and-listen/instruments>. Accessed on 14th March 2020.

Music Notes Now. 'How to Determine Your Vocal Range', Music Notes Now (n.d.). Available from: <https://www.musicnotes.com/now/featured/determine-vocal-range/>. Accessed on 14th July 2020.

Philharmonia. 'Instruments', Philharmonia (n.d.). Available from:
<https://www.philharmonia.co.uk/explore/instruments>. Accessed on 14th March 2020.

Curriculum Resources

Australian Curriculum, Assessment and Reporting Authority (ACARA).
'Curriculum', ACARA (2016). Available from: <https://www.acara.edu.au/curriculum>.
Accessed on 14th August 2019.

Graphic Scores

Gale, Amiria. 'LINE DRAWING: A GUIDE FOR ART STUDENTS', Student Art Guide (2018). Available from: <https://www.studentartguide.com/articles/line-drawings>. Accessed on 16th March 2020.

Sauer, Theresa. 'Art and music collide in these 20 stunning graphic scores', Classic FM (n.d.). Available from: <https://www.classicfm.com/discover-music/latest/graphic-scores-art-music-pictures/berberian-stripsody/>. Accessed on 16th March 2020.

Garage Band/Soundtrap Resources

Apple. 'GarageBand for Mac: Record sound from a microphone or an electric instrument', Apple (2019). Available from:
https://support.apple.com/kb/PH24908?locale=en_US&viewlocale=en_US. Accessed on 14th July 2020.

Monti, Jerry. 'Garage Band – Basic Editing', Berkeley Graduate School of Journalism (2014). Available from:
<https://multimedia.journalism.berkeley.edu/tutorials/garageband-basic-editing/>.
Accessed on 14th July 2020.

Penn State Teaching and Learning with Technology. 'Fades, Volume Adjustment, Music, and Sound Effects in GarageBand', Penn State Teaching and Learning with Technology (2020). Available from:

<https://mediacommons.psu.edu/2017/03/30/fades-volume-adjustment-music-and-sound-effects-in-garageband/>. Accessed on 14th July 2020.

Soundtrap. *Soundtrap Tutorials | Regions*, Vimeo (2017). Available from:

<https://vimeo.com/196852600#t=58>. Accessed on 14th July 2020.

Soundtrap. 'Soundtrap', Soundtrap (2020). Available from:

<https://support.soundtrap.com/hc/en-us>. Accessed on 14th July 2020.

Climate Change Resources

Australian Government. 'Adapting to climate change' (n.d.). Available from:

<https://www.environment.gov.au/climate-change/adaptation>. Accessed on 14th July 2020.

Australian Government. 'Climate change impacts in Australia' (n.d.). Available from:

<https://www.environment.gov.au/climate-change/climate-science-data/climate-science/impacts>. Accessed on 14th July 2020.

Australian Government. 'Climate science and data' (n.d.). Available from:

<https://www.environment.gov.au/climate-change/climate-science-data>. Accessed on 14th July 2020.

National Aeronautics and Space Administration (NASA). 'What is Climate Change?',

NASA (2020). Available from: <https://climatekids.nasa.gov/climate-change-meaning/>. Accessed on 5th July 2021.

Denchak, Melissa. 'How You Can Stop Global Warming', Natural Resources

Defence Council (2020). Available from: <https://www.nrdc.org/stories/how-you-can-stop-global-warming>. Accessed on 14th July 2020.

National Geographic. 'Climate Change' (2020), National Geographic. Available from: <https://www.nationalgeographic.com/environment/climate-change/>. Accessed on 14th July 2020.

World Health Organisation. 'Climate Change' (2020). Available from: https://www.who.int/health-topics/climate-change#tab=tab_1. Accessed on 14th July 2020.

Music Analysis Resources

DanteUruzu. 'Music Analysis Worksheet', Scribd (n.d.). Available from: <https://www.scribd.com/doc/221234488/Music-Analysis-Worksheet>. Accessed on 14th July 2020.

Anonymous. 'Music Theory Worksheets–50+ Free Printables', My Fun Piano Studio (2017). Available from: <https://www.myfunpianostudio.com/music-theory/music-theory-worksheets/>. Accessed on 14th July 2020.

Teacherspayteachers.com. 'Music Analysis Listening Journal Sheets', Pinterest (n.d.). Available from: <https://www.pinterest.com.au/pin/245375879682840273/>. Accessed on 14th July 2020.

Slogans Resources

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<https://www.youtube.com/watch?v=hE1-wOmSgHg>. Accessed on 14th July 2020.

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RESOURCE GUIDE 3: WIND TURBINES

Wind Turbines

Teacher Resource Pack

Samantha Raftery

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Introduction

Wind Turbines is an interactive musical experience aimed at students in secondary school. This project allows students to deeply analyse a newly composed work and engage with it through improvisation and movement-based activities.

This project also explores the movements, sounds and construction of wind turbines. This offers students the opportunity to explore the workings of a sustainable energy source. As such, this project provides an opportunity to connect with and address the cross-curricular priority of sustainability within the classroom, which is a necessary part of the Australian Curriculum.

This guide will provide prompts, lesson activities and curriculum guidelines to assist in the planning and preparation of this project in your classroom. Extension and differentiation activities will also be addressed so that you can tailor the activities to meet the needs of your students.

Wind Quintet Instruments

What instruments could you find in a wind quintet?

How many players are in a wind quintet?

The original *Wind Turbines* score is composed for a wind quintet. As such, students should familiarise themselves with the instruments in a wind quintet. Below is some information about each instrument, as well as some prompts and activity options:

French Horn



Figure 91 - French Horn³⁸³

The French horn is the only brass instrument within a wind ensemble. It has three valves on the side of the instrument, which help to change the note. The player can also change the note by changing the shape of their mouth as they blow into the mouthpiece.

Glossary

Wind Quintet – A group of five wind instrumentalists including a clarinet, flute, oboe, French horn and bassoon player.

³⁸³ Turramurra Music. 'YHR314II FRENCH HORN', Turramurra Music (n.d.). Available from: <https://www.turramurra.com.au/yhr314ii-french-horn>. Accessed on 8th July 2021.



Clarinet

Figure 92 - Clarinet³⁸⁴

The clarinet was invented in the 1700s to allow players to perform increasingly difficult high register melodies. Clarinets are made from a wide variety of materials including wood, plastic, rubber, metal, resin and ivory. The mouthpiece contains a single piece of reed, which is attached via a metal sleeve. The clarinetist will make a sound on the instrument by blowing through the gap between the reed and the mouthpiece, which creates a vibration between the two materials. There are many different sizes of clarinet, which effect the range of the instrument and depth or brightness of sound.

Oboe



Figure 93 - Oboe³⁸⁵

The oboe is made from similar materials to the clarinet. Instead of a single reed mouthpiece, the oboe has two pieces of reed, from which sound is produced. The instrument was developed in the 1600s.

Like the clarinet, there are many different types of oboe, with the most common being the higher pitched version of the instrument.

Some of the larger, lower sounding versions include the cor anglais and the oboe d'amore.

³⁸⁴ Guitar World. 'Nuova Student Clarinet', Guitar World (n.d.). Available from: <https://shop.guitar.com.au/nuova-student-clarinet-ncl3n/>. Accessed on 8th July 2020.

³⁸⁵ Sax & Woodwind... and Brass. 'Buffet Crampon 4053 Student Oboe', Sax & Woodwind... and Brass (n.d.). Available from: <https://www.saxandwoodwind.com.au/Product/buffet-simplified-semi-automatic-oboe>. Accessed on 8th July 2021.

Flute



Figure 94 - Flute³⁸⁶

The modern day flute, unlike the oboe and clarinet is commonly made primarily out of metal. Medieval flutes were made from wood and produced a mellow sound. The flute is one of the oldest forms of woodwind instrument.

The instrument is held horizontally and blowing across the mouthpiece produces sound.

Unlike the oboe and clarinet, the flute does not contain a reed within the mouthpiece.

Bassoon



Figure 95 - Bassoon³⁸⁷

The bassoon is the largest and deepest member of the wind quintet. Like the oboe, it is a double reed instrument and made primarily from wood and metal. It was developed in the 1700s and is comprised of six pieces, which are fitted together.

³⁸⁶ Woodswind and Brass. 'Pearl Flute 505 E', Woodswind and Brass (n.d.). Available from: <https://www.woodswindandbrass.com.au/product/pearl-flute-505e/>. Accessed on 8th July 2021.

³⁸⁷ Sax & Woodwind... and Brass. 'Cub Student Maple Bassoon', Sax & Woodwind... and Brass (n.d.). Available from: <https://www.saxandwoodwind.com.au/Product/cub-student-maple-bassoon>. Accessed on 8th July 2021.

Activity 1

Who am I?

Timing: Approx. 5-10mins

Small group activity

Students are presented with a riddle, which describes one of the above instruments. For each riddle, students will need to guess the instrument being referred to. Examples include:

I am the only brass instrument in a wind quintet and contain lots of metal tubes. Who am I?

I am known as a double reed instrument and one of the larger versions of me is the cor anglais. Who am I?

Differentiation Option: Students may use their laptops to assist with their answers or you may wish to provide hints for the students who are struggling.

Extension Option: Students may come up with their own *who am I?* riddles and get the other members of the group to guess which instrument they are referring to.

Whole class variation:

Seat the class in a circle, with one chair missing. Each student is provided with a tag, that they can hang around their neck. On the tag is a picture of an instrument (oboe, flute, clarinet, French Horn or bassoon – divide evenly amongst the class) with some facts about that instrument on it (similar to the instrument information shown on the previous page).

The student without the chair will begin by stating a fact about their instrument (e.g. their instrument is mostly black in colour). Any student whose instrument shares that fact will need to leave their chair and find a different chair to sit on. The person who called out the fact must quickly sit on one of the vacated chairs, leaving another person to call out a different fact about their instrument. Game continues for as long as necessary.

Questions for reflection

What are the instruments used in a wind quintet?

What are some of the materials used in these instruments?

Which instrument is the lowest sounding?

Are all the instruments in a wind quintet part of the woodwind family?

What did you learn about the [insert instrument name here]?

Curriculum Links

Year 7/8

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through identification and understanding of the instrumentation used in Wind Turbines

Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making ([ACAMUR098 - Scootle](#))

Exploration of the history and development of musical instruments

Year 9/10

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

Through an analysis of the instrumentation used in Wind Turbines

General Capabilities

Personal and Social Capacity – Through group activities

Cross Curriculum Priorities

N/A

Transposing Instruments

What is a transposing instrument?

How do we transpose a piece of music?

These activities would offer a good extension theory opportunity for advanced music students. As a differentiation option, you may wish to use the movement-based activity.

What is transposition?

Transposition is the process of taking a series of notes and moving all of them up or down by a particular interval.

Example:

In bar 163-165 of Wind Turbines, the notes from bar 63 are moved down a step (semitone) each time. When the notes continue to move up or down in the same pattern, it's called a sequence.

The image shows a musical score for five staves. The first staff is marked with '163' and contains a sequence of eighth notes. The second staff is marked with 'mp'. The third staff is marked with 'mf'. The fourth staff is marked with 'mf'. The fifth staff is marked with 'mp'. The score is divided into three sections by vertical lines. The first section is highlighted in red and labeled 'Down 1 semitone'. The second section is highlighted in blue and labeled 'Down 1 semitone 19'. The notes in the second and third sections are transposed down one semitone from the first section.

Figure 96 - This passage has been transposed down one step in each section
(Highlighted in red/blue)

Prompt – *are the notes here moving up or down? By how much?*

Glossary

Transposition –
Moving a phrase or
section of music into
a different key.

What are transposing instruments?

Transposing instruments are musical instruments whose music is notated differently to the sound that they actually play. For example, the instrumentalist may read and play a 'C' on their instrument, but the sound that they actually play is a Bb. The sound that is heard is referred to as 'concert pitch'.

Why are there transposing instruments?

Often, a transposing instrument will come in many different sizes. In order to preserve the finger patterns and make it easy to switch between different sized versions of the same instrument, the music is transposed.

A transposing instrument will be named after the note that is heard when a 'C' is written into the score. For example, a clarinet in Bb will play a Bb when a C is written in the score.

How is a piece of music transposed?

In a wind quintet, some of the instruments are in concert pitch (e.g. the oboe), whilst others are transposing instruments (e.g. the clarinet in Bb). To fix this, the music must be altered so that the clarinet is playing in the same key as the other musicians.

When a clarinet in Bb sees a C on their score, they play a concert pitch Bb.

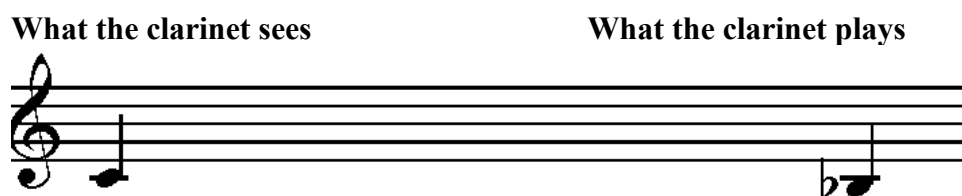


Figure 97 - The difference between what the clarinetists see on the page & the sound they produce

Glossary

Transposing instrument – When an instrument is written in a different key to the way it sounds.

If you wanted the clarinet to play a concert C, you would need to move the note up one full tone, as shown below:

What the clarinet sees

What the clarinet plays



Figure 98 - This configuration allows the clarinet to produce a concert C. This would be a regular 'C' pitch for most other instruments

Therefore, in *Wind Turbines*, the score for the clarinet part is transposed up a tone so that the concert pitch sounds are in the same key as the other players. This is shown below:



Figure 99 – Bars 121-123 of Wind Turbines – Clarinet part written in concert pitch (A major)



Figure 100 - The same part, transposed up a tone (B major)

Activity 1

Theory option (Advanced)

Time: Approx. 30mins

Whole class demonstrations, then individual activity

Steps for transposition:

1. Identify the original key of the music
2. Identify the key that you are moving into
3. Put the new key signature into the start of the newly transposed part
4. Use the starting note provided and follow the note distances in the melody to create the transposed version of the music (e.g. if the original melody moves up one note, the new melody should do the same)

Go through an example together as a class, so that the process can be observed. Then ask students to complete the following activities:

Figure 101 - Transpose this section of Wind Turbines UP one note for the clarinet in Bb:



Figure 102 - Provide the starting note:

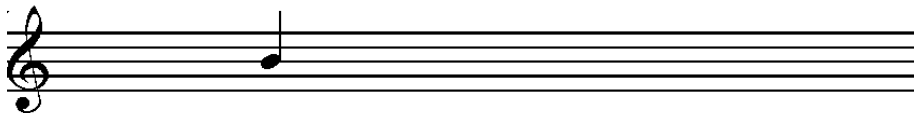


Figure 103 - ANSWER:



If the clarinet in Bb plays a concert Bb when it sees a C on its score, what does a French horn in F play when it sees a C on its score?

ANSWER: F

The French horn in F's part is usually transcribed up FIVE notes so that the music works in concert pitch. If the music was originally written in D major, what would the new transposed key be for the French horn in F?

ANSWER: A major

Figure 104 - Transpose this section of Wind Turbines UP 5 notes for the French horn in F:



Figure 105 - Provide the starting note:

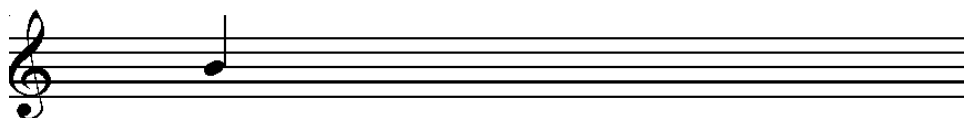


Figure 106 - ANSWER:



Differentiation Option: You may wish to go through all of these questions together as a class.

Extension Option: You can choose a more extended passage from the score for students to transpose.

Movement-based Activity (Easier)

Time: Approx. 30mins

Group activity

Materials required: Tape (preferably something that stands out against the floor), coloured circles (to use as notes), printout of a treble staff, printout of sharps/flats (extension option)

Using the tape, create a staff on the floor of the classroom, approximately a couple of metres long. Print out a picture of a treble staff to place at the beginning. Have some sheets of paper with images of flats/sharps on them that students can use (extension option).

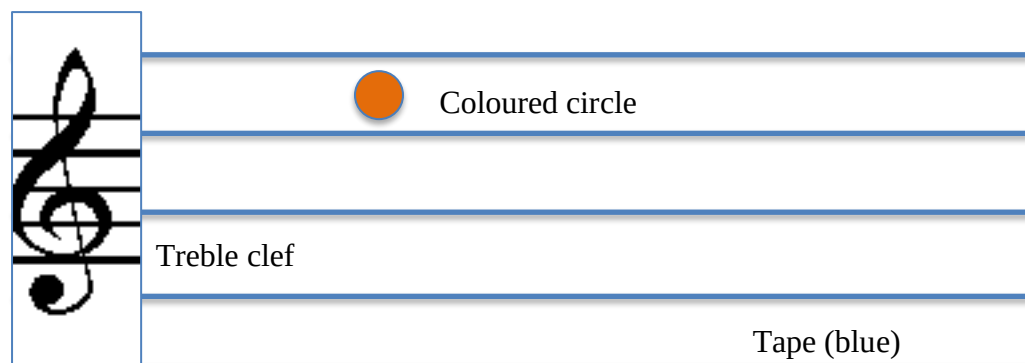


Figure 107 - The layout on the floor for the transposition activity

(Students line up to the left of the treble clef)

Have the students line up in front of the staff. Place one coloured circle on the staff and ask the first student in line to move the circle up or down a certain number of steps (e.g. up four steps). Once they have done this, then the next person in line will be provided with a new instruction. To keep the game interesting, you may wish to:

- Impose a time limit for each student
- Add more coloured circles
- Add a key and/or sharps/flats
- Add a different clef
- Play the sounds that each student is creating

Differentiation option: You may wish to add up/down arrows for students struggling with the direction of travel.

Extension option: See above.

Questions for reflection

What can transposition be used for?

Why do we have transposing instruments?

Can you name a transposing instrument in a wind quintet?

Curriculum Links

Year 7/8

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through looking analysing and understanding the transposition and transposing instruments involved in the Wind Turbines score

Structure compositions by combining and manipulating the elements of music using notation ([ACAMUM095 - Scootle](#))

Through transposing notes into new positions on a staff – essentially rearranging the music

Year 9/10

Manipulate combinations of the elements of music in a range of styles, using technology and notation ([ACAMUM100 - Scootle](#))

Manipulation of pitch using a traditional staff

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

Analysis of Wind Turbines score, which is then applied to transposition activities

General Capabilities

Numeracy – Understanding intervallic and directional relationships between notes

Personal and Social Capacity – Through engaging in whole class activities

Cross Curriculum Priorities

N/A

What is a Wind Turbine?

What does a wind turbine look like?

Below is a diagram that illustrates the different parts of a wind turbine. It looks a bit like a windmill, with blades that spin to produce kinetic (movement-based) energy.

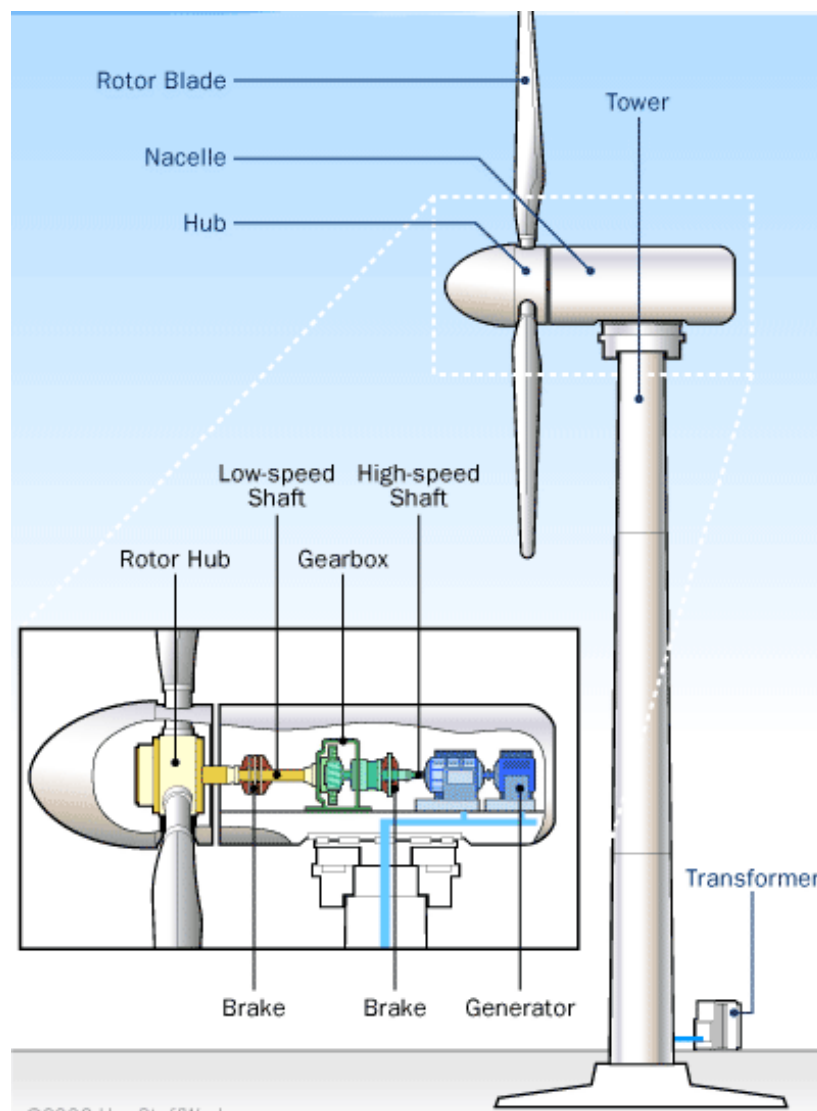


Figure 108 - Parts of a wind turbine³⁸⁸

³⁸⁸ Ganguly, Radharenu. 'Major Parts of a Wind Turbine – functions of wind turbine components', Tech-addict (2021). Available from: <https://www.the-tech-addict.com/how-does-a-wind-turbine-work/>. Accessed on 8th July 2021.

Glossary
Wind Turbine – A propeller that converts wind energy into electrical energy.

How does a wind turbine work?

A wind turbine is a sustainable energy source. A sustainable source is something that could be used for a very long time. Wind is a renewable source, which means that the wind is easily and naturally replenished within a human lifespan. As such, it provides an excellent energy source as it can regenerate quickly and is unlikely to run out.

In order to use wind as an energy source, it needs to be collected and transformed into the kind of electrical energy used to power homes and businesses. This is where the wind turbine comes in. The diagram below shows us how this works:

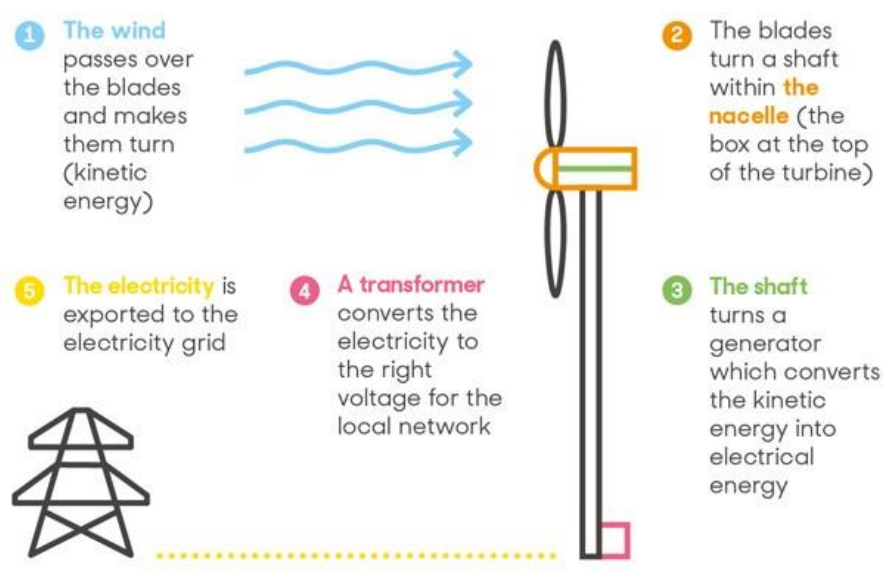


Figure 109 - Process of converting wind energy to electrical energy³⁸⁹

³⁸⁹ Good Energy. 'How Do Wind Turbines Work?', Good Energy (n.d.). Available from: <https://www.goodenergy.co.uk/how-do-wind-turbines-work/>. Accessed on 8th July 2021.

Glossary

Sustainable –
Something that can
last for a long time.

Glossary

Voltage – The force of an electric current.

As you can see in the previous diagram, the original form of energy comes from the wind as kinetic energy. This causes the blades on the wind turbine to turn, which then turns the generator. The generator converts the kinetic energy into electrical energy. To get electrical energy, the electrons inside the turbine are vibrating to produce an electric current. Power for homes and businesses requires a certain amount of force from this electric current, which is referred to as 'voltage'.

To get the right voltage, the electrical energy goes through a transformer, which forces the electric current through at the desired voltage. Now the electrical energy is ready to be used and is sent off to the electricity grid.

Do all wind turbines look the same?

No, there are many different types of wind turbines. These are depicted below:

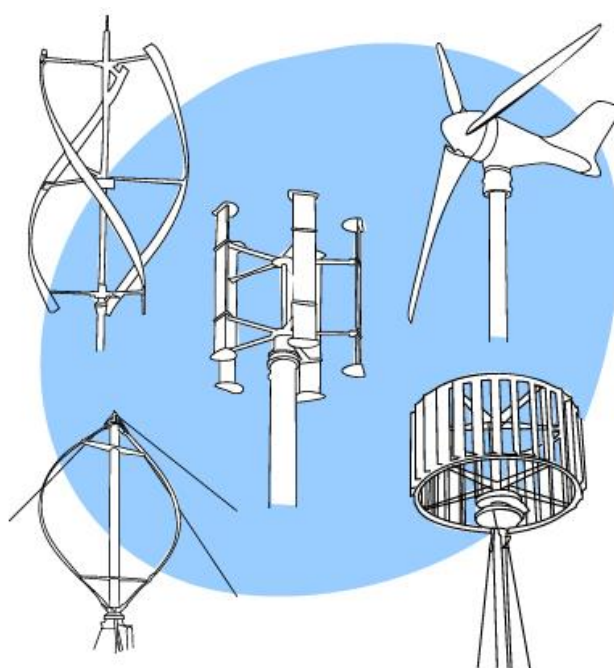


Figure 110 - Different types of wind turbines³⁹⁰

³⁹⁰ Build. 'Wind turbine types', Build (n.d.). Available from: <https://build.com.au/wind-turbine-types>. Accessed on 8th July 2021.

How does this relate to the *Wind Turbines* score?

Wind Turbines is a programmatic work that details the processes involved from construction to the energy produced from the turbine. The descriptions of each movement are highlighted below:

Construction

Depicts the construction of the turbine

The Wind

How does the turbine operate in windy conditions?

The Sun

How does the turbine operate in a clear sunny day? What would be the best conditions for a wind turbine to operate in?

Conversion

Depicts the process of converting the kinetic energy to electrical energy

Energy

Depicts the electrical energy produced

ICT

Brief video that demonstrates the movements of different turbines: DOB-Academy Studio. 'Vertical Axis Wind Turbines - IN 60 SECONDS', DOB-Academy Studio (2018). Available from: <https://www.youtube.com/watch?v=RPcQLZ0xBAI>. Accessed on 13th March 2020.

Video on how wind turbines work: National Geographic. 'Energy 101: Wind Turbines', National Geographic (n.d.). Available from: <https://www.nationalgeographic.org/video/edu-wind-turbines/>. Accessed on 13th March 2020.

Activity 1

Wind Turbine Graphic Score

Time: Approx. 60-90 mins

Small Group Activity

Materials required: One large piece of paper and texta per group, instruments (optional), projector

Show the students the second video (above) demonstrating the different types of wind turbines. Assign each group a type of wind turbine and ask them to depict the movement of the wind turbine on paper by closing their eyes and drawing on the paper using the texta provided. You may wish to demonstrate this process before they start.

This drawing becomes their graphic score, from which they will need to come up with a musical response that depicts that sound. For example, if there are lots of circles, the performers may choose to do a series of circular scalar passages or to produce a rounded sound.

Students are to come up with a 30 second response that relates to their graphic score. These can be performed towards the end of the lesson. Ensure that students offer positive or constructive feedback for each performance (potentially using the 'I appreciate, I wondered, I discovered' sentence starters).

Glossary

Graphic Score – A piece of music written out using images and/or symbols instead of traditional notation.

Glossary

Tableaux – A group of models representing a scene.

Differentiation options

- Students may create a musical response using body percussion, voices, items in the room etc. instead of musical instruments.
- The musical response could be shortened.
- You could create a musical response as a class, rather than in small groups so that students can understand the process involved.

Extension options

- There could be further developments to the performance of the work (e.g. layering the sounds of different groups on top of each other). You could prompt suggestions from the students by asking ‘how could we develop this performance further’?
- The performers could use a combination of body percussion/musical instruments.

Activity 2

Wind Turbine Tableaux

Time: Approx. 60-90 mins

Group activity

Materials required: Either a printout of the wind turbine diagram or a projection of that image on the board, a projector

This activity works particularly well for a combined drama/music lesson. Students are to view the first video discussed in the ICT options, which depicts the process and movement of a wind turbine.

In groups (preferably five), students will use at least five actions and five sound effects to recreate the movements and processes involved in generating electricity from a turbine. You may wish to demonstrate some examples to the class before they move into their groups.

Students are to come up with a 30 second performance, which they will share with the class at the end of the lesson. Ensure that students offer positive or constructive feedback for each performance (potentially using the ‘I appreciate, I wondered, I discovered’ sentence starters).

Differentiation options

- Include a sheet of different dramatic actions/movements that students can use for inspiration.
- Reducing the number of actions/sound effects required could shorten the performances and make them easier to finish within the time frame.

Extension options

- Introduce a prop or instrument that students must use in their performance.
- There could be further developments to the performance of the work (e.g. layering the sounds of different groups on top of each other). You could prompt suggestions from the students by asking ‘how could we develop this performance further’?

Questions for Reflection

What are the two different kinds of wind turbine? (vertical/horizontal axis)

What were the two kinds of energy involved in wind power?

What sounds worked well in the group performances?

What could we do better for next time?

Curriculum Links

Year 7/8

Experiment with texture and timbre in sound sources using aural skills

[\(ACAMUM092 - Scootle \)](#)

Through recreating the sound or movement of a wind turbine using body percussion, vocal effects and/or instruments.

Potentially, layering different group performances on top of each other to create different textures.

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music [\(ACAMUM093 - Scootle \)](#)

Through recreating the sound or movements associated with a wind turbine and improvising with instruments, body percussion and/or vocal effects.

Structure compositions by combining and manipulating the elements of music using notation [\(ACAMUM095 - Scootle \)](#)

Creating graphic scores depicting the movement of a wind turbine.

Perform and present a range of music, using techniques and expression appropriate to style [\(ACAMUM096 - Scootle \)](#)

Through small group performances

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music [\(ACAMUR097 - Scootle \)](#)

By critiquing other group performance

Year 9/10

Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance ([ACAMUM099 - Scootle](#))

Through improvising around a graphic score or diagram.

Manipulate combinations of the elements of music in a range of styles, using technology and notation ([ACAMUM100 - Scootle](#))

Through designing a musical response via graphic score.

Perform music applying techniques and expression to interpret the composer's use of elements of music ([ACAMUM103 - Scootle](#))

Through group performances

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

By critiquing other group performances

General Capabilities

ICT – Through the use of videos to present information

Critical and Creative Thinking – By designing a graphic score, musical performance and/or tableaux

Literacy – Understanding and interpretation of diagrams and graphic notation

Cross Curriculum Priorities

Sustainability – Addressing a sustainable energy resource

Construction

This movement is about the process of constructing a wind turbine. Below is an introductory activity that encourages students to think about the theme of this movement, as well as the sounds that they might need to listen out for!

Activity 1

What would you expect to hear in a construction site?

Time: Approx. 5-10mins

Group Activity

Materials Required: One large sheet of paper per group, textas

Divide the class into small groups and provide them with the prompting questing above. Ask the students to write down as many responses as possible on their sheet of paper. Give them a time limit to do so (e.g. 2mins). Share your responses as a class.

Extension Option

Ask the class to brainstorm how some of those sounds could be recreated, using items in the room.

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard

As a class, go through the listening guide and identify the various techniques within the score. Discuss the prompting questions and write down the responses on the whiteboard. Listen to the recording of the composition to hear how these techniques sound within the composition.

You may wish to get the students to keep a glossary of the techniques described in the listening guide for future reference.

Differentiation Option

You may use a simplified template or worksheet to complete a listening task using the score and recording.

Extension Option

Students may complete their own individual analysis and response to the score, guided by prompting questions and the elements of music.

Activity 3

Improvisation Activity

Time: Approx. 90mins

Small group activity

Watch the following video of a wind turbine being constructed as a class:

Wessale, Matthew. 'Wind Turbine Construction in 100 Seconds (Time Lapse)', Wessale, Matthew (2012). Available from: <https://www.youtube.com/watch?v=MHS10eGjNq8>. Accessed on 13th March 2020.

As a class, brainstorm some of the sounds that would be heard within that work site and discuss how those sounds could be recreated on musical instruments (or found objects, etc.).

Divide the class into small groups and ask each group to come up with a short sound effect relating to a section of the video.

Towards the end of the lesson, ask each group to perform their sound effect to the class. The audience members must guess the sound that is being replicated.

Differentiation Option

Provide a sheet to the students containing suggestions of sound sources and possible ways of recreating them.

Examples:

Crane: Use a maraca to symbolise the lifting and winding of the crane as it carries the parts of the turbine. Follow this with a heavy thud, to represent the part being placed in position.

Truck: A truck's reverse beeping sound could be replicated using a clarinet. An electric guitar can make a rumbling engine sound.

Glossary

Improvisation – Creating something new without any prior preparations.

Found object instrumentation – Using various standard objects as instruments, rather than a traditional musical instrument.

Sound effect – A sound produced that is meant to symbolise or reflect a similar sound.

Workers: Use a maraca or a container of dirt to represent the workers' boots as they walk across the gravel. Use vocal effects or rumbling sounds on a string, wind, or brass instrument to represent the conversations.

Ambient sounds: Wind, crickets during the night-time, the sounds of the ocean in the distance etc. could also be replicated.

Extension Options

- Ask students to come up with multiple sound effects instead of one.
- Ask students to come up with an action alongside their sound effect.

Questions for Reflection

What musical techniques were found in the first movement of Wind Turbines?

What was the first movement about?

How is the theme of the movement reflected in the score?

How is a wind turbine constructed?

Curriculum Links

Year 7/8

Experiment with texture and timbre in sound sources using aural skills
([ACAMUM092 - Scootle](#))

Through recreating the sound of machinery at a construction site.

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music ([ACAMUM093 - Scootle](#))

Developing a sound effect using regular and extended techniques on traditional instruments and/or found objects.

Structure compositions by combining and manipulating the elements of music using notation ([ACAMUM095 - Scootle](#))

Brainstorming ways in which a construction site incorporates sound and structuring ideas based on those sounds for a composition, using mind-mapping as a notational process.

Perform and present a range of music, using techniques and expression appropriate to style ([ACAMUM096 - Scootle](#))

By performing the sound effects to the class.

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through the analysis of the first movement of Wind Turbines

Year 9/10

Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance ([ACAMUM099 - Scootle](#))

Through the creation of a sound effect inspired by a construction site.

Plan and organise compositions with an understanding of style and convention ([ACAMUM102 - Scootle](#))

Planning a composition/sound effect through mindmapping.

Perform music applying techniques and expression to interpret the composer's use of elements of music ([ACAMUM103 - Scootle](#))

Through the performance of the sound effect

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

Through the analysis of the first movement of Wind Turbines

General Capabilities

Literacy – Through the comprehension of a score analysis and collection of new musical terminology

Personal and Social Capacity – Through group tasks

Critical and Creative Thinking – Through the planning and recreation of a sound effect

ICT – Through the use of a Youtube presentation

Cross Curriculum Priorities

Sustainability – Through the discussion of a sustainable power source and the processes involved in construction

The Wind

This movement is all about the turbine's source of power: the wind! In this movement, students will explore various ways of making sound with wind and the interaction between the wind and other objects.

Activity 1

What items are influenced by the wind?

Time: Approx. approx. 90mins

Whole class activity/Individual activity

Materials Required: Whiteboard, whiteboard markers, projector, miscellaneous materials (e.g. cardboard boxes, plastic containers, bottles, string etc.).

As a class, brainstorm some items that make a sound when the wind passes through them and write them on the whiteboard. You may reference traditional instruments, such as a clarinet or flute, however other items such as wind chimes and flags may also be included.

Once you have a list of items, watch the following video of *The Singing Ringing Tree*:

EuphoniousRufus. 'Panopticon - The Singing Ringing Tree', Youtube (2012). Available from: <https://www.youtube.com/watch?v=dRYlqlqXUmk>. Accessed on 8th July 2021.

Ask students to think of three words to describe the sound they are hearing. Write some suggestions down on the whiteboard.

Using the miscellaneous materials in the classroom, ask students to create their own instrument that creates sound when wind is blown through it. Students may share their creations with the class at the end of the lesson. After each performance, the audience members can be asked to describe the sound they heard.

Differentiation Options

Provide some instructions for how to make an instrument out of the materials provided or include an ‘inspiration collage’ of pictures depicting items influenced by the wind.

Examples can be seen below:

	Figure 111 – Pan flute made from drinking straws and tape³⁹¹
	Figure 112 – Pellet drums made from wooden spoons, string and plastic beads³⁹²
	Figure 113 – Paddle Pop stick harmonicas made from Paddle Pop sticks and rubber bands³⁹³

³⁹¹ Marklin, Brittany. ‘Make Homemade Music with These 6 DIY Instruments’ (2018). Available from: <https://www.learningliftoff.com/make-homemade-music-with-these-6-diy-instruments/>. Accessed on 13th March 2020.

³⁹² Brummer, Lorraine. ‘52 Homemade Musical Instruments to Make’ (2020). Available from: <https://feltmagnet.com/crafts/Music-Instruments-for-Kids-to-Make>. Accessed on 13th March 2020.

³⁹³ *ibid*



Figure 114 – ‘French horn’ using a funnel, hose and pipe cleaners³⁹⁴

Extension Options

You may wish to turn the created instruments into an ensemble and provide them with a simple rhythmic score to play.

Ask the students to play a short tune or rhythm on their newly created instrument instead of a singular sound.

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard

See Activity 2 under ‘Construction’ for full instructions.

³⁹⁴ Brummer, Lorraine. ‘52 Homemade Musical Instruments to Make’ (2020). Available from: <https://feltmagnet.com/crafts/Music-Instruments-for-Kids-to-Make>. Accessed on 13th March 2020.

Activity 3

Improvisation Activity

(Requires the use of the instruments created in Activity 1)

Time: Approx. 30-40mins

Small group activity

Materials: Instruments (from activity 1), recording of *Wind Turbines*, score of *Wind Turbines*.

Break the class into groups of around 4-6. Supply each group with access to the recording and score of *Wind Turbines*. Ask students to layer sounds over top of the existing score, using the instruments they have created. You may wish to offer suggestions, such as:

- Imitation of motifs or rhythms
- Pedal notes/sustained sounds
- Extended techniques (wind sound effects) etc.

At the end of the lesson, ask each group to perform alongside the recording. Audience members should offer some positive or constructive feedback (you may wish to provide sentence starters such as “I really enjoyed...” or “I thought it could be even better if...” etc.

Differentiation options

- Provide more explicit, step-by-step instructions for when/where students insert their musical responses.
- Divide the music into smaller sections and assign groups a smaller portion of the score.
- Develop ideas as a class, rather than in small groups

Glossary

Imitation –

Repeating a section of music, potentially in a higher or lower sound.

Pedal note – A long note that is either played as one long sound or as a repeated note with a rhythm.

Extended techniques

– Creating a sound on a musical instrument in an unusual way.

Extension options

- Use traditional instruments as well as the created instruments to create a student response.
- Rehearse and develop the group performances further and do a second performance with amendments made.

Questions for Reflection

What musical techniques were found in the second movement of Wind Turbines?

What was the movement about?

How is the theme of the movement reflected in the score?

Why is important for a wind turbine to be in a windy location?

Curriculum Links

Year 7/8

Experiment with texture and timbre in sound sources using aural skills
([ACAMUM092 - Scootle](#))

By layering improvised sounds over the top of an existing composition

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music ([ACAMUM093 - Scootle](#))

By creating sounds that symbolise the wind through an improvisation activity

Practise and rehearse a variety of music, including Australian music to develop technical and expressive skills ([ACAMUM094 - Scootle](#))

If the extension activity is completed, students will have the opportunity to practice and refine their small group compositions for a second performance.

Perform and present a range of music, using techniques and expression appropriate to style ([ACAMUM096 - Scootle](#))

Through a performance of a small group work that is performed concurrently with the Wind Turbines score.

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through discussion of prompting questions and analysis of a movement of the Wind Turbines score.

Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music makings ([ACAMUR098 - Scootle](#))

Discussion of the purpose behind different compositional techniques employed in the Wind Turbines score.

Year 9/10

Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance ([ACAMUM099 - Scootle](#))

Through manipulating the musical elements of an existing score to create an improvised response that is performed concurrently with the original composition.

Practise and rehearse to refine a variety of performance repertoire with increasing technical and interpretative skill ([ACAMUM101 - Scootle](#))

If the extension activity is completed, students will have the opportunity to practice and refine their small group compositions for a second performance.

Plan and organise compositions with an understanding of style and convention ([ACAMUM102 - Scootle](#))

Through analysis of an existing score and interpretation of that score into an improvised response

Perform music applying techniques and expression to interpret the composer's use of elements of music ([ACAMUM103 - Scootle](#))

Through small group performance relating to the Wind Turbines score.

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

Through the analysis of a movement of the Wind Turbines score.

General Capabilities

Literacy – Through interpretation and discussion of the Listening Guide

Personal and Social Capacity – Through group activity and ensemble performance

ICT – Through use of recording and potentially a digital score for analysis

Critical and Creative Thinking – Through improvisational creative activity

Cross Curriculum Priorities

N/A

The Sun

Often, wind turbines are placed in locations that are naturally quite windy, such as the coastline or in an open, hilly paddock. Let us now imagine those turbines with the sun rising in the distance, creating a beautiful backdrop in a scenic location:



Figure 115 - The sun rises over the wind turbines³⁹⁵

Activity 1

Time: Approx. 5mins

Whole class activity

Materials: Projector, whiteboard/markers

³⁹⁵ Jin, Zhiyi. 'Renewable Energy: Wind Power', Storymaps (2019). Available from: <https://storymaps.arcgis.com/stories/bdae6f2ca3024d02a4eac004e290fe35>. Accessed on 8th July 2021.

This movement is inspired by Grieg's music from the *Peer Gynt Suite*. As a class, listen to the recording below and brainstorm some words to describe the music (e.g. calm, light, etc.). Write these on the whiteboard.

Vuetunes. 'Edward Grieg Morning Mood from Peer Gynt Suite No 1 Op. 23 Music for Orchestra Solo Flute and Oboe', Youtube (2016). Available from:
<https://www.youtube.com/watch?v=jfR09MA8WY0>. Accessed on 8th July 2021.

After you have listened to Grieg's music, have a listen to the *The Sun* from *Wind Turbines*. Do the descriptive words for Grieg's music also describe this movement? Why/why not?

Can you hear any similarities between the two pieces of music? Describe these similarities and write them down as a class.

Extension/Differentiation option - Modify this task to be an individual or small group activity by offering individual written instructions to groups. Written steps may also be good for students with specific learning needs.

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard

See Activity 2 under 'Construction' for full instructions.

Curriculum Links

Year 7/8

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through the analysis and comparative analysis of Grieg's Peer Gynt Suite and the third movement of Wind Turbines.

Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making ([ACAMUR098 - Scootle](#))

Through the examination of the themes surrounding Grieg's Peer Gynt Suite and the third movement of Wind Turbines.

Year 9/10

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

Through the analysis and comparative analysis of Grieg's Peer Gynt Suite and the third movement of Wind Turbines.

Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music makings ([ACAMUR105 - Scootle](#))

Through the examination of the themes surrounding Grieg's Peer Gynt Suite and the third movement of Wind Turbines.

General Capabilities

Literacy – Through comparative analysis of musical scores

Personal and Social Capacity – Through group/class discussion

ICT – Through the incorporation of recordings

Cross Curricular Priorities

N/A

Conversion

The wind causes the turbines to move, which creates kinetic energy. This energy now needs to be converted into electrical energy, which we can use to power homes.

Energy conversion

Activity 1

Time: Approx. 60-90mins

Small group/individual activity

Materials: Computers with Acid Music or similar program, images (below), whiteboard/markers

As a class, discuss the following key terms:

Kinetic Energy – The energy that an object possesses due to movement. The wind turbines have kinetic energy when the wind causes them to spin.

Electrical Energy – Describes the movement, flow or vibration of electrons (tiny parts of the building blocks of matter). An electrical cord contains a wire inside that allows for the flow of electrons to pass through it.

Glossary

Kinetic Energy – Movement-based energy (in this case, from wind spinning a turbine)

Electrical Energy – Flowing electrons

Brainstorm any other forms of energy you can think of. Examples can be seen below:

- Nuclear Energy
- Thermal Energy
- Chemical Energy
- Radiant Energy
- Light Energy
- Sound Energy
- Gravitational Energy
- Elastic Energy

You may also wish to use the image below to describe how these types of energy are used:

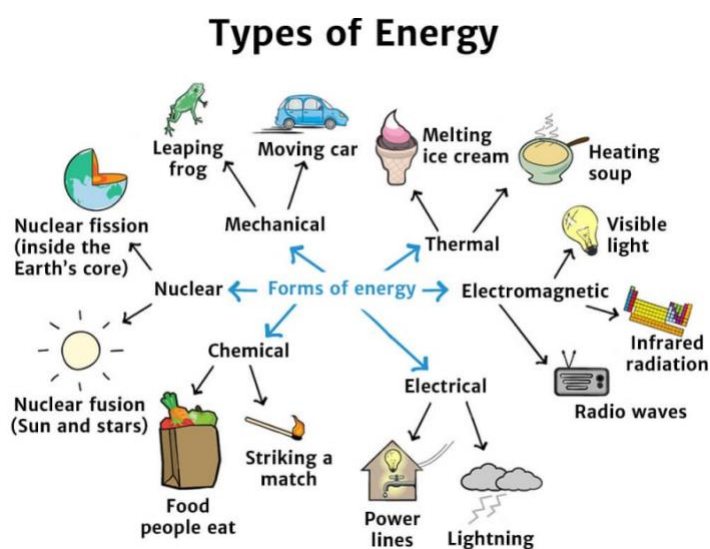


Figure 116 - Examples of different types of energy³⁹⁶

³⁹⁶ Solar Schools. 'Types of Energy', Solar Schools (n.d.) Available from: <https://www.solarschools.net/knowledge-bank/energy/types>. Accessed on 8th July 2021.

Another key point to discuss is the process of converting kinetic energy to electrical energy. The diagram below explains how this works:

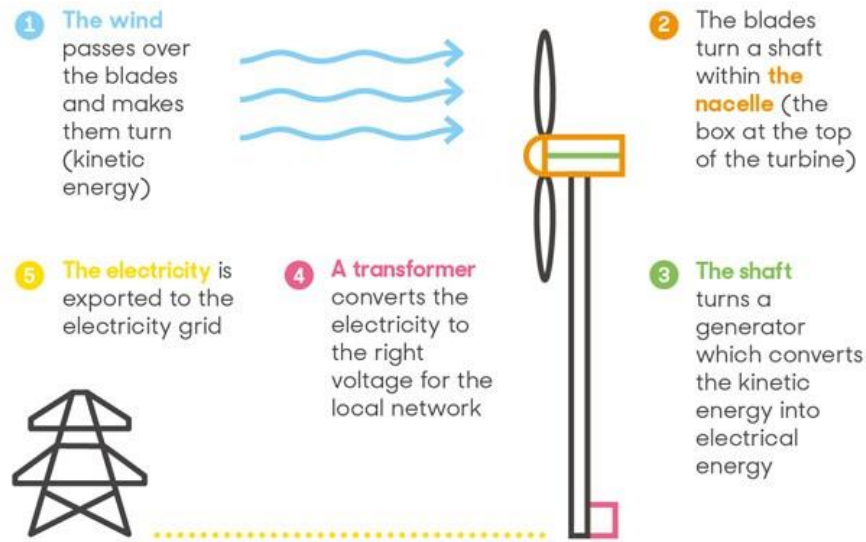


Figure 117 - The process of energy conversion³⁹⁷

Using a program such as Acid Music, Garage Band or equivalent, create a musical representation of a conversion process, using the sound files within the library. Use the following examples to assist in this process.

- Genre 'conversion' – E.g. Converting the music from Hip Hop to Classical
- Dynamic 'conversion' – E.g. Starting loud and getting softer
- Exploration of sound effects – E.g. Using a lightning effect to represent electrical energy and a car sound to represent kinetic energy. Combine these sound effects with other similar sounds to create a nice combination of sounds (soundscape).
- Thick texture (lots of sounds layered on top of each other) to thin texture (one or two sounds happening at the same time).

Glossary

Conversion – The process of converting one type of energy into another.

Genre – The style of music (e.g., country, hip hop, etc.).

Dynamic – Describing how loud or soft a sound is.

Texture – Describing how many layers of sound can be heard at once.

³⁹⁷ Good Energy. 'How Do Wind Turbines Work?', Good Energy (n.d.). Available from: <https://www.goodenergy.co.uk/how-do-wind-turbines-work/>. Accessed on 8th July 2021.

Select some of the best examples of this task and play them through speakers for the whole class to hear. Encourage students to provide positive and constructive feedback for each example.

Differentiation options

- Set a time limit for the composition (e.g. 30secs of sound) so that the composition can be completed realistically within the timeframe.
- Direct/limit students to a particular set of sounds so that they do not spend the entire lesson searching for the right sounds to use.

Extension options

- If you would like to extend this activity over a number of lessons, you may wish to incorporate recorded sounds into the performance (e.g. ask the students to record a sound effect that relates to a form of energy).

Questions for Reflection

What is conversion?

What do you expect to hear within this movement?

What conversion process happens in a wind turbine?

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard

See Activity 2 under 'Construction' for full instructions.

Activity 3

Song Conversion

Time: 5-10mins

Whole class activity

Materials: Whiteboard/markers (optional), instruments (optional)

Have all of the students sit in a circle, either with or without an instrument.

One student will begin by playing a short melodic fragment, which everyone repeats. Ensure that the students know the starting note of the tune. You may wish to write the melody on the whiteboard. Once the melody has been started, students will take turns adding to it, taking the melody in whichever direction they like. Each time a new part is added, the whole class will play it back on their respective instruments. Gradually, the melody will develop into a piece of music, which can become the ‘class tune’.

Differentiation Options

- Instead of instruments, ask the students to sing their additions to the tune
- Specify a start/end note for each melodic addition
- Write all of the responses on the whiteboard so that the class can read them as they play the response
- Add your own additions and/or call on confident students to extend the melody
- Specify a length/number of beats and give students some rhythmic options or notated options for them to add

Extension Options

- Don't write the melody on the board – encourage students to develop their aural skills!
- Leave the melody rules open-ended so that the students demonstrate their musicality and can choose a length they feel comfortable with
- Encourage the students to ‘mix it up’ or take the music in a completely different direction from previous responses – *convert* the tune into something different!

Questions for Reflection

What musical techniques were found in the fourth movement of *Wind Turbines*?

What was the movement about?

What is conversion?

What are the two types of energy discussed in the conversion process?

How is the theme of the movement reflected in the score?

Curriculum Links

Year 7/8

Experiment with texture and timbre in sound sources using aural skills

[\(ACAMUM092 - Scootle \)](#)

Through the experimentation of sound files using Acid Music or similar

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music [\(ACAMUM093 - Scootle \)](#)

Through the creation of a 'conversion' effect, which encourages a change of mood. Additionally, through improvising a melody in the song conversion activity.

Structure compositions by combining and manipulating the elements of music using notation [\(ACAMUM095 - Scootle \)](#)

Creation of composition on Acid music using loops and effects, represented via a graphic score style of notation.

Perform and present a range of music, using techniques and expression appropriate to style ([ACAMUM096 - Scootle](#))

The Song Conversion activity offers the opportunity to perform an improvised melodic response.

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through analysis of fourth movement of Wind Turbines

Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making ([ACAMUR098 - Scootle](#))

Through the understanding of the conversion process in a wind turbine and a discussion of how this relates to a musical composition

Year 9/10

Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance ([ACAMUM099 - Scootle](#))

The Song Conversion activity gives students the opportunity to develop and improvise on their instruments, as well as developing their aural skills by repeating a performed musical phrase.

Manipulate combinations of the elements of music in a range of styles, using technology and notation ([ACAMUM100 - Scootle](#))

The first activity allows students to use music technology to create a musical representation of a conversion process. This involves the manipulation of musical elements including timbre, texture and form.

Plan and organise compositions with an understanding of style and convention ([ACAMUM102 - Scootle](#))

Through the creation of a piece of music on Acid music or similar program, with evidence of the manipulation of the elements of music

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

Through the analysis of the fourth movement of Wind Turbines and subsequent composition activity inspired by this movement

Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making ([ACAMUR105 - Scootle](#))

Through the analysis of the fourth movement of Wind Turbines

General Capabilities

ICT – Through the use of music technology programs

Personal and Social Capabilities – Through the group creation of a melody

Literacy – Through score analysis

Critical and Creative Thinking – Through creation of a new piece of music

Cross Curriculum Priorities

Sustainability – Through the discussion of a sustainable energy resource
(wind power)

Energy

The energy produced from the turbine is now being distributed around the local area, to power people's homes.

Activity 1

Time: Approx. 5mins

Whole class activity

Materials: N/A

This activity is great as an introductory activity as it encourages students to be listening and responding to each other and requires a certain amount of teamwork and concentration for it to be successful. It also encourages every student to buy in to the lesson.

Have the class stand in a circle. Pass an 'electric charge' around the circle by using a sound effect (BZZZT, ZAP, etc.). You may wish to incorporate an action along with the sound effect, to emphasise where in the circle the electric charge is currently located. Encourage the students to move the charge as quickly as possible around the room.

Differentiation options

- Use an object to represent the electric charge that can be passed around the circle
- Have an assortment of funny wigs that students could wear if they take too long to pass the electric charge on. These students have had an 'electric shock'. If they move the charge quickly around the next time, they can remove the wig and put it in the middle of the circle. This can encourage students to concentrate on the activity. Ensure that the students are happy to do this before adding it into the activity and develop an alternative option for students who are uncomfortable wearing the wig.

- Students may sit in another formation that suits the room the activity is taking place in (e.g. they may sit at their desks etc.). In this respect, the activity could continue throughout the lesson and develop into a cue that you can use to capture the class's attention. Anyone who misses the cue entirely/does not pay attention has had an 'electric shock'. You may wish to do this more generally (e.g. "I see some people who got an electric shock") or more specifically if you have a repeat offender.

Extension options

- Pass two different charges around the room in different directions or staggered in the same direction
- Have the charge 'jump' over every third student (so that student is skipped and does not say anything when the charge jumps over them)
- Create multiple circles with different charge sound effects passed through the different circles.

Activity 2

Analysis

Time: Approx. 30-40mins

Whole class activity

Materials: Score, listening guide, whiteboard

See Activity 2 under 'Construction' for full instructions.

Activity 3

Theory Task

Time: Approx. 15-20mins

Individual activity

Materials: Theory sheet (see below), pencils/erasers

Note: This activity should be completed after the analysis activities, otherwise students will not understand the musical terms in the questions.

Students are to complete the attached theory sheet. Each question has a time limit. Once the time is up, you are to reveal the answer. Explain the answer for students who answered incorrectly. You may wish to refer students back to some of the analysis activities for *Wind Turbines*.

Differentiation options

- Students may work in pairs or small groups to complete the task
- You may wish to give the students hints for certain questions and write them on the whiteboard

Extension options

- Provide a shorter time limit to complete the questions in

Theory challenge

Can you help the electric current reach the homes? Answer each question correctly to set the electrons on the right path.

Question 1

Time (30secs)

What is augmentation?

- a) An lengthening of note values
- b) A shortening of note values
- c) Breaking a melodic phrase into smaller pieces



Question 2

Time (2mins)

What extended technique did the flute part in *Conversion* and *Energy* incorporate? Explain the sound produced and how it is made.

Glossary

Augmentation – Lengthening of note values.

Extended technique – Producing a sound on an instrument in an unusual way.

Question 3

Time (30secs)

What is an ostinato?

- a) A long, suspended note, similar to a drone
- b) A sudden loud sound
- c) A repeated pattern
- d) A scale

Question 4

Time (1min)

What is monophony?



Glossary

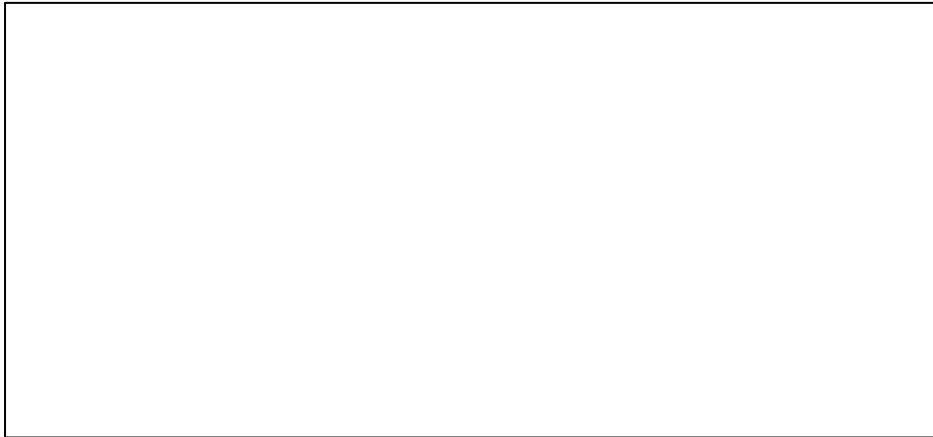
Ostinato – Repeated musical pattern.

Monophony – A piece of music with only one layer of sound.

Question 5

Time (2mins)

What is a transposing instrument?



Question 6

Time (30secs)

Which is the correct order for the movements in *Wind Turbines*?

- a) *Construction, The Sun, The Wind, Conversion, Energy*
- b) *Conversion, The Wind, The Sun, Construction, Energy*
- c) *Conversion, The Sun, The Wind, Construction, Energy*
- d) *Construction, The Wind, The Sun, Conversion, Energy*

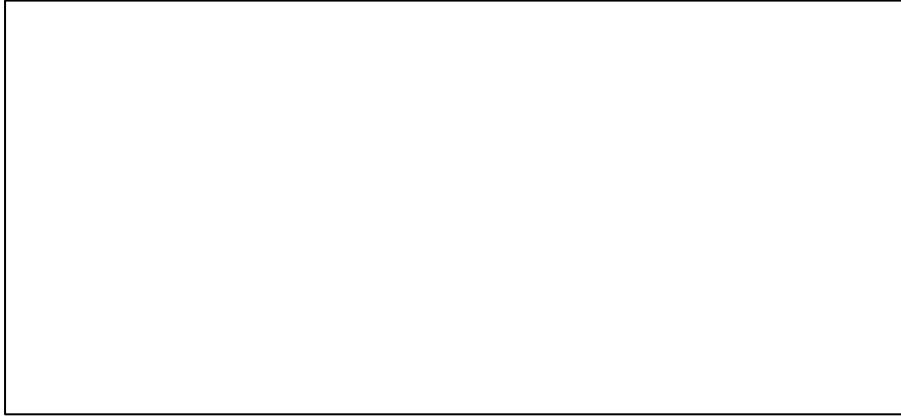
Glossary

Transposing instrument – When an instrument is written in a different key to the way it sounds.

Question 7

Time (2mins)

What is a cross rhythm?



Question 8

Time (30secs)

What does *Allegretto* mean?

- a) Walking speed
- b) Very fast
- c) A little lively and fast
- d) Slow and serious

Question 9

Time (30secs)

How many notes would there be in a pentatonic scale?

- a) 3
- b) 4
- c) 5
- d) 7
- e) 12

Glossary

Cross rhythm – Where two different rhythmic patterns are played simultaneously, with different values played under one beat.

Allegretto – A little lively and fast.

Pentatonic – A five-note scale.

Question 10

Time (30secs)

How many sections are there in ternary form?

- a) 2
- b) 3
- c) 4
- d) 5

*Did the electrons make
it to the house?*



Answers

Question 1: a) – A lengthening of note values

Question 2: Flutter tonguing – the player would rapidly flutter their tongue into the mouthpiece of their instrument to produce this effect

Question 3: c) – A repeated pattern

Question 4: A single melody with no accompaniment

Question 5: An instrument whose notes sound lower or higher than the indicated pitch.

Question 6: d) – Construction, The Wind, The Sun, Conversion, Energy

Question 7: A cross rhythm is when two different rhythms get layered over top of each other, often with different groupings (e.g. 2 against 3).

Question 8: c) – A little lively and fast

Question 9: c) – 5

Question 10: b) – 3

Questions for Reflection

What musical techniques were found in the fifth movement of Wind Turbines?

What was the movement about?

What is energy?

What are the two motifs discussed in this movement?

How is the theme of the movement reflected in the score?

Glossary

Ternary form – A piece of music containing 3 sections, where the first section is the same or similar to the last.

Curriculum Links

Year 7/8

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#))

Through the completion of a score analysis of the fifth movement of Wind Turbines, and accompanying theory activity

Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making ([ACAMUR098 - Scootle](#))

Through the completion of a score analysis of the fifth movement of Wind Turbines

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music ([ACAMUM093 - Scootle](#))

In the starter activity, students use sound effects to represent an electric current.

Practise and rehearse a variety of music, including Australian music to develop technical and expressive skills ([ACAMUM094 - Scootle](#))

The starter activity allows students to practice their listening and responding skills, which are integral to ensemble performance.

Year 9/10

Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#))

Through the completion of a score analysis of the fifth movement of Wind Turbines, and accompanying theory activity

Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making ([ACAMUR105 - Scootle](#))

Through the completion of a score analysis of the fifth movement of Wind Turbines

General Capabilities

Personal and Social Capacity – Through working together in a group starter activity

Literacy – Through score analysis and short sentence responses in theory task

Cross Curricular Priorities

N/A

Reflection

Below are some general reflection questions, discussion points and activities for students

Prompting questions

- How many movements were in *Wind Turbines* and what was each one about?
- What did you learn about wind turbines and energy?
- What compositional techniques did you learn?
- Which movement was your favourite and why?
- What were the keys of each piece and what was the most commonly used key?
- What are some of the ways that the themes of the music were reflected in the score?
- How long was the music and which were the longest movements?
- Which time signatures and tempo markings were used?
- Which movement was the fastest/slowest?
- What were the different musical elements discussed in the score analysis?

Feel free to add your own!

Discussion points

Programmatic music

A programmatic piece of music is one that tells a story through each movement. What was the story told through *Wind Turbines*? Is this work programmatic? Do you know of any other pieces of music that tell a story?

Examples you may wish to discuss:

- Pictures at an Exhibition
- The Four Seasons
- Symphonie Fantastique
- Film scores – e.g. John Williams, Ennio Morricone

Music with an Environmental Theme

There are many ways that music can incorporate an environmental theme. You may wish to discuss aforementioned approaches and pieces from chapter four of this exegesis.

Animateur Projects

You may wish to discuss the upcoming project they will be involved in and what they will be required to do. See the attached participation sheet for their instructions.

Activity 1

Reflection Line

Time: Approx. 5-10mins

Whole class activity

Materials: Whiteboard/markers (optional)

Did you like the 'Wind Turbine's music?

Inform students that one side of the classroom is 'strongly disliked', whilst the other side of the classroom is 'loved it' and asked the students to position themselves in a space in the classroom that reflects their feelings toward the '*Wind Turbines*' score.

After the students have positioned themselves somewhere in the room, ask them why they chose their location. Encourage specific and thoughtful responses that focus on specific elements of the score, rather than a simple "I liked it because it sounded good" style of response.

Differentiation Options

- Write some sentence starters on the whiteboard to encourage a considered response

Extension Options

- Go through each movement, rather than the music as a whole

Activity 2

Graphic Score Reflection

Time: Approx. 10-20mins

Individual activity

Materials: Large sheets of paper (one for each student), pens/pencils, recording of *Wind Turbines*, graphic score inspiration sheets (optional), whiteboard/markers

Hand out a sheet of paper for each student and ensure that they have a pen or pencil handy. Ask students to draw images, shapes and patterns on their papers that reflect the music they will hear. The pen must not leave the paper for the duration of the music. You may wish to demonstrate this process on the whiteboard and highlight to students that there is no wrong answer here – the drawing can be anything they like!

Once the instructions have been given, play the recording of *Wind Turbines* and watch as students create their own graphic scores of the music they are listening to. After the recording has finished, ask the students to share and discuss their graphic score with the person next to them. Choose a few interesting examples to share with the class. Some prompting questions for discussion can be seen below:

- Are the shapes smooth or jagged?
- Why did you choose to represent the music this way?
- Where does the music start/end?
- Are there any similarities in your drawings?
- What were some of the sounds you heard that led to you creating specific parts of your graphic?

Differentiation Options

- Place graphic score examples or line drawings on each table to provide inspiration for the students' approaches to the task

Examples:

Gale, Amiria. 'LINE DRAWING: A GUIDE FOR ART STUDENTS', Student Art Guide (2018). Available from: <https://www.studentartguide.com/articles/line-drawings>. Accessed on 16th March 2020.

Sauer, Theresa. 'Art and music collide in these 20 stunning graphic scores', Classic FM (n.d.). Available from: <https://www.classicfm.com/discover-music/latest/graphic-scores-art-music-pictures/>. Accessed on 16th March 2020.

- Encourage students to think about the musical elements and list some of the things they should be listening for on the whiteboard
- Turn it into a group activity by splitting the class into groups of five, providing one sheet for each group and having the individuals in the group switch over each movement (so that everyone in the group has a turn at drawing). At the end, the group has a discussion on the score.

Extension Options

- Have students complete the drawing activity with their eyes closed
- Listen to the music again and follow the movements of the drawing of a different student.

Activity 3

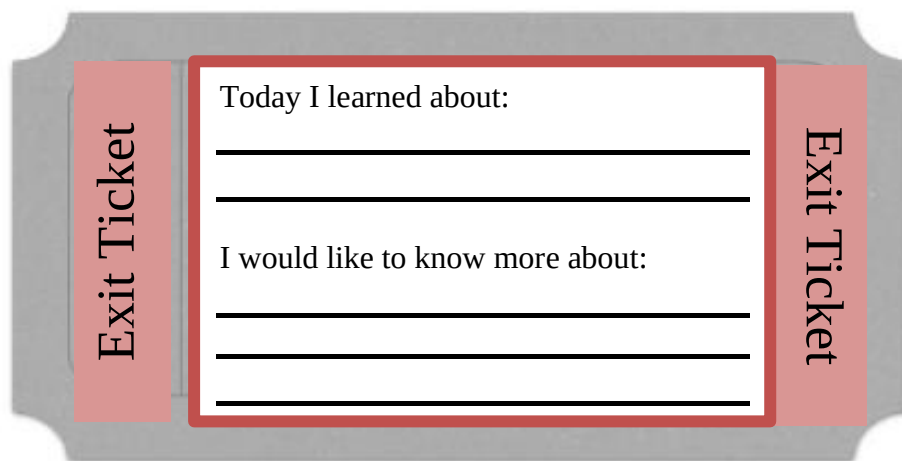
Exit Tickets

Time: Approx. 5-10mins

Individual Activity

Materials: Ticket slip (see below)

Exit tickets – students are to complete a short reflection on each activity and hand it up to you before the end of the lesson. You may wish to use the template below:

A template for an exit ticket, designed to look like a grey ticket stub with rounded corners. It features a central white rectangular area with a red border. On the left and right sides of this central area are vertical red bars. The words "Exit Ticket" are written vertically in white text on each of these red bars. Inside the white central area, the text "Today I learned about:" is followed by two horizontal lines. Below this, the text "I would like to know more about:" is followed by three horizontal lines.

Exit Ticket

Today I learned about:

I would like to know more about:

Exit Ticket

Further Resources

Discussion of the importance of participatory musical projects in promoting sustainability:

Kahn, Richard. 'Environmental Activism in Music' in *Music in American Life: The Songs, Stories, Styles, and Stars that Shaped Our Culture*, Online: ABC-CLIO, 2012. Available from:

https://www.researchgate.net/publication/240596278_Environmental_Activism_in_Music. Accessed on 7th August 2019.

Publicover, Jennifer. 'Perspectives on Music, the Environment, and Sustainability Education from recording artists featured on David Suzuki Foundation 'Playlist for the Planet' 2011', Halifax, Nova Scotia: Unpublished, Masters Thesis, Dalhousie University, 2016.

Wolcott, Sara. 'The Role of Music in the Transition Towards a Culture of Sustainability' in *Empowering Sustainability International Journal*, Vol.3, No.1, 2016. Available from: <https://escholarship.org/uc/item/4vx624mc#author>. Accessed on 13th March 2020.

Websites for creating instruments (for The Wind Activity 1)

Brummer, Lorraine. '52 Homemade Musical Instruments to Make' (2020). Available from: <https://feltmagnet.com/crafts/Music-Instruments-for-Kids-to-Make>. Accessed on 13th March 2020.

Marklin, Brittany. 'Make Homemade Music with These 6 DIY Instruments' (2018). Available from: <https://www.learningliftoff.com/make-homemade-music-with-these-6-diy-instruments/>. Accessed on 13th March 2020.

Information on Wind Turbines

Build. 'Wind Turbine Types' (n.d.). Available from: <https://build.com.au/wind-turbine-types>. Accessed on 13th March 2020.

DOB-Academy Studio, 'Vertical Axis Wind Turbines - IN 60 SECONDS', DOB-Academy Studio (2018). Available from: <https://www.youtube.com/watch?v=RPcQLZ0xBAI>. Accessed on 13th March 2020.

Ganguly, Radharenu. 'How does a wind turbine generate electricity- roles of wind turbine parts' (2019). Available from: <https://www.the-tech-addict.com/how-does-a-wind-turbine-work/>. Accessed on 13th March 2020.

Good Energy. 'How Do Wind Turbines Work?' (2018). Available from: <https://www.goodenergy.co.uk/how-do-wind-turbines-work/>. Accessed on 13th March 2020.

Jin, Zhiyi. 'Renewable Energy: Wind Power' (2019). Available from: <https://storymaps.arcgis.com/stories/bdae6f2ca3024d02a4eac004e290fe35>. Accessed on 13th March 2020.

National Geographic. 'Energy 101: Wind Turbines', National Geographic (n.d.). Available from: <https://www.nationalgeographic.org/video/edu-wind-turbines/>. Accessed on 13th March 2020.

Solar Schools. 'Types of Energy' (2018). Available from: <https://www.solarschools.net/knowledge-bank/energy/types>. Accessed on 13th March 2020.

Wessale, Matthew. 'Wind Turbine Construction in 100 Seconds (Time Lapse)',
Wessale, Matthew (2012). Available from:
<https://www.youtube.com/watch?v=MHS10eGjNq8>. Accessed on 13th March 2020.

Information on Musical Instruments/Transposing Instruments

Dallas Symphony Orchestra, 'Instruments' (n.d.). Available from:
<https://www.mydso.com/dso-kids/learn-and-listen/instruments>. Accessed on 14th
March 2020.

Music Notes Now, 'Music Theory: Learn How To Transpose Music' (2019).
Available from: <https://www.musicnotes.com/now/tips/learn-transpose-music/>.
Accessed on 14th March 2020.

Philharmonia, 'Instruments' (n.d.). Available from:
<https://www.philharmonia.co.uk/explore/instruments>. Accessed on 14th March 2020.

Curriculum Resources

Australian Curriculum, Assessment and Reporting Authority (ACARA).
'Curriculum', ACARA (2016). Available from: <https://www.acara.edu.au/curriculum>.
Accessed on 14th August 2019.

South Australian Certificate of Education (SACE). 'Music', SACE (2018). Available
from: <https://www.sace.sa.edu.au/web/music/overview>. Accessed on 29th October
2018.

Graphic Scores

Gale, Amiria. 'LINE DRAWING: A GUIDE FOR ART STUDENTS' (2018).

Available from: <https://www.studentartguide.com/articles/line-drawings>. Accessed on 16th March 2020.

Sauer, Theresa. 'Art and music collide in these 20 stunning graphic scores' (n.d.).

Available from: <https://www.classicfm.com/discover-music/latest/graphic-scores-art-music-pictures/>. Accessed on 16th March 2020.

CHAPTER 6: LISTENING GUIDES

Introduction

A listening guide provides musical signposts for a listener to engage with when navigating a piece of music. The listening guide provides score analysis and may describe some of the intentions behind the work, discussing why particular techniques were employed with relation to the themes of the work. For animateurs, a project featuring an existing piece of music would greatly benefit from a listening guide, as it helps to provide prerequisite knowledge to participants prior to taking part in the project. Additionally, by completing the process of putting a listening guide together, an animateur can extract some of the key ideas from the music, which they can utilise for participant activities and engagement.

The listening guide is a particularly useful tool for animateur projects involving school students. According to the Australian Curriculum documentation, any student studying music should:

“Learn about the elements of music comprising rhythm, pitch, dynamics and expression, form and structure, timbre and texture”³⁹⁸

This means that musical analysis, which is the focal point of a listening guide, provides valuable musical tools that can assist a student in achieving curriculum goals, something that the stakeholders within a school-based animateur project would be interested in.

³⁹⁸ Australian Curriculum, Assessment and Reporting Authority (ACARA). ‘Structure - Learning In Music’, ACARA (2010). Available from: <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/music/structure/>. Accessed on 2nd October 2021.

For animateurs in action, this resource provides learning materials that they could use to replicate the projects created as part of this research. Additionally, the listening guides provide examples of how to scaffold analysis activities to assist in understanding of a musical topic. The guides also offer key techniques and concepts that would be important musical elements to cover or discuss within an animateur project, to aid in understanding. The listening guide is also particularly useful to animateur who are needing to create their own listening guide for a project and can use this format as inspiration. This is the first listening guide to cover the music that is being referenced, as the works are new scores composed by the researcher.

Other animateurs have also implemented listening guides in their projects, including the first case study example, mentioned in the second chapter of this research. During the planning stages of Paul Rissmann's *Appalachian Spring Project*³⁹⁹, Rissmann undertook a deep analysis of Copland's score, where he was able to identify the key ideas of each movement and sectionalise the work to ensure that there were smooth transitions between the original work and the student responses. Without this process of analysis, he would not have been able to extract the key elements of the music and the participant responses may not have worked alongside Copland's music.

³⁹⁹ Adelaide Symphony Orchestra. 'Learning Program', Adelaide Symphony Orchestra (2019). Available from: <https://www.aso.com.au/learning/learning-program/>. Accessed on 12th April 2019.

Development

The listening guides were originally intended to be a part of the teacher resource packs. However, the decision was made to separate the two when it became apparent that the resource guides would become too large with the inclusion of the listening guides.

By separating the listening guides and activities, teachers preparing students for the project can choose to take an analytical, activity-based or combined approach to preparations for the project, depending upon time constraints and intended learning. This also allows for differentiation to meet the needs of the students in a classroom setting.

FROM TRASH TO TREASURE

Listening Guide

Introduction:

ACARA Links to musical elements:

Australian Curriculum, Assessment and Reporting Authority (ACARA). 'Structure - Learning In Music', ACARA (2010). Available from: <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/music/structure/>.

Accessed on 2nd October 2021.

For more information, visit:

Tabor. '6 points of style plus 1', Tabor (n.d.). Available from:

<https://learn.tabor.edu.au/mod/url/view.php?id=130812>. Accessed on 8th July 2021.

You may wish to alter the terms below to suit your approach to the discussion of musical elements.

Each movement contains a listening guide, which highlights some of the musical techniques used in the movement. They are divided into the following sections:

Melody – Describes the part of the music that stands out the most, rather than supporting background sounds.

Rhythm – The length and speed of each note.

Harmony – Describes the selection of notes used in the music, as well as describing the way multiple sounds interact with each other.

Timbre – Describes the instruments you can hear and any special effects they might be using.

Texture – Discusses the amount of different sounds occurring at once, as well as their function in the music.

Form – The structure of the music.

Each section will contain information relating to each category described above.

Activity Preparations

- You may wish to complete a simple analysis with the class prior to looking at the score for *From Trash to Treasure*
- You may wish to use the resources detailed at the end of the resource pack to provide further clarification for each section
- It may be useful to get the students to observe the score first and to highlight any symbols that they've never seen before. You can then use this to explain the symbol(s) to the students.

Melody

Prompting question:

Does this music contain a clearly defined melody or is it build on small patterns (motifs)?

Motif

A *motif* is a musical pattern that frequently appears in a piece of music. Motifs appear often in movies to signal the appearance or emotions of a particular character.

Prompting question:

Can you find a musical idea that keeps coming back within the music?

Some examples of melodic motifs can be found below:

Example 1: The original idea (bar 9), recurs throughout the music, the most obvious point being directly after its initial appearance. The motif has been moved up into a higher register, with the pitch pattern slightly altered on the 6th note.



Figure 118 - Motif (bar 9 - *From Trash to Treasure*)

This motif returns in bar 135.

Example 2: A similar process occurs in the piano part, where a motif is also moved into a higher pitch.



Figure 119 - Motif (bar 31 - *From Trash to Treasure*)

This motif returns in bar 163.

Example 3: A small interjection passage occurs regularly in the piano part. Below are some instances of its occurrence. The distances between the notes are always the same and the motif occurs at the same spot in the bar every time.

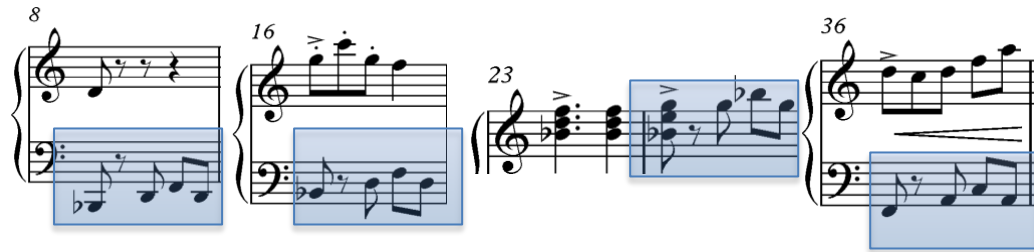


Figure 120 - This piano interjection motif occurs regularly in *From Trash to Treasure*

Prompting question: Can you find any other places in the music where this motif occurs?

Repetition

Repetition occurs when a musical idea is played a few times in a row.

Prompting question: Can you find any examples of repetition in the music?

Example: Piano part repetition, bar 43.



Figure 121 - Example of repetition in *From Trash to Treasure*

Intervals

An *interval* describes the distance between one note to another.

The distances between notes are found by counting from the lower note to the higher note, with the lower note being counted as ‘one’, i.e.:

			
Minor 2nd 1 Semitones	Major 2nd 2 Semitones	Minor 3rd 3 Semitones	Major 3rd 4 Semitones
			
Perfect 4th 5 Semitones	Tritone 6 Semitones	Perfect 5th 7 Semitones	Minor 6th 8 Semitones
			
Major 6th 9 Semitones	Minor 7th 10 Semitones	Major 7th 11 Semitones	Perfect Octave 12 Semitones

Figure 122 - Intervals with C as the bottom note⁴⁰⁰

Sometimes, a musical idea may focus on one particular interval. Some examples of this can be found in the violin parts below:

Example 1: Focus on the interval of a third



Figure 123 - All of the notes in this excerpt are a third apart

⁴⁰⁰ The Jazz Piano. ‘Chords and Intervals’, The Jazz Piano (n.d.). Available from: <https://www.thejazzpianosite.com/jazz-piano-lessons/the-basics/chords-intervals/>. Accessed on 9th July 2021.

Example 2: Focus on the interval of a fourth



Figure 124 - Intervals of a fourth are highlighted in blue

Example 3: Focus on the interval of a fifth

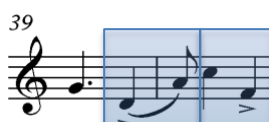


Figure 125 - Intervals of a fifth are highlighted in blue

As a class, play through the motifs above so that the interval can be heard. Practice identifying the intervals by sound and discuss the different emotions or tunes that might be associated with each interval. For instance, the interval of a 4th sounds like the beginning of *Advance Australia Fair*.

Rhythm

Irregular Time Signature

An *irregular time signature* occurs when a number that is not a multiple of 2 or 3 appears as the top number. In *From Trash to Treasure*, the time signature is 5/8, meaning the beat value in each bar is 5 quavers. As 5 is the top number and it cannot be divided evenly by 2 or 3, the time signature is irregular.

In an irregular time signature, the music contains uneven beat lengths. In this case, the first beat contains 3 quavers and the second beat contains 2 quavers. This is demonstrated below, with the 3-quaver beat in blue and the 2-quaver beat in red:



Figure 126 - Groupings in 5/8 time

As a class, come up with some rhythms in 5/8 and clap or play them on instruments. Differentiation option: Use the table below and place X's in random boxes (do not fill up all of the boxes).⁴⁰¹ Count aloud and clap whenever you reach a number with an X in it. Read from left to right, row by row.

1	2	3	4	5

Syncopation

Syncopation occurs when a strong note or a longer note is heard on a weaker beat. Usually the first beat of the bar should be the strongest, so if there is a note that emphasises one of the other beats instead, this is known as syncopation. Below are some examples of this occurring in *From Trash to Treasure*:

Example 1: In the piano part below, there is a rest on the first beat and a sound a quaver later. This is syncopation as the note has been delayed from the first beat, which should be the strong beat.



Figure 127 - Examples of syncopation in *From Trash to Treasure*

⁴⁰¹ Inspired by Paul Rissman's 'Beat Boxes' activity

Example 2: Below is an example of syncopation in the violin part. In this example, the longest note starts on a weak beat, which draws attention to this point, rather than the strong beat.



Figure 128 - Example of syncopation in *From Trash to Treasure*

Prompting question: How many examples of syncopation can you find in the score? Highlight them and discuss why you believe they are syncopated.

Rhythmic Motif

Like a melodic motif, a *rhythmic motif* is an idea that returns often in the music.

Prompting question: Can you find any examples of rhythms that return a lot in the score?

Example 1: This particular rhythm occurs in both the violin and piano parts, as seen below:

Violin



Figure 129 - Rhythmic motif violin example

Piano



Figure 130 - Rhythmic motif piano example

Example 2: This rhythm appears in the piano part and the audience participation part:



Figure 131 - Rhythmic motif in the piano part



Figure 132 - Audience participation part (with a crotchet instead of a quaver at the beginning of the motif to make it easier to read)

Clap these rhythms as a class.

Ostinato

In the middle of the music, the audience participants will be asked to play a repeated rhythmic pattern. Repeated rhythms in music are called *ostinatos*. The ostinato pattern performed by the audience members can be found below:



Figure 133 - Audience participation motif, which is repeated as an ostinato pattern

Say and/or clap the rhythm as a class. Repeat it a few times in a row to practice the process of creating an ostinato.

Prompting question: Can you create your own ostinato pattern using a word or phrase?

Harmony

Mixolydian Mode

Lady Gaga's *Born this Way*⁴⁰² is in *Mixolydian* mode. Play this song for the class so that they can get an idea of what this mode sounds like.

⁴⁰² Gagatube. 'Lady Gaga - Born This Way (Audio)', Youtube (2017). Available from: <https://www.youtube.com/watch?v=3Vzrr64ZrVU>. Accessed on 13th July 2021.

Whilst major and minor (play major and minor scales as examples) are the most common selection of notes for modern music to be in, other patterns of notes are also used to create a piece of music. *From Trash to Treasure* is in G Mixolydian mode and C Mixolydian mode, which means that the music focuses around the note ‘G’ or ‘C’.⁴⁰³ Mixolydian is very similar to a major key, except that the 7th note is lowered by a half step, as shown below:



Figure 134 - G Major scale (play for the class)



Figure 135 - G Mixolydian scale (play for the class)

Prompting questions: How does this change the sound of the scale? Does it affect the emotions you experience when you hear it? Where does the music change for C to G Mixolydian?

Timbre

Found object instrumentation

During the performance, all participants will receive a bag with random items in it that would ordinarily be thrown away (e.g. plastic cups, plates, boxes, balloons etc.). These items will be turned into instruments for the concert. The materials are not traditional instruments, they are found items that are repurposed into instruments. The process of repurposing and reusing items is good for the environment, as it reduces the amount of waste and pollution.

Using a plastic plate or cup as an example, discuss the different kinds of sounds that could be produced and write the ideas on the whiteboard.

⁴⁰³ Note that whilst there is what appears to be a ‘C’ pedal note in the cello throughout, this is meant as a percussive sound effect due to the alfoil and the note is not clearly heard.

Extended Techniques

An *extended technique* occurs when an instrument is played in an unusual way, either by producing a sound in a non-traditional fashion or by modifying the instrument to alter its sound. In this case, the instruments in the piano trio were asked to modify their instruments to create a buzzing sound effect.

In order to create this sound, instructions were included into the score to describe how to modify the instrument. These can be found below:

From Trash to Treasure

Samantha Raftery

Instrument preparation:

You will receive a bag containing the following

Violin – small pieces of paper

Piano – Large plastic sleeve

Cello – alfoil sheet

Whilst the audience are completing their tasks, you will set up your instruments as described below:

Violin – small piece of paper threaded between all four strings – should produce buzzing effect when played but not cut off the tone of the instrument entirely.

Pianist – Large plastic sleeve placed under the dampers in the middle of the piano to produce buzzing sound effect. Focus upon notes that are used within the score.

Cellist – Wrap a piece of alfoil around the strings on the instrument. This should produce a light buzzing sound effect but the tone of the instrument and a percussive sound during the pizzicato sections should still be heard.

This process was done intentionally to help the sound and appearance of the instruments blend with the audience participation parts, through the incorporation of similar materials (plastic, alfoil, paper) into the production of sound. Have a listen to the recording of *From Trash to Treasure* and describe how the sound of the instrument has been changed. Alternatively, demonstrate the change of sound using an instrument in the classroom.

The cello part also contains an extended technique in which sound is produced in a non-traditional way. In this case, the cellist is tapping the body of the cello to produce a percussive sound, instead of creating a sound with the cello strings.

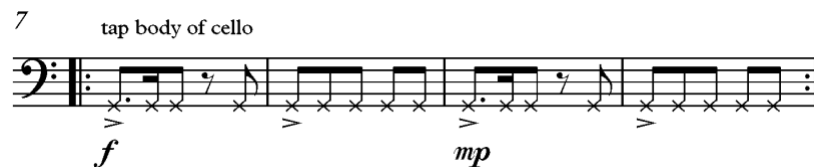


Figure 136 - A rhythm is played on the cello by tapping the body of the instrument

As a class, use an item available on your desk to play the rhythm shown in the example above.

Texture

Layering sounds

During the beginning of the performance, the members of the piano trio come onstage individually and start performing small repeated patterns. The cellist starts playing first, followed by the violinist and the pianist. This means that sounds are gradually layered into the piece. The music starts with a thin texture, with only one sound being produced (known as *monophony*) and grows to have many patterns played at once (known as *polyphony*).

Prompting question: Can you point out a section in the music where the parts gradually fade away to leave only one part playing?

Form

Ternary Form

This music contains three clear sections:

Section A: (bars 1-60) This is where the piano trio introduces the musical material. They are modelling the desired sound, which the audience participants can use as inspiration.

Section B: (bars 61-131) This section introduces an ostinato pattern, which the audience participants play. The music is quite different at this point, and the focus is on creating loud and soft sounds, which the animateur directs.

Section C: (bars 132-190) The music from the beginning returns and is combined with improvised responses from the audience, inspired by the material presented by the piano trio.

This structure, in which three sections are created with the first and third being very similar, is referred to as *ternary form*.

Prompting question: Can you find and label the three sections in the score?

Cell development

This music contains many small sections, or cells, which are repeated. There is a pattern that these cells follow.

The first three cells are 2-bar cells. After 3 cells, the number of bars doubles to 4. This formula continues – after three cells of 4 bars, there are 3 cells of 8 bars. Following the 8-bar cells, the formula reverses; the bars reduce to 4, and then back to 2.

Example 1:

Vivace

Piano

Violin

Violoncello

Cellist walks onstage and notices cello with alfoil. Highlight buzzing sound and make a face.

Vn
Fa
C

Figure 137 - A 2-bar cell (bars 1-2)

Example 2:

7

Pno.

Vln.

Vc.

tap body of cello

mf

mp

f

mp

Figure 138 - A 4-bar cell

Example 3:

The image displays two systems of musical notation for a piano trio (Piano, Violin, and Cello). The first system begins at measure 27. The Piano part (Pno.) features a melody in the right hand with a *pp* dynamic. The Violin (Vln.) and Cello (Vc.) parts play a rhythmic accompaniment, with the Cello also marked *pp* and including a 'tap body of cello' instruction. The second system starts at measure 31. The Piano part has a *p* dynamic, while the Violin and Cello parts continue their accompaniment with a *p* dynamic. The notation includes various note values, rests, and dynamic markings.

Figure 139 - An 8-bar cell

Prompting question: Can you find the points where the numbers of bars in each cell changes?

A VOICE FOR CHANGE

Listening Guide

Introduction:

ACARA Links to musical elements:

Australian Curriculum, Assessment and Reporting Authority (ACARA). 'Structure - Learning In Music', ACARA (2010). Available from: <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/music/structure/>.

Accessed on 2nd October 2021.

For more information, visit:

Tabor. '6 points of style plus 1', Tabor (n.d.). Available from:

<https://learn.tabor.edu.au/mod/url/view.php?id=130812>. Accessed on 8th July 2021.

You may wish to alter the terms below to suit your approach to the discussion of musical elements.

Each movement contains a listening guide, which highlights some of the musical techniques used in the movement. They are divided into the following sections:

Melody – Describes the part of the music that stands out the most, rather than supporting background sounds.

Rhythm – The length and speed of each note.

Harmony – Describes the selection of notes used in the music, as well as describing the way multiple sounds interact with each other.

Timbre – Describes the instruments you can hear and any special effects they might be using.

Texture – Discusses the amount of different sounds occurring at once, as well as their function in the music.

Form – The structure of the music.

Each section will contain information relating to each category described above.

Activity Preparations

- You may wish to complete a simple analysis with the class prior to looking at the score for *A Voice for Change*
- You may wish to use the resources detailed at the end of the resource pack to provide further clarification for each section
- It may be useful to get the students to observe the score first and to highlight any symbols that they've never seen before. You can then use this to explain the symbol(s) to the students.

Slogans

Rhythm

Note lengths

This music uses a combination of crotchets (ta), quavers (te/ti) and semibreves (ta-a-a-a). As a class, you can choose one of the sections and clap the rhythm whilst saying the lyrics from the score.

Time Signature Changes

Some of the musical phrases contain different *time signatures*. These are described below:

‘C’ – Common time

Four crotchet (Ta) beats in each bar (notes between each vertical line)

4/4 – Same as ‘common time’

5/4 – Five crotchet (Ta) beats in each bar

Fermata

Some of the notes in this music have this symbol over them:



Figure 140 - Fermata

This means that the note is held for slightly longer than usual – a *pause* on the sound. You may wish to get the participants to move around the classroom using different speeds (e.g. Allegro, Andante etc.). When you call out ‘fermata’, the students must pause wherever they are.

Melody

Lyrical

If a piece of music is *lyrical*, it means that it contains a tune that you could sing. Choose some of the tunes in this music and sing them as a class (call and response).

Range

The range of the music describes the amount of different notes in the score. How many different notes can you find? Would you say that the music has a wide range or narrow range?

Word Painting

Word painting occurs when a theme or action in the song lyrics is reflected in the lyrics. In the example below, the bass part sings the word ‘up’ as the notes are moving upwards.

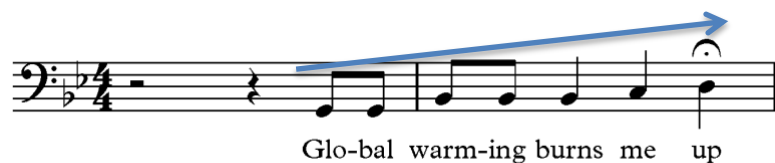


Figure 141 - The bass part moves upwards as the lyrics say 'up'

Harmony

Minor key

This music is in a *minor* key. This describes the selection of notes you will find in the music. This particular selection of notes gives the music a sadder sound, to reflect the sadness in the words that are sung.

(Play a G minor chord and ask students how they feel about the sound)

Drone

A *drone* is a note that is held for a long time. On page 1 of the score, the notes are held whilst singers take it in turns to sing the music on page 2.

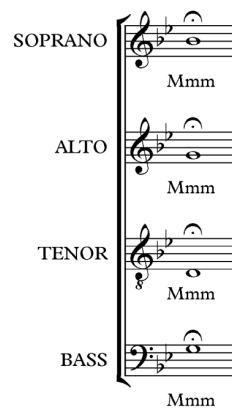


Figure 142 - These notes are held as a drone

Modal Harmony

Before the development of major and minor keys (the ones we use most commonly today), there were many other note combinations that were used. In European music, these were referred to as Church modes. In the example below, this passage is played with one of those Church mode note combinations. In this case, the mode is referred to as *Dorian mode*.



Figure 143 - The notes highlighted in blue have been altered to turn this music into a Dorian mode melody

Timbre

Prompting questions:

What instruments/voice types are used in this music?

What is the difference between each voice?

Texture

Homophony

Homophony is where there is a tune layered over the top of a supporting sound in the background. In this case, there are people singing the lines on the second page while the rest sing the drone on the first page.

Play some musical examples and ask participants whether the example is homophonic.

Form

This movement contains traditional notated music mixed with instructions. It involves improvised performance based on the instructions and prompts provided. This means that the performers have some choices that they need to make in the music (e.g. the order in which the slogans are sung, how many people are singing at once, etc.). As such, each performance of this music will be different.

What Can We Do?

Melody

Repetition

Repetition in melodic writing occurs when a musical idea is played over and over.

Have a listen to the following section:



Figure 144 - Example of repetition

Prompting question:

Can you hear any examples of repetition here? How many times does the musical idea repeat itself?

String melody

The following melody is introduced in the violin 1 part in bar 14:



Figure 145 - Violin motif

Prompting question:

Can you see any points in the music where this tune comes back in the same instrument? Hint: Look for a similar pattern of notes.

What is different about it compared to the first one?

Ornamentation

Have a look at this snippet of the melody mentioned above:



Figure 146 - A grace note

Can you see the small note in the middle? This is called a *grace note*, or *appoggiatura*. This note is to be played very quickly and is simply there to ornament the melody and give a bit of interest to what would normally be two of the same note. Play example of the tune and the play the same example without ornaments. Which version do you prefer? Why?

Rhythm

Prompting questions:

What does 4/4 mean?

Can you spot any pauses in the music?

Ostinato

An *ostinato* is a repeated pattern in music. How many repeated patterns can you spot?

Highlight them in the score.

Harmony

Key Change

Sometimes, music will shift from one particular selection of notes to another. In this example, a tune is played originally in B flat major and moves into D major:



Figure 147 - The original tune in B flat major (blue) and the tune in D major (red)

Play the two versions of the melody so that participants can hear the same tune played in different key.

How to find a change of key:

- Look for small symbols next to the notes, like these:

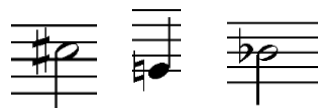


Figure 148 - Examples of accidentals that could signify a key change

Lots of symbols like the ones above in one section could mean that the music has changed key.

- Alternatively, when those symbols change at the start of a set of lines, this also means that the music has changed key.

Prompting question:

Can you find any key changes in the score? Highlight them.

Timbre

Prompting question:

What instruments/voice types are used in this music?

What has been added to this movement compared to the previous one?

Texture

Polyphony

Polyphony means that there are many tunes all played at once.

Prompting question:

Can you see any spots in the music where each vocal line is singing something different? (e.g. opening bars) This is an example of polyphony.

Prompting question:

Can you see any examples of *homophony* in this music?

Form

Ternary form

Ternary form describes music that contains three sections. The last section is very similar to the first, sometimes identical. In this case, the first section involves the first 9 bars of the music. The second section, which is different to the others, goes from bar 9 to bar 44. The final section goes until the end of the movement.

As an example of ternary form, play Twinkle Twinkle Little Star and ask participants to identify the three sections in the music. What form is Twinkle Twinkle Little Star in?

Sounds of Nature

Melody

Prompting question:

Is there a melody in this music? Why/why not?

Motif

A *motif* is a musical idea that occurs frequently in a piece of music. It may represent a particular character or setting.

Motifs occur regularly in film music. Some examples can be found below:

1. *The Imperial March* (Darth Vader's Theme) – Star Wars Williams, John.

'Hedwig's Theme', Youtube (2001). Available from:

<https://www.youtube.com/watch?v=wtHra9tFISY&frags=pl%2Cwn>. Accessed on 14th July 2020.

2. *Hedwig's Theme* – Harry Potter

Williams, John. 'Star Wars- The Imperial March (Darth Vader's Theme)', Youtube (1980). Available from: <https://www.youtube.com/watch?v=-bzWSJG93P8>. Accessed on 14th July 2020.

3. *Jaws Theme* – Jaws (occurs just before a shark attack)

Williams, John. 'Jaws theme song', Youtube (1975). Available from:

<https://www.youtube.com/watch?v=A9QTSyLwd4w&frags=pl%2Cwn>. Accessed on 14th July 2020.

Prompting question:

Can you find any recurring musical ideas in *Sounds of Nature*? What do the sounds represent?

(e.g. shhhh... sound represents the wind moving through the trees, various stomping sounds represent hikers walking through the trails etc.)

Pitch

Pitch describes how high or low a sound is. For example, a flute sounds at a high pitch, while a bass guitar sounds at a low pitch.

In this graphic score below, pitch is indicated by how high or low a sound is compared to the line. In the image, the symbols above the line are higher sounds. The lower the symbol is in comparison to the line provided, the lower the pitch is.

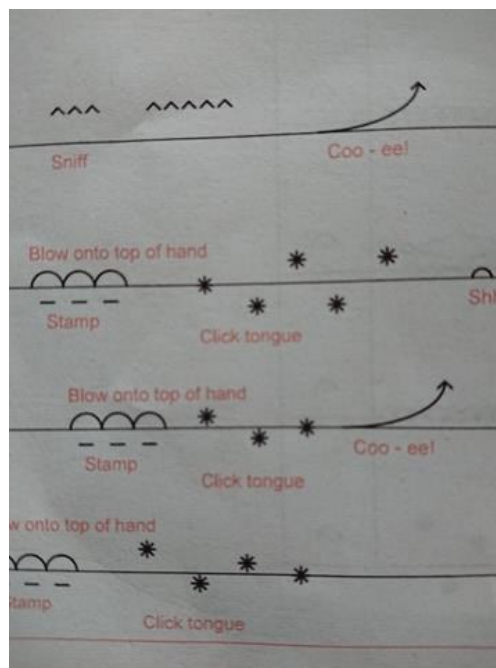


Figure 149 - Pitch is determined by height in this graphic score

Rhythm

Timings

In a graphic score, composers often indicate the length of time each sound should be played for. In this case, the timings are indicated in sections at the top of the score.

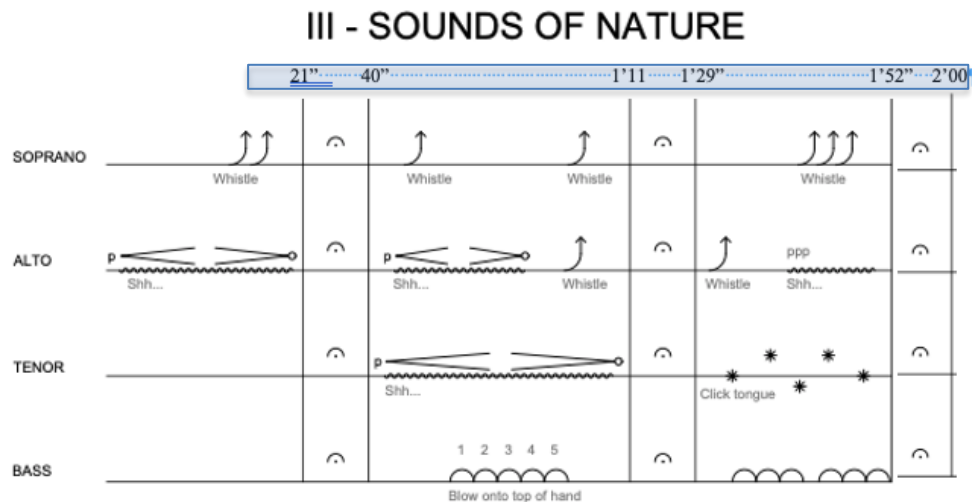


Figure 150 - The first line is one minute long, as depicted by the timings in blue

Lengths of sound

The longer a symbol is, the longer the sound goes for. For example, the squiggle lines with "shh..." written below them are longer sounds, whilst the tough clicks (marked with a *) are shorter sounds.

Timbre

Vocal Techniques

There are a number of different vocal techniques used in this piece. Different symbols and explanations in the score highlight how each of these sounds should be performed. Some of them are intended to mimic various birdcalls, including wrens, kookaburras and crows. Others represent the sounds of hikers going on their walk.

Prompting question: How many different vocal effects can you find in this music?

Texture

When there are lots of sounds happening at once, the music is often described as having a *thick* texture. When there are only one or two sounds occurring, the music has a *thin* texture.

Prompting question: What kinds of textures can you find in this music?

Form

From the bottom of the second page onwards, the music from the first half is played in reverse. This is known as a *retrograde*.

Binary Form

Binary form describes a piece of music with two distinct sections. This music has two clear sections – the forwards version of the score and the backwards version.

Prompting question: Can you label the first section in this music as ‘A’ and the second section in this music as ‘B’?

Slogans II

Melody

Imitation

The first section of the music has a short musical idea that is echoed through the different voices. This can be seen in the example below:

Moderato

The musical score is for four voices: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are 'Plan-et ov - er pro - fit___'. The Soprano part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a half note Bb4, and a quarter note G4. The Alto part starts with a quarter note G4, a quarter note A4, a half note Bb4, and a quarter note G4. The Tenor part starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a half note Bb3, and a quarter note G3. The Bass part starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a half note Bb2, and a quarter note G2. A blue box highlights the first four notes of the Alto and Bass parts, indicating the original musical idea and its imitation in the bass part.

Figure 151 - Original musical idea, with imitation in bass part (blue)

Prompting questions:

What similarities and differences do you notice in the melodies from the first and last movements?

(E.g. melody with limited movement – ‘Our house, our planet’ and ‘No nature no future’, melodies that start with a big jump, then move back in the opposite direction, etc.)

Do you notice any melodies that look very similar in section two of this movement?

(Look at the tenor and soprano parts)

Rhythm

Time Signature

This movement contains a time signature of 3/4. This means that there are *three* crotchet (ta) beats in a bar.

Upbeat

An upbeat occurs when the melody begins halfway through or towards the end of a bar. In the example below, the soprano starts singing on the last beat of the bar:

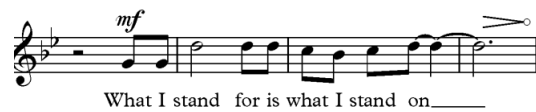


Figure 152 - Soprano example, containing an upbeat

Harmony

Prompting question:

What key are we in? (Hint: refer to first movement)

Timbre

Al Niente

In the score, you may have noticed the following symbol:



Figure 153 - Al niente symbol (blue)

This indicates that the singer should gradually fade the sound away to nothing.

Texture

Prompting questions:

What textures can you find in this music?

Is the texture thick or thin or a combination of both?

Form

Prompting questions:

What form is this music in? (Ternary – three sections)

How many sections does it have?

WIND TURBINES

Listening Guide

Introduction:

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Texture – Discusses the amount of different sounds occurring at once, as well as their function in the music.

Form – The structure of the music.

Each section will contain information relating to each category described above.

Activity Preparations

- You may wish to complete a simple analysis with the class prior to looking at the score for *Wind Turbines*
- You may wish to use the resources detailed at the end of the teacher resource packs to provide further clarification for each section
- It may be useful to get the students to observe the score first and to highlight any symbols that they've never seen before. You can then use this to explain the symbol(s) to the students.

Each movement will also contain associated activities relating to the themes in the music and/or the techniques used within the score. These could be done in place of a traditional analysis of the score or done in conjunction with the analysis. All of these activities will assist students in planning for the *Wind Turbines* workshop.

Construction

Rhythm

Cross Rhythm

Construction sites are often very busy, with lots of machines, people and different sounds. As such, the music attempts to capture the hectic nature of the site by blending together quavers in pairs, as well as quavers in threes, using two different instruments. This creates a *cross rhythm*.



Figure 154 - Pairs of quavers can be seen in the flute part (blue), whilst the oboe is playing triplets (red). This creates a cross rhythm

Ostinato

A machine will repeat the same motion many times over, creating a pattern of movement. The previously described cross rhythm is repeated many times over. In music, a repeated musical pattern is called an *ostinato*.

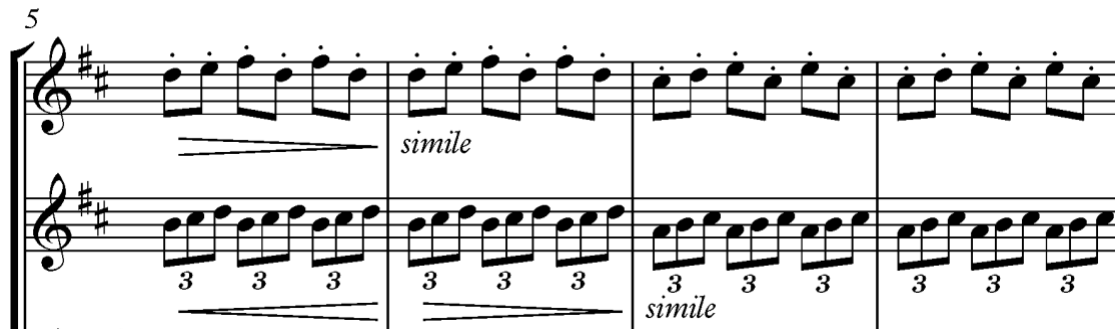


Figure 155- This four-bar phrase in the flute and oboe parts is repeated many times over to symbolise repetitive mechanical movements

Syncopation

New machines may be needed later in the process, which add to the hectic construction zone. In bar 25 of the music, a new rhythmic pattern is introduced. This pattern includes long crotchet sounds, which are offset from the strong beat by one quaver. When a pattern uses offbeat strong sounds, the process is referred to as *syncopation*.



Figure 156 - In bar 25, the French horn introduces a new motif, which incorporates syncopation

Melody

Prompting question:

Does the music sound melodic (is there a catchy tune that you could sing), or is it more pattern-based?

Sequence

A machine will need to go through a sequence of operations to complete its task.

Similarly, the music in *Construction* contains sequential motifs, which help the musical idea to fit with the other parts. In music, a *sequence* involves taking a musical idea and shifting it up or down a step and potentially continuing in that direction. An example of this can be seen below:



Figure 157 - In bars 25-28, the French horn plays a descending sequence. The original motif can be seen in red, whilst the 'stepped down' version can be seen in blue

Motif

A *motif* is a musical idea that may present itself throughout a piece of music, similar to a theme in a movie. In this case, the motif represents the finished wind turbine. Look out for this melody in future movements!



Figure 158 - This motif appears in the flute part in bar 42

Harmony

This music is in a **major** key. Play students a major and a minor scale and ask them to describe the different sounds (e.g. what did the sounds remind you of? How did they make you feel?). Tell students that most pieces of music are based around a specific set of notes, often using the notes of major and minor scales. Play a selection of the music and ask the students whether they think the music uses notes from a major scale or a minor scale, reminding them of their earlier thoughts on each scale.

Once the major key has been established, ask the students if they can identify which note the music focusses around? (Alternatively, ask the students to highlight the 'D's in the score and inform them that the music focuses on the D major scale, meaning that the music focusses around D). This means we are in the key of D major.

Prompting questions:

What key are we in? (D major)

Does the movement sound 'finished' at the end? Why/why not?

Does the music sound harmonious or do the notes clash with each other a lot (dissonance)?

Pedal Note

This music cycles between D major, A major and B minor, but sometimes there is a note underneath that suspends across. This note is a B pedal note and it appears in the bassoon part. The pedal note is also mimicked in other parts. It is designed to symbolise the beeping sounds of a reversing truck.

The image shows a musical score for five staves, numbered 20. The key signature is D major (two sharps). The first two staves (treble clef) contain a continuous eighth-note melody. The third staff (treble clef) is mostly empty, with a blue-shaded box containing four measures of a single half-note B (F#4) with a crescendo hairpin and the marking 'mp', followed by the word 'simile'. The fourth staff (treble clef) is empty. The fifth staff (bass clef) contains a blue-shaded box with five measures of a single half-note B (F#3) with the marking 'simile'.

Figure 159 - The pedal notes can be seen in the bassoon and clarinet parts (blue). The clarinet is imitating the bassoon part

Timbre

Prompting questions:

What instruments can you hear?

How do these instruments help to convey the sound of a construction site?

Texture

Prompting Question:

Is the texture of this movement thick (lots of sounds happening at once) or thin (not a lot of different layers of sound)?

Monophony

A piece of music has a *monophonic* texture when there is only one musical line (could be a single solo part or many parts playing in unison). The start of *Construction* is very simple and monophonic to allow for the gradual construction and development of musical ideas.

Allegretto

The image shows a musical score for the first two bars of a piece titled 'Construction'. The tempo is marked 'Allegretto'. The score is for five instruments: Flute, Oboe, Clarinet in B♭, Horn in F, and Bassoon. The key signature has two sharps (F# and C#), and the time signature is 3/4. The Flute part begins with a melody in the first bar, marked with a piano (*p*) dynamic and a crescendo hairpin. The Oboe, Clarinet in B♭, Horn in F, and Bassoon parts are all silent in both bars, indicated by whole rests.

Figure 160 - The first two bars of *Construction* are monophonic, as there is only one part playing

Polyphony

Polyphony occurs when lots of musical ideas are occurring at once. It often creates a busy and energetic sound. This could represent the busy atmosphere of a construction site.

The image displays a musical score for four staves, likely representing a flute and French horn section. The key signature is three sharps (F#, C#, G#). The score is divided into four measures. The first staff (top) features a melody with a slur over the first two measures and a dynamic marking of *mp* in the third measure. The second staff contains a triplet of eighth notes in the first measure, marked *p*, and continues with a triplet in the third measure. The third staff shows a melodic line with a dynamic marking of *mp* and the word *simile* written below it. The fourth staff (bottom) features a melodic line that rises across the measures, ending with a dynamic marking of *mf*. The bottom-most staff is a bass line with whole notes and rests.

Figure 161 - The flute melody from bar 42 is echoed in canon between the flute and French horn parts, creating a polyphonic texture

Form

Repeating four-bar cells, which are gradually built upon in each new cell.

Prompting question:

How many cells are there in this music? Each cell gradually builds on the last.

The Wind

Rhythm

Syncopation

The syncopated melody from the first movement returns in the second movement, beginning in the oboe part.

Prompting questions:

Why is it important to have musical material return in later movements?

What is the function of this syncopated pattern in this movement?



Figure 162 - This syncopated rhythm appears regularly throughout the piece, including this passage in the French horn

Diminution

Have a look and listen to the opening bars of the music. Are the notes long or short in length?

59 **Moderato**

p

p

p

Figure 163 - Opening bars of *The Wind*

Now observe a section of the work towards the end of the music. Are the notes long or short in length?

Figure 164 - Later passage of *The Wind*

Throughout this movement, the notes get shorter and the music gets faster. Notice that the original notes from the opening bars are now semiquavers in the oboe and clarinet parts, instead of dotted minims. In terms of the note lengths, they have gone through a *diminution*, or a shortening of note values, to produce faster rhythms.

This symbolises the impact that the wind has on wind turbines. When there is little or no wind, the turbines will not spin very fast. As the wind picks up, the turbines spin faster and produce more energy. This is why wind turbines work best in windy areas.

Augmentation

The opposite occurs to symbolise the wind fading away again at the end of the movement. Observe the last few bars of the flute part:



Figure 165 - The flute part in this section provides an example of rhythmic augmentation, as the note values gradually lengthen

Notice that the pitch of the notes stays the same (E and C#), but the notes are gradually becoming longer, until they are the dotted minims we saw at the start of the movement. The process of lengthening the note values is referred to as *augmentation*.

Melody

Motif

Prompting questions:

Can you spot the motif from the last movement?

Can you hear it or hear parts of it?

You will notice a new phrase has been introduced in this movement. It is first introduced in the bassoon part in bar 72:



Figure 166 - A new motif is introduced in the bassoon

Repetition and Imitation

Wind is largely responsible for the creation of waves and patterns: both on land through the movement of grass, and through the waves at the beach. This is one of the ways we can observe the effects of wind. These waves and patterns can also be seen visually through the music.

Have a look at the bassoon part from bar 95:



Figure 167 - A wave-like pattern emerges in the bassoon part, through the rise and fall of the notes

Can you see the rise and fall of the notes? If we connect the dots here to form a single line, we would notice a wave shape emerging.

This wave pattern incorporates the previously mentioned motif. As you can see, the motif is *repeated* over many cycles. This creates an *ostinato*.

Prompting question: Can you spot this motif in other parts of the score?

Have a look at the French horn and bassoon parts in bars 93-96:

The image shows two staves of music. The top staff is for the French horn, starting at bar 91. It has rests for the first two bars, then a motif in bar 3 (marked *mf*) and bar 4 (marked *dim.*), and a whole note in bar 5 (marked *pp*). The bottom staff is for the bassoon, which has rests for the first three bars and then enters in bar 4 with the same eighth-note wave motif, marked *mf espress.*

Figure 168 - The motif is introduced in the French horn and mimicked in the bassoon

Notice how there is a higher version of the motif, played by the French horn, with the motif later being played in full by the bassoon. When a melody is mimicked by another instrument, as seen in the example above, this is referred to as *imitation*.

Prompting Question: Can you spot any other instances of imitation in the score?

Fragmentation

The original finished wind turbines motif does return in this movement but only in small parts. When a melody is broken into smaller pieces, it is referred to as *fragmentation*.

As a reminder, here is the original motif from the first movement:



Figure 169 - Original wind turbine motif, as played by the flute in the first movement

Here is a small section of the second movement, with the material from the motif highlighted:

The image shows a musical score for a five-staff instrument, likely a string quartet, in E major (indicated by four sharps in the key signature). The score begins at measure 69. The first staff (treble clef) contains a motif of four eighth notes (E, F#, G#, A) which is highlighted in blue. This motif is repeated in measure 71, also highlighted in blue. The second staff (treble clef) contains a continuous eighth-note accompaniment. The third staff (treble clef) contains a continuous eighth-note accompaniment. The fourth staff (treble clef) contains a continuous eighth-note accompaniment. The fifth staff (bass clef) contains a continuous eighth-note accompaniment. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The highlighted motif is used to create a short phrase and a little reminder of that wind turbine theme!

Figure 170 - Fragments of the Wind Turbine motif are highlighted in blue

Notice how the rhythm has been changed – the motif now starts on the first beat instead of the second. Additionally, only the first three notes of the motif have been used, to create a short phrase and a little reminder of that wind turbine theme!

Harmony

Prompting questions:

What key are we in? (E major)

Can you hear any changes into a minor sound? (Listen for C# minor around bar 94)

Does the movement sound ‘finished’ at the end? Why/why not?

Does the music sound harmonious or do the notes clash with each other a lot (dissonance)?

Canon

In a crosswind, the air around us blows from many directions and overlaps. This section explores an overlapping of the syncopated rhythmic motif previously discussed, thereby creating a *canon*. Sometimes the motif is transposed into a different key. You will notice in the example below that the motif sometimes starts on A (highlighted in blue) and sometimes on E (highlighted in red – concert pitch E for transposed instruments).

Figure 171 is a musical score for a canon. It consists of five staves. The first staff has a melodic line starting at measure 69 with dynamics *mp* and *p*. The second staff has a syncopated rhythmic motif starting at measure 69, highlighted in blue, with dynamics *mp* and *p*. The third staff has a syncopated rhythmic motif starting at measure 71, highlighted in red, with dynamics *p*. The fourth staff has a syncopated rhythmic motif starting at measure 71, highlighted in red, with dynamics *p* and *pp*. The fifth staff has a melodic line starting at measure 69 with dynamics *p* and *mf*.

Figure 171 - Example of a canon

Timbre

Prompting question:

How do these instruments help to convey the sound of the wind?

Think about the sound quality of the instruments within the response to this prompt.

Texture

Prompting Questions:

Is the texture of this movement thick (lots of sounds happening at once) or thin (not a lot of different layers of sound)?

Can you find any examples of polyphony or monophony in the score? What atmosphere does this create?

Homophony

Homophony occurs when one of the sounds you can hear very distinctly plays a stronger, more dominant role compared to the other parts. The purpose of the other parts is to support the dominating sound as an accompanying figure. An example of this can be seen below:

The image shows a musical score for a piece in A major (three sharps). It begins at measure 109. The top staff, which would be for a flute, contains a melodic line starting with a descending eighth-note scale (A4-G4-F#4-E4-D4-C#4-B3) followed by a series of eighth notes. This line is marked with a *dim.* (diminuendo) hairpin. The bottom four staves represent a piano accompaniment. Each of these staves starts with a half note (A3, D3, E3, and F#3 respectively) and then has whole rests for the remainder of the measures shown. Each of these four staves is marked with *pp* (pianissimo).

Figure 172 - The melody is played in the flute part (top line), whilst others play an accompaniment

Form

Binary form – second section begins around bar 90, where it starts heading into a C# minor sound.

What is *Binary Form*? – A piece of music containing two sections.

Prompting Question:

Where does the music reach a climactic point?

The Sun

Rhythm

Ostinato

Prompting question: How many ostinato patterns can you spot in this score?

Rhythmic Motifs

The syncopated motif returns in this movement. Can you spot it?

Tempo

Prompting question: What does Allegretto mean? (A little lively and fast)

Melody

Range

In terms of range, the oboe and flute parts contain the highest notes we have heard so far within this movement. The rise and fall of the notes in the upper register, and particularly the high registers of the notes, symbolise the rising of the sun into the sky.



Figure 173 - The flute (top line) reaches a high G, whilst the oboe plays a high E

Motifs

Prompting question: Do you recognise any motifs from previous movements?

Wind Turbine motif:

The first three notes have been taken from this motif and turned into an ostinato pattern. This can be found in the flute part, as seen below:



The Sun:

A new motif is introduced in the opening bars, played in the oboe part. This is similar to Grieg's work, which also features the oboe and flute as the main melodic instruments. In the example below, the phrase is imitated down the octave, immediately after the first iteration in the oboe part:



Figure 176 - The oboe plays the sun motif and imitates it down an octave

Prompting question: How many times can this melody be heard in the movement?

Harmony

Prompting questions:

What key are we in? (A major)

Does the movement sound 'finished' at the end? Why/why not?

Does the music sound harmonious or do the notes clash with each other a lot (dissonance)?

Canon

The wind turbine motif is turned into a *fragmented canon* in bar 126.



Figure 177 - The oboe (second line) part is one beat behind the flute part (top line)

Pentatonic Section

b.125-132

A *pentatonic* harmony is one in which the music is built around five notes. The five notes used in this section are displayed below:



Figure 178 - Notes present in the pentatonic section

Timbre

Prompting question:

How do these instruments help to convey the sound of the morning sunrise?

Texture

Prompting Questions:

Is the texture of this movement thick (lots of sounds happening at once) or thin (not a lot of different layers of sound)?

Can you find any examples of polyphony, homophony or monophony in the score?

What atmosphere does this create?

Textural changes

Have a listen to the movement all the way through. Did you notice that the texture of the music is thin at the beginning and end? Often the quietest, calmest times of the day are in the morning, when everyone is just waking up, and in the evening, when we are going to sleep. The thin texture reflects the lack of movement at these times of day, which quickly evolves into the busy polyphonic sound in the middle of the movement.

Form

Ternary form – middle section lies between b.124-139.

What is *Ternary Form*? – A piece of music in three sections, where the first and third section are the same or similar.

Conversion

Rhythm

Cross Rhythms

Prompting Questions:

Where have you seen cross rhythms in previous movements?

Why do you think they have returned in this movement?

The wind turbine contains a number of mechanisms inside a small box, or nacelle, that allow for the wind turbines to spin and activate the generator. The layering of quavers in groups of twos and threes creates a busy sound. This is interspersed between semiquaver passages, which creates a continual changing and transfer between the two rhythms.

The musical score is for a piece titled "Allegretto" starting at measure 148. It features two staves: the top staff for the oboe and the bottom staff for the clarinet. The key signature is one sharp (F#), and the time signature is 3/4. The oboe part begins with a piano (*p*) dynamic and consists of a continuous stream of eighth notes, with some measures containing triplets. The clarinet part also begins with a piano (*p*) dynamic and consists of a continuous stream of eighth notes, with some measures containing triplets. The score shows a variety of rhythmic patterns, including semiquaver passages and groups of twos and threes. The tempo is marked "Allegretto".

Figure 179 - The oboe (top part) and clarinet play cross rhythms by layering triplets over quavers

Time Signature Changes

In addition the changes between note lengths, the music also alternates between *simple triple* and *quadruple time signatures*. This causes the music to change between a feeling of three beats in a bar and a feeling of four beats in a bar. The example below highlights the crotchet beats in each bar:



Figure 180 - The changing time signatures with their respective beats. Blue - beat 1, Red - beat 2, Green - beat 3, Orange - beat 4

Tempo

The tempo marking of *Allegretto* suggests a somewhat lively and fast character to the movement.

Prompting Question:

How does this help to embody the theme?

Augmentation

Prompting Question:

How many examples of augmentation can you find in this movement?

Once such example can be seen below, representing the conclusion of the conversion process:



Figure 181 - The oboe uses an augmented rhythm to conclude the movement

Melody

Intervallic Focus

An *interval* describes the distance between one note and another. In this movement, the distance of a third (e.g. A→C# or G#→B) is emphasised. Even in the flute melody at the beginning of the movement, the use of the third is strongly applied, as seen in the example below:



Figure 182 - The flute melody emphasises various third intervals (in blue)

This is reflective of the patterns, which are also in thirds, which provide the rhythmic drive in the other parts.

Range

The melodic *range* describes the distance between the highest and lowest notes in the music. In this case, the melody has a very narrow range of about five notes, which allows for emphasis to be placed upon the rhythm and timbral elements of the work.



Figure 183 - The range of the melody spans from A - E

Harmony

Prompting questions:

What key are we in? (D major)

Do you notice any changes of key? What keys does this movement go through?

Does the movement sound ‘finished’ at the end? Why/why not?

Does the music sound *harmonious* or do the notes clash with each other a lot (*dissonance*)?

Key Changes

There are a number of key changes in this piece, to symbolise continual shifting and transformation. In one particular passage, the same phrase is repeatedly *transposed* into different keys. This is outlined below:

The image displays a musical score for five staves, starting at measure 18 and ending at measure 163. The score is divided into three vertical sections by colored background shading: blue for E major (measures 18-63), red for Eb major (measures 63-108), and green for D major (measures 108-163). The first staff features a complex, rapid melodic line with many beamed sixteenth notes. The other four staves provide harmonic support with various rhythmic patterns. Dynamic markings are present throughout: *mf* (mezzo-forte) in the blue section, *mp* (mezzo-piano) in the red section, and *p* (piano) and *pp* (pianissimo) in the green section. The key signature changes from two sharps (E major) to one sharp (Eb major) and finally to no sharps or flats (D major).

E major Eb major D major

Figure 184 - The music at this point moves sequentially between three keys - E major (blue), Eb major (red) and D major (green)

This passage is also an example of a *sequence*, which is where a motif is repeatedly moved up or down a step.

Chromaticism

Chromatic movement occurs when the notes continually move up or down a semitone (from one note to the very next traditional note, like a C to a C#). In the three bars seen on the previous example (b.163-165), chromatic movement can be found in the bassoon and oboe parts, as both move down a semitone each bar.



Figure 185 - Chromatic movement occurs in the bassoon part

Timbre

Extended Technique

An *extended technique* involves an action from the instrumentalist that moves away from the traditional approaches to sound production for that instrument. During this movement, *flutter tonguing* is used in the flute part to represent a little spark and crackle of electricity. To create the sound, the instrumentalist must flutter their tongue into the mouthpiece. Below is an example of the flutter tongue notation:



Figure 186 - An example of flutter tonguing in the flute part

Texture

Prompting Questions:

Is the texture of this movement thick (lots of sounds happening at once) or thin (not a lot of different layers of sound)?

Can you find any examples of polyphony, homophony or monophony in the score?

What atmosphere does this create?

Form

Ternary form – middle section lies between b.154-168.

Energy

Rhythm

Ostinato

An ostinato pattern appears in the oboe part, to represent the continual flow of electricity resulting from the moving turbine.



Figure 187 - Ostinato (repeated pattern) in oboe part

A combination of two ostinato patterns occurs between the oboe and clarinet parts. The oboe ostinato also appeared in the first movement.



Figure 188 - The oboe (top part) and clarinet (lower part) perform ostinatos at the same time

Melody

Wind Motif

The wind motif returns in this movement in a *fragmented* form and in a different key.

Here is the original wind motif:



Figure 189 - The rising and falling motif initially presented in the second movement (bassoon part)

The altered version is introduced in the flute in bar 203:



Figure 190 - The altered version contains only the ascending part of the motif

Prompting question: Can you spot this motif in other places in the score?

Home Motif

This motif is introduced in the warm, lower registers of the clarinet. The use of the lowered sixth interval and the movement up to the fifth note of the chord gives the music an open and yearning quality. It is representative of the homes and businesses in need of the electricity from the turbines.



Figure 191 - 'Home' motif in clarinet part

Prompting question: Can you spot this motif in other places in the score?

Intervallic Focus

The use of the third interval is also strongly present in this movement. The score is often punctuated by short calls from various instruments, reminiscent of the strong use of thirds throughout this work.



Figure 192 - This short bassoon motif using major thirds is present frequently throughout the music

Harmony

Prompting questions:

What key are we in? (D major)

Does the movement sound 'finished' at the end? Why/why not?

Does the music sound harmonious or do the notes clash with each other a lot (dissonance)?

Timbre

Creating sparks

The opening of the movement symbolises the crackle and spark of electricity. The flute part involves the use of flutter tonguing to create a crackling sound, whilst the other instruments play a punctuated 'sparking' sound at the end of each crackle.

176 **Allegro**

The musical score for Figure 193 is in 3/4 time and D major. It consists of five staves: Flute, Clarinet, Violin I, Violin II, and Cello/Double Bass. The Flute part uses flutter tonguing, indicated by a wavy line above the notes. The other instruments play a punctuated 'sparking' sound at the end of each measure. Dynamics include *fp*, *f*, *mp*, *p*, and *mf*.

Figure 193 - The crackling of electricity is present through the flutter tonguing in the flute, whilst the rest of the ensemble plays the punctuated 'spark'

Prompting question:

How is this sound different to the middle section of this score? Think about note lengths and articulations.

Texture

Prompting Questions:

Is the texture of this movement thick (lots of sounds happening at once) or thin (not a lot of different layers of sound)?

Can you find any examples of polyphony, homophony or monophony in the score?

What atmosphere does this create?

Form

Ternary form – middle section lies between b.187-215.

CHAPTER 7: WORKSHOP PLANS

Introduction

The workshop plan can allow a workshop and concert to run smoothly as it offers a clear timeline and approach that the animateur prepares prior to engaging with the participants. The plan can provide details relating to the proposed activities, a description and contact information of those involved and the approximate timing of each activity. If the plan is followed, the activities can start and finish on time and the participants are more likely to be given a clear picture of the activities that they will partake in.

The workshop plan can also help to mitigate any potential risks that could be involved in the development and execution of the project. This has been particularly important over the coronavirus pandemic. For each project, it was important that all Covid19 procedures were followed during public gatherings. During events, the details of all audience members were recorded for contact tracing and a covid marshal was appointed for the concert. For projects delivered during lockdowns, an online delivery format was established, which allowed people to participate in a virtual format.

There are some limitations and potential downsides to developing a workshop plan for a project. The danger in developing a workshop plan is that it may result in an overly planned project, with no room for spontaneity or alteration to suit the needs of the participants. Whilst having a plan is beneficial, going into too much detail and not allowing for deviations from the plan can reduce the sense of autonomy and possibly the engagement levels of the participants. As such, it is important that the plan discusses the key activities prepared and the overall timeframes needed for each activity, but does not go into heavily scripted details, which reduce opportunities for participant autonomy. In many cases the animateur may need to abandon elements of the plan during the workshop to meet the key learning needs or support the engagement of the participants. This was the case in the workshop plans below – some of the activities mentioned were not presented in the workshop or were shorter/longer than intended based around the participant needs and engagement.

There are many ways of approaching a workshop plan, there is no uniform process for animateurs to follow in this regard. Due to the versatility of the role, workshop plans may look very different depending upon the purpose of the project. For instance, a project for adults would not refer to the Australian curriculum documents within the intended outcomes. Instead, the plan may refer to a site improvement plan for a business, or specifically to a client's requests. In each case, it is important to consider the target audience of the projects and to cater the plans to their needs and intended outcomes.

In the case of this research, the projects have been designed for school students and therefore focus upon achieving curriculum goals within the workshop. These plans were shared with the sites and organisers involved in each project, to ensure that all the stakeholders were satisfied with the intended outcomes, activities, and approaches. In any project involving other organisations and stakeholders, the workshop plan can be a useful tool to demonstrate how the project will be run, and what kinds of activities will occur.

In some cases the animateur project is more participant-led, and may not require the animateur to discuss their approach to the project, whilst other projects require the animateur to go into detail about how they will be supporting the participants. For example, a project involving participants with disabilities may require plans from the animateur describing how the project supports each participant's learning needs. An example of such a project is Gareth Williams' *Breath Cycle* project, where Williams had to consider how his project would support the intended participants – cystic fibrosis patients.⁴⁰⁵ In his project, Williams had to consider how to arrange an ensemble where participants could not be in the same room as each other, and how an online model, where Williams layered the sounds together afterwards would be a good option.⁴⁰⁶ Williams also had to organise contingency plans in case any of his participants were too ill to complete parts of the project.⁴⁰⁷

⁴⁰⁵ Creative Scotland and Wellcome Trust. 'Breath Cycle – Singing and Cystic Fibrosis', Creative Scotland and Wellcome Trust (2014). Available from: <http://www.breathcycle.co.uk/>. Accessed on 26th May 2021.

⁴⁰⁶ *ibid*

⁴⁰⁷ *ibid*

Alternatively, a project where the animateur is working with professional musicians may simply involve facilitation, where the animateur's role is simply to introduce the activities and respond to any questions that may arise. Julian Ferraretto's *Junior Jams* projects required minimal involvement from Ferraretto outside of running a warm-up activity and introducing the activities, as he had mentors to support the development of musical responses in each participant group.⁴⁰⁸

In the following workshop plans, the animateur role is discussed as the animateur did play a role in supporting the musical development and the participants. This role was more pronounced in *A Voice for Change*, where the animateur was working by herself with the participants and had a greater role in developing the participant responses. Contrastingly, the animateur involvement was less pronounced in *From Trash to Treasure*, where the role was similar to that of a conductor and facilitator.

Whilst the role of animateur is constantly changing, there are many similarities between the animateur and the teacher. In both cases, the aim is to provide a learning experience for participants, with possible connections to curriculum documentation. In some situations, the animateur may need to take on a teacher-type role, introducing the participants to unfamiliar concepts. However, in most cases, the animateur's role is to build upon the lived experiences of the participants and to create a musical experience for the participants that they may not be able to have in a regular classroom situation. As such, the planning of the animateur workshops needs to be different to that of a lesson plan.

⁴⁰⁸ As experienced through the Adelaide Symphony Orchestra's Learning Traineeship program

Whilst there are certain similarities between a workshop plan and a teacher's lesson plan, there are many differences between the approaches. Whilst a teacher's lesson plan can follow a template design, with the goals always going back to curriculum documents, animateurs need to be able to adapt their workshop plans for a variety of situations. As such, the workshop objectives and rationale are constantly changing. In many cases, including for educational projects, the animateur may not need to mention the curriculum documents at all, or may choose to develop their own set of goals away from the curriculum documentation. In the case of these workshop plans, whilst there are links to the curriculum, the researcher has also included a separate set of goals aligning to the overall aspirations for the project, unrelated to the curriculum. The animateur has much more flexibility than that of a teacher in this regard.

Planning for the setup and space of the project, as well as participant engagement is also more important in an animateur project than it is in a teacher lesson plan. Whilst the teacher is already familiar with the space they're working in and the students they're working with, the animateur needs to plan the activities for a variety of situations, as it is unlikely that they have worked in the location of the workshop before or met the participants. As such, the plan needs to be more adaptable to different situations than that of a teacher lesson plan. Whilst a teacher lesson plan can focus more specifically on a set group of students, the animateur workshop plan needs to be more generalised to suit a greater variety of participants and situations.

Finally, the animateur workshop plan should focus upon facilitating and unlocking the creative potential of the participants. Rather than focussing on new concepts that the participants will need to learn, the animateur project focusses on the musical experience that the participants will have and how that will benefit them. The activities are more exploratory and experimental, rather than exercises and explicit teaching of new materials.

In demonstrating how the workshop plans were put together for these projects, the intent is to demonstrate a possible approach for developing a workshop plan and some of the key elements that may need to be considered when planning an animateur project. These plans offer something new to the field, as the animateur did not base the plans off existing animateur or teaching artist plans, instead opting to create plans that suited the intentions of the projects. In these situations, the plans would be most useful to those who intent to recreate these projects themselves, or those who are developing animateur projects for use in Australian schools, as the plans focus on educational outcomes for Australian school students.

Development of workshop plans for creative portfolio

Inspirations

The workshop plans drew upon the research from the first four chapters when preparing the activities presented. Inspired by Paul Rissmann's projects, each plan offers an introductory activity that allows participants to get to know each other and practice working together. The workshop plan for *A Voice for Change* draws upon RESEO's Fair Opera structure by recording each section of the music and layering them together at a later stage to form the composition.⁴⁰⁹ *From Trash to Treasure* is inspired by the techniques employed in Graeme Leak's *Make and Play* workshops, where participants create their own instruments and perform on them.⁴¹⁰ Like Leak's workshops, participants were provided with a simple rhythmic figure to play that suited the materials provided in the workshop.⁴¹¹

Coronavirus Amendments

Due to the impact of the Covid19 pandemic, the workshop plans were amended to ensure that the workshop complied with the Covid19 restrictions outlined by the state government. For the *From Trash to Treasure* concert, a Covid marshal was appointed to ensure that the venue was safe for all participants and the names and details of those attending the concert were recorded for contact tracing purposes. These were securely stored to protect the privacy of the individuals attending the concert.

⁴⁰⁹ RESEO. 'Fair Opera', RESEO (2012). Available from: <https://www.reseo.org/project/fair-opera/>. Accessed on 3rd June 2020.

⁴¹⁰ Leak, Graeme. 'Make and Play Workshops', Graeme Leak (2020). Available from: <https://www.graemeleak.com/make-and-play.html>. Accessed on 6th December 2020.

⁴¹¹ *ibid*

Online Adaption

A Voice for Change was adapted to be delivered during a period of tight restrictions in South Australia. Some of the activities were altered to reflect the conditions. These instructions were recorded and sent to the teacher at the school. This project, however, was not completed at this school and was later reverted to a live format and delivered at a different school.

Paul Rissmann pursued a similar approach for his H2Oz project⁴¹², where he recorded himself providing instructions to students as he was overseas at the time and could not attend schools in person.

Workshop template design

The template and table design were adapted from a lesson plan pro forma document. The document was modified through reducing the links to curriculum documents and instead focussing on activity descriptors and approaches. For other projects outside of school settings, the organisers may have a planning document or template that they would like the animateur to follow, to ensure that the needs of the organisation are met.

Anxiety considerations

‘Eco-anxiety’ describes the feelings of fear and apprehension relating to environmental issues. It is important the projects presenting these topics do not instil feelings of anxiety into the participants it is being presented to. In each project, the focus of the work is upon developing solutions to environmental issues, rather than the environmental issues themselves. This helps participants to see that the issues are fixable and that we are working towards solutions to these problems, thereby taking a constructive and positive perspective towards these issues.

⁴¹² Rissmann, Paul. ‘H2Oz Audience Participation Piece – Teacher’s Notes by Paul Rissmann’, Tasmanian Symphony Orchestra (2015). Available from: <https://www.tso.com.au/wp-content/uploads/2015/04/RISSMANN-H2Oz-Teacher-Pack.pdf>. Accessed on 28th August 2020.

In each project, the participants were told via participant information sheets and the animateur that their participation in the projects was entirely optional and that they could opt out at any time. When some of the participants were feeling anxious about being recorded for *A Voice for Change*, they were allowed to participate without taking part in the recording process.

WORKSHOP PLAN – FROM TRASH TO TREASURE

Name	Samantha Raftery		Project	From Trash to Treasure	
Age	5+	Time	30mins	Date	14/10/20
Workshop Rationale					
Encourage a breaking down of the barrier between audience and performer through collaborative music making. Encouraging people to reuse and repurpose materials to give them new life. Encouraging a development of improvisation through a scaffolded musical experience, combining listening, development of themes and free improvisation.					
Workshop Objectives	<u>ACARA Goals</u> Participants will: Experiment with texture and timbre in sound sources using aural skills (ACAMUM092 - Scootle) by creating a sound effect using their instrument created from old materials Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music (ACAMUM093 - Scootle) by creating rhythmic ostinatos, timbral sound effects and improvised musical ideas inspired by a piece of music. <u>General Goals</u> 1) To create a musical instrument out of scrap materials 2) To play a rhythmic pattern 3) To play a timbral effect 4) To improvise and engage in a way that felt comfortable 5) To follow the animateur instructions 6) To engage and have fun with the music				

Learning Demand	Participants will need to create an object that makes a sound, using materials provided to them. Participants will need to follow a call and response format, as directed by an animateur. They must be able to follow visual cues from an animateur and respond using an instrument they have created.
MAIN LEARNING OUTCOMES AND DIFFERENTIATION	
General Capabilities: Critical and Creative Thinking Personal and Social Capacity Cross Curriculum Priorities: Sustainability Participants will: • Create a musical instrument • Experiment with ostinato and dynamic patterns on their instrument • Create an improvised response inspired by an existing piano trio score • Think about repurposing and reusing items into the future Differentiation • Participants may use as many or as little of the items they receive as they wish. • Participants can choose when they would like to participate. If they wish, they can choose to sit and listen without making a sound. • Participants can copy the animateur's instrument and patterns rather than creating their own. • 'Buy-in' approach – the participant decides how much they would like to contribute.	

Key Vocabulary	• Understanding of terms and symbols in traditional music notation (desirable but not necessary) • Ostinato • Found object instrumentation – ability to create an instrument with any given objects • Sound effects/timbre
Support Planned for Individuals	Use of a variety of learning approaches including: • Visual cues (sign with instructions, bag with instructions, hand cues) • Aural cues (instructions delivered by animateur, musical cues from piano trio – modelling the rhythms that the audience participants will be using) • Kinetic/movement based cues – through animateur hand signals, rehearsal time, modelling from other participants Scaffolding through step by step instructions Using words and phrases to assist in understanding of rhythmic phrases, aligning with Orff methodological approach. Proximity cues (moving closer to those who are struggling)

Resources Required	• Paper bags with ‘<i>Create something that makes a sound</i>’ written on them (approx. 50) • Reusable materials that could be used to create an instrument – ensure that there are enough materials to include at least 4 or 5 in each bag (e.g. jar, can, plastic cup, plate, balloons, elastic bands etc.) • Aluminium foil in a paper bag (for cellist) • Receipt paper in a paper bag (for violinist) • Plastic sleeve in a paper bag (for pianist) • Instruments for string trio (violin, cello, piano – piano must be able to be prepared with plastic sleeve) • Sign with instructions for participants (or write on a whiteboard) • Microphones/amplification – for piano trio and animateur (optional)

Time	Participant Activity	Support	Goal
10min	Starter <u>Introduction</u> Participants will be introduced to the work and encouraged to repurpose the items in their bags into musical instruments. Participants will be informed of the importance of reusing and repurposing items that they would normally throw away. <u>Instrument Preparation</u> Participants will each receive a small paper bag with materials inside. The participants will be instructed to create something that makes a sound using the materials inside the bag. They will be told that their instrument needs to be able to make short and long sounds. While the participants are preparing their instruments, the performers are preparing theirs, using materials from their own bags.	Attention cue (for each activity): Animateur will stand at the front of the stage area and wave their arms to attract attention. The animateur will use friendly, supportive body language, such as open gestures and smiles, to help participants feel welcome and excited about the activities. The animateur will explain the activity and demonstrate their own instrument, made from similar materials found in the participant packs. Participants may copy this instrument if they wish. Instructions will also be written on their paper bags and on a large sheet of paper/whiteboard at the front of the room.	• Establish a friendly community setting • Highlight similarities between participants and performers, allowing them to relate to each other • Allow participants time to prepare their instruments for the concert • Introduce the project and activities

10min	Rehearsal <u>Development of rhythmic pattern</u> The participants will be introduced to two rhythmic phrases. These will also be written on a large sheet of paper at the front of the room. The participants will be provided with two phrases – “peanut butter” and “chocolate chip cookie”, which help the participants to understand the phrase they will be playing if they cannot read the score. The animateur will demonstrate the phrases on their instrument, as well as the order the phrases will be played in. The participants will then play along with the animateur when instructed. This will be done initially without the piano trio. Once the participants are able to play this rhythm on their instruments a few times in a row, the piano trio will be asked to join the participants with their own parts. This will be repeated a few times to ensure that the participants are familiar with the rhythmic patterns.	Prior to the start of this activity, the animateur will create a large participant score, which will be taped to the wall at the concert venue. Prior to this activity, the performers will be briefed on their role and what they will be required to do, to ensure the rehearsal process runs smoothly. The animateur will use open and welcoming body language to encourage a supportive and comfortable environment for participants. The animateur will model each action on their own instrument, to provide an aural cue to the audience. This can aid in the understanding of the rhythmic pattern. The animateur will use the instructions as cues for when the participants are about to play (i.e, point to an instruction and change their action to encourage a change in the participants’ actions).	• Offer a movement-based activity that encourages a link between music and physical actions • Create a safe space using a ‘buy-in’ approach where participants feel comfortable to engage • Encourage improvisation • Offer an ensemble performance opportunity • Offer time to prepare and perfect a rhythmic ostinato and timbral colour

	<u>Development of timbral effect</u> The animateur will then ask the participants to play a sustained, fluttering sound on their instrument. As described on the instruction sheet at the front of the room, the animateur will raise and lower their arms to represent changes in dynamics and will demonstrate a cut-off action when the participants need to stop playing. The animateur will then highlight that the last section of the music is purely improvisation for the participants, which they can choose whether or not to participate in. The symbols for dynamics and cutting off will remain the same in this section. The animateur will also indicate that the audience members should not play in the first section, when the animateur is not onstage.	The animateur will use the following signals as directions for the participants: - Point/gesture to section on sign = this section is approaching, watch for change on animateur's instrument - Raise arms = get louder - Lower arms = get softer - 'Shh!' gesture = stop playing During rehearsal process, the animateur may also call out the cue if the audience members are not initially following it. The animateur will ensure that all participants are able to see them when onstage. The animateur will highlight that the work has three sections and describe the participant actions as follows: - Section 1: Don't play, wait for animateur to come onstage - Section 2: Wait for animateur to start playing. Animateur will point to the appropriate incoming section and then use their instrument to highlight when to start playing - Section 3: Improvise –	

	<u>Rehearsal with trio</u> Each of these sections will be rehearsed and placed together within the context of the score. The animateur will direct the changes between these sections, using hand symbols and the participant score.	animateur will highlight that the participants can play whatever they wish, within the confines of the directions from the animateur (loud/soft/stop playing). Animateur will highlight that not playing is also an option if they do not feel comfortable. - The animateur will cue the piano trio to start playing specific sections of the score, relating it to the bar numbers in the music. The animateur will ask the piano trio to keep repeating small sections of the work until the audience is able to play the section comfortably. The animateur will then join sections of the music together to practice the transition between the rhythms and the timbral effect. The piano trio will start first in each case, to ensure that there is a lead-in to the audience parts.	

10min	Performance The work will be performed in its entirety, with the audience joining in at the desired points.	Prior to this activity, the piano trio will be briefed on their role and what they will be required to do. They will have rehearsed the score and stage directions a few times with the animateur to ensure the performance runs smoothly. The animateur will remain consistent with their hand gestures and directions, using the same movements as those completed in the rehearsal. If required, the animateur will move around the stage to ensure that audience members who are not following directions are made aware of this. The animateur will also improvise various sounds during the final section of the work, to model desired behaviour. The animateur will using friendly, large, and supportive body gestures to encourage a positive atmosphere. The animateur will bow and acknowledge the piano trio and audience at the end of the performance. The animateur will thank the audience and ask them to leave their materials under their chairs so they can be collected and used in future performances.	• Offer a performance opportunity in a relaxed setting • Encourage a development of improvisation skills in an ensemble setting • Develop note reading skills and understanding of rhythmic patterns through traditional notation and phrases

PROJECT EVALUATION
In what ways, if any, did the workshop deviate from the plan?
Some of the instruments broke during the performance. This added to the overall jovial performance atmosphere rather than detracting from it.
How did participants respond to the workshop content, activities and learning environment?
The participants were smiling, laughing and engaging with the music. Some participants chose to create very complex instruments, whilst others kept things simple. Some chose to stop playing their instrument during the final section of the performance, which meant that the audience felt that they could participate in whichever ways they felt comfortable. Some instruments broke during the performance, which meant that some audience members were unable to follow the instructions through no fault of their own.
How well did participants meet the goals and how did you assess this?
The goals for this performance were as follows: 1) To create a musical instrument out of scrap materials 2) To play a rhythmic pattern 3) To play a timbral effect 4) To improvise and engage in a way that felt comfortable 5) To follow the animateur instructions 6) To engage and have fun with the music Formative assessment approaches were undertaken by the animateur and professional reviewers during the performance. The feedback was as follows: - Instruments were successfully created, although some broke during performance. A longer time to experiment with the items would have been beneficial. - The rhythm could be heard during the performance by the audience members, but some items provided did not allow for a clear rhythmic sound. Firmer materials, such as metal, would work better. Additionally, it was suggested that a moment of silence between each of the rhythms would work better, rather than a continual sound.

- The timbral effect worked well and the audience members accurately following the animateur's dynamic indications. Some of the balloons burst in this section and the piano trio were not heard well at this point. - Audience members engaged in ways that they felt comfortable. Each audience member was able to create an instrument of their choosing and to engage with the music in ways that felt comfortable to them. The variety of audience interaction with the music demonstrated this. - The audience generally followed the instructions. Sometimes there would be a delay between one action and another. Sometimes the instruments would make a loud sudden sound by breaking. - The audience appeared to be smiling, laughing, and engaging happily with the music.
What strategies did you use and how did they affect learning?
A 'buy-in' approach was used to create a safe space for experimenting with music. In this approach, the audience members can choose how they would like to engage with the music. They can make their responses as complex or as simple as they would like. They can choose to simply sit and listen, create a simple instrument and response or go with a complex contraption. This meant that the audience members could choose what they got out of the experience and meant that they could engage in a way that felt comfortable to them. Scaffolding was used to gradually teach the musical concepts to the audience participants. Audience members started by creating their instruments. Then, they learnt a rhythmic ostinato/timbral effect and played it as a group (the group dynamic also provided a safe space for audience members to try things without being keenly observed by others). The piano trio was added afterwards, using a small section of the music. Following this, the entire performance was put together. Learning in stages and building ideas together allowed the audience members to understand concepts and ideas instead of being overwhelmed with too much information. The performance itself was also scaffolded so that the audience could appreciate the work in different ways. The first section involved simply listening to the music and being presented with musical ideas. The second section involved building upon the ideas from the first section through the incorporation of ostinatos and sound effects. The third section allowed the audience members to actively experiment with some of the musical ideas they had been given.
What strategies did you use to maintain motivation and engagement?
Open and friendly body language was used to create a safe space. Giving choice and options allowed the audience to participate in ways that felt comfortable to them.

WORKSHOP PLAN – A VOICE FOR CHANGE

Name	Samantha Raftery		Project	A Voice for Change	
Age	10-13	Time	3-4hrs	Date	26/11/21
Workshop Rationale					
Participants will engage with an existing composition and develop their improvisation skills through a series of guided prompts, to create small ensemble and individual performances that will be tied together with a choral and string composition. Participants will learn about the effects of climate change and the things they can do to reduce their impact upon the environment, through a series of four movements. These ideas will form the inspiration for the musical responses. From this process, participants will learn about various score layouts and structures, as well as site-specific and found object music. Participants will also have the opportunity to edit recorded sounds using music technology programs.					
Workshop Objectives		<u>ACARA Goals</u> Participants will: Experiment with texture and timbre in sound sources using aural skills (ACAMUM092 - Scootle) by creating sounds to mimic nature and wildlife Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music (ACAMUM093 - Scootle) by creating music in response to a recording and theme Structure compositions by combining and manipulating the elements of music using notation (ACAMUM095 - Scootle) By layering sounds over an existing composition, using music technology software			

	General Goals: • To create a safe and engaging atmosphere • To create music inspired by nature • To experiment with graphic scores and found object instrumentation • To discuss and reflect upon ways in which we can make the world a better place
Learning Demand	Participants will need to be able to play a musical instrument to a very basic level (can make sounds on an instrument). Participants will need a basic understanding of graphic scores and how they work. A basic understanding of a music-editing program (e.g. Soundtrap) is desirable. Recording devices will be required.

MAIN LEARNING OUTCOMES AND DIFFERENTIATION

General Capabilities:

ICT

Critical and Creative Thinking

Cross Curriculum Priorities:

Sustainability

Students will:

- Create a composition inspired by the movements of an animal
- Record interesting natural sound effects
- Experiment with music editing software

Express their thoughts on sustainable living in a musical way

Differentiation

- Participants can choose to record their sounds, but not edit them in any way
- A teacher or other student can record a sound if a participant is unable to do so
- There are many options for the animal movement task – participants can observe an animal in the space they're working in or use the videos for inspiration

Key Vocabulary	Graphic score Musical prompt Improvisation
Support Planned for Individuals	• SSO support, if necessary • Visual and aural support, through the use of an instruction sheet and video • Optional extra activities for advanced students (editing sounds in music program) • Teacher support in the classroom, as negotiated with animateur • Modelling of task through instructional video • Extra time can be allocated as necessary
Resources Required	• Large pieces of paper • Pens/textas • Instruments • Percussion instruments • Recording devices • Open space with lots of plants/greenery • Projector/speakers • Straws/pan flutes • Instruction sheet • Laptops • Music editing program (Soundtrap Garageband or similar)

Time	Participant Activity	Support	Goal
10min	Starter Online: Play introductory video 1 Participants will watch the video, which will pause at appropriate times to complete activities. Live: Animateur will introduce the project and outline the topics explored in the music. Activities <u>What is climate change?</u> Write down definitions and discuss as a group <u>What are some of the ways in which human beings are creating a global warming effect?</u> On the video, there will be some image clues that will help participants to answer the question As a group, propose an alternative option <u>List some things around the school area that contribute to/reduce global warming</u> Stand in a circle and take it in turns to name something in the school that contributes to global warming OR a way that the school reduces the impacts of global warming	Online: Prior to the start of the project, the animateur will send resources and instructions to the teacher, who will assist in the project. The teacher and animateur will negotiate the delivery of the project and discuss the logistics prior to the start of the workshop. The animateur will use open and welcoming body language to encourage a supportive and comfortable environment for participants. The animateur will introduce the project, as follows: • Introduce animateur • Introduce topic of project – climate change • <i>Prompting question – what is climate change?</i> • Brief definition of climate change, with images • Discuss human impact on climate change – global warming • <i>Prompting question – what are some of the ways in which human beings are creating a global warming effect?</i> • <i>List some things around the school area that contribute to/reduce global warming</i>	• Establish a friendly community setting • Introduce the project and activities

		Introduce overall pieces of music – existing works and what the participants will be required to do	
45min	Slogans I/IV Online: Play Slogans I/IV video Participants will watch the video, which will pause at appropriate times to complete activities. Live: Animateur introduces Slogans I/IV and plays recording of the work. Activities <u>Group forming (5mins)</u> Participants will walk around the room and quickly form groups based upon the number that the animateur calls out (e.g. 5, 8, 10 etc.). Eventually, the animateur will ask for groups of four. These groupings will form the groups for the following sound recording activity.	The animateur will ask participants to form their groups through a short activity. Participants will walk around the classroom and the animateur will call out a number – the class will move into groups of that number. Eventually, the animateur will call out ‘four’ and the groups of four that they form will be the groups that they are working in. The teacher of this class will facilitate this process and ensure that the room contains adequate space to complete this activity. The animateur will discuss climate change rallies and show some pictures of these rallies, highlighting various slogans (all images linked to source). Following this, the animateur will highlight how these slogans have been incorporated into the first movement of the work, by showing the motifs and playing examples from a recording of the work.	• Provide an opportunity for participants to interact with each other in a small group setting • Offer an investigation-based activity that encourages a link between music and the natural world • Encourage participants to think about the kinds of sounds they may hear outside • Encourage sound experimentation with found objects • Record various natural materials • Encourage constructive feedback and development of ideas

	<u>Brainstorming sounds (individual) (5mins)</u> The participants will sit outside in silence for one minute and write down any sounds they can hear. <u>Sound recordings (20mins)</u> Participants will use a recording device (e.g. phone, zoom recorder etc.) to record any natural sounds that they can find. They may need to move plants (e.g. gently shake branches, rustle leaves etc.) to produce a sound for recording. Participants can record as many sounds as possible. Online: Once finished, participants will need to send the sounds to their teacher, who will pass them on to the animateur. Live: Animateur will record the responses. <u>Reflection (5mins)</u> Participants will be asked to share some of the sounds they found. Prompting questions: How many sounds could you hear that were man-made sounds (e.g. cars, planes etc.)? Were there more natural or man-made sounds? What were some of the challenges in finding natural sounds to record?	The animateur will discuss how climate change is affecting the natural world – through mass extinction and destruction of habitat. As such, participants will be tasked with showcasing the natural world in their responses, to highlight the reason we need to think about climate change and amend our ways. The animateur will highlight that the first activity is an individual one, and will encourage participants to share their responses with the class once their minute is up. For the sound recording activity, the animateur will play some examples of recorded sounds, to assist participants in their search for things to record. The animateur will model the activity for the participants, to highlight how the students may be able to retrieve some sound recordings. The animateur will highlight the importance of retrieving sounds from natural elements (plants and animals), rather than man-made items (cars and buildings). The animateur will encourage participants to find as many sounds as possible, within a particular time limit (20mins).	

		Once finished, the animateur will ask participants to share some of the sounds they found with the class.	
60-70min	Sounds of Nature Online: Play Sounds of Nature video Participants will watch the video, which will pause at appropriate times to complete activities. Live: Animateur will run each activity. Activities <u>Graphic Score (20mins)</u> This activity can be completed in a number of ways. Participants can do one of the following: • Find an animal outside and copy its movements and motions on a piece of paper • Use the short animal clips from the video to develop their response • Use the links from the participant instruction sheet to develop their response The participants will then need to discuss their scores using the prompts provided to them by the animateur. These also appear on the participant instruction sheet.	The animateur will explain that this movement is about going on a nature walk to discover some of the animals that need our help to save them from the impacts of global warming. The animateur will highlight the materials needed for the activity the participants will need to complete, and will provide space within the video for participants to collect these materials. Online: In the video, the animateur will show some ants wandering around on the ground. The animateur will model themselves following the pattern of the ants as they move across the ground, using a pen and paper. (Animateur will model the task if live) Once completed, the animateur will discuss their score and highlight the kinds of movements the animals made. Some prompting questions will be discussed at this point, that participants can use in their activity.	• Allow participants to experiment with musical ideas on their instruments, using a graphic score • Offer a performance/recording opportunity in a relaxed setting • Encourage a development of improvisation skills • Develop score reading skills through graphic notation • Opportunity for reflection

	Optional activity – link on sheet – guess the animal based on the music heard (10min activity) <u>Musical Response (10mins)</u> Using an instrument of their choice, participants will develop a musical response inspired by their graphic score. The teacher may limit the choice to percussion instruments, or participants may use other instruments if familiar with them. The response should be quite short (around 5-10secs long). <u>Performance (20mins)</u> Participants will perform their sound effect, which will be recorded at the same time. <u>Reflection (5mins)</u> After the performances have been completed, participants will be asked to reflect on the task, using the “I appreciated, I discovered, I wondered” sentence starters.	The animateur will model a performance of the graphic score they have created and discuss how they came to that particular response. The animateur will do two performances on two different instruments to highlight the idea that there can be many different performance approaches to the score. The animateur will include some short videos of animals moving around that participants can use for their musical responses, if they cannot find any animals to observe in the workshop space. There will also be links on the participant instruction sheet that can be used to form a response. The animateur will ask participants to create their own musical responses, following the same processes described in the video. The teacher will offer further support to participants who are uncertain. Participants will have the opportunity to perform their musical responses on their instruments (instruments supplied at teacher discretion). This will be recorded by the teacher or animateur.	

		The animateur will encourage audience members to provide encouraging feedback, using “I appreciated, I discovered, I wondered” format.	
75min	What Can We Do? Online: Play What Can We Do video Participants will watch the video, which will pause at appropriate times to complete activities. Live: Animateur will run each activity. Activities <u>Prompt – What can we do to be more environmentally friendly? (5mins)</u> Brainstorm on whiteboard <u>Slogans (10mins)</u> Agree/disagree line – participants will position themselves in a line based on whether they agree/disagree with a message portrayed in a protest slogan or music video. Participants will be provided with the prompt “what can we do to make the world a better place”? Participants will brainstorm some ideas as a group, which will be written on the whiteboard.	The animateur will highlight the importance of rallies and protests – to stand up for injustice and beliefs. The animateur will provide some examples of protests where this occurred. The animateur will focus towards the climate change rallies and discuss why they are important. The animateur will prompt participants to think about environmental changes they could make within their community. The animateur will then ask participants to think more generally – what can we do to make the world a better place?	• Provide an opportunity for participants to think about their beliefs and how to deliver their thoughts in a creative manner. • Allow participants to experiment with recording techniques and effects • Create a poster design as inspiration for a recorded response • Allow participants to develop an existing score through layering • Reflect on learning

	Using these ideas from both prompts, participants will create a slogan that reflects their beliefs about a particular issue. <u>Posters (20mins)</u> Participants, in groups or individually, will create protest signs that relate to their slogan. <u>Musical response (30mins)</u> Participants will listen to the original ‘What Can We Do’ recording and discuss what the music is about. Participants will need to find a creative way of chanting out their slogan, ensuring that it matches with the original score. Examples will be given within the video. Each response will be recorded and sent to the animateur, along with the poster. <u>Reflection (10mins)</u> Participants will reflect upon the workshop as a whole and describe one thing that they have learned through the project. This feedback will be sent to the animateur.	Once completed, the animateur will ask participants to create a slogan relating to one of the elements previously discussed. The animateur will provide examples of existing slogans from different rallies and protests and discuss what they mean. The animateur will also show some music videos containing examples of slogans and ask participants whether they agree or disagree with the messages in each song. The animateur will ask participants to create a poster inspired by their slogan. The teacher will provide the materials for this task. The animateur will demonstrate using their example. The animateur will then play the original ‘What Can We Do’ recording. Participants will be asked to reflect on the music – what is it about? The animateur will then highlight that this is the opportunity for participants to get their message/slogan heard. The animateur will highlight that their role is to create musical responses over the top of the existing score that incorporates their slogan.	

		Each participant will be given access to the recording so they can refer back to it at any point. The animateur will provide examples, using a slogan they have created (modelling the task). Once participants have worked out their slogans and how they will say them, they can record it and send them to their teacher, who will pass them on to the animateur (online) or the animateur will record them (live). The animateur will layer these sounds over the original score. The animateur will encourage participants to reflect on the project by describing one thing that have learned over the course of the project. (Online) The video will contain some suggestions about areas they could reflect on The animateur will thank participants for participating in the project and provide positive feedback on their musical responses, once received. The animateur will thank the teacher for their assistance in the project.	

PROJECT EVALUATION
In what ways, if any, did the workshop deviate from the plan?
There was a possibility that the workshop would need to be delivered online, so a contingency plan was created, in which a video was created for participants to respond to. The workshop ended up being presented in person, so the online option wasn't required. Initially, the teacher of the class involved in the project was going to assist the students in completing the tasks. This was not possible and the animateur had to complete the project without any supporting staff members. Some participants did not wish to create a slogans poster and were allowed to skip this portion of the workshop. Some participants also did not feel comfortable recording material for the project and chose to opt out of this activity. Due to time constraints, some of the introductory activities and "getting to know you" activities were removed to ensure that the main body of activities were completed in the shorter timeframe. The students had 90 minutes to complete all the activities. This worked within the context of this workshop as the participants were already familiar with each other and the animateur. For similar time-related reasons, the students did not edit the sounds themselves; this was completed by the animateur. In a future iteration of the project, it would be fantastic to have the students editing their own sounds, however the students still experienced elements of music technology through recording their initial musical responses.

How did participants respond to the workshop content, activities and learning environment?
The students happily participated in all the main tasks, aside from the recordings and posters in some cases. All the participants were engaged and stayed on task for the duration of the workshop. They responded positively during the reflection at the end, where they indicated that the workshop was engaging and fun. The participants also displayed a sense of autonomy – they chose when they felt comfortable to participate and when to opt out.
How well did participants meet the goals and how did you assess this?
The goals for this performance were as follows: 1) To create a safe and engaging atmosphere 2) To create music inspired by nature 3) To experiment with graphic scores and found object instrumentation 4) To discuss and reflect upon ways in which we can make the world a better place Formative assessment approaches were undertaken by the animateur during the workshop. The feedback was as follows: 1) The participants occasionally needed reminding about noise levels in the room, but otherwise followed the safety procedures in place at the school. The animateur completed all necessary paperwork to ensure that she was following the school guidelines. The students were engaged throughout with no off-task behaviours exhibited. 2) All of the students were able to find natural elements to incorporate into their responses. Some of these became quite similar as some of the students found the same kinds of materials. In future, it would be best to assign students to different areas to collect materials and to encourage participants to find unique items. In some cases, students needed to be reminded that their natural item recording should only contain their items from outside and not anything man made (e.g. music stands, chairs). This should be made clear at the beginning of the activity.

- 3) Some of the participants were not familiar with graphic scores and did not know how to create music from them. For future iterations of this project, it should be encouraged that schools complete lessons or units of work on graphic scores prior to attending the workshop. Such activities can be found in the teacher resource guide. In terms of the found object instrumentation, students seemed to be confident in creating sounds using items found outside.
- 4) The participants were able to come up with many varied responses to this prompt and some felt confident enough to record them. In some cases the animateur recorded themselves saying responses on behalf of the students. For future iterations of this project, it would be a good idea to encourage students to think of responses specifically relating to the environment and climate change, to keep in line with the theme of the music.

What strategies did you use and how did they affect learning?

A 'buy-in' approach was used to create a safe space for experimenting with music. In this approach, the audience members can choose how they would like to engage with the music. They can make their responses as complex or as simple as they would like. This meant that the participants could choose what they got out of the experience and meant that they could engage in a way that felt comfortable to them.

The animateur incorporated some of the school behavioural management policies to encourage on task behaviour from the students. This included references to the school's fundamental aims and attributes. This meant that the participants knew the expectations and routines, which allowed them to feel comfortable in completing the task. It is a good idea to do some research into the school so that aims and values can be aligned.

Open and friendly body language, as well as a growth mindset approach was used to encourage positive responses from the students. When the students were stuck on a task, gentle suggestions were made and instead of putting students down when they made a mistake, the animateur would suggest ways in which the participant could make their performance even better. As such, the participants were able to complete all the tasks.

Time limits were placed on each activity. This ensured that the activities ran to schedule and gave the participants a good idea of how much time they had to complete tasks. This allowed them to create achievable responses within the timeframes set.

What strategies did you use to maintain motivation and engagement?

Open and friendly body language was used to create a safe space.

Giving choice and options allowed the audience to participate in ways that felt comfortable to them.

Modelling activities provided motivation.

Modelling behaviour – smiling, laughing, engaging.

WORKSHOP PLAN – WIND TURBINES

Name	Samantha Raftery		Project	Wind Turbines	
Age	13-18	Time	3 hrs	Date	
Workshop Rationale					
Participants will engage with an existing composition and develop their improvisation skills through a series of guided prompts, to create small ensemble performances that will be tied together with a wind quintet composition. Participants will learn about the construction of and the processes involved in producing energy from a wind turbine. These processes will form the inspiration for the musical responses. From this process, participants will learn about ostinato patterns, layering of textures and experimentation with found objects as musical instruments.					
Workshop Objectives		<u>ACARA Goals</u> Experiment with texture and timbre in sound sources using aural skills (ACAMUM092 - Scootle) by creating sounds to symbolise weather patterns and electricity, using traditional objects and found object instrumentation. Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music (ACAMUM093 - Scootle) through experimentation with rhythmic patterns, instrumentation and motivic development. Structure compositions by combining and manipulating the elements of music using notation (ACAMUM095 - Scootle) through the development of new music inspired by a skeleton score.			

	<u>General Goals</u> 1. Experiment with improvisation with supportive prompts 2. Maintain a safe, friendly community atmosphere through small group activities 3. Provide a mentorship opportunity for young musicians
Learning Demand	Participants will need to be able to play a musical instrument to a competent level (approx. AMEB grade 2 and above). Students will need to be able to read music to a similar standard.
MAIN LEARNING OUTCOMES AND DIFFERENTIATION	
General Capabilities: Critical and Creative Thinking Personal and Social Capacity Literacy Cross Curriculum Priorities Sustainability Students will: • Create a composition that combines distinct layers of musical elements • Experiment with transitions between one musical idea and the next • Experiment with found object instrumentation • Improvise on their instruments Apply their understanding of musical elements and themes into a newly created musical response Differentiation • Participants can copy the group instrument and patterns rather than creating their own. • ‘Buy-in’ approach – the participant decides how much they would like to contribute.	
Key Vocabulary	Ostinato

	Graphic score Skeleton score Tableau Improvisation Understanding of terms and symbols in traditional music notation
Support Planned for Individuals	• Mentors will be available to assist each group in creating their musical response • Participants at a beginner level can be allocated more basic support parts rather than solos • Participants can play percussion instruments etc. rather than their own instrument if they do not feel comfortable • Participants can choose to opt out of performance if they do not feel comfortable
Resources Required	• Large pieces of paper • Bell (attention cue) • Pens/textas • Instruments (participants bring their own) • Percussion instruments (for participants who do not have an instrument to play) • Pinwheels • Flags • Wind chimes • Straws/pan flutes • Wind spirals • Various handmade instruments impacted by the wind • Projector or large printed images from participant information sheet

Time	Participant Activity	Support	Goal
10min	Starter Participants will receive an introduction to the project and a description of the work they will be creating. Participants will hear the original composition performed by the wind quintet. Participants will be led through a clapping activity, where they will pass a clap in different directions around the circle.	Attention cue (for each activity): Animateur will use a bell to attract attention (allows animateur to protect their voice). This cue will be introduced in the starter activity. The animateur will use open and friendly body language to welcome the participants to the project. Prior to the workshop, the animateur will rehearse the Wind Turbines score with the wind quintet to ensure they are confident and familiar with the work on the day. The animateur will lead the participants through the opening activity and use gestures and body language as required. The animateur will be supportive and kind if a participant makes a mistake.	• Establish a friendly community setting • Allow participants and mentor/performers to get to know each other in a friendly and supportive way • Introduce the project and activities
15min	Activity 1 <u>Machine</u> Participants will listen to an introduction and explanation of the first movement and tasks.	The animateur will use open and welcoming body language to encourage a supportive and comfortable environment for participants.	• Provide an opportunity for participants to interact with each other in a small group setting

	Participants will be divided into a maximum of 5 groups by being ‘numbered off’ (animateur will assign each participant a number which will form the group they are assigned to). Each group will also contain a mentor, who will offer support to the participants. Participants will be required to construct a tableau, depicting a machine. One participant will start the tableaux, with the other group members gradually adding to it. Each participant must complete an action and a sound effect as part of the process. Performance After five minutes of practice/rehearsal time, each group will perform their tableau. Audience members will be required to provide some feedback (positive/constructive) on each performance. The participants will then need to think about how they can improve the overall performance and join the tableaux together.	Prior to this activity, the mentors will be briefed on their role and what they will be required to do. If participants require further explanation of the activity, the mentor can step in to assist. The animateur will introduce the first movement of wind turbines and ask the participants to brainstorm some construction sounds together, which will be written on a whiteboard/sheet of paper. The animateur will explain the first activity by reading the task and using the mentors to demonstrate the activity. The animateur may also ask participants for different sound examples to add to the tableaux. The animateur will organise the groups through a number off system and will ensure a mentor from the wind quintet is assigned to each group. Each group will be provided with a set of instructions and advice for completion of the activity.	• Offer a movement-based activity that encourages a link between music and physical actions • Encourage participants to think about the kinds of sounds they may hear at a construction site and how to replicate those sounds, using vocal sound effects and body percussion • Encourage improvisation • Offer an ensemble performance opportunity • Encourage constructive feedback and development of ideas

		The animateur will move between each group to ensure they are working well and to offer advice, where necessary. The animateur will not be too heavily involved in the development of ideas, as this should be left to the participants. The animateur will keep track of the time and alert participants when their five minutes are up. All participants will be invited to perform their tableau for the group. The animateur will offer encouraging feedback and model this behaviour for the participants. The animateur will choose participants to offer feedback after each performance.	
20min	Activity 2 <u>Wind Turbine Development</u> In the same groups as the previous activity, participants will create a 30 second performance incorporating some short musical phrases, displayed in their instructions.	The animateur will ensure that the musical excerpts are transcribed to suit the instruments present at the workshop. Prior to this activity, the mentors will be briefed on their role and what they will be required to do. If participants require further explanation of the activity, the mentor can step in to assist.	• Provide an opportunity for participants to interact with each other in a small group setting • Allow participants to experiment with musical ideas on their instruments, using a skeleton score

	The mentors in each group will demonstrate the musical phrase and ask participants to play each phrase together before exploring developmental opportunities. The participants will use an instrument of their choice to develop their response. Performance After ten minutes of practice/rehearsal time, each group will perform their musical response. Audience members will be required to provide some feedback (positive/constructive) on each performance. The participants will then need to think about how they can improve the overall performance and join the musical responses and tableaus together.		• Offer a performance opportunity in a relaxed setting • Encourage a development of improvisation skills in an ensemble setting • Develop note reading skills through traditional notation

20min	Activity 3 <u>Sound Effect</u> (5mins) Participants will listen to an introduction and explanation of the second movement and tasks. Each group will be provided with a particular object that is affected by the wind (e.g. wind chime, pinwheel, flag etc.). Participants will be asked to form groups containing one of each kind of object. Each new group will be tasked with creating a 30-second sound effect that will incorporate the items they have been given, as well as any vocal sound effects they wish to include. This must contain an ostinato pattern. <u>Wind Musical Response</u> (10mins) Participants will be asked to incorporate the musical phrases on their instruction sheet into their sound effect response. The mentors in each group will demonstrate the musical phrase and ask participants to play each phrase together before exploring developmental opportunities.	The animateur will ensure that the musical excerpts are transcribed to suit the instruments present at the workshop. Prior to this activity, the mentors will be briefed on their role and what they will be required to do. If participants require further explanation of the activity, the mentor can step in to assist. The animateur will prepare the materials for this activity. The animateur will distribute specific items to each group (e.g. group 1 – pinwheels, group 2 – flags etc.) after the group has done their performance in the previous activity. The animateur will explain the third activity by reading the task and using the mentors to demonstrate the activity.	• Provide an opportunity for participants to interact with each other in a small group setting • Allow participants to experiment with found object soundscapes • Encourage participants to think about how the wind interacts with different objects • Learn about ostinato patterns • Allow participants to experiment with musical ideas on their instruments, using a skeleton score • Offer a performance opportunity in a relaxed setting • Encourage a development of improvisation skills in an ensemble setting • Develop note reading skills through traditional notation

	The participants will use an instrument of their choice to develop their response. Performance After ten minutes of practice/rehearsal time, each group will perform their musical response – firstly the sound effect alone and then with the musical phrases. Audience members will be required to provide some feedback (positive/constructive) on each performance. The participants will then need to think about how they can improve the overall performance and join the musical responses together.	Following the explanation of task, the animateur will ask the participants to form groups of [number that allows for groups to be created], where every member of the group has a different item. The animateur will ensure any disputes over this are resolved in a friendly manner, through non-confrontational language. The animateur will ensure that all of the groups are keeping to time, by moving amongst the groups, checking on progress and offering advice as required. After five minutes, the animateur will ask participants to move onto the second part of the activity, ensuring that participants understand that these two responses need to be combined together. The animateur will walk around to each group, to ensure that participants have developed both responses.	

		After ten minutes, the animateur will direct all of the participants to sit as an audience and watch each group perform their work in turn. The animateur will model appropriate performance etiquette and encourage participants to do the same. A similar approach will be taken to feedback. The animateur will select willing participants to provide feedback as well as offering their own feedback for each performance. The animateur will encourage participants to come up with ideas for how the group responses could be joined together and trial these ideas during the performance timeframe. The selected response will be noted down and/or recorded.	

25min	Activity 3 <u>Number off</u> (2mins) The participants will be sorted into new groups through a short number-off movement activity. In this activity, participants will move around the room until the animateur calls out a number. Participants will be required to form groups of that number. There will be a few rounds of this activity before the animateur will ask participants to form groups of roughly the number that would separate them into five groups overall. This will form the groups for the next activity. <u>The Sun</u> (15mins) Participants will listen to an introduction and explanation of the third movement and tasks. Each group will be paired with a mentor and provided with a large sheet of paper, alongside the instruction sheet. Each group will be asked to brainstorm descriptions of music that could accompany the image on the instruction sheet.	The animateur will lead the number off process, using the bell to attract attention where necessary. Mentors will take part in all activities. The animateur will fill out groups in number off if required. The animateur will ensure that the groups are evenly spread. The animateur will introduce the movement and tasks, referring to the participant instructions. The mentors will be briefed on their role prior to the activity. The animateur will provide large sheets of paper for the activity and distribute them to groups. The animateur will introduce and remind groups of time limits for each activity. The animateur will lead discussions and conversations, applying and encouraging a growth mindset approach.	• Allow participants and mentor/performers to get to know each other in a friendly and supportive way • Interact through movement-based activities • Create a musical response inspired by an image • Allow participants to experiment with musical ideas on their instruments, using a skeleton score • Offer a performance opportunity in a relaxed setting • Encourage a development of improvisation skills in an ensemble setting • Develop note reading skills through traditional notation

	Group members will then choose one of their descriptions to share with the other groups. Participants will then be asked to come up with a musical response that reflects their description. The response must include the musical phrase on the instruction sheet. The mentors in each group will demonstrate the musical phrase and ask participants to play each phrase together before exploring developmental opportunities. The participants will use an instrument of their choice to develop their response. If time permits, participants may add two actions to their performance.	The animateur will observe each group and make suggestions if necessary. The animateur will model appropriate performance etiquette during performances and encourage participants to do the same. A similar approach will be taken to feedback. The animateur will select willing participants to provide feedback as well as offering their own feedback for each performance. The animateur will encourage participants to come up with ideas for how the group responses could be joined together and trial these ideas during the performance timeframe. The selected response will be noted down and/or recorded.	

	Performance After ten minutes of practice/rehearsal time, each group will perform their musical response and highlight the description they were working with. Audience members will be required to provide some feedback (positive/constructive) on each performance. The participants will then need to think about how they can improve the overall performance and join the musical responses together.		
30min	Activity 4 <u>Conversion</u> In this activity, participants will be introduced to the concept of conversion. They will hear an explanation of the process, with accompanying diagram. This diagram will also be on their instruction sheets.	The animateur will introduce the movement and tasks, referring to the participant instructions. The mentors will be briefed on their role prior to the activity. The animateur will assign each group a stage of the conversion process to re-enact. The animateur will ensure that the most confident groups are the first and last stages of the conversion process.	• Learn about the processes involved in converting kinetic energy to electrical energy through a wind turbine • Participants will explore different key signatures and musical changes they can make • Interact through movement-based activities • Allow participants to experiment with musical ideas on their instruments, using a skeleton score

	Participants will then be required to create a musical representation of this process, using at least one sound effect for each stage. Each group (same as previous groupings) will be assigned a particular stage of the process and will need to highlight the unique qualities of their assigned stage. The groups that have the first and last stages must start/finish in D major, but the other groups may perform their response in any key they choose, using the rhythmic phrase on their instruction sheet somewhere in their response. The mentors in each group will demonstrate the musical phrase and ask participants to play each phrase together before exploring developmental opportunities. The participants will use an instrument of their choice to develop their response.	The animateur will introduce and remind groups of time limits for each activity. The animateur will lead discussions and conversations, applying and encouraging a growth mindset approach. The animateur will observe each group and make suggestions if necessary. The animateur will model appropriate performance etiquette during performances and encourage participants to do the same. A similar approach will be taken to feedback. The animateur will select willing participants to provide feedback as well as offering their own feedback for each performance. The animateur will encourage participants to come up with ideas for how the group responses could be performed to highlight the conversion process and trial these ideas during the performance timeframe. The selected response will be noted down and/or recorded.	• Offer a performance opportunity in a relaxed setting • Encourage a development of improvisation skills in an ensemble setting • Rehearse large group ensemble performance

	Performance After twenty minutes of practice/rehearsal time, each group will perform their musical response and highlight the stage they were working with. Audience members will be required to provide some feedback (positive/constructive) on each performance. The participants will then need to perform the whole response from stage one to five seamlessly. This will be rehearsed and directed as necessary.		
20min	Activity 5 <u>Energy</u> Participants will be asked to return to the groups they were in for the first activity. Participants will listen to an introduction and explanation of the fifth movement and tasks. Each group will be required to create an image or symbol relating to 'energy'. This will form the inspiration for their musical response. Participants will need to create a short musical response using only percussion objects (no melody) to represent their symbol.	The animateur will introduce the movement and tasks, referring to the participant instructions. The mentors will be briefed on their role prior to the activity. The animateur will remind participants of groups from first activity, if necessary. The animateur will distribute sheets of paper and pens to groups for symbol creation. The animateur will distribute percussion instruments to groups.	• Learn about graphic scores and how to interpret them musically • Improvise on percussion instruments, using a rhythmic cue • Create music inspired by a particular theme • Offer a performance opportunity in a relaxed setting • Encourage a development of improvisation skills in an ensemble setting

	Performance After ten minutes of practice/rehearsal time, each group will hand over their symbols, which will be stuck on a wall. The animateur will lead the participants through a performance of their responses by pointing to different symbols, indicating when a group should start playing. Following the performance, participants will be required to provide some feedback (positive/constructive) on each group.	The animateur will introduce and remind groups of time limits for each activity. The animateur will lead discussions and conversations, applying and encouraging a growth mindset approach. The animateur will observe each group and make suggestions if necessary. The animateur will collect the sheets of paper with the symbols drawn on them and stick them to a wall. The animateur will model appropriate performance etiquette during performances and encourage participants to do the same. A similar approach will be taken to feedback. The animateur will select willing participants to provide feedback as well as offering their own feedback for each performance. The animateur will conduct/direct each groups' sound effect and rehearse layering over the top of wind quintet sound.	

		The animateur will encourage participants to come up with ideas for how the group responses could be performed to highlight and trial these ideas during the performance timeframe. The selected response will be noted down and/or recorded.	
20min	Rehearsal Participants will rehearse each section alongside the original score, from beginning to end. Amendments to score or performance will be done at this point. Once the performance has been played through a couple of times and participants are confident in their parts, the parents and friends of the students will be allowed into the workshop space to hear the performance. Participants may be required to set up chairs and clean up the space.	The animateur will lead participants through a rehearsal, reminding groups of their roles as necessary. Any amendments or score requirements will be made by the animateur at this point. The animateur will use growth mindset approaches for feedback. The animateur will ensure all groups have the materials they need for each group and will make notes of performance setup and stage movements needed. The animateur will act as stage manager and cue provider as needed. The animateur will provide encouragement and support.	• Rehearse, recall and memorise a variety of repertoire • Develop ensemble skills • Prepare for a concert • Follow directions from animateur • Perform in a concert setting alongside professional musicians

	Concert Participants will perform the concert alongside the original <i>Wind Turbines</i> score for the parents and friends of the participants. The concert will be recorded for research purposes. Participants will then have a chance to offer any feedback or questions about the project.	The animateur will comper the performance. The animateur will remind participants of their parts and stage movements, as required. The animateur will thank everyone involved at the end of the performance. The animateur will model positive body language throughout.	

PROJECT EVALUATION
In what ways, if any, did the workshop deviate from the plan?
Due to the smaller number of participants, the introductory activities were condensed and took up less time in the workshop. The participants remained in one group throughout. Logistically, it did not make sense to play the movement at the start of each activity as it would have meant continually switching between using the recording setup and plugging in the portable speakers into the laptop. When trialing this process, the program used to record the audio from the workshop would produce error messages if the recording equipment was unplugged. Instead, all of the recordings were played at the beginning of the workshop, and the participants wrote down descriptive notes for each movement. Due to capacity limits and covid restrictions, there was no performance at the end of the workshop – a recording of each movement was taken instead. Unfortunately, the wind quintet could not be present on the day of the workshop, but an adult participant was present to support the group responses.
How did participants respond to the workshop content, activities and learning environment?
The participants worked well within this environment. Some of the participants were natural leaders and led the discussions about how the music should sound. Others were willing to support and trial these ideas. There were different ability levels within the group and the roles that the group members played were adapted to suit the abilities of the performers (e.g. those who were more confident players tended to take on the melodic roles, whilst the players who were less confident took on the sound effects or harmonic support). The participants supported each other and behaved in a friendly, supportive manner. Each participant felt confident enough to contribute to the overall sound, and the feedback was very positive, with many stating that they enjoyed the workshop and thought it was a lot of fun.

How well did participants meet the goals and how did you assess this?
The goals for this workshop were as follows: 1. Experiment with improvisation with supportive prompts 2. Maintain a safe, friendly community atmosphere through small group activities 3. Provide a mentorship opportunity for young musicians 1) The participants were happy to experiment with different sounds and seemed to enjoy producing wind sound effects and experimenting with the found objects provided. For the most part, the participants followed the prompts, with occasional reminders of tasks provided by the animateur to ensure that they stayed on track. 2) All the activities were performed in a safe manner, following the covid guidelines at the time and the ethics guidelines for research. There was definitely a community atmosphere produced, with all of the participants communicating and supporting each other, and even discussing ways in which they could meet up after the project. The grouping remained small (7-8 participants) and this aided the process of getting to know everyone and supporting each other. 3) Unfortunately, the wind quintet could not be present to mentor the participants on the day. Some of the older participants took on a mentorship role and supported the younger, less experienced players.
What strategies did you use and how did they affect learning?
The approaches in this workshop were similar to Paul Rissmann's, in that the animateur was more of a facilitator and not an active part of the music making process, aside from creating the prompts to begin with. This space allowed the participants to come up with response unhampered by strong amounts of input or influence from the animateur. The activities were diverse, so that the participants did not have to complete the exact same activities across multiple movements. This seemed to work well as the participants were engaged throughout the three-hour workshop. Some of the more challenging tasks were placed at the end, to ensure that participants had eased into the project and were sufficiently scaffolded. The animateur used open, friendly body language and this seemed to encourage participants to relax over the course of the workshop and ask questions.
What strategies did you use to maintain motivation and engagement?
• Variation of activities – there were multiple activities spread across the three hours, which meant that the participants were not stuck on the same activity for a long time. • Time limits were provided, to give a goal and expectations for completion • A buy-in approach was used and there were different roles within each activity that the participants could take, so that participants could respond in a way that felt comfortable.

CONCLUSION

When research into the topics for these planning documents was being undertaken, the researcher began to experience eco-anxiety, which is a build up of fear and anxiety about the impacts of climate change. This was a debilitating feeling and caused the researcher a lot of difficulty in completing some of the topics relating to climate change. After a lot of work in addressing this issue, it became clear that the perspective in which environmental issues are addressed was very important. If this topic is addressed in a way that emphasises negativity and fear, the participants are likely to focus upon these feelings and may experience the same feelings of anxiety and hopelessness. For positive change to occur, the activities that the participants took part in needed to be constructive and positive in approach, and needed to highlight the ways in which we can alleviate the issue of climate change, rather than focus on the issue itself. As such, many of the project activities focus on solutions to climate change and ways in which we can make a positive difference.

These documents proved useful in setting out an approach to the workshops and outlining prerequisites and preparatory resources for the participants. Whilst not all of the activities were incorporated into the workshops, it was useful to have these planning materials, as they provided the teachers with support in preparing students for these workshops, and it provided the animateur with a timeline, approach and list of activities that were to be completed. It is important to note that the animateur needed to stray from the workshop plans occasionally to meet the needs of the participants, as the animateur felt that creating a safe and supportive space for engagement was the top priority.

Looking ahead, future research could be undertaken to determine other ways in which the planning materials could be modified to meet the needs of a range of student needs. The affects that these activities have on participant wellbeing could also be considered, to ensure that the projects do not cause anxiety around the topic. Comparisons between curriculum documents from Australian and other countries could be undertaken to see whether these planning materials are suitable for schools in other countries and if not, how they could be adapted to meet curriculum requirements in other areas.

PART C

Compositions

INTRODUCTION

This section marks the beginning of the creative portfolio consisting of compositions and respective commentaries, along with recordings of each workshop and performance. There are three projects that were created, with each integrating the topic of environmental sustainability into the work. Each animateur project explores a different compositional approach, following the methods described in the third chapter.

These works contribute to the small amount of animateur projects specifically designed for Australian audiences, with it being the first Australian animateur project to utilise the original scores created for these performances. The work demonstrates ways in which environmental themes can be integrated into music projects, something that has not been discussed in relation to Australian animateur projects in research. This can provide a valuable contribution to current studies being undertaken by the International Teaching Artist Collaborative (ITAC) into the integration of environmental themes in teaching artist projects.⁴¹³

The commentary on the compositions also discusses the recording and collaborative processes, as well as visual examples of the developments made to each work. These contribute valuable information to aspiring animateurs on how to collaborate with others, how to achieve a good recording that showcases the best attributes of the project and how a project may need to change to suit the needs of the participants and venue. The collaborative process, the recording process and the developments made to scores for projects are elements that provide invaluable support to animateurs looking to develop their own projects. These details have not been discussed in previous research, particularly not in relation to specific projects.

⁴¹³ International Teaching Artist Collaborative (ITAC). 'ITAC IMPACT: Climate', ITAC (2021). Available from: <https://www.itac-collaborative.com/projects/itac-impact-climate>. Accessed on 28th November 2021.

1: From Trash to Treasure

From Trash to Treasure

Samantha Raftery

Instrument preparation:

You will receive a bag containing the following

Violin – small pieces of paper

Piano – various items

Cello – a piece of alfoil that can be wrapped around all four cello strings

Whilst the audience are completing their tasks, you will set up your instruments as described below:

Violin – small piece of paper threaded between all four strings – should produce buzzing effect when played but not cut off sound entirely.

Pianist – small materials threaded through the piano strings to produce buzzing sound effect. Focus upon notes that are used within the score.

Cellist – Wrap a piece of alfoil around the strings on the instrument. This should produce a light buzzing sound effect but the tone of the instrument and a percussive sound during the pizzicato sections should still be heard.

From Trash to Treasure

Samantha Raftery

Vivace Repeat until violinist is ready to play

Piano

Vivace

Violin

Violoncello

Cellist walks onstage and notices cello with alfoil. Highlight buzzing sound and make a face.

Violinist walks onstage and notices violin with paper. Highlight buzzing on violin and make a face. Cue the start of the next section for other players

Repeat until violinist is ready to play pizz.

mf

5 Pianist walks onstage and notices piano with plastic. Highlight buzzing on piano and make a face. Cue the start of the next section for other players

Pno.

Vln.

Vc.

Repeat until pianist is ready to play

Repeat until pianist is ready to play

7

Pno.

mf

mp

Vln.

f

mp

Vc.

tap body of cello

f

mp

11

Pno.

f

mf

Vln.

mf

Vc.

second time only
pizz.

mf

15

Pno. *f* *ff*

Vln. *f* *mf*

Vc. *f* tap body of cello

21

Pno. *mp*

Vln. *f*

Vc. *mf* pizz.

27

Pno. *pp*

Vln. *pp*

Vc. *pp*
tap body of cello

31

Pno. *p*

Vln. *p*

Vc. *p*

35

Pno. *mf* *mp*

Vln. *mf*

Vc. pizz. *mf* *mp*

41

Pno. *mf*

Vln. *mp*

Vc. *mp*

47

Pno.

mp

p

simile

Vln.

p

tap body of cello

Vc.

p

tap body of cello

53

Pno.

pp

Vln.

Vc.

pp

59

Animateur walks on stage and picks up their instrument. Cues audience to do the same.

Pno.

Vln.

Vc.

mp

p

pizz.

66

Pianist copies animateur rhythms on C/G sounds

Pno.

Vln.

Vc.

74

Pno.

Vln.

Vc.

This system contains measures 74 through 81. The piano part is silent, indicated by whole rests on both staves. The violin and cello parts play a rhythmic pattern of eighth notes, with slurs indicating phrasing across measures.

82

Pno.

Vln.

Vc.

Follow dynamics shown by animateur

tap body of cello

This system contains measures 82 through 89. The piano part is silent, indicated by whole rests on both staves. The violin and cello parts play a rhythmic pattern of eighth notes, with slurs indicating phrasing across measures. The cello part includes 'tap body of cello' markings, indicating percussive effects. The instruction 'Follow dynamics shown by animateur' is written above the violin staff.

90

Pno.

Vln.

Vc.

Measures 90-97: The piano part is silent. The violin part plays a series of chords in G major. The cello part plays a rhythmic pattern of eighth notes.

98

Pno.

Vln.

Vc.

mp

pizz.

mp

Measures 98-105: The piano part is silent. The violin part plays a series of chords in G major. The cello part plays a rhythmic pattern of eighth notes, starting with a pizzicato instruction.

106

Pno.

Vln.

Vc.

Measures 106-113. The piano part is silent. The violin part plays a melody of eighth notes. The cello part plays a rhythmic pattern of eighth notes.

114

Pno.

Vln.

Vc.

Follow dynamics shown by animateur

tap body of cello

Measures 114-121. The piano part is silent. The violin part plays a melody of eighth notes. The cello part plays a rhythmic pattern of eighth notes, with a 'tap body of cello' instruction.

122

Pno.

Vln.

Vc.

Measures 122-129: Piano part is silent. Violin part plays a series of chords. Cello part plays a rhythmic pattern of eighth notes.

130

Audience members to improvise over the music until end of the work

Pno.

Vln.

Vc.

pizz.

mf

f

Measures 130-137: Piano part is silent. Violin part plays a series of chords. Cello part plays a rhythmic pattern of eighth notes. A text box indicates that audience members should improvise over the music until the end of the work.

135

Pno.

mf

mp

Vln.

f

mp

Vc.

f

mp

tap body of cello

139

Pno.

f

mf

Vln.

mf

Vc.

mf

second time only
pizz.

143

Pno. *f*

Vln. *f*

Vc.

147

Pno. *ff*

Vln. *mf*

Vc. *f*

tap body of cello

151

Pno. *mp*

Vln. *f*

Vc. pizz. *mf*

Measures 151-154. The piano part features chords and single notes with accents. The violin part has a melodic line starting with a forte (f) dynamic. The viola part plays a pizzicato (pizz.) line with a mezzo-forte (mf) dynamic.

155

Pno. *pp* *p*

Vln. *pp* *p*

Vc. tap body of cello *pp* *p*

Measures 155-160. The piano part features a melodic line with piano (pp) and piano (p) dynamics. The violin part has a melodic line with piano (pp) and piano (p) dynamics. The viola part plays a 'tap body of cello' line with piano (pp) and piano (p) dynamics.

161

Pno.

Vln.

Vc.

mf

mf

pizz.

mf

167

Pno.

Vln.

Vc.

mp

mf

mp

173

Pno.

Vln.

Vc.

mp

p

tap body of cello

Detailed description: This system contains measures 173 through 178. The Piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes and rests. The Violin part has a melody in the right hand with eighth notes. The Cello part has a bass line in the left hand with eighth notes and rests. Dynamics include *mp* (mezzo-piano) and *p* (piano). A performance instruction 'tap body of cello' is written above the Cello staff in measure 175.

179 simile

Pno.

Vln.

Vc.

p

pp

tap body of cello

p

pp

Detailed description: This system contains measures 179 through 184. The Piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes and rests. The Violin part has a melody in the right hand with eighth notes. The Cello part has a bass line in the left hand with eighth notes and rests. Dynamics include *p* (piano) and *pp* (pianissimo). A performance instruction 'tap body of cello' is written above the Cello staff in measure 180.

185

Pno.

Vln.

Vc.

pp

The musical score consists of three staves: Piano (Pno.), Violin (Vln.), and Viola (Vc.). Measure 185 is marked with a repeat sign. The piano part features a melody in the right hand and a bass line in the left hand. The violin part is silent until measure 187, where it enters with a *pp* dynamic. The viola part has a rhythmic pattern in the first two measures and then rests.

Commentary On Composition

Overall Influences

This work encourages audience members to reuse and repurpose various items that would normally be thrown away. In this work, a piano trio and audience members were tasked with repurposing various pieces of disposable items into musical instruments to create musical treasures of sound.

Katy Abbott's *Introduced Species*⁴¹⁴ provided strong inspiration for this work. Abbott's composition incorporates various items of trash, such as plastic bags, into the instrumentation and specifically into the percussion elements of the work. The use of various items that would normally be considered trash as musical instruments was also incorporated into the score for *From Trash to Treasure*. Additionally, Abbott's work intends to raise awareness of the need to reduce pollution to avoid more rubbish appearing in the ocean and waterways. *From Trash to Treasure* raises the same issue, but instead of focussing on the issue, it offers a way to tackle this problem, through reusing and repurposing materials. Whilst Abbott's score utilises the items of trash into a score for professional players, *From Trash to Treasure* incorporates these items into an audience participation score instead.

⁴¹⁴ Abbott, Katy. *Introduced Species*. Melbourne, Australian Music Centre, 2014, revised 2016.

The work took inspiration from Michael Sollis' *Milk Carton Confessions*, which explores "disposable culture, motives for recycling and how we live in a world where we consume more than we need".⁴¹⁵ Percussionist Thea Rossen creates music using milk cartons and other materials normally thrown away. Audience members get the opportunity to participate by creating and adding to the performance through the incorporation of balloon sounds. *From Trash to Treasure* also combines professional musicians and audience response into one performance and involves the use of balloons as part of the audience instrumentation. The work expands on the initial concepts from *Milk Carton Confessions* by offering different methods of interaction and a more structured score, as well as offering a wider amount of materials for audiences to engage with, which helps the audience to physically engage with the theme. Whilst the audience in *Milk Carton Confessions* were simply adding to the music, audience participants in *From Trash to Treasure* were actively combatting the issues addressed as the theme of the piece by repurposing items that would usually be thrown away into musical instruments that formed part of the musical performance.

The work is also inspired by Graeme Leak's *Make and Play*⁴¹⁶ workshops, where participants create and play their own musical instruments made from various construction materials. The participants are provided with scores and prompts for performance on their instruments. *From Trash to Treasure* also allows audience members to create their own instruments using provided materials, although this is completed on a smaller scale with a shorter timeframe, allowing for the event to be performed on shorter notice. Additionally, participants in *From Trash to Treasure* are also provided with musical prompts to assist them in their performance, as well as the opportunity to improvise, while Leak's work was more limited in the ways that the participants performed on the instruments.

⁴¹⁵ Sollis, Michael. 'Milk Carton Confessions', Michael Sollis (2021). Available from: <http://www.michaelsollis.com/the-milk-carton-confessions/>. Accessed on 14th January 2022.

⁴¹⁶ Leak, Graeme. 'Make and Play Workshops', Graeme Leak (2020). Available from: <https://www.graemeleak.com/make-and-play.html>. Accessed on 6th December 2020.

The performance structure involves three sections of music, which include scaffolded steps to assist the participants in the performance of the work. The piano trio perform the first section of the work. This allows participants to listen to and understand the rhythmic structure of the work and the feeling of playing in a 5/8 time signature. The audience rhythms are also present in the work, which provides a model for the audience to follow. The piano trio and audience participants perform the second section of the work. This section involves the use of repetitive ostinato patterns determined by the composer/animateur. The final section contains a free-form approach to the performance in which the participants can choose how they wish to musically engage with the performance, whilst the piano trio plays an altered version of the first section of the music. This scaffolded approach took place during the performance of the work, as well as in the rehearsal prior to the performance. This is something unique to this work, that was not observed in the works that this project drew inspiration from.

This process was inspired by Eric Booth's fundamentals of teaching artistry.⁴¹⁷ Booth highlights the importance of providing the opportunity for participants to activate their own artistry through a safe environment for engagement. By scaffolding the approach to gradually give the audience participants more artistic freedom, the audience members can choose how deeply they wish to engage with the work and their musical response. Should the audience members wish to sit and listen, they can do that without judgement. Likewise, should the audience members wish to remain with the ostinato patterns, they can continue to do this in the final section of the work. This way, the audience participants could interact in a way that felt comfortable to them.

In the performance of this work, the scaffolded approach, as well as a quick rehearsal of the musical ideas worked effectively. It was evident during the performance that the audience participants engaged with the music in a way that felt comfortable to them. Some audience members chose to sit and listen, whilst others came up with interesting musical contraptions utilizing all the materials inside their audience participation kits.

⁴¹⁷ Booth, Eric. 'The Fundamentals of Teaching Artistry', Eric Booth (2019). Available from: <http://ericbooth.net/the-fundamentals-of-teaching-artistry/>. Accessed on 31st March 2021.

The development of the work was also supported by the advice and mentorship from Gabriella Smart and Alison Isadora, through *Soundstream New Music*.⁴¹⁸ Gabriella Smart is the artistic director of Soundstream New Music and a strong advocate within Australia for the development of new music. As a pianist, she has performed and mentored the works of many emerging composers, as well as providing them with opportunities to have their works performed and highlighted.⁴¹⁹ Alison Isadora is a composer based in the Netherlands who has developed many compositions exploring storytelling and participation, whilst covering various social issues.⁴²⁰

Development

Rhythmic Development

Paul Rissmann's works often incorporate the use of irregular time signatures, which demonstrate that they can be incorporated into works for any age and ability level. An example of this can be seen in Rissmann's *Petrushka Project*, where Rissmann encouraged high school students to experiment with rhythms that incorporated irregular time signatures, as well as changing time signatures.⁴²¹ In *From Trash To Treasure*, a similar demonstration took place, as the work is entirely in the irregular 5/8 time signature.

⁴¹⁸ Soundstream. 'Soundstream', Soundstream (2021). Available from: <https://soundstream.org.au/>. Accessed on 14th January 2022.

⁴¹⁹ *ibid*

⁴²⁰ Sounz. 'Alison Isadora', Sounz (n.d.). Available from: <https://sounz.org.nz/contributors/1156>. Accessed on 25th September 2022.

⁴²¹ Adelaide Symphony Orchestra. 'ASO Petrushka Project', Youtube (2016). Available from: <https://www.youtube.com/watch?v=s6VZOXfBPMo>. Accessed on 22nd April 2022.

To execute this successfully, several strategies were employed, also heralding from one of Rissmann's projects. Rissmann's *H2Oz* project incorporates words and phrases into rhythmic ideas to assist participants in learning the rhythms in the work.⁴²² The natural rhythmic patterns of the words help to shape the rhythm of the music. This technique was used in the performance of *From Trash to Treasure* to help audience members understand the rhythmic patterns they were being asked to play. The development of these patterns can be seen below:

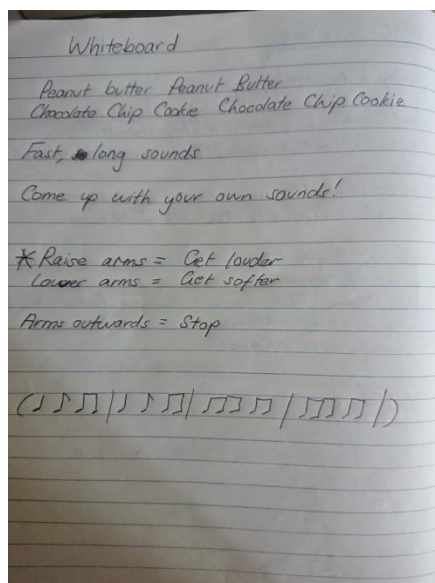


Figure 194 - Drafts of participant rhythms

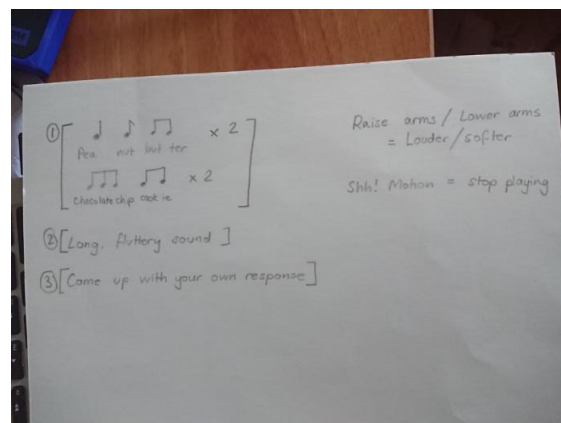


Figure 195 - Drafts of participant rhythms

Final rhythm:



Figure 196 - Final participant rhythm

⁴²² Rissmann, Paul. 'H2Oz Audience Participation Piece – Teacher's Notes by Paul Rissmann', Tasmanian Symphony Orchestra (2015). Available from: <https://www.tso.com.au/wp-content/uploads/2015/04/RISSMANN-H2Oz-Teacher-Pack.pdf>. Accessed on 28th August 2020.

For future iterations, a cleaner audience sound could be produced with simpler rhythms using longer rhythmic values. Even just striking an object on the first beat of the bar could be a useful way of introducing the audience to the music before incorporating more complicated patterns.

There were also alterations made to the rhythms that the piano trio performed, which proved to be one of the most substantial modifications made to the piece. During the rehearsal, it became apparent that the rhythmic emphasis in each bar needed to be clearly defined. In certain areas, the rhythmic emphasis needed to be on the dotted crotchet beat in the bar, whilst in other areas, the crotchet beat required emphasis. To address this issue, accents were added into the score to highlight the rhythmic emphasis of each bar.



Figure 197 - The inclusion of accents made it easier to define the rhythmic pulse

Motivic Development

The intention of the motifs in this work was to create short musical ideas that were inspired by traditional Celtic dance styles. Many folk songs within Australia have their origins in Australian folk music as there were many Irish convicts who were sent to Australia in the late 1700s, with *Waltzing Matilda* being a prime example of this.⁴²³ As such, a Celtic influence seemed apt in this Australian work about repurposing, as the key features of the style were repurposed into this composition. Whilst this work is not in a traditional time signature for Celtic music, the fast-paced vibrancy of a reel offered the inspiration for the melodic development. This style of music is community driven, and it seemed fitting for a work designed for audience participation.

⁴²³ Hedigan, John. 'Australian Folk Music', World Federation of Music Therapy (2012). Available from: <https://wfmt.info/2012/12/24/australian-folk-music/>. Accessed on 25th September 2022.

Alison Isadora discussed the pitch of the work in its initial draft stages. She suggested that contrasting registers in the piano part would provide pitch variance and contrasting colours to the music. This advice resulted in the alteration of various sections of the piano part, as seen below:



Figure 198 - Version 1



Figure 199 - Version 2



Figure 200 - Version 1



Figure 201 - Version 2

Through the first rehearsal, Gabriella Smart highlighted that the incorporation of two quavers at the end of the bar in the opening cello section caused the section to drag and lose the feeling of two pulses in the bar. As such, the motif was changed to the dotted crotchet and crotchet notes. This allowed for a livelier pace and helped the music to build and become busier later.



Figure 202 - Version 1



Figure 203 - Version 2

Textural and Timbral Development

Through the performance of this work, the importance of balance between the audience participants and the piano trio was highlighted. For future concerts, it would be preferable to have more of the piano trio sound to provide rhythmic stability and drive to the work. This could be done by amplifying the sound of the instruments, adding more players for each part, or reducing the audience size.

From a recording perspective, the best recording taken was close to the piano trio, as it allowed for the piano trio to be heard clearly during the latter two sections of the work.

The initial concept of this work was to encourage players to perform on broken instruments, to highlight the idea of beauty resulting from the imperfect and to play upon the 'trash to treasure' concept. During the workshopping stage however, it became apparent that the logistics of moving a broken piano into the performance space specifically for the performance was not going to work out.

Instead, Alison Isadora suggested incorporating the audience materials into the instruments. It was important that this impacted the sound of the instrument, to highlight that the trash has an impact. Each performer therefore received foil, receipt paper or plastic to thread through the strings of their instruments. This produced a buzzing timbral effect that was similar on each instrument. It was important that the tone of the instrument was still present so that the melodic phrases could be heard.

Development of Recorded Material

Three recordings were taken during the concert by sound engineers. The first version provided a recording from microphones located above the audience. This recording highlighted more of the sounds that audience members produced and less of the animateur's instructions and the piano trio's performance. The second recording was taken from microphones located close to the piano trio. This recording focussed more upon the sound of the piano trio, which offered more nuanced details and colours from the trio than the other recordings could offer. The third recording was taken from a voice microphone located close to the animateur. From this recording, it is possible to clearly hear the prompting sounds from the animateur and how the audience responded.

In terms of the overall performance, the second recording provided the best overall balance of sound, as it is possible to clearly hear the piano trio and their interactions with the audience. However, from an instructional angle, the third recording offers insight into the animateur's actions and prompts, which would be useful to someone wishing to replicate the performance. The recording focussing on the audience would also be a useful guide to understanding the different kinds of sounds that the audience were able to produce in the timeframe.

The layout of the performance venue affected the overall recording. Whilst the workshop and rehearsal was in a smaller room with a dry acoustic, the performance venue was larger, with a more resonant acoustic. As such, the piano trio did not project over the audience as much as was intended. For future performances, it would be wise to amplify the sound of the performers, especially in a larger performance space to ensure optimal balance of sound.

For future iterations of this project, and for any project where sound engineers are working with an animateur, it is important to complete a sound check prior to the performance, as well as during the rehearsal process with the audience. Whilst the balance of sound was good when the audience weren't present, the participants sounds definitely overpowered the piano trio during the performance. It is important to communicate the intentions of the project with the sound engineers prior to the performance so that they are aware of any adjustments to sound balance that they might need to make during the performance.

Score Layout

The layout of this score includes three distinct parts. The first section contains details of the instrument setup for the piano trio. The piano trio score follows the instrument setup details. The final section is the audience participation score. These scores were modified as detailed in the information below. By highlighting the changes that has been made to the score, aspiring animateurs can see the need for appropriate instruction and the changes that are often needed to meet the requirements for participants and the materials/space available. These logistical discussions and the processes involved in developing the final product are aspects that have not been previously discussed in relation to animateur research.

The initial performance set up instructions for players can be seen below:

From Trash to Treasure

Samantha Raftery

Violin – small piece of paper threaded between all four strings

Pianist – small materials threaded through the piano strings to produce buzzing sound effect

Cellist – Lay the cello down on a flat surface and play horizontally for duration of performance. Only C string should be strung on the instrument

Alison Isadora felt that the original version did not give the performers enough information about the desired timbral sounds. The document was amended, as seen below:

From Trash to Treasure

Samantha Raftery

Instrument preparation:

You will receive a bag containing the following

Violin – small pieces of paper

Piano – various items

Cello – C string

Whilst the audience are completing their tasks, you will set up your instruments as described below:

Violin – small piece of paper threaded between all four strings – should produce buzzing effect when played but not cut off the tone of the instrument entirely.

Pianist – small materials threaded through the piano strings to produce buzzing sound effect. Focus upon notes that are used within the score.

Cellist – Lay the cello down on a flat surface and play horizontally for duration of performance. Only C string should be strung on the instrument – the other strings can still be on the cello but either very loose or removed in some way.

During the workshopping stage, Gabriella Smart felt that the setup of the cello was unnecessary. This was because the cellist would be required to play in other pieces in the concert and the setup would require significant modifications to the instrument, which were not logistically feasible. Instead, some alfoil was used to create a buzzing sound effect on the instrument, similar to the timbral colour achieved in the violin and piano parts. Additionally, it was decided that a large flexible plastic sleeve provided the desired sound effect for the piano part, so this was modified to be included in the instructions. These changes can be seen below:

From Trash to Treasure

Samantha Raftery

Instrument preparation:

You will receive a bag containing the following

Violin – small pieces of paper

Piano – Large plastic sleeve

Cello – alfoil sheet

Whilst the audience are completing their tasks, you will set up your instruments as described below:

Violin – small piece of paper threaded between all four strings – should produce buzzing effect when played but not cut off the tone of the instrument entirely.

Pianist – Large plastic sleeve placed under the dampers in the middle of the piano to produce buzzing sound effect. Focus upon notes that are used within the score.

Cellist – Wrap a piece of alfoil around the strings on the instrument. This should produce a light buzzing sound effect but the tone of the instrument and a percussive sound during the pizzicato sections should still be heard.

The instrumentation in the piano trio score was also altered. Initially, there was going to be two violinists performing the work, so many of the instructions in the score referred to two violin players. This was changed as the balance of sound with a trio seemed to work well and the extra player felt unnecessary.

This altered the instructions in the score, as seen below:

Violin

Vivace

Violinists walk onstage and notice violins with paper. Highlight buzzing on violin and make a face.

Figure 204 - Instructions version 1

Violin

Vivace

Violinist walks onstage and notices violin with paper. Highlight buzzing on violin and make a face.

Figure 205 - Instructions version 2

Additionally, due to the change of the instrument setup in the cello part, the cellist's instructions went through a few iterations, as seen in the following examples:

Violoncello

Cellist walks onstage and notices broken cello. Highlight broken part of cello and make a face.

pizz.

mf

Figure 206 - Cello instructions version 1

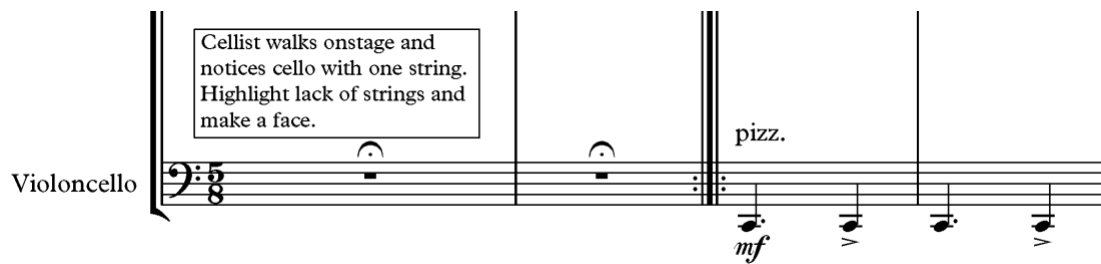


Figure 207 - Cello instructions version 2

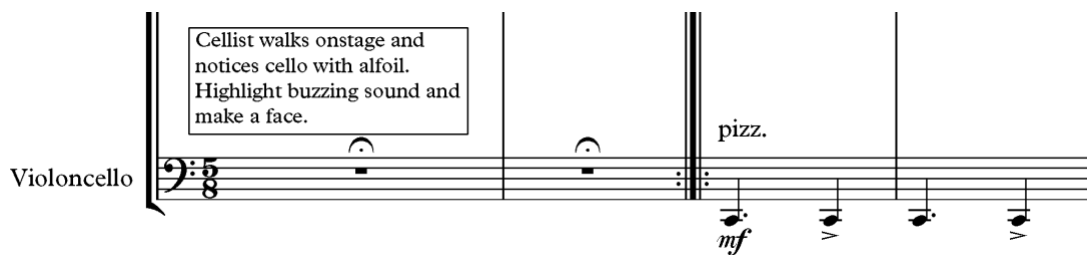
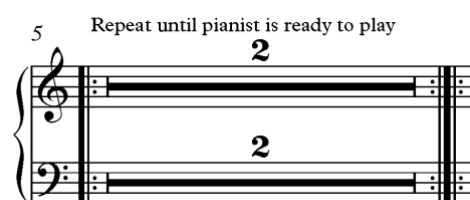


Figure 208 - Cello instructions version 3

During the workshopping process, it was noted that it would take longer than four bars each time for the instrumentalist to come onstage and highlight the altered parts of their instruments. As such, an instruction to repeat the music until the performer was ready to play was added into the score:



During the performance, the relevant performer would cue in the next section of the work. For example, in figure 209, the pianist would give the cellist and violinist a cue that they were ready to start the next section.

It was noted that these instructions would not transfer across into all individual parts, so they were added to every relevant part, as seen below:

The image shows a musical score for three instruments: Piano, Violin, and Violoncello. The tempo is marked **Vivace**. The key signature has one flat (B-flat) and the time signature is 8/8. The score is divided into two systems. The first system contains two measures of music for each instrument, followed by a repeat sign. The second system contains two more measures of music. Performance instructions are provided in blue boxes:

- Piano:** "Repeat until violinist is ready to play" (in a blue box).
- Violin:** "Violinist walks onstage and notices violin with paper. Highlight buzzing on violin and make a face. Cue the start of the next section for other players" (in a blue box).
- Violoncello:** "Cellist walks onstage and notices cello with alto. Highlight buzzing sound and make a face." (in a blue box).

At the end of the Violoncello part, there is a blue box containing the instruction "Repeat until violinist is ready to play pizz." followed by four measures of music. The first measure of this section is marked *mf* and has an accent (>) over the note.

Figure 210 - Additional instructions (in blue box)

During the workshopping process, Gabriella Smart also highlighted the importance of ensuring that none of the repeated sections go across a page, as this would make it difficult for the performer to manage their page turns. The score was modified as seen below:

Figure 211 - Version 1 (a repeated section goes across two pages)

Figure 212 - Version 2 (repeat ends at the end of the page)

Development of Form

The intention of this work was to create a scaffolded structure, to ensure that audience members can comfortably perform alongside the piano trio. There are three distinct sections of this work, which are described below:

Section 1: (b.1-61)

The first section of *From Trash to Treasure* allowed the audience to listen and acclimatise to the 5/8 time signature and tempo of the music. Audience members could choose to stay at this level of engagement (listening to the performance only) or they could move to the next level of engagement in section 2 when that section arose.

The music contained the rhythmic material that the audience would perform, which provided a model for the audience. The piano trio were the focus of this section and their role was to lead and demonstrate the lively style of the performance.

This section also introduces the repeated cell sections of the work. In the first and final sections, the cells are only two bars in length. After three repeated cells, the following cells double in length (i.e. four and then eight bars in length). Once the music reached eight bar cells, it the cell lengths began to reduce in the same fashion until the two bar lengths return. This structure allowed for the phrases to become more extensive and melodic as the work progressed, and then reduced to the simpler phrases at the end of the section.

53

Pno.

Vln.

Vc.

pp

Figure 213 - Two-bar cells

7

Pno.

mf

mp

Vln.

f

mp

Vc.

tap body of cello

f

mp

11

Pno.

f

mf

Vln.

mf

Vc.

second time only
pizz.

mf

Figure 214 - Four-bar cells

27

Pno. *pp*

Vln. *pp*

Vc. *pp* tap body of cello

Detailed description: This system contains measures 27 through 30. The Piano (Pno.) and Violin (Vln.) parts are written in treble clef. In measure 27, both have a quarter rest in the right hand and a half rest in the left hand. In measure 28, the right hand plays a quarter note (F4) followed by an eighth note (G4), while the left hand has a half rest. In measure 29, the right hand plays a quarter note (A4) followed by an eighth note (Bb4), while the left hand has a half rest. In measure 30, the right hand plays a half note (Bb4), while the left hand has a half rest. The Cello (Vc.) part is in bass clef. It plays a continuous eighth-note pattern in the left hand: eighth notes (F3, G3, A3, Bb3) in pairs. The instruction 'tap body of cello' is written above the staff. Dynamics are marked *pp* at the beginning of each part.

31

Pno. *p*

Vln. *p*

Vc. *p*

Detailed description: This system contains measures 31 through 34. The Piano (Pno.) and Violin (Vln.) parts are written in treble clef. In measure 31, both have a quarter rest in the right hand and a half rest in the left hand. In measure 32, the right hand plays a quarter note (F4) followed by an eighth note (G4), while the left hand has a half rest. In measure 33, the right hand plays a quarter note (A4) followed by an eighth note (Bb4), while the left hand has a half rest. In measure 34, the right hand plays a half note (Bb4), while the left hand has a half rest. The Cello (Vc.) part is in bass clef. It plays a continuous eighth-note pattern in the left hand: eighth notes (F3, G3, A3, Bb3) in pairs. Dynamics are marked *p* at the beginning of each part.

Figure 215 - Eight-bar cell

Section 2: (b.61-131)

The second section of the work contained contrasting musical material for the piano trio. In this section, their role was to accompany and support the audience. There are no repeated cells in this section. The pianist played the audience's rhythms to assist them in their musical response, whilst the cellist and violinist provided a simple musical accompaniment.

The audience participation in this section was prescribed through clearly identified musical motifs, which were rehearsed prior to performance. Support is also offered to the audience through the animateur and the performers modelling the rhythms.

The audience could choose to continue these rhythms into the final section, remain silent or move into the next level of difficulty.

Section 3: (b.131-191)

The final section of the work involves the same musical material from the beginning, thereby creating a ternary structure. The familiarity of this musical material assisted the audience in their response as they could anticipate the style of the work. By this point, the performers are all of equal importance in this section and are considered partners in the music making process.

In this section, the audience were instructed to improvise on their instruments, following the dynamic guidance of the animateur. In some cases where the animateur wanted a thinner texture, they would also indicate for the audience to stop playing. In performance, some of the instruments used were not easy to control (e.g. balloons) so the dynamics and silence were difficult for the audience to comply with. However, the effect still worked because most of the audience members were using instruments they could control and were able to comply with the instructions.

This section provided more complexity for the audience, as there were not many enabling constraints in this section of the work. The audience were encouraged to listen and respond to the music around them and during the performance it was obvious that some members of the audience were doing this well. Others chose to revert to the earlier instructions of the work, which was also accepted and encouraged.

Development of Harmony

The harmonic structure in this work was based around two chords and was inspired by modal harmonic practices from traditional dance style works.

For the most part, the two chords are C major and Bb major, suggesting a C Mixolydian mode.

The musical score is divided into four measures, each with a background color indicating the harmonic mode: blue for C major and red for Bb major. The measures alternate between these two colors. The instruments and their parts are as follows:

- Pno. (Piano):** The right hand plays a melodic line with notes and rests. The left hand plays a bass line with notes and rests. Dynamics include *mf* and *mp*.
- Vln. (Violin):** The violin part consists of a continuous melodic line. Dynamics include *f* and *mp*.
- Vc. (Cello):** The cello part consists of a continuous melodic line. Dynamics include *f* and *mp*. A note in the first measure is marked with a 'tap body of cello' instruction.

Figure 216 - Blue = C major, Red = Bb major

Initially, the entire work was entirely in C Mixolydian, however it became apparent that a variety of pitch and chordal approach was needed to create different characters and musical colours. As such, some of the sections were transposed into different keys, as seen below:

The musical score for Figure 217 consists of three staves: Piano (Pno.), Violin (Vln.), and Cello (Vc.). The Piano part begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The Violin part begins with a mezzo-forte (*mf*) dynamic. The Cello part begins with a mezzo-forte (*mf*) dynamic and includes a 'second time only pizz.' instruction. The score is in G Mixolydian mode.

Figure 217 - This section has been transposed into G mixolydian mode (the C in the cello part is mostly percussive in sound due to the alfoil on the string) It contains a G major chord and an Fsus2 chord, which alternate each bar

6

47

simile

Pno. *mp* *p*

Vln. *p*

Vc. tap body of cello *p*

Figure 219 - This section has also modulated into G Mixolydian mode. The music returns to C Mixolydian at the start of the second section

This small harmonic change provided the necessary contrasts without making the work too harmonically complex, which would have detracted from the dance-like style of the work.

Final Reflections

Overall, the performance achieved many of the desired outcomes. The work demonstrated a successful repurposing of disposable items into musical instruments, which were used afterwards in musical projects in a school setting. This compositional structure worked well and helped the audience to scaffold their response and choose to interact in ways that felt comfortable to them. In performance, the audience demonstrated that they could engage comfortably in ways that worked for them. The music itself retained its upbeat, dance-like charm, which appeared to lift the mood of the audience, with many audience members smiling and laughing throughout. From the feedback received, many described the work as a fun experience. This suggests that the audience engagement was successful.

For future performances, amendments to the balance of sound and the items used by audience members would help to lift the quality of the performance. Amplification of the piano trio and harder, metal items for the audience members are both highly recommended.

The researcher is particularly grateful to Soundstream, Gabriella Smart, Alison Isadora, Jenny Hu and Dylan Crismani for their support in developing a performance of this work.

Participant Score – From Trash to Treasure

Section 1 (*Watch animateur for cue*)



Section 2 (*Watch animateur for cue*)

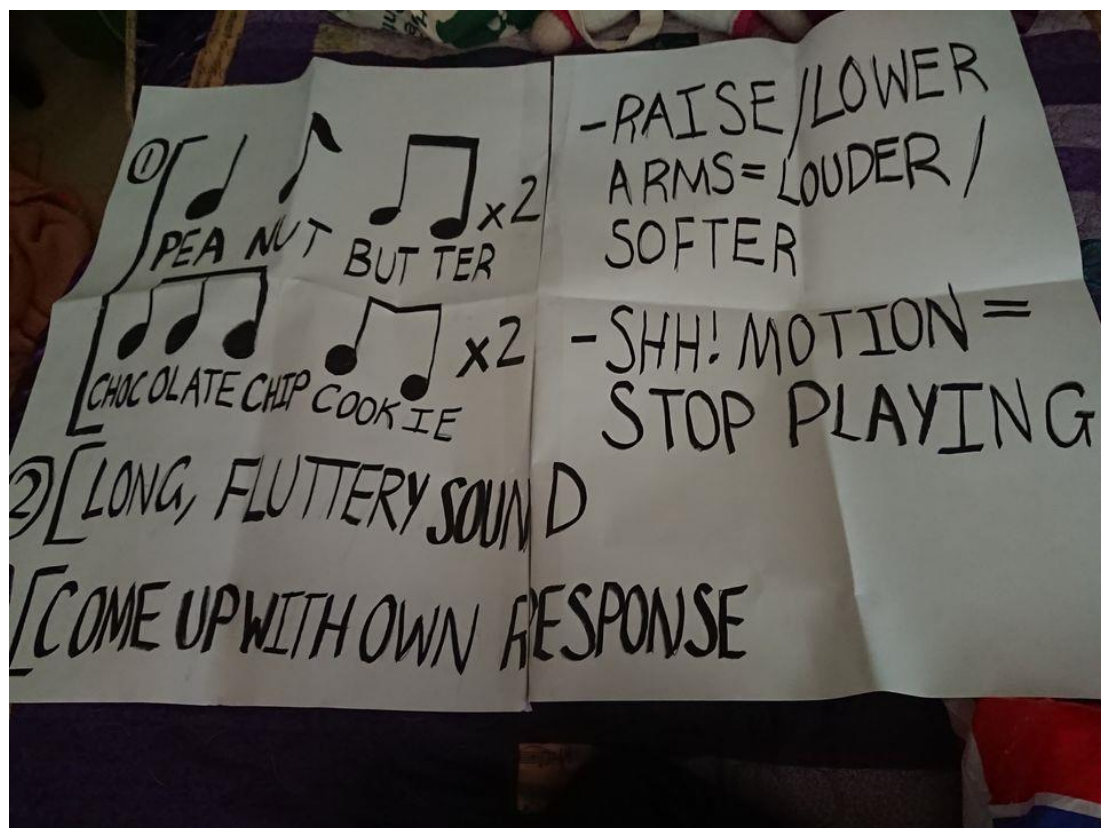
Long, fluttery sound

Section 3 (*Watch animateur for cue*)

Come up with own response

Raise/lower arms = louder/softer

Shh! Motion = stop playing



Participant Involvement

Development of Participant Tasks

The participant bags and an example of some of the material inside the bags (a tin can and a clothes peg) can be seen in the image below:



Figure 220 - Participant bags and items⁴²⁴

The prompt on the bag, “*create something that makes a sound*” provided a useful, open-ended written idea that offered a visual cue alongside the verbal instructions provided. Some of the materials included in the bags are as follows:

- Plastic cups, plates and cutlery
- Rubber bands
- Skewers
- Balloons
- Egg cartons
- Boxes
- Packaging material (cardboard pieces)
- Jigsaw puzzle pieces
- Bottle lids/caps
- Bubble wrap

⁴²⁴ Photo taken by Soundstream New Music team.

Following the performance, Gabriella Smart suggested that harder materials (cans and metal objects) would produce a clearer percussive sound and would have worked better for the performance of the rhythmic motif in the second section.

The performance highlighted that audience participants were able to make sounds from the materials provided in a relatively short period of time. If more time were provided, the audience members may have been able to refine and develop their sound responses.

Alison Isadora highlighted the importance of linking the performer's activities with the audience participants. Whilst the participants were assembling their instruments, Isadora suggested having the performers completing a similar activity. As such, the performers also received a small bag containing materials that were threaded through the strings on their instruments. These materials were similar to those provided to the audience participants.

Whilst this effect produced similar timbral colours amongst the instruments and visually tied the performance together, it also significantly impacted the projection of the instruments. In a large venue with a lot of audience members, it would be better to amplify the piano trio to ensure that the balance of the piece works well.

As this performance took place during the coronavirus outbreak, various measures had to be taken to ensure the health and safety of all attendees. Covid marshals were present at the event and all audience members had to sign in upon arrival. Audience seating was spaced out appropriately and complied with the protocols of the performance space.

All audience participant kits contained items that were either unused or had been thoroughly washed and sanitised prior to use. Items that could be reused were washed and sanitised and donated to a school for future use in artistic projects.

Development of Participant Score

The participant score layout was altered a few times prior to the concert. This was due to the fact that the score had to be clearly visible to audience members and needed to be available with minimal stage movement. Initially, the score was going to be written onto a whiteboard in the performance space. This idea was vetoed because the whiteboard in the performance space was worn out and could not be written on clearly. Another option was to use the blackboard in the space, but the logistics of moving the large blackboard onto stage in the middle of the concert with all the wires across the floor seemed impractical. Eventually, it was decided that the participant score should be written on a large sheet of paper and taped onto the wall.

The score was taped up high onto a wall above the piano so that audience members could easily view it. This meant that the animateur was unable to point at the sections of the score easily. As an alternative, the animateur numbered the different sections of the score and would point to the score and indicate a number when a change in musical response was to occur. This was also rehearsed and explained to the audience prior to the performance of the work. This change can be seen through the alteration of the score layout plans, as seen below:

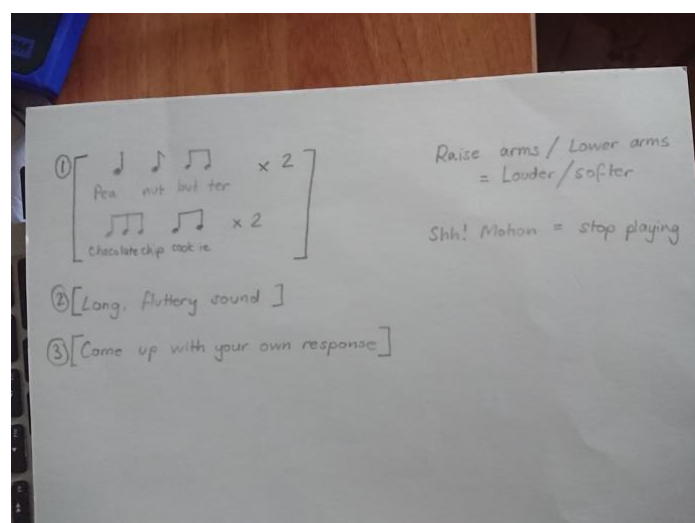
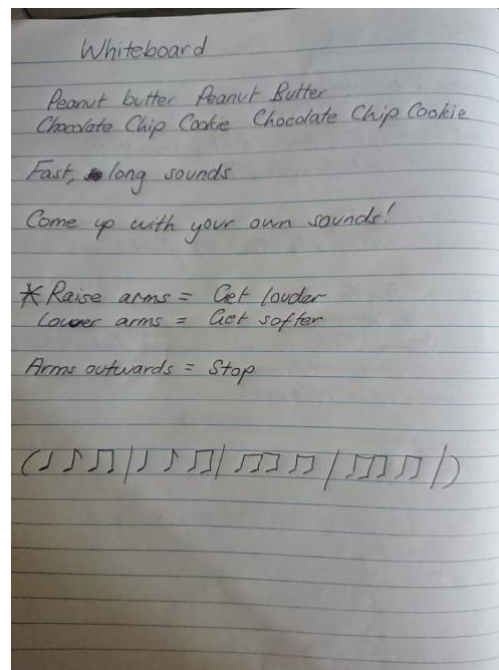


Figure 221 - Score layout version 1 and 2

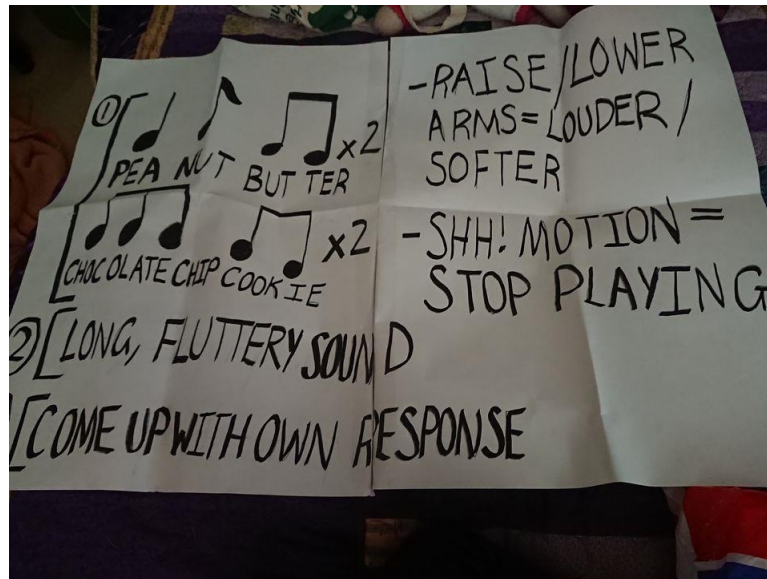


Figure 222 - Final score layout

The final version could be clearly seen from a distance, however due to socially distanced seating arrangements, it was difficult to place the score in such a way that all audience members could see it without obstruction. As such, the animateur had to clearly articulate and demonstrate the changes using their own instrument to supplement the instructions in case the audience members could not see the score.

For a future performance, it may be wise to separate the three sections of musical material and the dynamic and stop playing instructions onto two separated sheets of paper, to aid in clarity.

Participant Response

In the recording, the participant responses that are heard are largely percussive. There is a combination of rhythmic ostinato, which often takes a moment to come into effect, and long sustained sounds that increase and reduce in volume. The latter sound was more successful and comes across more clearly in the recording.

Some of the sounds were easy to control (e.g., banging or scraping sounds), whilst others were more challenging (e.g., balloon sounds). Some of the sounds in the recording, such as the balloons popping, were unintentional or uncontrolled. Some audience members commented that their instruments fell apart or broke during the performance. Some of the breakages and instrument malfunctions such as the balloon pops, added to the spontaneity of the performance rather than detracted from it. The thin rubber bands would fly also off the plastic cups, so a sturdier rubber band option would work better.

Metallic and crisp, clean percussive sounds were the most successful and clearest sounds in the recording; however, the balloons offered a great timbre for the longer, sustained sounds. They did need more time to prepare between iterations. Softer sounds from the cardboard materials were not as clear and were not picked up well on the recordings.

Final Observations

The work was successfully performed with the preparations highlighted above. This demonstrates that the compositional form is a performable, workable project within the context of Australian amateur and teaching artist projects. The work was suitable for a wide variety of ages, as were present on the day of the performance. This work can be performed within a very short timeframe, but it would be advisable to spend more time rehearsing the participant responses with the audience, particularly if the audience members are very young.

The researcher was very grateful to the audience members who participated in the project on the day.

2: A Voice For Change

A Voice for Change

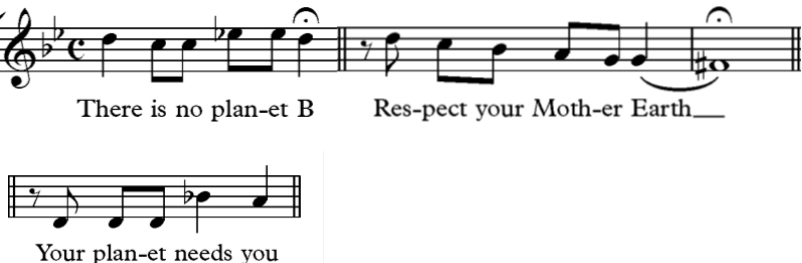
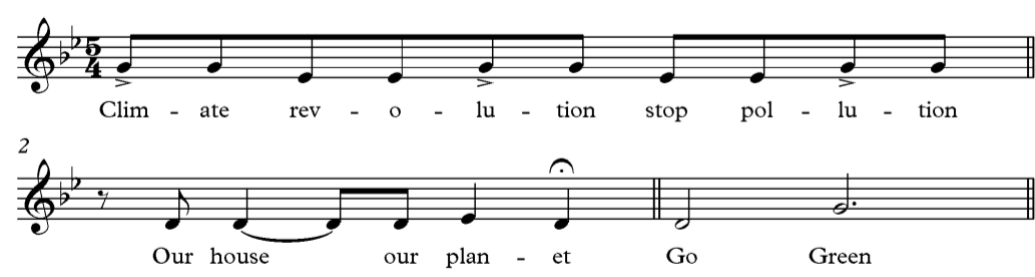
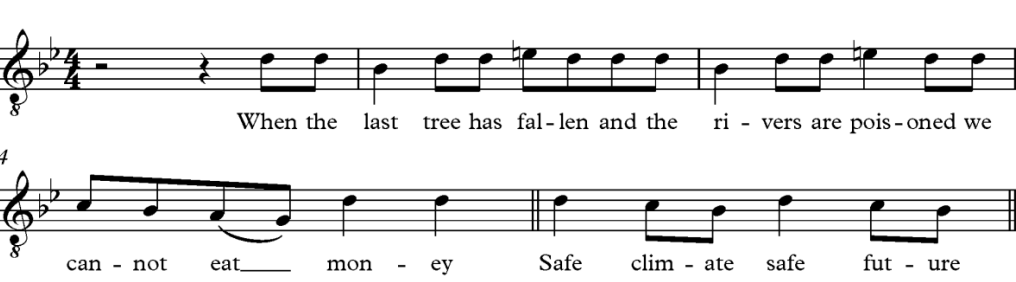
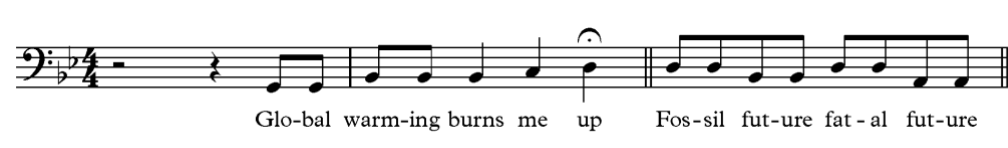
I - SLOGANS I

Duration: 8mins

Begin with a Gminor drone. Sustain these notes when you are not singing the phrases on the next page.

Musical notation for four voices (Soprano, Alto, Tenor, Bass) showing a G minor drone note (G3) with the text "Mmm" below it. The notes are written on staves with a key signature of one flat (Bb) and a common time signature (C). The Soprano staff is in treble clef, the Alto staff is in treble clef, the Tenor staff is in treble clef with an 8va marking, and the Bass staff is in bass clef. A large bracket on the left side of the staves groups them together.

Choose one of the phrases below to sing. Indicate to other performers when you are about to start. Do not sing the same slogan more than twice in a row.

Voice type	Phrase
Soprano	 There is no plan-et B Res-pect your Moth-er Earth__ Your plan-et needs you
Alto	 Clim - ate rev - o - lu - tion stop pol - lu - tion Our house our plan - et Go Green
Tenor	 When the last tree has fal-len and the ri - vers are pois-oned we can - not eat__ mon - ey Safe clim - ate safe fut - ure
Bass	 Glo-bal warm-ing burns me up Fos-sil fut-ure fat - al fut-ure

II What Can We Do?

Andante

SOPRANO *mf* What can we do *mp* to make our

ALTO *mp* What can we do to

TENOR *mp* What can we do to

BASS *mp* What can we

Andante

Violin I

Violin II

Viola

Violoncello

The musical score is for a piece titled 'II What Can We Do?'. It is marked 'Andante' and is in the key of B-flat major (two flats) and 4/4 time. The score includes staves for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello. The vocal parts have lyrics: 'What can we do to make our' for Soprano, 'What can we do to' for Alto, 'What can we do to' for Tenor, and 'What can we' for Bass. The instrumental parts (Violin I, Violin II, Viola, and Violoncello) are currently blank, indicating they are to be filled in by the performer or arranger. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). A crescendo hairpin is shown above the Soprano staff, starting from the first measure and ending at the second measure.

3

mf

world a bet - ter place_____ for all?

make our world a bet - ter place?

make our world a bet - ter place?

do?

5 *mf*

Let's work to - geth - er to send out a call____

mf

Let's work to - geth - er to send out a call____

mf

Let's work to - geth - er to send out a call____

mf

Let's work to - geth - er to send out a call____

9

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines, which are empty staves. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The lyrics are: 'Safe climate safe future'.

mf *f*

Safe clim - ate safe fut - ure Safe clim - ate safe fut - ure

f *mf*

Safe clim - ate safe fut - ure Safe clim - ate safe fut - ure Safe clim - ate safe fut - ure

p *mf*

Safe Safe clim - ate

p

Safe Safe

12

mf

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

mp

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

p

Safe Safe Safe

p

Safe Safe Safe

mf

15

The musical score is written for a vocal ensemble and piano. It consists of five systems of staves. The first system has two vocal staves and a piano staff. The second system has two vocal staves and a piano staff. The third system has two vocal staves and a piano staff. The fourth system has two vocal staves and a piano staff. The fifth system has two vocal staves and a piano staff. The lyrics are 'Safe clim-ate safe fut-ure' repeated three times. The piano part includes dynamics such as *mf*, *p*, *f*, and *mp*. The score is in 4/4 time and the key signature has two flats.

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut ure

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

mf Safe clim-ate *p* Safe Safe

Safe Safe Safe

f *mf* *mp*

18

Safe clim-ate safe fut-ure

Safe clim-ate safe fut-ure Safe Safe

mp Safe clim-ate safe fut-ure

mf

mf

p

p

mf

mf

21

Safe clim-ate safe fut-ure

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

Safe Safe clim-ate safe fut-ure Safe

Safe

p

f

f

p

24 *mp*

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

Safe clim-ate Safe Safe

Safe Safe Safe

mp *mf* *mp* *mf*

The musical score is written for four voices and piano. The key signature has two flats (B-flat major), and the time signature is 12/8. The lyrics are 'Safe climate safe future'. The score is divided into two systems. The first system contains the first three staves, and the second system contains the last three staves. The piano part consists of a right hand and a left hand. The lyrics are written below the vocal staves. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

27 mp ff

Save our pla - net Save us

f mf

Safe cli - mate safe fut - ure Save us

f ff

f ff

The musical score is written for a song in 12/8 time, B-flat major. It consists of a vocal melody and a piano accompaniment. The vocal melody starts at measure 27 with the lyrics 'Save our pla - net Save us'. The piano accompaniment includes a piano part, a guitar part, and a bass part. The dynamics are marked as mezzo-piano (mp) for the vocal melody, fortissimo (ff) for the piano and guitar parts, and mezzo-forte (mf) for the vocal melody in the second line. The score ends with a double bar line and repeat signs.

31

mf f

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

mf

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

p mf

Safe Safe clim-ate

p

Safe Safe

34

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

Safe Safe Safe

Safe Safe Safe

mf

f

37

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure Safe clim-ate safe fut-ure

mf p

Safe clim-ate Safe Safe

Safe Safe Safe

second time only

f

second time only

40

Safe

Safe

mf

mf

mp

ff

mp

f

ff

44

System 1: Soprano, Alto, Tenor, Bass, Piano. Lyrics: What can we do.

System 2: Soprano, Alto, Tenor, Bass, Piano. Lyrics: What can we do.

System 3: Soprano, Alto, Tenor, Bass, Piano. Lyrics: What can we do.

System 4: Soprano, Alto, Tenor, Bass, Piano. Lyrics: What can we do.

System 5: Soprano, Alto, Tenor, Bass, Piano. No lyrics.

49

mf What can we do *mp* to make our world *mf* a bet ter place...

mp What can we do to make our world a bet ter

mp What can we do to make our world a bet ter

mp What can we do? What can we

52

III - SOUNDS OF NATURE

	21"	40"	1'11"	1'29"	1'52"	2'00"
SOPRANO	Whistle	Whistle	Whistle	Whistle	Whistle	
ALTO	p Shh...	p Shh...	Whistle	Whistle	ppp Shh...	
TENOR		p Shh...		Click tongue		
BASS		1 2 3 4 5 Blow onto top of hand				

	2'14"	2'28"	3'08"	3'18"	3'36"	3'44"
SOPRANO	Whistle Coo - ee!	mf Shh... mf	Whistle	Whistle		
ALTO	Whistle	p Shh...	Sniff			
TENOR		p Shh...				
BASS	Stamp Shh!	Click tongue				

	4'34"	4'47"	5'27"	5'38"
SOPRANO	Sniff Coo - ee!	Caw! Caw! Whistle		
ALTO	Blow onto top of hand Stamp	Click tongue Shh!	Caw! Caw!	
TENOR	Blow onto top of hand Stamp	Click tongue Coo - ee!	p Shh... Shh... Shh...	
BASS	Blow onto top of hand Stamp	Click tongue	Click tongue p Shh...	

	6'13	6'31	7'28"	7'50
SOPRANO	Caw! Caw!	Shh...	Solo: Kookaburra Sound	
ALTO	Caw!	Shh...		
TENOR	Whistle	Rub hands together		
BASS	Shh... Caw!	Shh...		

	8'18"	8'34"	8'57"	9'10"	9'28"	9'38"
SOPRANO	Tutti Shh...	Rub hands together		Shh... Stamp		
ALTO	Caw!	Shh...		Whistle Shh!		
TENOR	Caw!	Rub hands together		Whistle		
BASS	Shh...	* * *		Whistle Shh...		

Click tongue

	10'08"	10'20"	10'38"	10'48"	11'18"
SOPRANO	Caw! Blow onto top of hand	Shh... Stamp		Rub hands together	
ALTO	Caw!	Whistle Shh!		Shh...	
TENOR	Caw!	Whistle		Rub hands together	
BASS	Blow onto top of hand Shh...	Whistle Shh...		* * *	Click tongue

	11'48"	11'58"	12'48"	13'15'
SOPRANO	p Shh...		p Shh...	
ALTO	Caw!		p Shh...	Solo: Kookaburra Sound
TENOR	Caw!		Rub hands together	
BASS	p Shh...		p Shh...	

	13'44"	14'08"	14'48"	15'08"
SOPRANO	Caw! Caw!		Caw! Caw!	Whistle
ALTO	Tutti Caw!		Caw! Caw!	
TENOR	Whistle		p Shh...	p Shh...
BASS	Caw!		Click tongue	

	15'57"	16'08"	16'27"	16'38"
SOPRANO	Sniff Coo - ee!		Whistle Whistle	
ALTO	Blow onto top of hand Stamp Click tongue	Shhl!	Sniff	
TENOR	Blow onto top of hand Stamp Click tongue			
BASS	Blow onto top of hand Stamp Click tongue			Coo - ee!

17'20" 17'30 17'43" 17'59" 18'24" 18'41"

SOPRANO	mf Shh... mf Shh...	Whistle Coo - ee!	Whistle
ALTO	p Shh...	Whistle	Whistle ppp Shh...
TENOR	p Shh...	* * *	* * * Click tongue
BASS	* * Click tongue	f Stamp Shh!	Blow onto top of hand

19'17" 19'28" 19'56" 20'08"

SOPRANO	Whistle Whistle	Whistle
ALTO	p Shh... Whistle	p Shh...
TENOR	p Shh...	
BASS	Blow onto top of hand	

20'36"

SOPRANO	pp cresc. Coo-ee! simile	ff Shh!
ALTO	pp cresc. Coo-ee! simile	ff Shh!
TENOR	pp cresc. Coo-ee! simile	ff Shh!
BASS	pp cresc. Coo-ee! simile	ff Shh!

IV - SLOGANS II

Duration: 2mins

Introduction:

Moderato

SOPRANO

Plan-et ov - er pro - fit___ Plan-et ov - er pro - fit__

ALTO

Plan-et ov - er pro - fit___ Plan-et ov - er

TENOR

Plan-et ov - er pro - fit___ Plan-et

BASS

Plan-et ov - er pro - fit

4

The musical score consists of four staves, each with a vocal line and lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Safe cli-mate! Safe fu-ture! Mmm'.

Staff 1 (Soprano):
 — Safe cli-mate! Safe fu-ture! Mmm_____

Staff 2 (Alto):
 pro - fit___ Safe cli-mate! Safe fu-ture! Mmm_____

Staff 3 (Tenor):
 8 ov - er pro-fit___ Safe cli-mate! Safe fu-ture! Mmm__

Staff 4 (Bass):
 Plan-et ov - er pro-fit Safe cli-mate! Safe fu-ture! Mmm

Second section:
Sustain these notes when you are not singing the phrases
on the next page.

Musical score for Soprano, Alto, Tenor, and Bass. The score is written in 4/4 time and features a key signature of one flat (B-flat). Each voice part has a single sustained note (half note) with the lyric "Mmm" underneath. The Soprano part is on a treble clef, Alto on a treble clef, Tenor on a treble clef with an 8va marking, and Bass on a bass clef. The notes are: Soprano (G4), Alto (F4), Tenor (E3), and Bass (D2).

SOPRANO

Mmm

ALTO

Mmm

TENOR

Mmm

BASS

Mmm

Voice Type	Phrase
Soprano	 What I stand for is what I stand on____
Alto	 Sys-tem change not clim-ate change
Tenor	 The clim - ate is chan- ging____ why__ aren't we?__
Bass	 No nat-ure no fut - ure

Repeat these phrases until approx. 1'45". Then return to section 1 to finish the movement.

Commentary On Composition

Overall Influences

This work contains an original composed score, with the intention that student participants could layer various sound effects over the top, inspired by prompting instructions. This approach is similar to the *Fair Opera*⁴²⁵ project delivered by Belgium creative arts organisation, RESEO. In *Fair Opera*, the work was continually passed through different stages, with each group adding to and developing the musical material. The work was inspired by rules dictated in the initial stages of development.

The inclusion of prompts is similar to Paul Rissmann's projects, in which he would include enabling restraints that limited musical response options and allowed participants to complete the project in a timely manner. Thomas Cabaniss also highlighted the importance of enabling constraints during the teaching artist day for the *Lullaby Project*.⁴²⁶ The limitations in *A Voice For Change* include:

- Limitation of area
 - Participants are only able to record sound from a specific area.
 - Participants are only able to use an animal from the same area as inspiration – or a specific video depending on the approach.
- Limitation of inspiration
 - Participants must choose *one* animal that they use as inspiration instead of multiple.
 - Participants must use only their graphic score or poster and not multiple graphic scores as inspiration
- Limitation of time
 - Each musical response has a time limit imposed, to ensure that the music does not become too long. This allows participants to complete and develop their responses in a timely manner.

⁴²⁵ RESEO. 'Fair Opera', RESEO (2012). Available from: <https://www.reseo.org/project/fair-opera/>. Accessed on 3rd June 2020.

⁴²⁶ Connecting the dots in music. 'Lullaby Project Australia', Connecting the dots in music (2021). Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 19th April 2021.

In terms of the overall layout and themes of the music, the score was inspired by Glyn Lehmann and Robyn Habel's *Mission Possible*.⁴²⁷ This work contained a selection of movements surrounding the topic of sustainable living. Each movement focussed upon different aspects of environmental challenges, through a variety of different dance and musical styles. Similarly, *A Voice for Change* approaches global warming issues by showcasing the natural elements we are aiming to protect, the messages we would like to send and the problems we are facing due to global warming. Like Lehmann and Habel's compositions, *A Voice For Change* showcases a variety of compositional styles through variation in each movement. The first and final movements incorporate a combination of traditional scores and prompts, while the other movements use either a traditional score or a graphic score with traditional choral sound or vocal effects. In this respect, the variation occurs through score presentation, rather than the variation of genre, which occurred in *Mission Possible*.

The use of found natural objects as musical instruments with free improvisational approaches employed is similar to the timbral approaches found in John Cage's *Child of Tree*.⁴²⁸ This work incorporates native plant species from the United States and Mexico, highlighting the beauty and interesting textural sounds of the plants. Similarly, *A Voice for Change* incorporates Australian plant species as musical instruments and encourages an exploration of the textural and timbral capabilities of the plant materials.

⁴²⁷ Lehmann, Glyn & Habel, Robyn. *Mission Possible*, Adelaide: South Australian Public Primary Schools Music Society, 2016, pp.38-68.

⁴²⁸ Cage, John. *Child of Tree Percussion Solo: [1975]* / John Cage. New York: Henmar, 1975.

Slogans

This movement was inspired by climate change rallies that were occurring around the world during the development stages of this project. Commonly featured slogans were selected and developed into short musical motifs. These were selected from the following source material:

Branden, Wayne. 'Climate Change Protest Slogans', Nature Conservation Australia (n.d.). Available from: https://d3n8a8pro7vhmx.cloudfront.net/pcm/pages/23/attachments/original/1447385595/Peoples_climate_march_slogans.pdf?1447385595. Accessed on 3rd January 2022.

This resource collated several climate rally protest signs from around the world and displayed them in a list format, with suggestions for how to design an image to go with certain slogans. Popular slogans from this site were selected for the *Slogans* movements.

Development

Motivic Development

The melodies were created to suit the lyrics, including the emphasis on each word. A strong emphasis was lined up with a strong beat in the phrase. Occasionally, the melody needed to be altered due to awkward rhythmic patterns that were created. One of the altered phrases in the alto part was removed and replaced with a different phrase. This was due to the aggressive and potentially confusing nature of the slogan. The initial slogan, '*the wrong Amazon is burning*' links to the fires in the Amazon rainforest that were devastating the area. It also suggests that the business, Amazon, should be burning instead. It was highlighted that the message may be confusing if people were not familiar with the fires in the Amazon rainforest and that the message sounded as though it was threatening a business.

As such, this motif was removed and replaced with '*Go Green*'.

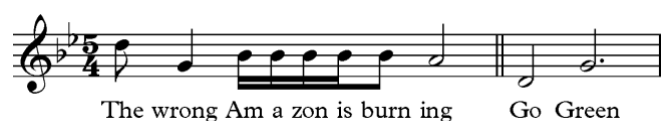


Figure 223 - The original and altered musical ideas

Textural Development

Having the motifs performed alone would leave large spaces of silence in the score. A drone was added to create a continuing musical presence throughout the work and to connect the choir parts with the student responses. The motifs are in the same key as the drone to ensure that they work harmoniously together. To ensure that this was the case, each motif was tested with the drone on a piano during the planning stages.

Development of Recorded Material

Due to the coronavirus outbreak, it was not possible to record a whole choir singing the composition in the same place. As such, a virtual choir approach was implemented. Each singer was provided with a score and any pre-existing recordings of other parts to work with. Once the singer had recorded their part, it was sent to the researcher and collated with other recordings through Garageband.

The recording process highlighted the need to include a metronome marking for the second *Slogans* movement, due to the short introductory passage in unison. This was amended and sent to the performers following the initial consultation.

The recording provided the base and framework for the student responses. Student responses were added into the recording through Garageband by the researcher. Any spaces that occurred within the original score were filled with student responses (recordings of wildlife present at the school location). The aim of the student contributions to this music was to provide timbral contrast to the original score through the inclusion of natural sound effects. Additionally, the student responses showcased the natural resources that climate protesters are trying to protect. The recordings in this movement were quite loud, so louder student responses were added to create a balanced sound recording.

In this situation, it was necessary for the animateur to discuss recording etiquette with the participants. For animateurs who are working with recording equipment, it would be a good idea to do a sound check with the students before recording the final sounds and discussing recording etiquette prior to completing the recordings. Animateurs may wish to negotiate with a teacher prior to completing a school project, to arrange for the teacher to supervise the students who are not being recorded, while the animateur works on the recordings. This way, the background noise on each recording can be reduced.

Score Layout

Due to limitations in the software used to develop the graphic score for *Sounds of Nature*, the font was altered to provide a uniform font style throughout all movements.

Wind Turbines Construction

Figure 224 - Original font style (as used in the Wind Turbines composition)

II What Can We Do?

Figure 225 - Altered font style (as used in the Voice for Change composition)

What Can We Do?

This movement focuses on the following prompting question:

What can we do to make the world a better place?

The work is scored in a traditional manner, with the inclusion of a larger ensemble incorporating strings and snare drum. *What Can We Do* is intentionally scored in an uplifting, major key to reflect the sense of hopefulness and positive change within the movement.

This work was inspired by the song, *From Little Things Big Things Grow*, which has been adapted into a project for primary school students by the *Narragunnawali: Reconciliation in Education* program.⁴²⁹ This project discusses an important cultural and societal change and encourages students to actively explore the theme of reconciliation, through the analysis of a song by Paul Kelly and Kev Carmody.⁴³⁰ This song discusses the story of Vincent Lingiari, who began a strike to protest for better working conditions for Gurindji workers at Wave Hill Cattle Station.⁴³¹ In *A Voice for Change*, participants also discussed important social and cultural changes and protests. *A Voice for Change* develops this idea further by co-constructing lyrics for the work, which discusses ways in which they can make the world a better place to live in. These lyrics and recordings were layered over the top of the original score.

Development

Motivic development

This movement develops one of the tenor motifs from the earlier *Slogans I* movement.

8 When the last tree has fal-len and the ri - vers are pois-oned we

4 can - not eat___ mon - ey

Safe clim - ate safe fut - ure

Figure 226 - Original motif, *Slogans I*

⁴²⁹ Narragunnawali: Reconciliation in Education. 'PAUL KELLY & KEV CARMODY – "FROM LITTLE THINGS BIG THINGS GROW" (PRIMARY)', Narragunnawali: Reconciliation in Education (n.d.). Available from: <https://www.narragunnawali.org.au/curriculum-resource/62/paul-kelly-kev-carmody-from-little-things-big-things-grow-primary>. Accessed on 3rd January 2022.

⁴³⁰ *ibid*

⁴³¹ *ibid*

Figure 227 is a musical score for four staves, likely representing different vocal parts. The music is in G minor, indicated by two flats in the key signature. The score begins at measure 9. The lyrics 'Safe climate safe future' are repeated across the staves. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The first staff has a crescendo from *mf* to *f*. The second staff has a decrescendo from *f* to *mf*. The third staff has a crescendo from *p* to *mf*. The fourth staff has a decrescendo from *p* to *mf*.

Figure 227 - Developed motif, *What Can We Do?*

The motif is now linked to a B flat major key, rather than a G minor key. It is also developed through repetition and imitation in other parts.

Additionally, the motif has been developed through a change of key. For example, the motif moves briefly into the key of D major in bar 19:

Figure 228 is a musical score for a single staff, likely representing a vocal part. The music is in D major, indicated by two sharps in the key signature. The score begins at measure 19. The lyrics 'Safe climate safe future' are repeated. A dynamic marking of *mp* (mezzo-piano) is present.

Figure 228 - Key change into D major

The development and inclusion of this motif provides a link between the first and second movements of the work, thereby highlighting the connective theme of seeking action to combat the negative impacts of climate change.

Development of Recorded Material

A virtual choir approach was implemented in the recording of this movement. Each singer was provided with a score and any pre-existing recordings of other parts to work with. Once the singer had recorded their part, it was sent to the researcher and collated with other recordings through Garageband. The string quartet part for this movement was recorded together with all string quartet members present. Due to limitations placed upon social gatherings and border closures with regards to travel, the researcher was limited in the selection of performers for the recording. As such, a community ensemble recorded the string quartet part, rather than a professional ensemble.

The difficulty with this approach arose once the parts were put together. There were a few discrepancies with regards to tempo. To alleviate this issue, the tracks were split and placed in different positions along the track so that all the parts were entering into important passages together, wherever possible.

The recording provided the base and framework for the student responses. Student responses were added into the recording through Garageband by the researcher. In this movement, student responses are continually present in the middle section of the work (during the '*Safe Climate, Safe Future*' section). Each response was recorded and altered by the students and layered over the top of the existing score by the researcher, using music editing software.

There were many balance issues in this movement. The vocal lines had to have the volume reduced as they were significantly louder than the string quartet and student responses. The student responses had to be raised to full volume as they were the quietest responses in the set of recordings. For vocal responses, it would be a good idea for the animateur to show each participant how close they should be to the microphone, or if there is a sound engineer present, to ask them to discuss recording etiquette and techniques.

Score Layout

Due to limitations in the software used to develop the graphic score for *Sounds of Nature*, the font was altered to provide a uniform font style throughout all movements.

Sounds of Nature

This movement aimed to showcase the sounds of plants and animals, to highlight the natural elements that climate activists are trying to protect and save. The original score contains vocal and body percussion effects that aimed to replicate natural sounds from the researcher's backyard.

This movement uses a graphic score format. The creation of the score required a significant amount of development, as a score of this specific type has not been created in the past. As such, each individual symbol had to be created manually initially and then modified to suit later sections, through alterations in length and height of the symbol.

Development

Motivic development

Various sound effects were created and repeated numerous times throughout the work. These sound effects and their function are detailed below:

The Wind – Various 'shhh' and 'whistle' sounds.

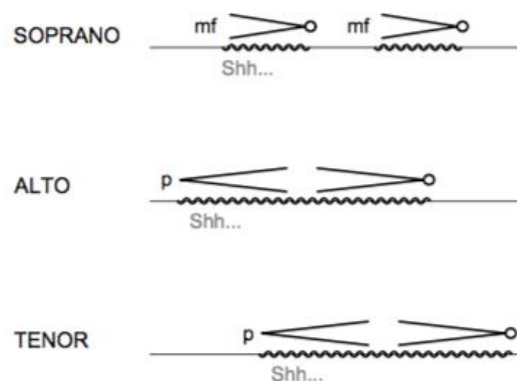


Figure 229 - Wind sounds

Lorikeet – Whistle sounds – often overlapped with other voices to convey groups of lorikeet sounds. Some alterations in pitch are included, to convey different types of lengths and calls.

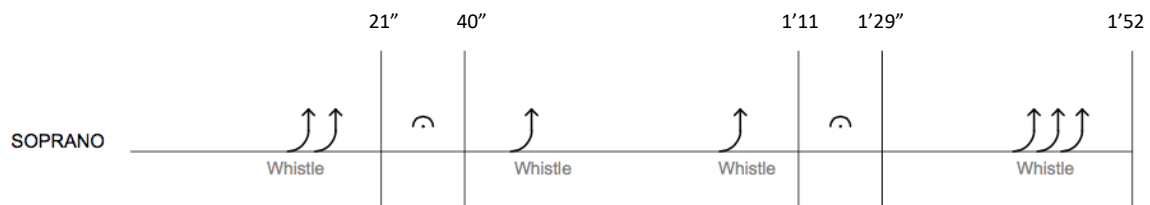


Figure 230 - Lorikeet sounds

Crow – Caw sounds – dispersed, sporadic sounds, sometimes multitudes of sounds to convey groups of crows.



Figure 231 - Crow sounds

Footsteps – Blow onto hand/stamps – makes a short, burst of sound that sounds like footsteps when distorted. These are paced out so that they occur at a regular walking frequency.

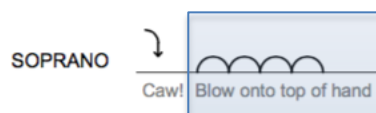


Figure 232 - Sounds of footsteps

Coo-ee! – Called out – Commonly called out phrase when going on a hike, to help find other members of a group when separated.



Figure 233 - 'Coo-ee' sound effect

Sniff – Replication of a small animal sniffing/foraging through foliage.



Figure 234 - Foraging sounds

Kookaburra sound

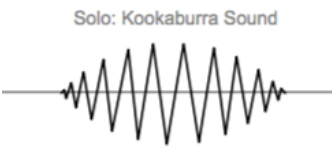


Figure 235 - Kookaburra call

Water drops – tongue clicks

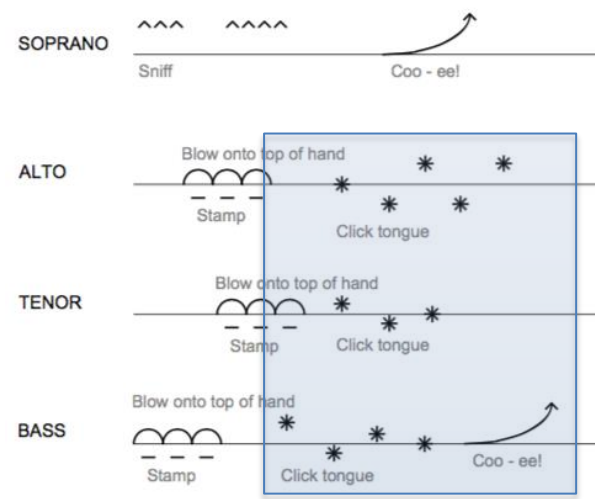


Figure 236 - Water drop sounds

Rain – rubbing hands together



Figure 237 - Rain sound effect

Development of Recorded Material

The researcher recorded all the material for this work through Garageband, with a zoom microphone attachment. The researcher recorded most of the sound effects using their own voice and sound effects to ensure the desired sound was captured. The initial plan was to alter the pitch of the researcher's voice to suit the lower male voice parts. However, when this was trialled, it was unsuccessful as the voice required too much alteration and sounded too garbled for the desired effect. As an amendment, a male voice was used to record the *caw* and *coo-ee* sound effects, as these required a lower pitched sound. For this project, it was important that the participants were familiar with which kinds of sounds they were attempting to replicate and how long the sound should go for. When discussing sound effects for an animateur project, the animateur should discuss what the sounds represent and provide some indications for pitch and time, as shown in the materials for *Sounds of Nature*.

Some of the sound effects, such as the *caw* sound, were naturally significantly louder than other sound effects. As such, the balance of the soundscape was altered to suit the desired dynamic and effect.

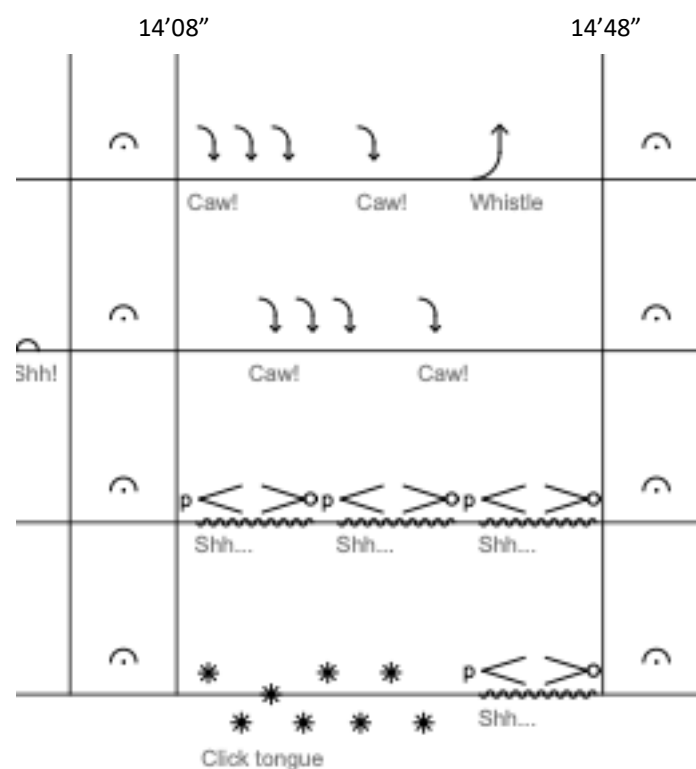


Figure 238 - 'Caw' sounds were used as the piece got busier and louder

Some of the sounds were copied and pasted in later positions to produce a consistent sound effect.

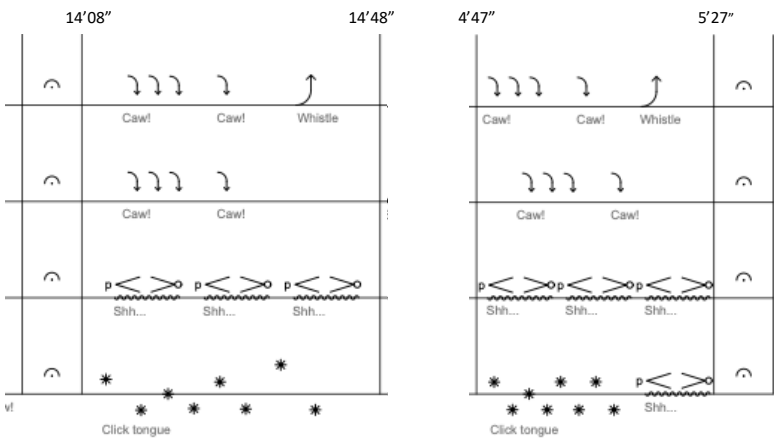


Figure 239 - The above examples used symbols that were copied and pasted to provide equal distances between sound effects

The student responses were inserted into the pause spaces and represented some of the common fauna you might find on a nature walk.

Upon listening to the recording, it became apparent that the initial timings for this work were not accurate. As such, the timings were amended to reflect the recorded material.

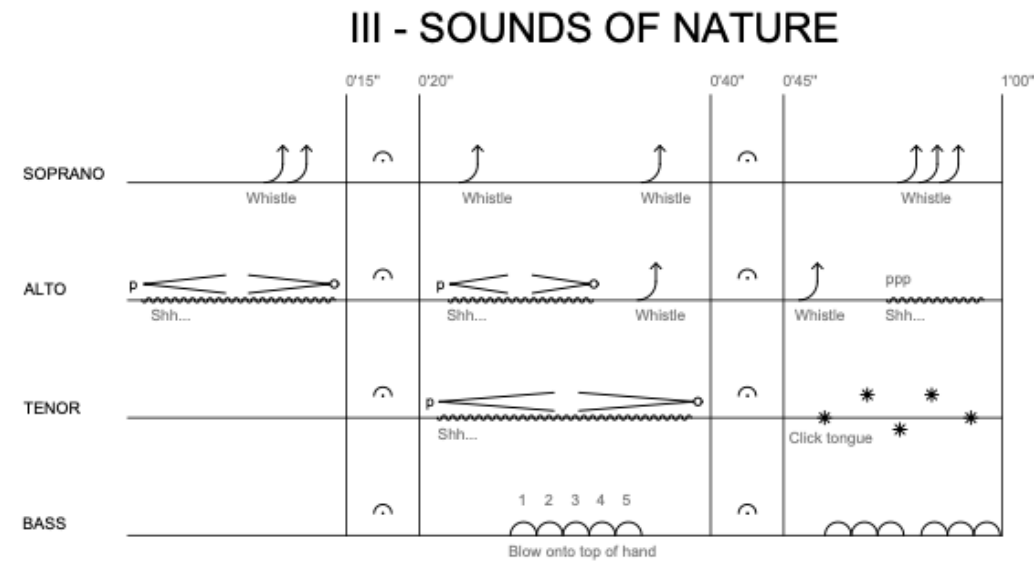


Figure 240 - Original timings

III - SOUNDS OF NATURE

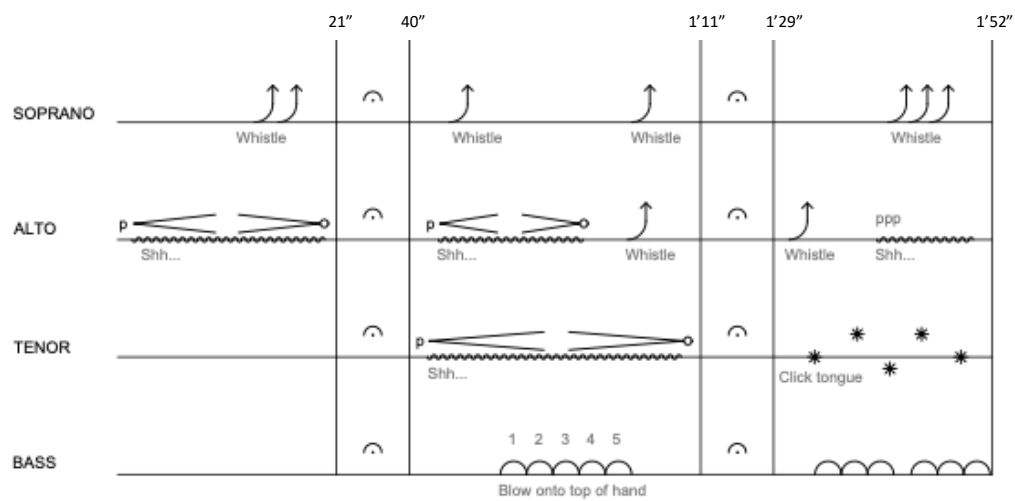


Figure 241 - Altered timings

Score Layout

Initially, the score was written out in pencil on A3 paper. Height indicated pitch and shape indicated timbral colour. Each symbol contained a performance instruction underneath.

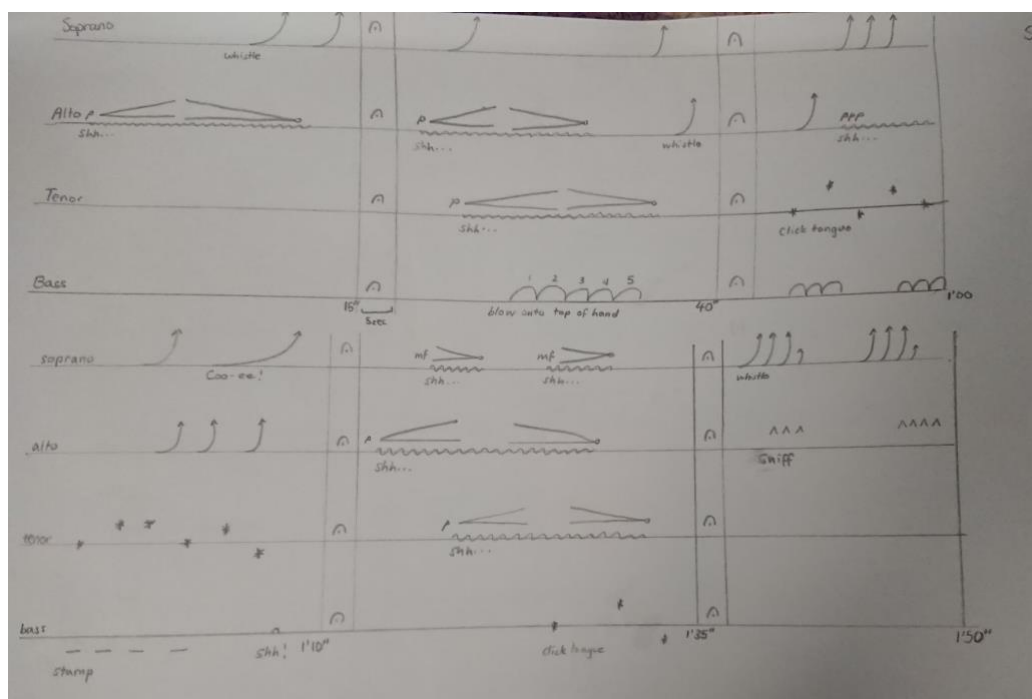


Figure 242 - Page 1: Original score

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on two pages. The score includes vocal lines with lyrics and musical notation, as well as instrumental parts for 'stomp' and 'click tongue'. The first page ends at 2:20 and the second page ends at 4:10.

Page 1 (Top):

- Soprano:** Lyrics: "AAA", "AAAA", "Caw-caw!", "Caw!", "Caw!", "Caw!", "Caw!", "Whistle".
- Alto:** Lyrics: "blow onto top of hand", "stomp", "click tongue", "shh!".
- Tenor:** Lyrics: "blow onto top of hand", "stomp", "click tongue", "Caw-caw!", "shh...", "shh...", "shh...".
- Bass:** Lyrics: "blow onto top of hand", "stomp", "click tongue", "shh...".

Page 2 (Bottom):

- Soprano:** Lyrics: "Caw!", "Caw!", "Caw!", "Caw!", "shh...", "solo, Katakuma sound", "shh...", "shh...".
- Alto:** Lyrics: "Caw!", "Caw!", "Caw!", "Caw!", "shh...", "Caw!", "Caw!", "Caw!", "Caw!".
- Tenor:** Lyrics: "whistle", "rub hands together", "Caw!", "Caw!", "Caw!".
- Bass:** Lyrics: "shh...", "Caw!", "shh...", "shh...", "shh...".

Figure 243 - Page 2: Original score

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on two pages. The score includes vocal lines with lyrics and musical notation, as well as instrumental parts for 'stomp' and 'click tongue'. The first page ends at 4:30 and the second page ends at 5:55.

Page 1 (Top):

- Soprano:** Lyrics: "rub hands together", "shh...", "stomp", "Caw!", "blow onto top of hand".
- Alto:** Lyrics: "shh...", "whistle", "shh!", "Caw!".
- Tenor:** Lyrics: "rub hands together", "whistle", "Caw!".
- Bass:** Lyrics: "click tongue", "whistle", "shh...", "blow onto top of hand", "shh...".

Page 2 (Bottom):

- Soprano:** Lyrics: "rub hands together", "shh...", "Caw!", "Caw!", "Caw!", "Caw!".
- Alto:** Lyrics: "shh!", "shh...", "Caw!", "Caw!", "Caw!", "Caw!".
- Tenor:** Lyrics: "rub hands together", "Caw!", "Caw!", "Caw!".
- Bass:** Lyrics: "shh...", "click tongue", "shh...", "shh...".

Figure 244 - Page 3: Original score

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on page 4. The score includes vocal lines with lyrics like "shh...", "Caw!", "whistle", and "coo-ee!". It also features instrumental parts for "sda: Krotabura sound" and "rub hands together". Time markers such as 6:35, 7:00, 7:10, 8:15, and 8:40 are present.

Figure 245 - Page 4: Original score

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on page 5. The score continues with vocal lines and instrumental parts. Time markers include 8:53, 9:15, 9:40, and 10:20.

Figure 246 - Page 5: Original score

The intention after this was to display the score digitally. After trialling a few programs, AutoCAD was used to create the score, as it provided a uniform approach to symbol creation and it was possible to dictate detailed positions of each symbol and line width. The developmental process of this score can be seen below:

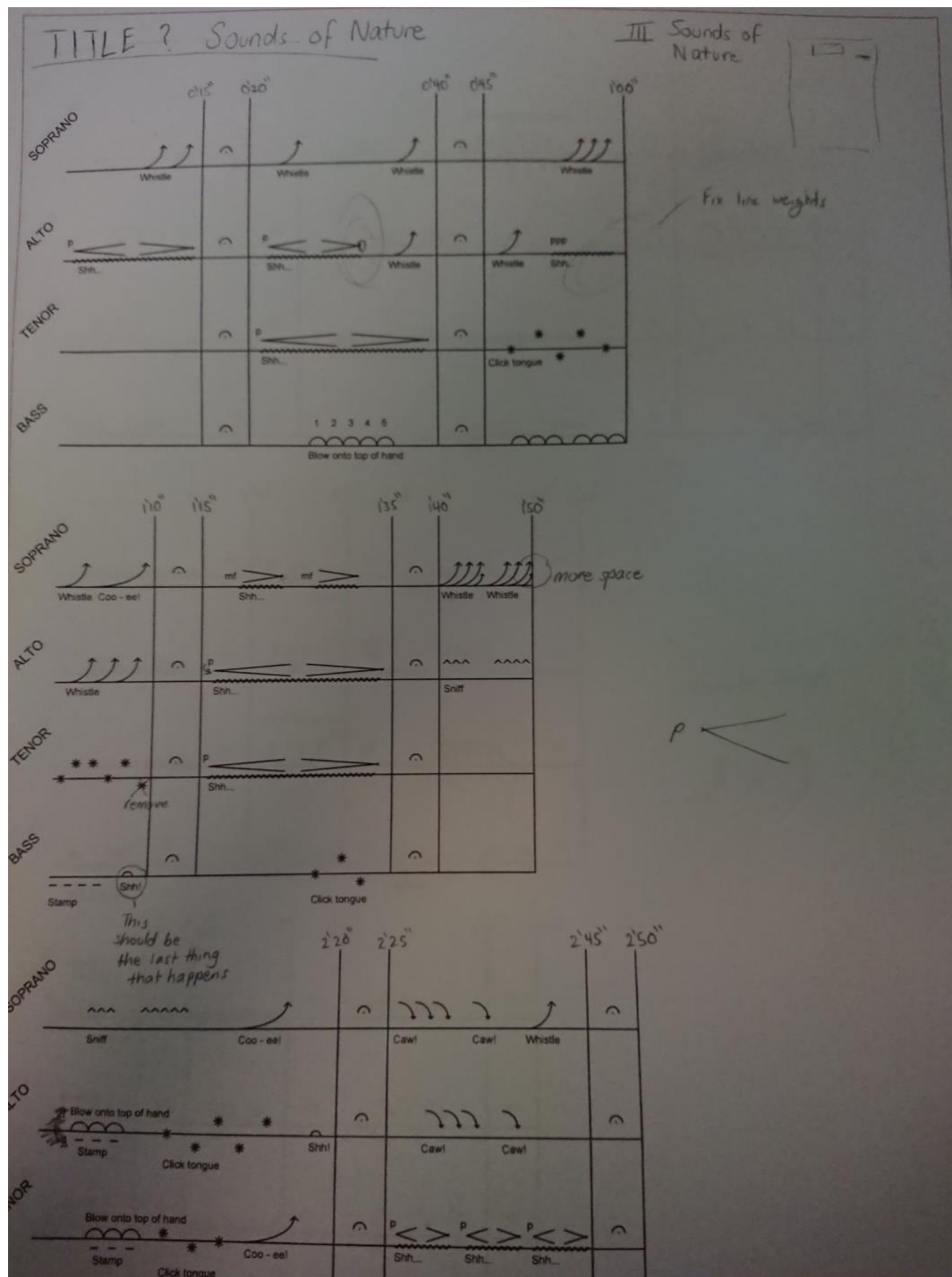


Figure 247 - Page 1: AutoCAD draft

System 1: 3:10 to 4:15

Instrument	3:10	3:15	3:50	3:55	4:10	4:15
SOPRANO	Caw!	Caw!	Shh... (Solo Kookaburra sound)	Tutts		
ALTO	Caw!		Shh...		Caw!	
TENOR	Whistle		Rub hands together		Caw!	
BASS	Shh...	Caw!	Shh...		Shh...	

System 2: 4:30 to 5:10

Instrument	4:30	4:35	4:45	4:50	5:05	5:10
SOPRANO	Rub hands together	Shh... Stamp		Caw! Blow onto top of hand		
ALTO	Shh...	Whistle (bsh Hing)		Caw!		
TENOR	Rub hands together	Whistle (slightly more space)		Caw!		
BASS	Click tongue	Whistle Shh...		Blow onto top of hand	Shh...	

System 3: 5:20 to 6:00

Instrument	5:20	5:25	5:35	5:40	5:55	6:00
SOPRANO	Shh... Stamp (more space)	Rub hands together	Shh...			
ALTO	Whistle (Shh!)	Shh...		Caw!		
TENOR	Whistle	Rub hands together		Caw!		
BASS	Whistle Shh...	Click tongue		Shh...		

Consider change

↗ to ↘

Figure 248 - Page 2: AutoCAD draft

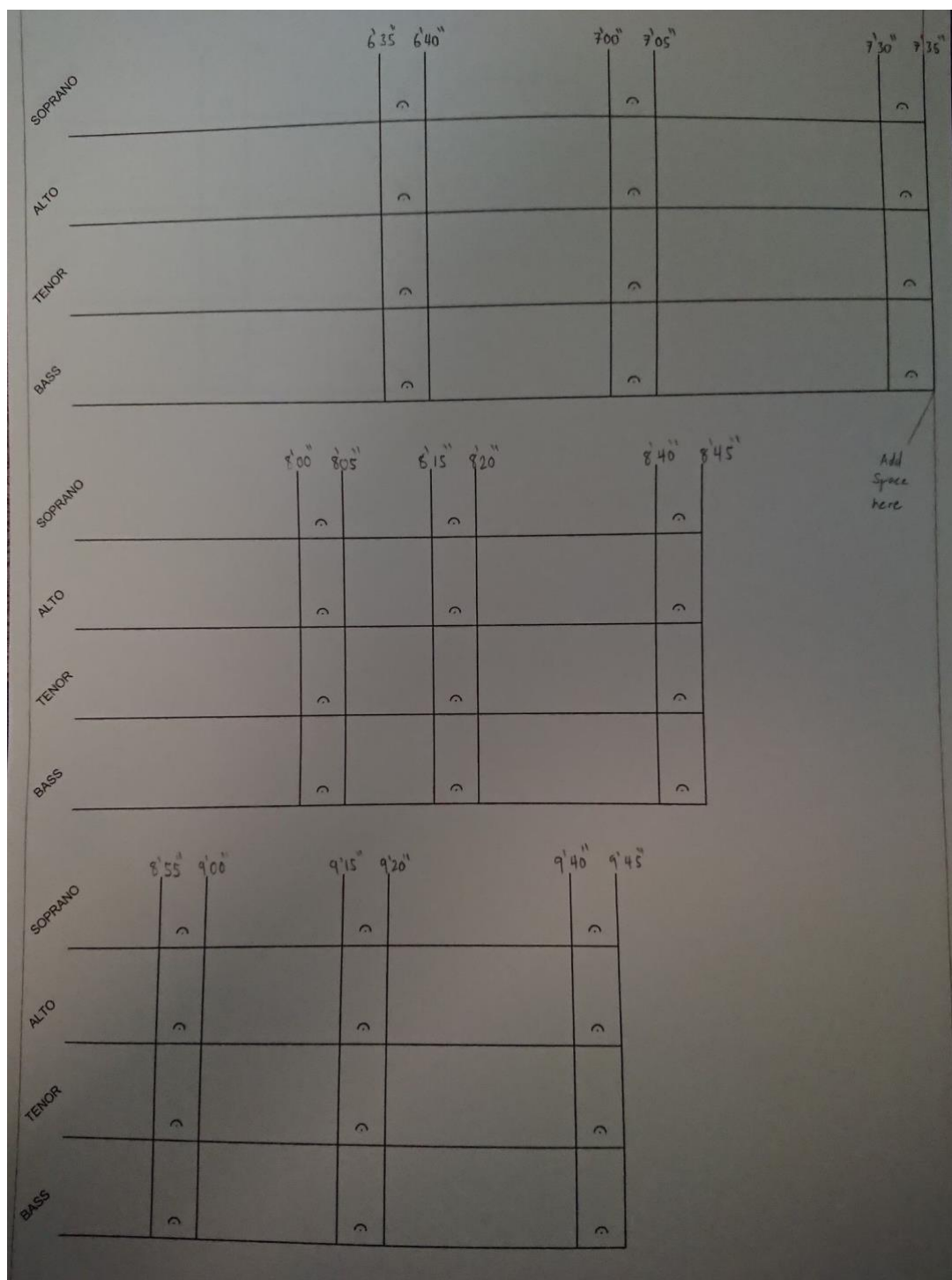


Figure 249 - Page 3: AutoCAD draft

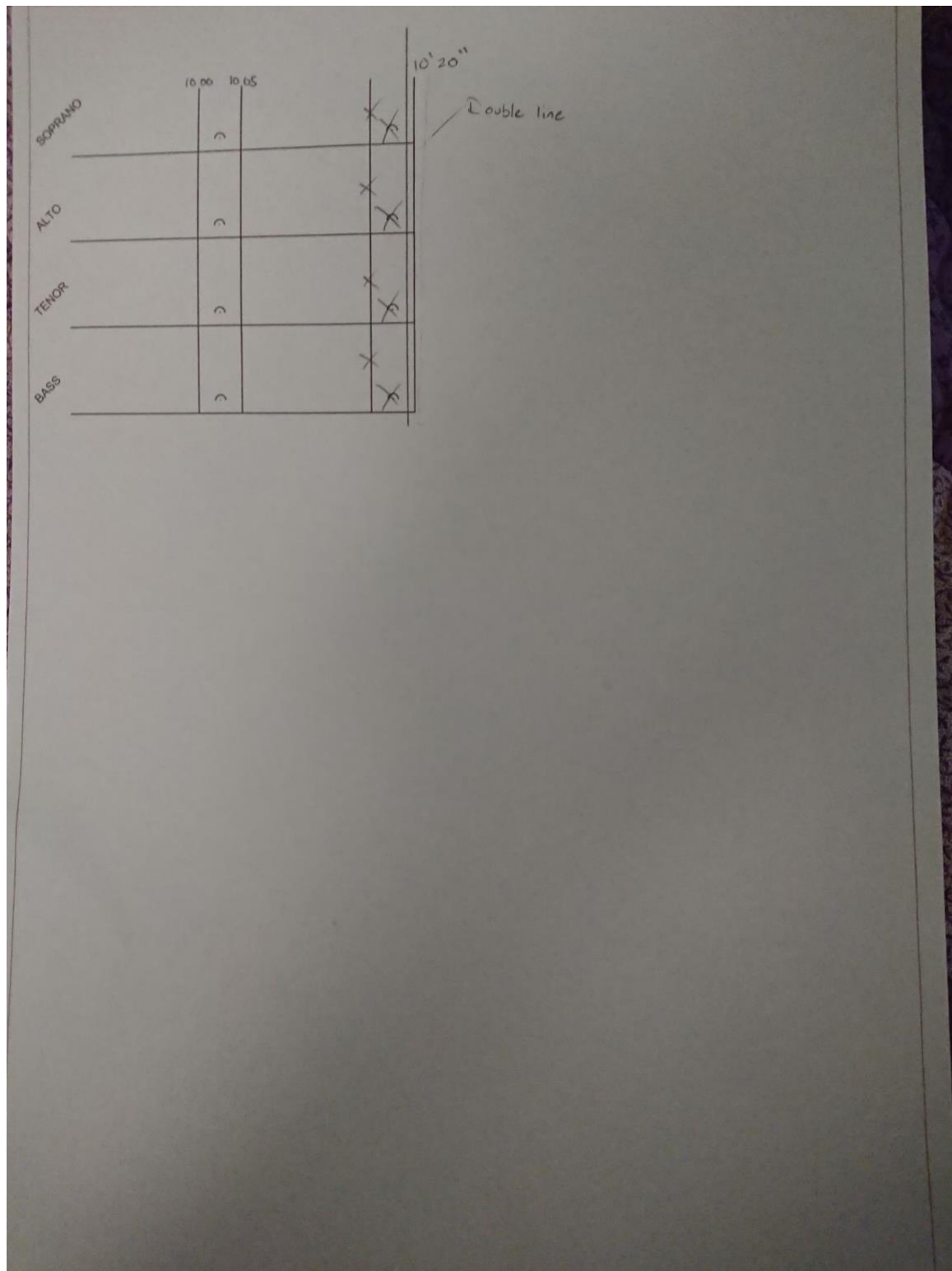


Figure 250 - Page 4: AutoCAD draft

Some of the changes highlighted in the draft above are discussed in the table below:

Page	Alteration
1	• Addition of title and composer name, as well as layout of the titles • Larger <i>al niente</i> • Spacing – each bar was spread evenly across the page so there was no blank space • More space after the upward moving arrows and change of arrow slope • Addition of timings
2	• Change of arrow slope • Repositioning of symbols so that they are presented in order • Addition of timings
3	• Addition of backwards version of piece (inserted once happy with the first two pages) • Addition of timings • Adjustment of spacing – moving some bars onto the next line to create even spacing
4	• Removal of final fermata symbol • Addition of double bar line • Addition of backwards version of piece (inserted once happy with the first two pages) • Addition of timings

A third draft was created, containing the amendments made above. There were still a few spacing issues, which were amended by moving some of the bars into the next

lines and filling out the space. It was important during this process that the space still reflected the amount of time each sound should last for. The final product was produced from this adjustment.

Slogans II

This movement went through a similar developmental process to the first movement of the work. The same inspirations were drawn upon and the motifs that were first selected remained the same in the final product.

Development of recorded material

The softer student responses were incorporated into this work, as they worked better in terms of the balance of sound.

Final Reflections

From a technological standpoint, this project offered a lot of professional development and new learning experiences for the researcher/animateur. Prior to taking on this project, the researcher had not taken on any virtual choir projects or had much experience in sound editing. As such, this project provided a fantastic learning experience to all involved. It was rewarding to achieve such a result and the blending of sounds between the student and professional/community musicians was interesting and worked well, particularly between the first and last movements.

For future iterations of this project, some modifications could be made to *What Can We Do*, to offer a more stylistically accurate performance and to create a more musical performance opportunity for students. Out of all the activities, the task for this movement received the least enthusiastic response. Potentially, students could create sound effects that symbolise hope and restoration to them (e.g., laughing, building things, the sounds of nature, etc.) instead of saying and recording spoken responses.

In terms of the recording for *What Can We Do*, there were a few issues with regards to aligning the string quartet with the vocal parts. For future iterations, it would be

wise to record the string quartet with the members of the quartet listening to and playing along with a metronome or click track in headphones.

Regarding *Sounds of Nature*, the work seemed rather long and in future, it would be wise to halve the lengths of each cell, as per the original documents and score. The work is still interesting in its longer form and allowed for further experimentation with the student responses. The longer version could also work well as a movement on its own, working with a large group of student participants to create different responses for each window.

Whilst the instructional video was not used in the final workshop, it was an interesting exercise to put together and allowed the animateur to consolidate their thoughts and provide clear, concise messages and instructions. Both online and live workshops would be feasible options for this project.

Overall, this work provided a fantastic and engaging learning experience for all involved. *A Voice for Change* put a spotlight on some of the beauty and fascinating aspects of nature, as well as the need to protect and conserve it. It also highlights some of the wonderful possibilities that technology can provide in developing animateur and teaching artist projects for online use. This allows people to participate from a wider range of locations. For example, some of the participants from this project lived interstate and would not have been able to participate if the project was completed entirely in person.

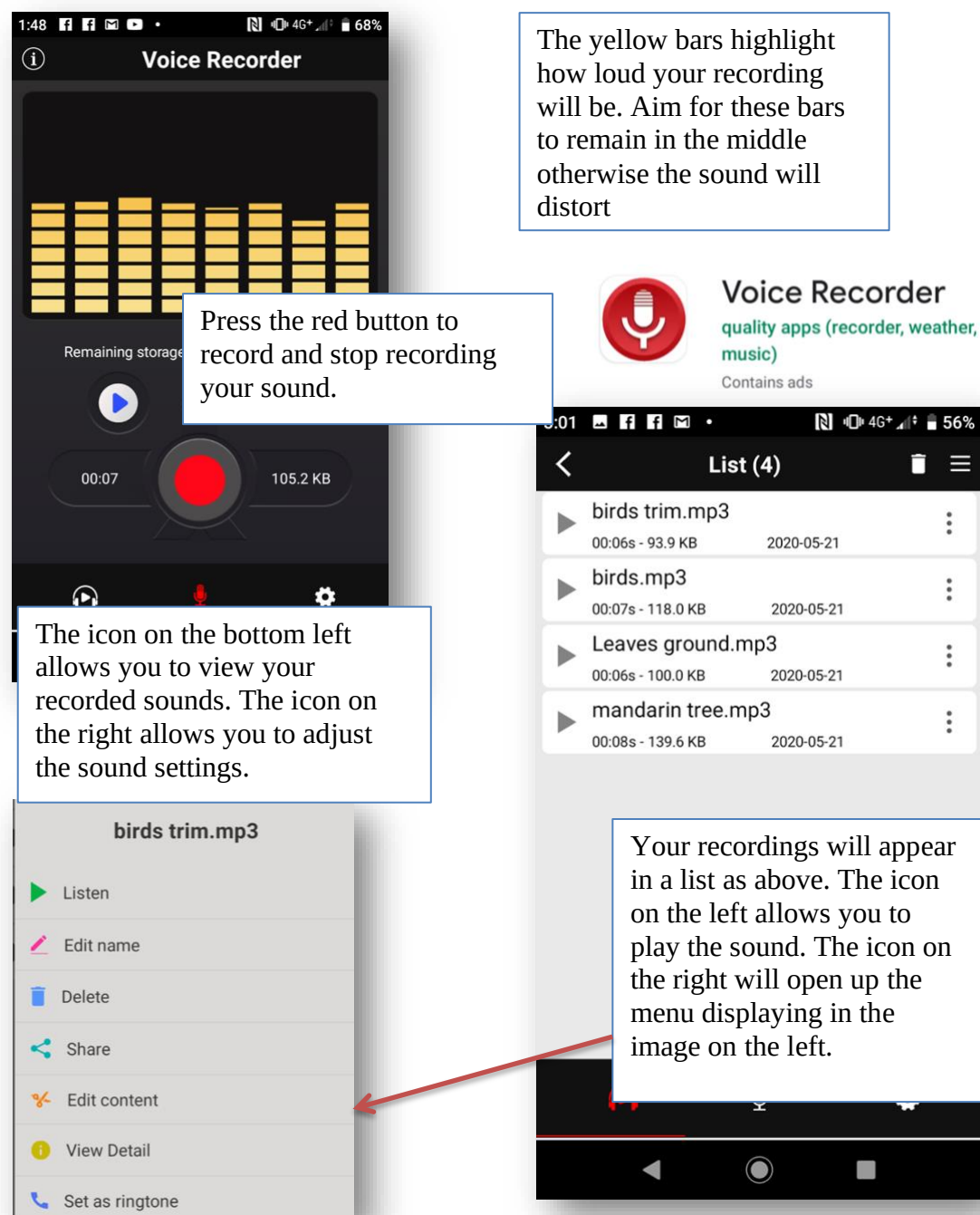
The researcher was very grateful to all the participants for their wonderful contributions.

A Voice For Change – Participant Instructions

A Voice For Change encourages you to think carefully about the changes you would like to see in the world. In this workshop, we will think about how we can make the world a better place, from our own backyards!

Recording your sounds

To record the sounds for the activities in this project, you can use a voice recorder app or recording app on your phone. You may also use a recording device if you have one. I have used the app seen in the images below, which allows you to crop out the sounds that you do not wish to keep. You can also share your sounds from this app.

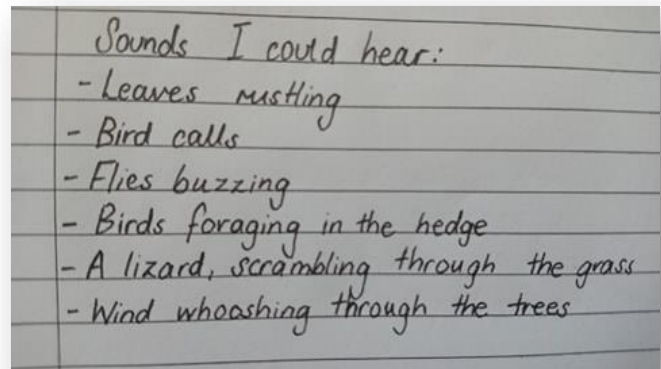


Step 1 - Exploring the school grounds
(Sounds of Nature/Slogans)

The schoolyard can be a hub of natural sounds and activity. What are some of the animals and plants you can spot?

Sit outside in silence for one minute and write down any sounds you can hear. Some

examples can be seen in the picture on the right.



Record some of the sounds you can hear and save these for later. You may also wish to take some pictures or videos of some of the sound sources.

How many sounds could you hear that were man-made sounds (e.g. cars, planes etc.)? Were there more natural or man-made sounds?

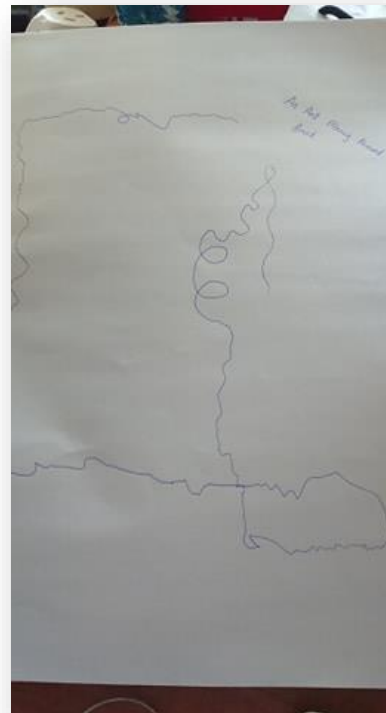
Create some sound effects inspired by the natural sounds you found. Use some natural objects (twigs, rocks, leaves etc. as musical instruments). Only use items you find on the ground; don't damage any garden beds etc. in the process!

Step 2 – Sound experimentation (Sounds of Nature)

Choose an animal you can see in the schoolyard. It might be an ant or a bird – anything you can see! Focus on the way that animal moves. Does it dart quickly back and forth? Does it glide through the air? Using a pen and paper, follow the movements of the animal with your pen on the paper. Try not to look at the paper; it will make the picture you end up with more interesting! Copy the animal's movements for 30 seconds, or until the animal disappears from sight.

Have a look at the drawing you created. Are there lots of long lines? Dots? Squiggles? Using a musical instrument or some items from the schoolyard (branches, leaves etc.), come up with a short musical sound effect inspired by your drawing. If you get stuck or can't find any animals, you can use some of the examples on the following page or use the clips in the accompanying instructional video.

Record your sound effect.



Inspiration:

Have a look at some music depicting different animals to give you some ideas for your own response!

Classic FM. 'Quiz: Can you name the animal represented in the music?', **Classic FM** (2017). Available from: <https://www.classicfm.com/lifestyle/quizzes/animal/>. Accessed on 26th April 2022.

Quiz: Can you name the animal represented in the music?

Have a listen to the short snippets of music in this activity and see if you can guess which animal the music represents. Why did you select that animal?

Clocked Out. 'Sonic Dreams (Stanthorpe) - Vanessa Tomlinson - Easter at The Piano Mill 2019', **Youtube** (2019). Available from: <https://www.youtube.com/watch?v=PdRJpWFG6uw>. Accessed on 21st April 2021.

Sonic Dreams - Paul Stanhope (composer), Clocked Out Duo (performers)

Imagine the sound of the Tiger Quoll.

Imagine the sound of the Bell's Saw-Shelled Turtle hanging out at the waterfall.

Imagine the sound of Zaglossus Hacketti rubbing its spines against a tree.

Imagine the sound of Megalania Prisca admiring the sunset.

Imagine the sound of Notomys Mordax hopping.

Imagine the sound of Anthochaera Phrygia missing from the dawn chorus.

Imagine the sound of the Night Parrot calling.

Imagine the sound of the Lesser Stick-Nest Rat inside its nest.

This music depicts the different sounds of extinct animals. Listen out for the different sounds that the percussion player makes! Are there changes of character?

Jigalin, Elizabeth. *Jigalin, Elizabeth. Field notes*, Elizabeth Jigalin (2019). Available from: http://www.elizabethjigalin.net/field-notes?fbclid=IwAR1pdVTRacfVlz4blTeTosNuLz1YVUx5nyZ_SRYkGE7Mry4skObIW8EsrWg. Accessed on 4th May 2020.

Field Notes - Elizabeth Jigalin (composer)

This piece depicts the different sounds of plants and animals in the Aldinga scrub.

Prompting questions for your graphic score:

- Are there lots of lines or dots on your page? Lots of dots could symbolize short sounds, whilst long lines could represent longer sounds
- Is there a lot of movement or just small amounts of movement? This could mean that your piece jumps around to lots of different notes or just stays around a couple of notes.
- Did the animal move quickly or slowly? This could change the speed in which you play your graphic score.
- Are the movements jagged or curvy? This could mean that you create a smooth, flowing sound or an abrupt sound with lots of sudden changes.
- Did you press hard into the paper or are the lines quite soft and faint? This could help you work out how loud or soft you play the music.

Step 3 – Sending a Message

What things could we do to make the world a better place? Do you see anything you could do at school? What about in your local community? Write down your ideas on a piece of paper.

We are going to turn these messages into signs. Most signs are very direct; so don't make them too long or wordy! Draw a picture or symbol to go with your sign.

Think of a creative way of saying the words on your sign. Maybe you could shout the words, whisper them or say them in a robot voice? Record yourself saying the words in your signs.

Step 4 (Optional)

Edit your sound using one of the following programs:

- Garage Band
- Acid Music
- Soundtrap

Once complete, you can either:

- Send them directly to your teacher
- Layer the sounds over the top of the music that matches the activity, using one of the programs mentioned above. Click and drag the recording of the file into the program you are using and then add your sounds in whichever areas you like. Once finished, send your musical response to your teacher

Thank you for taking part!



Participant Involvement

Development of Participant Tasks

There were many iterations of the participant response for this project. The initial, and ultimately the final workshop plan was to present the workshop in person, in a school setting. Many alternative plans were created due to the coronavirus pandemic.

In 2020, schools were placed into lockdown for an indefinite period. One of the back-up options was to create an online workshop, which students could participate in via Zoom and complete the tasks at home. This would have been akin to the *Water Water Everywhere* case study, which was delivered in this format.⁴³² However, the lockdown did not last for a long time, and it was decided that a workshop in a school location would be more desirable.

Once the lockdown was over, significant restrictions were placed upon community settings. As such, it was difficult for the researcher to be able to come into a school as a visitor to complete the tasks. The tasks were therefore modified so that a teacher in the classroom could supervise the workshop whilst the animateur provided instructions via an instructional video. Unfortunately, due to various extenuating circumstances, the school that had agreed to complete the project in this format were unable to do so within the allocated timeframe. Alternative arrangements were made, and the animateur chose to go back to the original plan of completing the workshop in person at a different school.

The original plan for the third movement of *A Voice for Change* was to simply ask the students record themselves saying their responses in a normal voice. However, upon discussing this project with experienced teaching artist project manager, Emily Gann, she suggested a more musical approach to this task would provide more opportunities for creative output and development. The task was altered upon this suggestion, so that participant responses were encouraged to be more creative in scope.

⁴³² Musica Viva. 'Water, Water Everywhere', Musica Viva (2020). Available from: <https://musicaviva.com.au/education/tours/water-water-everywhere/>. Accessed on 8th April 2020.

The other tasks remained largely unchanged from the original plan and were inspired by various workshop activities, particularly the movement-based tasks found within the Cre8tive Moves workshop, run by Rebecca Williams.⁴³³

Each of the tasks were created in such a way that participants could choose to opt out without this greatly affecting the final work. In cases where participants chose not to be recorded, only those who felt comfortable to do so were asked to participate.

Whilst this meant that there would be fewer musical examples on offer, the participants who were recorded remained anonymous and the researcher was still able to integrate the recordings into a cohesive composition. If there were not enough participants recorded from the first workshop to make a cohesive piece of music, the animateur would have approached other schools to be involved in the project.

Development of Participant Score

The participant instructions were created with a thinner margin layout and have been altered for the purpose of this research. The intention was to create a set of instructions that resembled scientific field notes, hence the alteration of font. Images were included to provide visual cues and modelling for participants.

The participant task sheet went through a few iterations, largely due to the changes in workshop format as outlined above. Some of these versions can be found over the following pages. These earlier versions can be useful for animateurs hoping to replicate the project, as the wording and instructions have been altered in each case to suit different modes of performance – such as participating from home or online, participating at school without an animateur present and participating in school with an animateur present. These examples also demonstrate different ways in which the participants can complete the same activity, which may be useful to an animateur looking to involve participants in different settings. This is the first time research into animateur projects have detailed to changes made to participant scores and planning materials, and therefore contributes research towards understanding the planning processes involved.

⁴³³ Williams, Rebecca. 'Workshop Resources', Essential Dance and Fitness (n.d.). Available from: <http://essentialdanceandfitness.com/workshop-resources/>. Accessed on 1st May 2020.

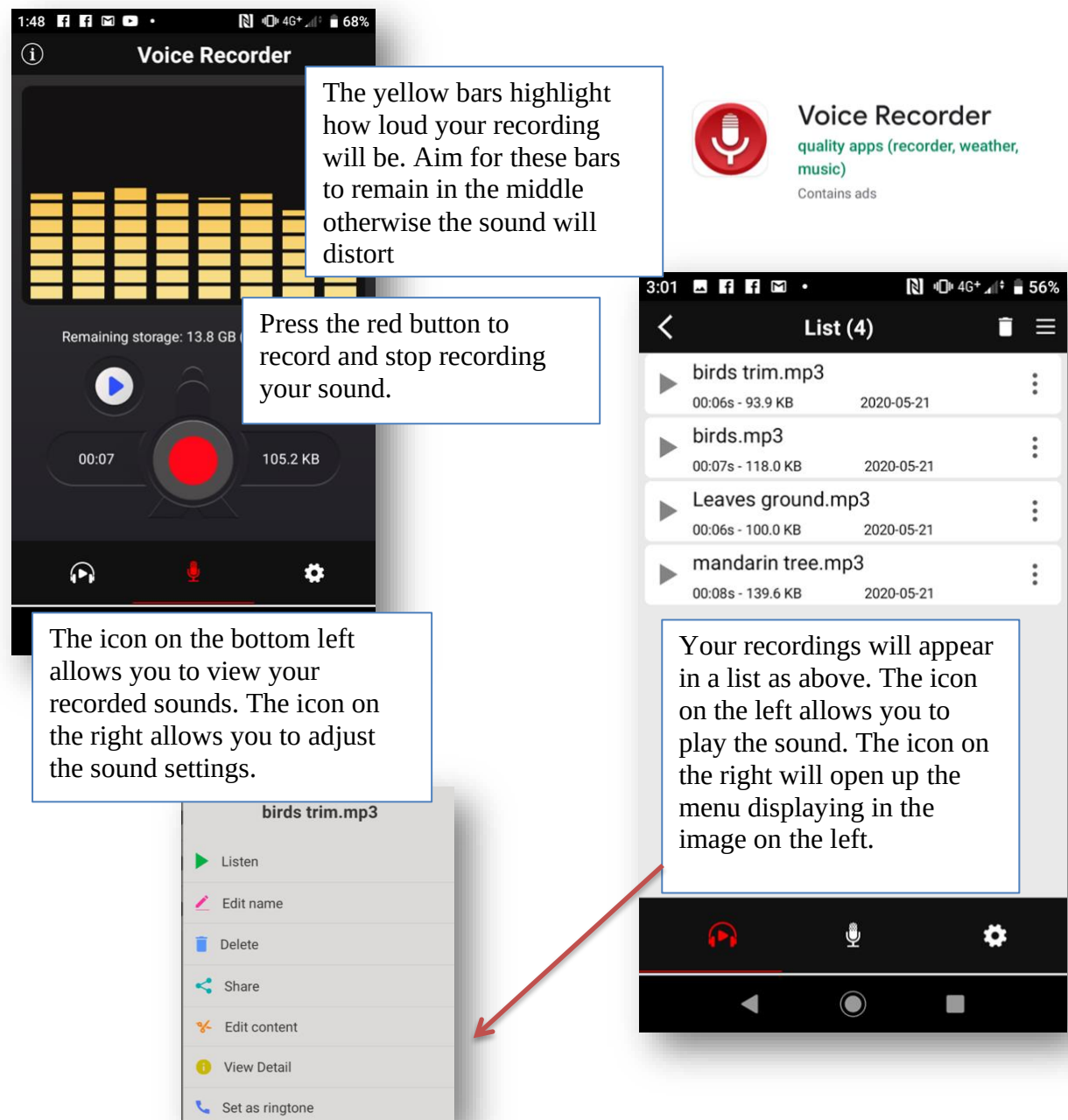
ONLINE ZOOM VERSION (For student use at home)

A Voice For Change – Participant Instructions

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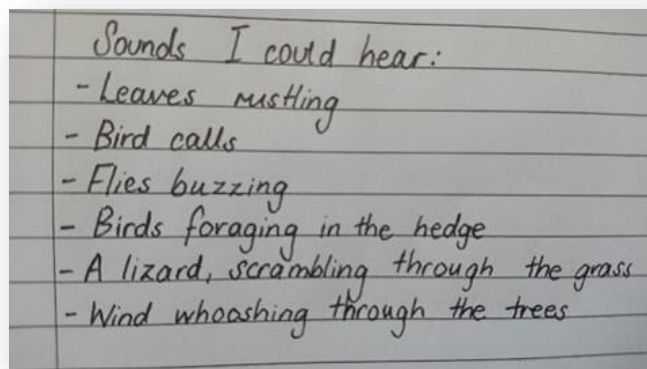
Recording your sounds

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Step 1 – Exploring the backyard

The backyard can be a hub of natural sounds and activity. What are some of the animals and plants you can spot in your backyard? Sit outside in silence for one minute and write down any sounds you can hear.



Record some of the sounds you can hear and save these for later. You may also wish to take some pictures or videos of some of the sound sources.

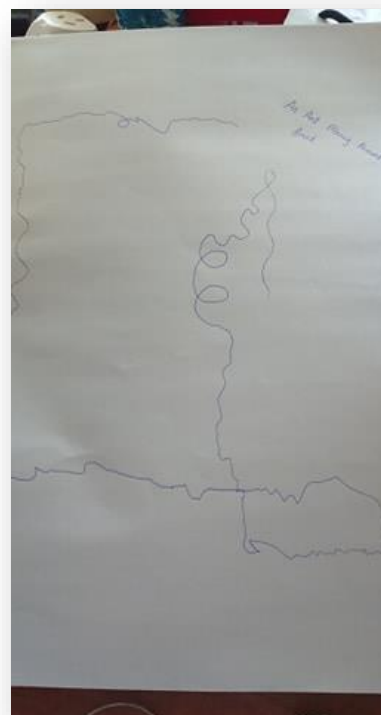
How many sounds could you hear that were man-made sounds (e.g. cars, planes etc.)? Were there more natural or man-made sounds?

Step 2 – Sound experimentation

Choose an animal you can see in the backyard. It might be an ant or a bird or your dog! Focus on the way that animal moves. Does it dart quickly back and forth? Does it glide through the air? Using a pen and paper, follow the movements of the animal with your pen on the paper. Try not to look at the paper; it will make the picture you end up with more interesting! Copy the animal's movements for 30 seconds, or until the animal disappears from sight.

Have a look at the drawing you created. Are there lots of long lines? Dots? Squiggles? Using a musical instrument or some items from your backyard, come up with a short musical sound effect inspired by your drawing. If you get stuck or can't find any animals, you can use some of the examples on the following page or use the clips in the accompanying instructional video.

Record your sound effect.



Inspiration:

Have a look at some music depicting different animals to give you some ideas for your own response!

<<https://www.classicfm.com/lifestyle/quizzes/animal/>>

Quiz: Can you name the animal represented in the music?

Have a listen to the short snippets of music in this activity and see if you can guess which animal the music represents. Why did you select that animal?

<<https://www.youtube.com/watch?v=PdRJpWFG6uw>>

Sonic Dreams – Paul Stanhope (composer), Clocked Out Duo (performers)

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This music depicts the different sounds of extinct animals. Listen out for the different sounds that the percussion player makes! Are there changes of character?

<[http://www.elizabethjigalin.net/field-](http://www.elizabethjigalin.net/field-notes?fbclid=IwAR1pdVT RacfVlz4blTeTosNuLz1YVUx5nyZ_SRYkGE7Mry4skObIW8EsrWg)

[notes?fbclid=IwAR1pdVT RacfVlz4blTeTosNuLz1YVUx5nyZ_SRYkGE7Mry4skObIW8EsrWg](http://www.elizabethjigalin.net/field-notes?fbclid=IwAR1pdVT RacfVlz4blTeTosNuLz1YVUx5nyZ_SRYkGE7Mry4skObIW8EsrWg)>

Field Notes – Elizabeth Jigalin (composer)

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- Is there a lot of movement or just small amounts of movement? This could mean that your piece jumps around to lots of different notes or just stays around a couple of notes.
- Did the animal move quickly or slowly? This could change the speed in which you play your graphic score.
- Are the movements jagged or curvy? This could mean that you create a smooth, flowing sound or an abrupt sound with lots of sudden changes.
- Did you press hard into the paper or are the lines quite soft and faint? This could help you work out how loud or soft you play the music.

Step 3 – Sending a Message

What things could we do to make the world a better place? Do you see anything you could do at home? What about in your local community? Write down your ideas on a piece of paper.

We are going to turn these messages into signs. Most signs are very direct; so don't make them too long or wordy! Draw a picture or symbol to go with your sign.

Think of a creative way of saying the words on your sign. Maybe you could shout the words, whisper them or say them in a robot voice? Record yourself saying the words in your signs.

Step 4 (Optional) – Garage Band

Take your recordings and edit them in Garage band. You can view the instructional video for tips on how to edit your sound and how to insert the sound into Garage Band.



Once you are satisfied with your recordings, send them to:
samantha.raftery@adelaide.edu.au

Thank you for taking part!

ONLINE IN-SCHOOL VERSION (For use in a school without animateur present)

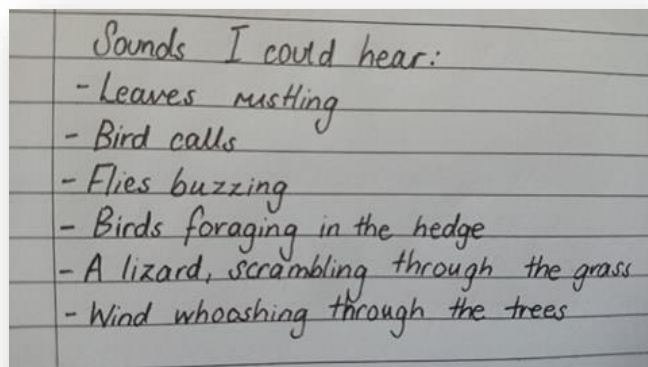
A Voice For Change – Participant Instructions

A Voice For Change encourages you to think carefully about the changes you would like to see in the world. In this workshop, we will think about how we can make the world a better place, while learning some new musical skills along the way!

Step 1 – Exploring the school grounds

(Sounds of Nature/Slogans)

The schoolyard can be a hub of natural sounds and activity. What are some of the animals and plants you can spot? Sit outside in silence for one minute and write down any sounds you can hear. Some examples can be seen in the picture on the right.

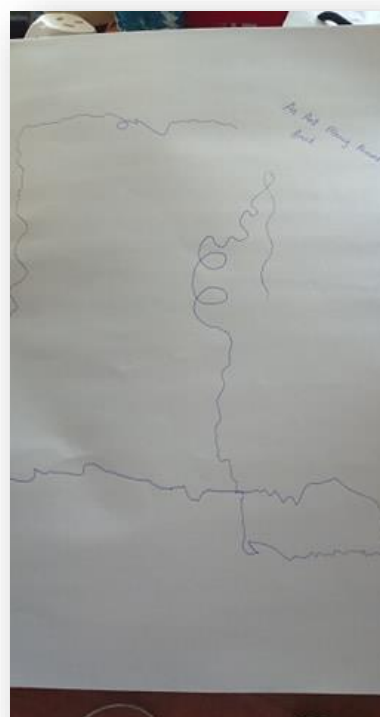


Record some of the sounds you can hear and save these for later. You may also wish to take some pictures or videos of some of the sound sources.

How many sounds could you hear that were man-made sounds (e.g. cars, planes etc.)? Were there more natural or man-made sounds?

Step 2 – Sound experimentation (Sounds of Nature)

Choose an animal you can see in the schoolyard. It might be an ant or a bird – anything you can see! Focus on the way that animal moves. Does it dart quickly back and forth? Does it glide through the air? Using a pen and paper, follow the movements of the animal with your pen on the paper. Try not to look at the paper; it will make the picture you end up with more interesting! Copy the animal's movements for 30 seconds, or until the animal disappears from sight.



Have a look at the drawing you created. Are there lots of long lines? Dots? Squiggles? Using a musical instrument or some items from the schoolyard (branches, leaves etc.), come up with a short musical sound effect inspired by your drawing. If you get stuck or can't find any animals, you can use some of the examples on the following page or use the clips in the accompanying instructional video.

Record your sound effect.

Animal Videos:

<<https://www.youtube.com/watch?v=OXVcMogNVRE>>

<<https://www.youtube.com/watch?v=2OtmHtyLbXk>>

<<https://www.youtube.com/watch?v=vdkeQLsoUE0>>

Inspiration:

Have a look at some music depicting different animals to give you some ideas for your own musical response!

<<https://www.classicfm.com/lifestyle/quizzes/animal/>>

Quiz: Can you name the animal represented in the music?

Have a listen to the short snippets of music in this activity and see if you can guess which animal the music represents. Why did you select that animal?

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Sonic Dreams – Paul Stanhope (composer), Clocked Out Duo (performers)

Imagine the sound of the Tiger Quoll.

Imagine the sound of the Bell's Saw-Shelled Turtle hanging out at the waterfall.

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Imagine the sound of Megalania Prisca admiring the sunset.

Imagine the sound of Notomys Mordax hopping.

Imagine the sound of Anthochaera Phrygia missing from the dawn chorus.

Imagine the sound of the Night Parrot calling.

Imagine the sound of the Lesser Stick-Nest Rat inside its nest.

This music depicts the different sounds of extinct animals. Listen out for the different sounds that the percussion player makes! Are there changes of character?

<[http://www.elizabethjigalin.net/field-](http://www.elizabethjigalin.net/field-notes?fbclid=IwAR1pdVTRacfVlz4blTeTosNuLz1YVUx5nyZ_SRYkGE7Mry4skObIW8EsrWg)

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Field Notes – Elizabeth Jigalin (composer)

This piece depicts the different sounds of plants and animals in the Aldinga scrub.

Prompting questions for your music:

- Are there lots of lines or dots on your page? Lots of dots could symbolize short sounds, whilst long lines could represent longer sounds
- Is there a lot of movement or just small amounts of movement? This could mean that your piece jumps around to lots of different notes or just stays around a couple of notes.
- Did the animal move quickly or slowly? This could change the speed in which you play your graphic score.
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We are going to turn these messages into signs. Most signs are very direct; so don't make them too long or wordy! Draw a picture or symbol to go with your sign.

Think of a creative way of saying the words on your sign. Maybe you could shout the words, whisper them or say them in a robot voice? Record yourself saying the words in your signs.

Step 4 (Optional)

Edit your sound using one of the following programs:

- Garage Band
- Acid Music
- Soundtrap



Instructions for doing so can be found in the teacher resource pack.

Once complete, you can either:

- Send them directly to your teacher
- Layer the sounds over the top of the music that matches the activity, using one of the programs mentioned above. Click and drag the recording of the file into the program you are using and then add your sounds in whichever areas you like. Once finished, send your musical response to your teacher

Thanks for taking part!

VERSION WITHOUT RECORDING (For use in a school with animateur present)

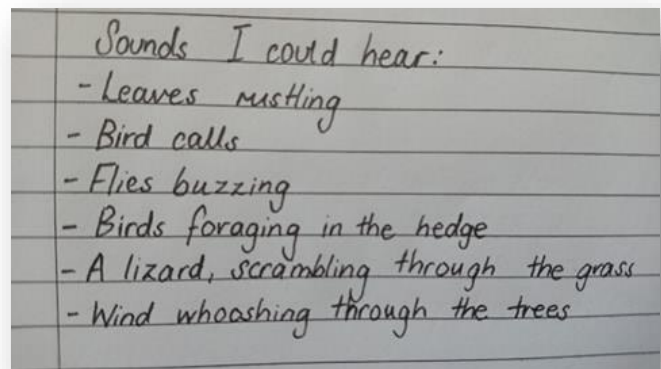
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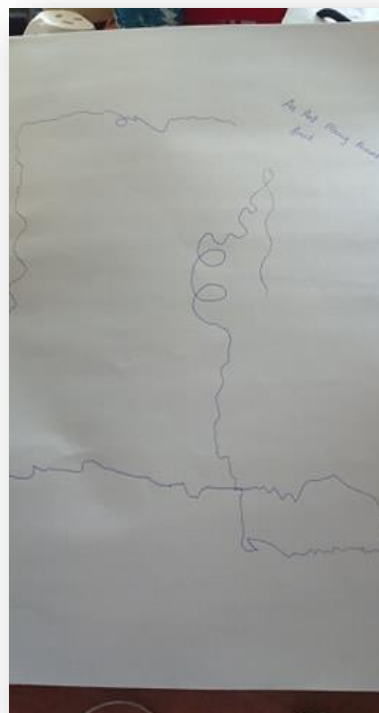
How many sounds could you hear that were man-made sounds (e.g. cars, planes etc.)? Were there more natural or man-made sounds?

Create some sound effects inspired by the natural sounds you found. Use some natural objects (twigs, rocks, leaves etc. as musical instruments). Only use items you find on the ground; don't damage any garden beds etc. in the process!

Step 2 – Sound experimentation (Sounds of Nature)

Choose an animal you can see in the schoolyard. It might be an ant or a bird – anything you can see! Focus on the way that animal moves. Does it dart quickly back and forth? Does it glide through the air? Using a pen and paper, follow the movements of the animal with your pen on the paper. Try not to look at the paper; it will make the picture you end up with more interesting! Copy the animal's movements for 30 seconds, or until the animal disappears from sight.

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Thank you for taking part!



Participant Response

Task 1 – Creating sounds using found objects

Participants were taken outside and asked to collect various natural materials. They had been given some examples and listed some ideas previously, so they seemed confident in finding items. Some of the chosen objects included:

- Large sticks
- Dry leaves
- Seed pods
- Rocks
- Tree bark
- Feathers

The participants experimented with sound using their items. They needed to be told not to use items in the classroom (e.g., music stands and instruments) to create their sound effect, so this should be included as part of the instructions in future workshops.

Some of the responses were quite inventive from a timbral perspective but were difficult to capture on recording as they were very soft. This included shaking seed pods or crushing leaves and feathers together. Additionally, these sound effects could only be produced for a short period of time before the leaves could not be crushed further. They also made quite a mess in the classroom, so having a vacuum or dustpan and brush would have been useful for this task.

The exercise provided a good opportunity for students to create different rhythms and ostinato patterns. A few of the students chose to tap sticks together or tap a stick onto a rock, which all produced a similar sound. To create diversity, the students were encouraged to come up with different rhythmic patterns and were introduced to the concept of an ostinato. This allowed for some longer sound effects to be produced, which provided a good contrast to the shorter, softer sounds produced by the crushed leaves.

Task 2 – Creating music from a graphic score

Most of the participants were inspired by the movements of ants or birds, as these were the animals that could be found easily outside. The participants were able to confidently construct graphic scores inspired by the animals of their choice. An example of one of these responses can be found below:

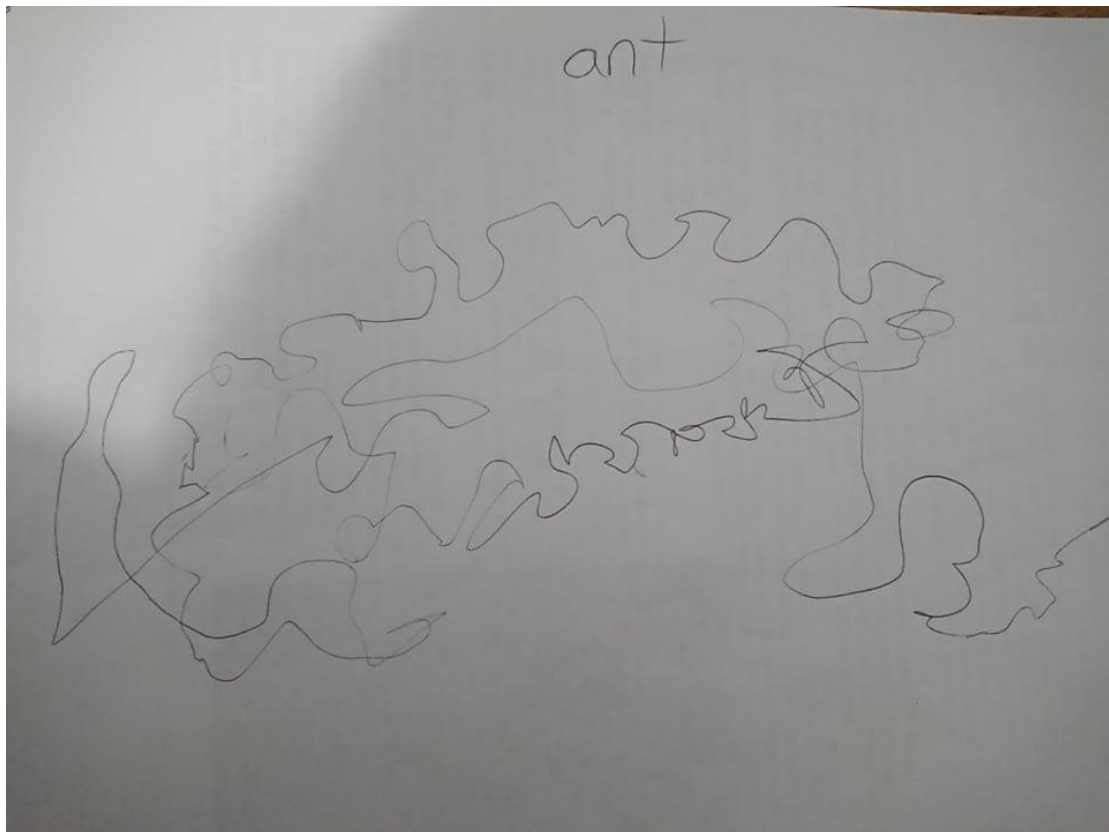


Figure 251 - A participant response from the graphic score activity

The participants were provided with a modelled example of how to incorporate their graphic score into their response, but some of them had limited experience with this concept and found it difficult to comprehend. In this instance, the task was differentiated so that the participant was asked to create a response inspired by the animal they were thinking of, rather than using the graphic score.

In terms of instrumentation, most of the participants opted for either a keyboard or a percussion instrument. The percussion instruments were particularly effective in evoking the light, rapid movements of the ant. One of the participants was particularly fixated on an existing song that they could play on the piano and was reluctant to change ideas. As such, we worked around the tune by changing the timbre using pitch bending on the keyboard. This represented the rapid movements of their chosen animal. Another student was inspired by the different sound effects on the piano and opted for one that produced sweeping tones, evocative of a bird.

Some of the students did not feel comfortable recording their responses and were not required to do so.

Task 3 – Creating Slogans

Many of the participants chose not to create a poster of their slogan and opted to simply write it down, then record themselves saying it. This was largely due to time constraints for the task. Many of the participants found it amusing to say their slogan in an interesting way. The animateur encouraged the participants to stay away from accents or anything that could be taken as mocking or harassing.

Some participants explored alterations of pitch, by using high or low sounds to communicate their idea. Others chose to alter the dynamics in their voice, by shouting or whispering their response. Some chose to distort their voice by talking in a robot style or similar, thereby altering the timbre. A few participants chose to opt out of this activity as they did not want to record their voice or didn't feel comfortable presenting their idea. In some cases, the animateur recorded a response in their voice on behalf of the student.

Amalgamation of Recordings

When amalgamating the participant responses, it was important that the sounds blended appropriately. It would not be appropriate to incorporate the loud, percussive stick recordings with softer vocal passages. As such, the recordings were carefully placed to work texturally and dynamically with the other parts.

Word painting

One of the recordings that the students produced sounded like a tree being chopped down. This sound was paired with a slogan that included the phrase “*when the last tree has fallen*”. As such, the percussive student recording helped to convey the action and meaning of the lyrics. This provided an example of word painting that occurred through an amalgamation of the vocal and student participant recordings.

Form

Slogans Movements:

The student responses were matched with various vocal passages in the score. Whenever these ideas returned, the student parts would return in the same manner. This helped to provide a sense of structure to the works.

What Can We Do:

The responses were layered over the top of the work during the quieter, ostinato passages in the vocal parts.

Sounds of Nature:

The responses were inserted into various planned spaces within the score. Like the original score, the second half is almost a mirror image of the first half of the work, with an added coda at the end. Softer responses were used for the beginning, whilst louder responses were reserved for busier periods in the work.

Final Observations

This work is highly adaptable for participants from a wide variety of backgrounds. Some of the activities needed to be differentiated to suit the needs of the participants, which is an important aspect of developing and successfully executing an animateur or teaching artist project. Time constraints meant that some of the activities were shortened or left out to ensure the core learning took place.

The students felt comfortable exploring ideas and had a sense of autonomy, which allowed them to discontinue when they felt uncomfortable. All the students participated in the tasks; it was only the recording aspect that was met with hesitation. Overall, the response to the project was positive, with scope to explore more musical ideas in future projects.

In future iterations of the project, it would be a good idea to revisit the third task so that it offered more scope for musical exploration. The task seemed a little simplistic when trialled in a workshop setting.

3: Wind Turbines

Wind Turbines

Construction

Samantha Raftery

Allegretto

Flute *p*

Oboe *p* 3 3 3 3 3 3

Clarinet in A

Horn in F

Bassoon

Detailed description: This block contains the first four measures of the musical score. The tempo is marked 'Allegretto'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The Flute part begins with a piano (*p*) dynamic and plays a continuous eighth-note melody. The Oboe part enters in measure 3 with a piano (*p*) dynamic, playing triplets of eighth notes. The Clarinet in A, Horn in F, and Bassoon parts are silent throughout these measures.

5

simile

mp

Detailed description: This block contains measures 5 through 9. Measure 5 is marked with a '5' above the staff. The Flute part continues its eighth-note melody. The Oboe part continues with triplets of eighth notes, with the word 'simile' written above the staff in measures 6 and 7. The Clarinet in A part enters in measure 5 with a mezzo-piano (*mp*) dynamic, playing a half note. The Horn in F and Bassoon parts remain silent.

10

Musical score for measures 10-14. The score consists of five staves. The first two staves are in treble clef with a key signature of two sharps (F# and C#). The first staff contains eighth notes, and the second staff contains triplet eighth notes. The third staff is in bass clef with a key signature of one flat (Bb) and contains whole notes. The fourth and fifth staves are in treble and bass clefs respectively, both with a key signature of two sharps and contain whole notes.

15

Musical score for measures 15-19. The score consists of five staves. The first two staves are in treble clef with a key signature of two sharps (F# and C#). The first staff contains eighth notes, and the second staff contains triplet eighth notes. The third staff is in bass clef with a key signature of one flat (Bb) and contains whole notes. The fourth and fifth staves are in treble and bass clefs respectively, both with a key signature of two sharps. The fourth staff contains whole notes, and the fifth staff contains eighth notes with a mezzo-piano (*mp*) dynamic marking and a crescendo hairpin.

20

mp simile

simile

25

p

mf mp

30

The musical score is for the song 'The Rose Tree' and consists of five staves. The first staff is the vocal melody in G major, featuring eighth-note patterns. The second staff is a piano accompaniment with triplet eighth notes and a crescendo leading to a decrescendo. The third staff is a bass line with whole notes and eighth-note patterns. The fourth staff continues the vocal melody with a decrescendo. The fifth staff is a bass line with whole notes. The score includes dynamic markings such as *mf* and *mp*, and articulation like slurs and accents.

35

35

cresc.

p

mp *mf* *p*

mp *p*

40

f
mf
mf
dim.
mp
mp

45

mf
mp
p
mf
p
f

50

mp *f*

p 3 3 3 3 3

mp *simile* 3

mf

55

p *p* *p* *p* *p*

3 3 3 3 3

mf 3

Student response insert here

Student response insert here

Student response insert here

Student response insert here

Student response insert here

The Wind

59 **Moderato**

Musical score for measures 59-68. The score is in 4/4 time and features five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (treble clef) begins with a piano (*p*) dynamic. The third staff (treble clef) begins with a piano (*p*) dynamic. The fourth staff (treble clef) is empty. The fifth staff (bass clef) begins with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, and slurs.

Musical score for measures 69-78. The score is in 4/4 time and features five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) begins with a mezzo-piano (*mp*) dynamic. The second staff (treble clef) begins with a mezzo-piano (*mp*) dynamic. The third staff (treble clef) begins with a piano (*p*) dynamic. The fourth staff (treble clef) begins with a piano (*p*) dynamic. The fifth staff (bass clef) begins with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and slurs.

74

Musical score for measures 74-78. The score is written for five staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The dynamics are marked as follows: *p* (piano) in measures 74, 75, and 78; *mp* (mezzo-piano) in measures 76 and 77; *mf* (mezzo-forte) in measure 75; and *dim.* (diminuendo) in measure 76. The notation includes various note values, rests, and slurs.

79

Musical score for measures 79-83. The score is written for five staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The dynamics are marked as follows: *p* (piano) in measures 79, 81, and 83; *mp* (mezzo-piano) in measures 80 and 82. The notation includes various note values, rests, and slurs.

86

p dim. *pp* *mf espress.*

mp dim. *p*

pp

mp

92

p *mp* *p* *f*

p *p cresc.*

p *cresc.*

mf dim. *pp* *mp*

mf espress. *f*

98

ff

mf

mp

f

mf

ff

102

dim.

dim.

dim.

dim.

dim.

106

mp p dim. pp

110

114

Student response insert here

The musical score consists of five staves. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line starting with a quarter note, followed by a half note, and then a dotted half note. The second staff is in treble clef with a key signature of three sharps, containing whole rests for the first two measures and a dotted half note in the third measure. The third staff is in treble clef with a key signature of one sharp (F#), containing whole rests for the first two measures and a dotted half note in the third measure. The fourth staff is in treble clef with a key signature of three sharps, containing whole rests for the first two measures and a dotted half note in the third measure. The fifth staff is in bass clef with a key signature of three sharps, containing whole rests for the first two measures and a dotted half note in the third measure. Dynamics *pp* and *ppp* are indicated below the first and third staves respectively. Five rectangular boxes labeled "Student response insert here" are placed to the right of the staves.

pp

ppp

ppp

Student response insert here

Student response insert here

Student response insert here

Student response insert here

Student response insert here

ppp

The Sun

118 **Allegretto**

Measures 118-120 of the piece 'The Sun'. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto'. The music is written for five staves. The first four staves (treble clef) are mostly silent, with some notes appearing in measure 120. The fifth staff (bass clef) features a continuous eighth-note pattern throughout the three measures, marked with a piano (*p*) dynamic. In measure 120, the second staff has a melodic phrase marked *mf espress.*

121

Measures 121-123 of the piece 'The Sun'. The score continues in 3/4 time with a key signature of three sharps. The first staff (treble clef) has a few notes in measure 121 and is silent thereafter. The second staff (treble clef) has a melodic phrase in measure 121 and is silent in the following measures. The third staff (treble clef) features a continuous eighth-note pattern in measures 121 and 122, marked with a piano (*p*) dynamic, and continues with a similar pattern in measure 123. The fourth staff (treble clef) is silent in measures 121 and 122, then has a melodic phrase in measure 123 marked *mf*. The fifth staff (bass clef) features a continuous eighth-note pattern in measure 121 and a half note in measure 122, then is silent in measure 123.

124

mp mf

mp mf

mp p

p mf

p

128

mf

mf

mp

132

137

mf espress.

141

mf espress.

mf espress.

p

144

Student response insert here

Student response insert here

Student response insert here

Student response insert here

Student response insert here

Conversion

148 Allegretto

Measures 148-150 of the piece 'Conversion'. The score is in 3/4 time and features five staves. The key signature has two sharps (F# and C#). Measure 148 starts with a rest in the first staff, followed by a half note in the second staff (p), a half note in the third staff (p), and a half note in the fourth staff (mf). Measure 149 continues with a half note in the first staff (mp), a half note in the second staff (3), a half note in the third staff (3), and a half note in the fourth staff (mf). Measure 150 ends with a half note in the first staff (mf), a half note in the second staff (3), a half note in the third staff (3), and a half note in the fourth staff (mf).

151

Measures 151-153 of the piece 'Conversion'. The score is in 4/4 time and features five staves. The key signature has two sharps (F# and C#). Measure 151 starts with a half note in the first staff (mp), a half note in the second staff (3), a half note in the third staff (cresc.), and a half note in the fourth staff (mp). Measure 152 continues with a half note in the first staff (mp), a half note in the second staff (3), a half note in the third staff (mp), and a half note in the fourth staff (mp). Measure 153 ends with a half note in the first staff (mp), a half note in the second staff (3), a half note in the third staff (mp), and a half note in the fourth staff (mp).

155

f *mf* *mf* *f* *ff* *dim.* *p* *mp* *f*

159

mp *mp* *f* *mf* *f* *mp* *f* *mp* *mf*

163

mp p

mp p

mf mp p pp

mf mp p pp

mp p pp

167

mp

p

mp p

mp p

mp

Energy

176 **Allegro**

fp fp fp fp mf

f mp mf mf

f mp p mp mf

f mp p mp mf

f mp p mf

185

fp mp mf

f mp p

f f mf

f f p

f p

190

mp

f

mf

mp

p

194

fp

p

p

f

p

mf

198

mp p

p pp

mf p pp

202

f f

f

206

mp

f

p

mf

p

p

209

mf

mp

p

mf

f

p

212

f *fp* *fp*
p *mf* *mf*
mf *mf*

218

fp *fp*
mp *mp* *p*
mp *p*
mp *p*

223

The musical score consists of five staves, each with a key signature of one sharp (F#) and a common time signature (C). The first staff is in treble clef, and the others are in bass clef. The score is divided into three measures. The first measure contains a half note on the first line of the staff. The second measure contains a half note on the first line of the staff, with the dynamic marking *pp* below it. The third measure contains a half note on the first line of the staff, with the dynamic marking *pp* below it. To the right of each staff is a box labeled "Student response insert here".

Student response insert here

pp

Student response insert here

pp

Student response insert here

pp

Student response insert here

pp

Student response insert here

pp

Commentary On Composition

Overall Influences

The construction, movements and functions of a wind turbine formed the inspiration for this work. The following resources were particularly useful in developing the musical responses:

Resource 1: This composition was largely inspired by the movements, parts and processes involved in producing electrical energy from wind power. This resource provided inspiration for the programmatic development of the work.

Ganguly, Radharenu. 'Major Parts of a Wind Turbine – functions of wind turbine components', Tech-addict (2021). Available from: <https://www.the-tech-addict.com/how-does-a-wind-turbine-work/>. Accessed on 8th July 2021.

Resource 2: This resource describes how wind energy is converted into electrical energy, which provided inspiration for the composition and associated activities for the *Conversion* movement.

Good Energy. 'How Do Wind Turbines Work?', Good Energy (n.d.). Available from: <https://www.goodenergy.co.uk/how-do-wind-turbines-work/>. Accessed on 8th July 2021.

Resource 3: Mechanical movements are quite repetitive and pattern-based, like the repetitive qualities found in minimalistic music. As such, works that embodied a pattern-based, minimalistic approach were used as inspiration for *Wind Turbines*. Terry Riley's *In C* was one such work that provided inspiration. A Youtube clip was viewed to observe the process in performing the work.

Monroe, Michael. 'In C Practice', Youtube (2014). Available from: <https://www.youtube.com/watch?v=Ecd8UJ-3wGU>. Accessed on 15th October 2021.

Wind Turbines contains a traditional composed score with specific windows of space where project participants can insert responses. This compositional structure is similar to Peter Maxwell Davies' *Turn of the Tide*⁴³⁴, where there are specific sections of the performance allocated to the development of improvised participant responses. The first movement of Maxwell Davies' work, *First Life*, contains student responses in various subsections of the work.⁴³⁵ An orchestra performs the rest of the first movement. Whilst Maxwell Davies' work uses a full symphony orchestra in his windowed work, this project incorporates a smaller ensemble of professional players for the performance. This allows for a more versatile work that can be performed in a wider variety of settings. Additionally, whilst Maxwell Davies' work only contains participant contributions in some of the movements, *Wind Turbines* contains participant involvement in every movement, meaning that the participants play an active role in every movement in the work. This offers them the opportunity to explore the key musical themes in every section.

The *Wind Turbines* score is programmatic, as it details the development of a wind turbine from construction to energy production. This format is similar to Paul Rissmann's *H2Oz* project, which details the impact that water has had on the Australian landscape over time, using various artworks as inspiration for the project.⁴³⁶ Like *Wind Turbines*, Rissmann's project spans over multiple movements, with each movement portraying a different snapshot of the underlying theme. *Wind Turbines* offers participants the opportunity to explore the themes in each movement on a much deeper level than *H2Oz*, with participants creating music and performing it, rather than simply performing parts of the work, as is the case in *H2Oz*.

⁴³⁴ Maxwell Davies, Peter. 'The Turn of the Tide', Wise Music Classical (1992). Available from: <https://www.wisemusicclassical.com/work/8373/The-Turn-of-the-Tide--Peter-Maxwell-Davies/>. Accessed on 3rd June 2020.

⁴³⁵ *ibid*

⁴³⁶ Rissmann, Paul. 'H2Oz Audience Participation Piece – Teacher's Notes by Paul Rissmann', Tasmanian Symphony Orchestra (2015). Available from: <https://www.tso.com.au/wp-content/uploads/2015/04/RISSMANN-H2Oz-Teacher-Pack.pdf>. Accessed on 28th August 2020.

Wind Turbines also includes the use of skeleton scores, which contain short musical ideas from the composed movements. These are used as inspiration for the development of participant responses. Rissmann's *Appalachian Spring Project* uses similar skeleton scores to assist participants in developing their own responses inspired by Aaron Copland's *Appalachian Spring* score. The skeleton score can contain rhythmic, melodic, and harmonic ideas that form the parameters of the participant response. Whilst Rissmann's participant scores relate to a previously existing piece of music, the *Wind Turbines* score relates to a piece of music that has

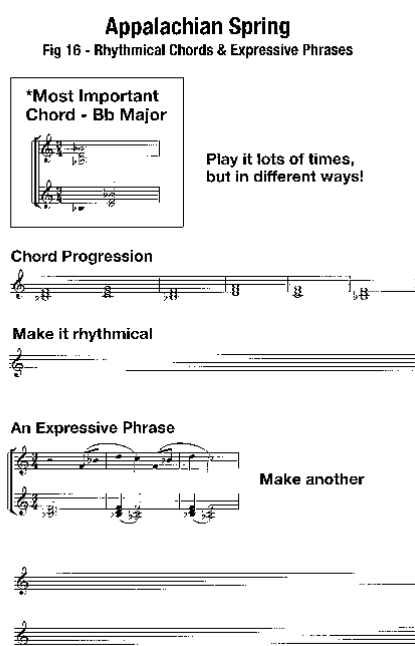


Figure 252 – An example of Paul Rissmann's skeleton score (more information can be found in the case study)⁴³⁷

Development of Recorded Material

Initially, the plan was to have the quintet present at the workshop and performing alongside the participants. The quintet players were also intended to act as mentors for the participants. Unfortunately, due to safety concerns and covid restrictions at the time of the workshop, this was not able to go ahead. Additionally, the number of participants at the workshop had to be quite small to create a safe environment. As such, every activity was completed with the same group formation.

⁴³⁷ Created by Paul Rissmann and inspired by Copland's *Appalachian Spring* score: Copland, Aaron. *Appalachian Spring: (Ballet for Martha)*. New York: Boosey & Hawkes, 1945.

The professional wind quintet recorded their parts of the score prior to the participant workshop and were not present at the workshop to assist. Their work was still able to provide a form of inspiration to the participants involved, however in future iterations of the project, it would be useful to have the quintet present at the workshop to take on a mentor-style role.

The recorded material has been completed as separate movements, which have been uploaded as different tracks. Initially, the plan was to seamlessly transition between movements but due to the recordings being taken at different times, this was not logistically feasible. For future iterations of the project, it would be interesting to hear the work with a seamless transition between the original score and the participant response.

Construction

This movement is pattern based and introduces many of the motifs and ideas that are present throughout the work, essentially ‘constructing’ the themes. The focus of this movement is the constructing of the turbine, with many repeated patterns representing mechanical components and busy textures representing the nature of a construction site.

Development

Motivic Development

This movement is quite minimalistic in its approach. This is intentional as it reflects the repetitive, mechanised movements of machinery. As such, many of the motifs were built from existing ideas. For example, the truck reversing sound (repetitions of the same note), were passed around to different group members to represent different trucks at various locations.

During the rehearsal process, none of the musical ideas were modified in any major way. It was noted that the cross rhythms and repetitive triplets were quite taxing for the oboe player, which reinforced the idea that the work was designed for a professional oboe player, who would have the stamina and lung capacity to perform the piece. It was noted that repetitive motions such as these would be difficult for a beginner ensemble, thus the approach was not included in the participant skeleton score material.

The Wind

The second movement of *Wind Turbines* reflects various wind patterns, which change the speed and movements of the turbine blades. The music goes through periods of rapid movement and moments where the rhythms slow down and augment.

Development

Score Layout

The prompt at the end of each movement, where students are to insert their responses, required alterations so that the text would fit within the space of the bar.

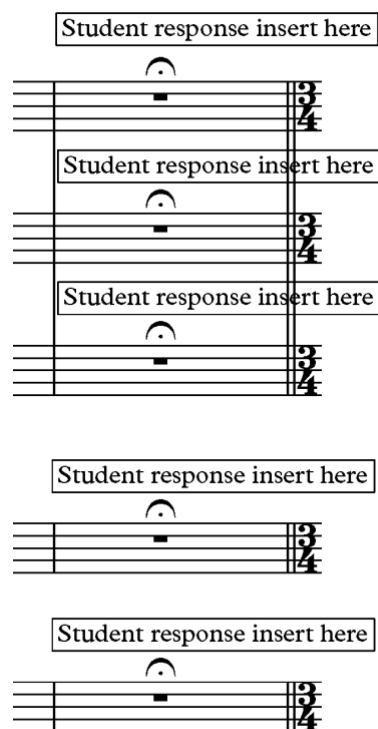


Figure 253 - Original version

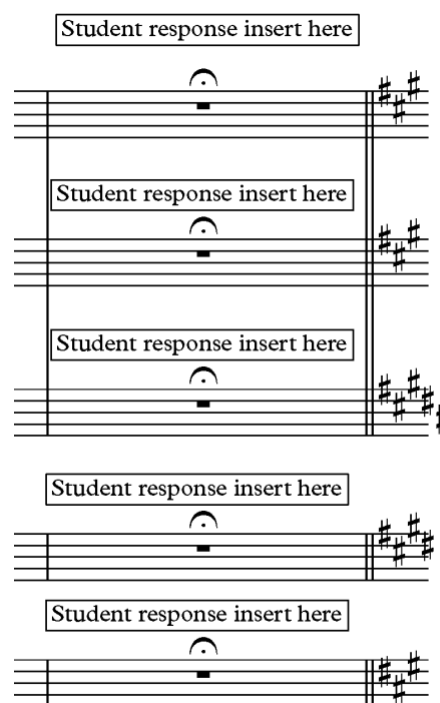


Figure 254 - Altered version

The Sun

This movement was inspired by an image, which is included in the participant instructions, of a set of wind turbines with a sunrise in the background. The movement combines earlier themes with motifs inspired by Grieg's *Peer Gynt Suite*.⁴³⁸

Development

Motivic Development

A small motif in the bassoon was altered from the interval of a third to the interval of a fifth. This made the motif more performable at a faster speed and created a nice harmonic pattern with the clarinet, which retained the pattern of a third.



Figure 255 - Original pattern



Figure 256 - Altered pattern

Score Layout

Aside from the small structural prompt changes previously discussed, there were no major score layout alterations made to this movement.

⁴³⁸ Berliner Philharmoniker, Herbert von Karajan. 'Edvard Grieg: Peer Gynt Suite No.1', Youtube video (2011). Available from: <https://www.youtube.com/watch?v=dyM2AnA96yE>. Accessed on 6th October 2021.

Conversion

This movement depicts the various stages of transforming wind energy into electrical energy. A diagram from the resource below was used as inspiration for both the wind quintet score and the participant response:

Good Energy. 'How Do Wind Turbines Work?', Good Energy (n.d.). Available from: <https://www.goodenergy.co.uk/how-do-wind-turbines-work/>. Accessed on 8th July 2021.

Development

Harmonic Development

The following passage was changed from D# major to Eb major so that it was easier for the players to read.

The image shows a musical score for five staves, likely for a wind quintet. The score is divided into two measures, 163 and 164. Measure 163 is in D# major (three sharps). Measure 164 is in Eb major (three flats). The staves are arranged vertically. The first staff (treble clef) has a melodic line with eighth notes and a slur. The second staff (treble clef) has a melodic line with quarter notes. The third staff (treble clef) has a melodic line with quarter notes and some notes marked with 'x'. The fourth staff (treble clef) has a melodic line with quarter notes and some notes marked with 'x'. The fifth staff (bass clef) has a bass line with quarter notes. Dynamics are indicated: *mf* (mezzo-forte) for the first three staves in measure 163, and *mp* (mezzo-piano) for all staves in measure 164.

Figure 257 - Version 1 (b.164 is in D# major)

163

mp

mp

mf *mp*

mf *mp*

mp

Figure 258 - Version 2 (in Eb major)

Score Layout

Some changes were made to the number of bars in each line, to avoid overcrowding.



Figure 259 shows the original musical score layout. It consists of five staves. The first staff is in 4/4 time, the second in 3/4, the third in 4/4, the fourth in 3/4, and the fifth in 4/4. The score includes various musical notations such as triplets, crescendos, and dynamic markings like *mp*, *f*, and *mf*. The layout is dense, with many notes and markings crowded together, particularly in the later measures.

Figure 259 - Original version



Figure 260 shows the corrected musical score layout. It follows the same structure as Figure 259, but with adjustments to the number of bars in each line to avoid overcrowding. The notation, including triplets, crescendos, and dynamic markings, remains the same. The layout is more spacious and clear, with the notes and markings better distributed across the staves.

Figure 260 - Corrected version

Energy

This final movement represents the electrical energy used to power homes and businesses. The movement is energetic in tempo and contains ‘sparks’ of electricity provided by the flute player. The workshop participants are tasked with replicating their own versions of the sounds of energy.

Development

Motivic Development

Slurs were added to the semiquaver patterns in this movement to produce a smoother tone and allow the music to flow at a faster tempo.



Figure 261 - Original version (oboe)



Figure 262 - Added slurs (oboe)

Score Layout

At one point, a changing time signature was trialled and then removed. Unfortunately, this meant that several sections were regrouped. As such, the occasional regrouping alterations to the score were made, as seen below:



Figure 263 - Original version (3 beat notes had changed to a minim tied to a crotchet)



Figure 264 - Corrected version (corrected rhythm)

Development of Recorded Material

Two recordings were taken of *Wind Turbines*, with different wind quintets performing the original score. Ultimately, the second quintet performed the work without any significant issues and therefore formed part of the final submission recordings. For this work, it is important to seek out professional musicians for the wind quintet performance as there are some trickier passages that community ensembles might struggle with. This was largely due to the melodic range, cross rhythms and trickier breathing patterns that proved difficult when trialled in a community ensemble setting. However, these may be manageable if a community ensemble were to have plenty of time to rehearse and dedicate to the work.

Both recordings and the processes involved are discussed below:

Recording 1:

A community wind ensemble recorded the wind quintet score. A few ensembles were considered, including interstate groups but due to the coronavirus pandemic, it was difficult to arrange a professional ensemble to record the work, as most established wind quintets lived interstate and travel was not possible at this time. As a result, there were several mistakes that were made in each performance.

Through the editing process in Garageband, the researcher took the best sections of each recording and manually cross-faded them together. This process involved adjusting the volume between two tracks so that they blended seamlessly together. The tracks were originally aligned together so that the tracks started and ended in the correct places, then the volumes were altered so that one track gradually faded out whilst the other was slowly introduced. The yellow line represents the volume of the track; the higher the line is, the louder the track sounds. An image of this process can be seen below:



Figure 265 - In the blue section, the top recording is quickly faded out, whilst the lower recording is introduced (the yellow line represents the volume levels of each track)

As the recording took place in a rather dry acoustic space, some reverb was added to the track to provide a slight echoing effect. The blue line represents the amount of reverb added into the track below:

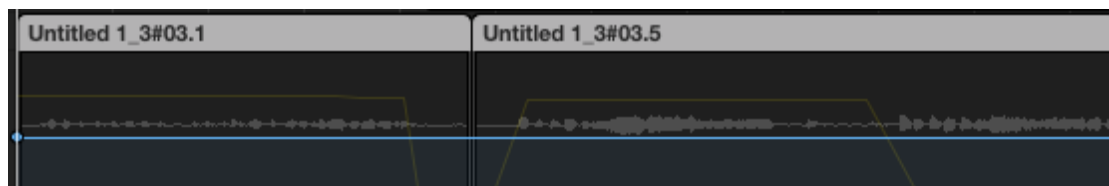


Figure 266 - The blue line represents the reverb and can be increased by making the line higher

Despite spending many hours rehearsing, recording, and editing the work, there were several obvious errors, both on the part of the researcher (small transitional sounds where crossfades took place and small background sounds that were not picked up during the recording process) and by the quintet. The recordings were a lot slower than intended and there were some moments where a mistake had been made on every recording taken. As a result, the researcher decided to seek out a second wind quintet to record the work.

After considering the options, the researcher decided to seek out professional players to form a wind quintet. As an amateur, it is important to evaluate the overall sound of a project, and if necessary, pursue different options if the first is not tenable. When seeking out mentors or players to support the work, it is important that the work is showcased in its best possible light and that the players have enough knowledge and experience to be able to support and mentor younger, inexperienced participants. In this case, whilst there were discussions with the players about how to produce the desired sound, in the end there were several key elements that were not achieved in these recordings, largely due to the difficulty level of the music. This leads to another important consideration – ensuring that the music is at a suitable level for the players involved in the project. In this case, the wind players did not have the dexterity and lung capacity suited to the work.

Recording 2:

The researcher was able to bring together members of a professional orchestra to form a quintet that recorded a second take of the work. This time, the work was performed at a livelier tempo and there were fewer mistakes in the performance. The rehearsal time was largely spent discussing articulations, places to breath and intonation on some of the final chords.

For the first movement, a large component of the rehearsal was the discussion of where to take a breath. The researcher highlighted that the music shouldn't contain loud, obvious breaths, especially not until the arrival of the clarinet in bar 15. In the last two movements, the researcher requested that the flute player's flutter tongued notes begin quite strongly.

The recordings did not require much editing, only a small amount of reverb was added, and the recordings were cropped at the beginning and end to prevent any extraneous sounds.

Workshop recordings:

Some of the instruments used by the participants (e.g., French horn, flugelhorn), were much louder than others. As such, when the recordings took place, the researcher ensured that the microphones were placed closer to the softer instruments (flute, clarinet) so that they could be heard clearly in the recording. For the most part, this worked well, however when the performers switched to the found object instruments in the second movement, the microphones had to be moved to suit the balance of sound.

Multiple recordings were taken of each individual movement, with the best take being selected and edited in each case. In some cases, the recordings were edited to remove transitional sounds (e.g., switching from traditional instruments to found object instruments). A small amount of reverb was also added to mimic the acoustic of the wind quintet recording. Volume levels were also adjusted to ensure that the recordings were all at the same dynamic range.

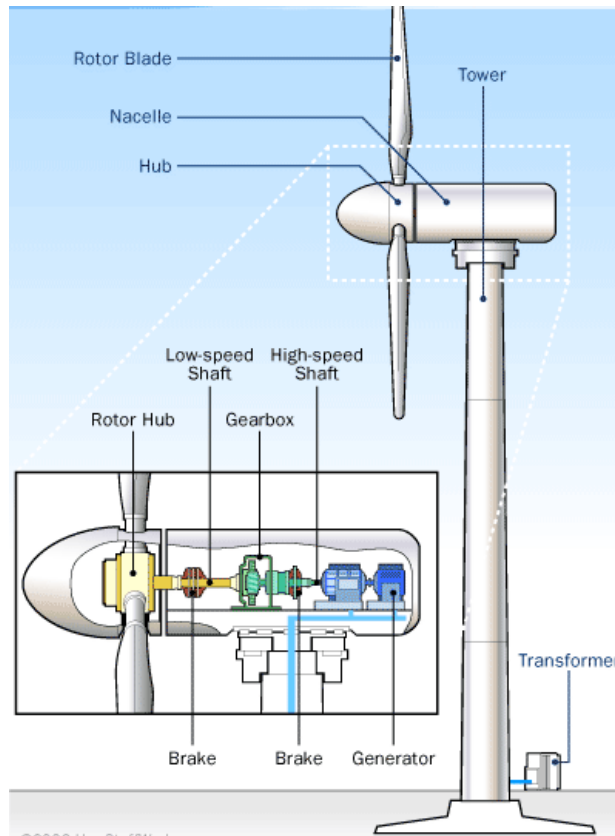
When recording music with amateur players, it is important to discuss the intentions and recording etiquette. At the beginning of the workshop, the animateur explained the purpose of the workshop, the activities being presented and the themes within the work. The animateur allowed opportunities for questions – this was important as some of the activities required clarifications. For instance, one of the participants asked if the group would need to incorporate all of the elements in the skeleton score or just some of them (the animateur confirmed that all of the elements would need to be included, but not all of the players would have to play all the elements on the page, as long as each element was covered by at least one member of the group).

An important part of the clarification process was recording etiquette. When working with young participants, it is important to remind them that they need to be quiet between takes. In the workshop, the animateur forgot to do this initially and some of the recordings had the participants talking or making sounds at the end of them.

Wind Turbines Participant Instructions

Participant Window 1: Construction

The wind turbine is being put together. Here are some of the parts that make up a wind turbine:



Source:

Ganguly, Radharenu. 'Major Parts of a Wind Turbine – functions of wind turbine components', Tech-addict (2021). Available from: <https://www.the-tech-addict.com/how-does-a-wind-turbine-work/>. Accessed on 8th July 2021.

Putting these things together requires lots of machinery. This section of the music depicts the sounds or the machines putting the turbine together and the busy atmosphere! As a group, brainstorm some of the sounds you might hear on a construction site.

Activity Instructions

Participants will break into small groups to complete the following activities:

1) Machine (5mins)

A participant will choose 1 action and 1 sound effect, reminiscent of a construction site. One by one, each participant in the group will add an action and sound effect to the developing tableau.

2) Wind Turbine development (10mins)

Within the same groups, participants will create a short (30sec) musical response that incorporates the following musical material:

Rhythm

Concert pitch:



Instruments in Bb:



Instruments in F:



Instruments in A:



Melody

Concert pitch:



Instruments in Bb:



Instruments in F:



Instruments in A:



Chords

Concert pitch:



Instruments in Bb:



Instruments in F:



Instruments in A:



Participant Window 2: The Wind

The wind turbine has been completed! The turbines work best when there's wind to make them move. Using the objects in the room, as well as your voices, create your own wind sounds and patterns. These may be played over the top of the wind quintet; so don't make them too busy!

Activity Instructions:

- 1) Create a **30 second** sound effect that reminds you of the wind. You can use any items that you can find in the room to help you. **It must contain a repeated pattern** (ostinato). (5mins)

- 2) Wind Musical response

Using a small part of your earlier wind sound, combine it with one of the following musical ideas: (10mins)

Concert pitch:



Instruments in Bb:



Instruments in F:



Instruments in A:



Concert pitch:



Instruments in Bb:



Instruments in F:



Instruments in A:



Keep the music focussed upon the note A (concert pitch), B (instruments in Bb), E (instruments in F) or D (instruments in A)!

Participant Window 3: The Sun

The wind has gone and the sun is rising in the sky.



Image source: Pond5. 'Wind Turbines at Sunset/Sunrise', Pinterest (n.d.). Available from:
<https://www.pinterest.com.au/pin/731835008175791536/>. Accessed on 25th January 2022.

Using the photo as inspiration, brainstorm some words to describe some music that could match this image.

Activity Instructions

Chose two members of the group to create a melody, which will be inspired by the following motif (in simple triple time):

Concert pitch:



Instruments in Bb:



Instruments in F:



Instruments in A:

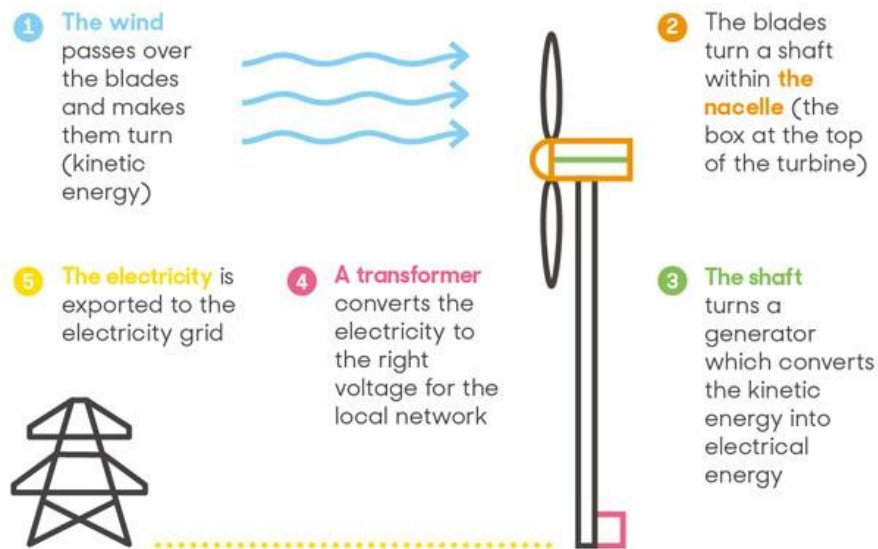


All other players will need to create a light, supporting sound underneath, which depicts the morning sunrise.

You can use repeating patterns. Make the tune between 30 seconds to 1 minute in length.

Add two sound effects that will form part of the performance. (15mins)

Participant Window 4: Conversion



Source: Good Energy. 'How Do Wind Turbines Work?', Good Energy (n.d.). Available from: <https://www.goodenergy.co.uk/how-do-wind-turbines-work/>. Accessed on 8th July 2021.

As you can see in the image above, the wind helps to turn the blades, which creates kinetic (movement-based) energy. This turns the box at the top of the turbine, which then turns the shaft inside. The shaft then turns the generator, which changes all the kinetic energy into electrical energy. The energy is altered slightly by a transformer so it can be used safely in homes and businesses.

What kind of weather would produce the most amount of energy from the turbine?

Activity Instructions

Each group music musically represent the five stages of the conversion process, using at least one sound effect for each stage.

Each section should be completely different to the previous section. The performance must include at least one action for each stage of the conversion (e.g. swaying in the wind, spinning around, etc.). The music needs to start and finish in the key of D major (concert pitch), but may move through other keys.

Use the following rhythm somewhere in your musical response:



The animateur will demonstrate this rhythm so that you know what it sounds like! (20mins)

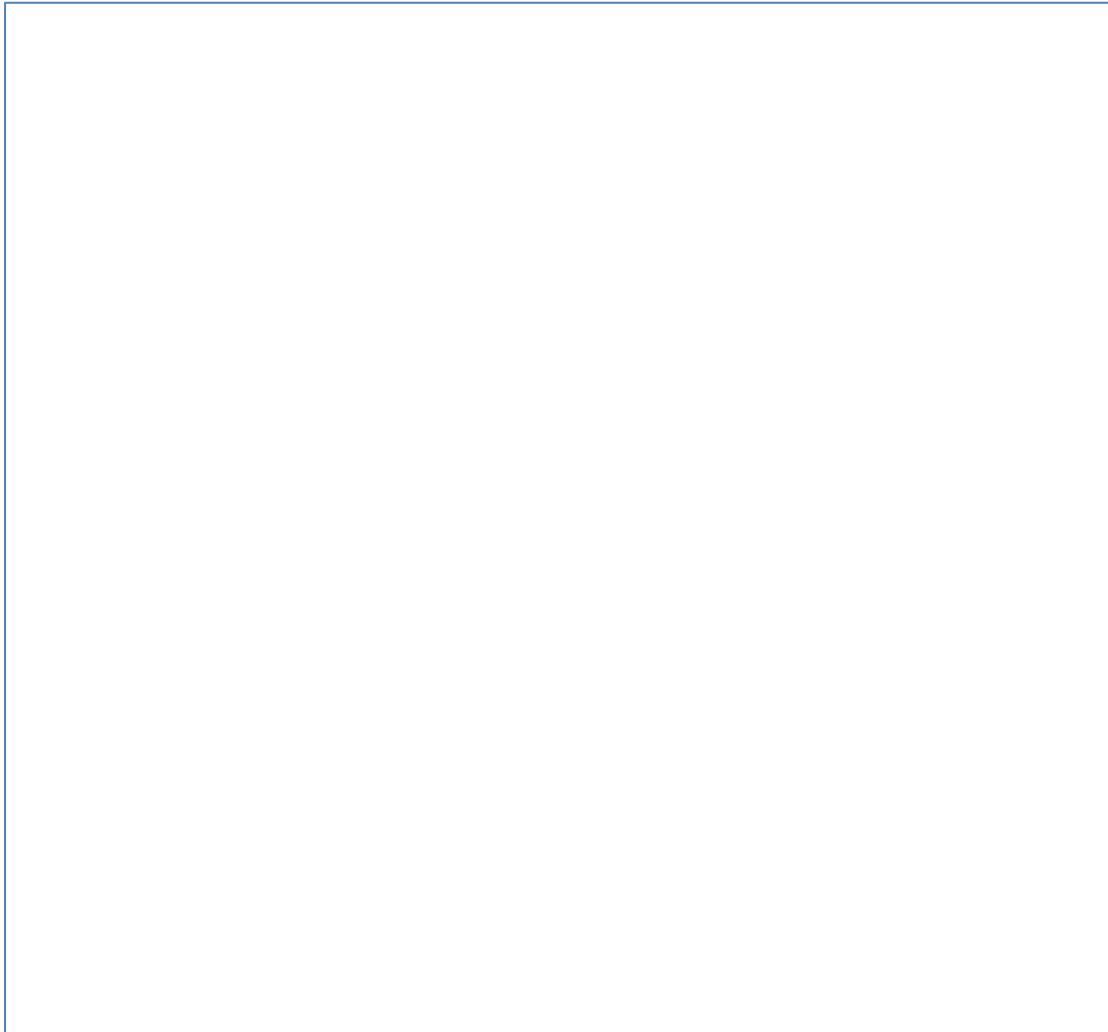
Participant Window 5: Energy

Now we have some energy that can be used to power homes and businesses!

*Draw an image or symbol that relates to the word **energy**.*

Activity Instructions

Using the percussive items in the room, come up with a sound effect that reminds you of the image you have created. (10mins)



Stick your image up on the board once you are finished. Watch the board, and when your symbol is pointed to, play your sound effect!

Participant Involvement

Development of Participant Tasks

Each participant task window was inspired by the context of the movement, as well as the thematic material within the work. The participant windows were inspired by Paul Rissmann's projects, which follow a similar structure. The movements are described below:

Construction

This movement is about constructing and layering ideas on top of each other. It is inspired by the building of a wind turbine, where the turbine is built in sections that are combined on site.

There are three aspects to this movement that are highlighted within the score. These are as follows:

- Harmony
 - The music primarily focusses upon two chords, which are built into the participant response to create consistent harmonic structure
- Melody
 - The main theme from the movement is incorporated into the participant response
- Rhythm
 - A rhythmic ostinato pattern is incorporated into the participant response

These concepts were specifically selected so that the participant response blended seamlessly with the wind quintet music. By incorporating the themes from the movement into the participant response, the two scores have a strong connection to each other, which is the intention of the work.

During the workshop, one of the participants took on a leadership role and delegated different aspects of the skeleton score to the participants, with input from the other players. This worked well, as it meant that the less confident players could play the longer, harmonic tones, whilst the confident performers played the trickier melodic and rhythmic passages.

The Wind

In this movement, the original idea for the participant response was to create wind effects using traditional musical instruments. However, the idea was developed further to include items that made sound by having the wind blow through them. These items were provided to the participants for use in this response:

- Bells
- Pinwheels
- Wind chimes
- Pom poms



Figure 267 - Some of the items used as instruments in the second movement of *Wind Turbines*

In this participant window response, it was important that the tonal centre remained the same, so that the music started and ended in the same key as the wind quintet. Like the first movement, there is a melodic motif that has been selected from this movement to be incorporated into the participant response, and participants have been told to focus on the note 'A'. This was also written as a different note for transposing instruments, to avoid confusion. During the workshop, the participants decided to create a pedal note using the focus note mentioned above. Additionally, the participants took it in turns, and used a layering additive structure, to play the found objects listed above, and their own instruments.

The Sun

This movement was inspired by the *Peer Gynt Suite*⁴³⁹ by Grieg. As such, the participant response contains a melodic motif inspired by Grieg's thematic material. The intention of this movement was to create something light and joyful. As such, participants were asked to create a light, supportive sound to accompany the melodic line.

Initially, the participants were asked to create two actions to accompany the performance but when it was decided that the performance would only contain a sound recording with no video, this was changed to two sound effects.

Conversion

The responses for this movement were inspired by the five stages involved in converting wind energy to electrical energy. As such the participant response contains five sections that start and finish in the key of D, so that they blend with the wind quintet score. Each section contains sound effects that represent different stages of the conversion process.

Participants were encouraged to incorporate dramatic elements into the work, illustrating different actions that may be performed within the wind turbine. The workshop participants took this to mean various extended techniques and sound effects.

⁴³⁹ Berliner Philharmoniker, Herbert von Karajan. 'Edvard Grieg: Peer Gynt Suite No.1', Youtube video (2011). Available from: <https://www.youtube.com/watch?v=dyM2AnA96yE>. Accessed on 6th October 2021.

Energy

This work incorporates a graphic score response. For the recording of the work, the animateur dictated which responses were performed at which times by pointing at the graphic score to cue the performer in. Each graphic score was created by the participants and explored a symbolic representation of energy. The participant responses were inspired by the timbral developments made in the wind quintet score, particularly the flute's flutter tonguing representing electrical sparks.

Initially, the participant responses in this movement were going to be layered over the top of the wind quintet composition. The original instructions were as follows:

Using the percussive items in the room, come up with a sound effect that reminds you of the image you have created. (10mins)

These sound effects will be performed alongside the quintet at designated times. Stick your image up on the board once you are finished. Watch the board, and when your symbol is pointed to, play your sound effect!

After running the workshop, it became apparent that the sound effects were too busy to layer over the top of the work, so it became a separated response. As such, this section was modified, so that the part about performing alongside the quintet was removed.

Development of Participant Score

The original draft of the participant score contained the musical examples in concert pitch only. The other keys were later added. It was noted that the piece worked better on a clarinet in A, rather than a clarinet in Bb. As such, both examples were added, in case the participants had a clarinet in A that they could play on.

The examples were added in a list format, with the key of the instrument included, as seen below:

Figure 268 - Concert Pitch



Figure 269 - Instruments in Bb



Figure 270 - Instruments in F



Figure 271 - Instruments in A



In some places, a tonal centre was stipulated. In these cases, the tonal centre was also included for the transposed instruments. An example can be found below:

Original:

Keep the music focussed upon the note A (concert pitch)!

Altered:

Keep the music focussed upon the note A (concert pitch), B (instruments in Bb), E (instruments in F) or D (instruments in A)!

Once these alterations were made, it became apparent that the document was too large. As such, some of the font sizes and images were condensed to reduce the document down from its initial 10 pages to 7 pages.

Figure 272 - Version 1 (page 1)

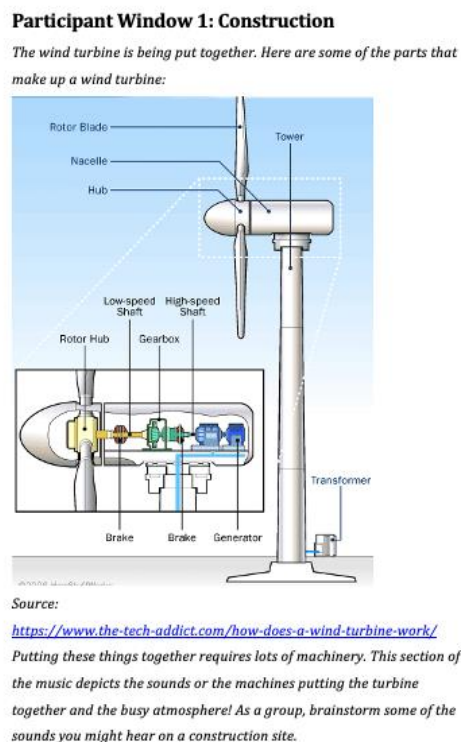
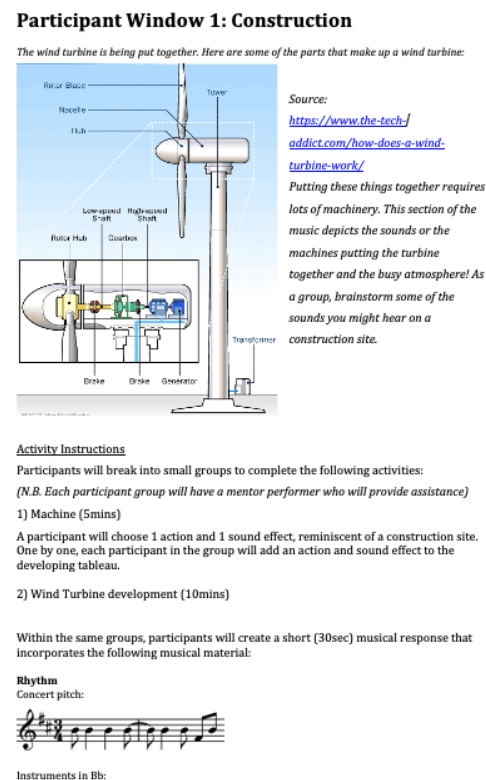


Figure 273 - Version 2 (page 1)



Hyperlinks were changed to references in the participant worksheets, to offer more information to participants.

E.g. The following link became the resource below it:

<https://www.the-tech-addict.com/how-does-a-wind-turbine-work/>

Ganguly, Radharenu. 'Major Parts of a Wind Turbine – functions of wind turbine components', Tech-addict (2021). Available from: <https://www.the-tech-addict.com/how-does-a-wind-turbine-work/>. Accessed on 8th July 2021.

Participant Response

Participants were initially tasked with describing the wind turbines score, as they were listening to a recording. An example of these responses can be found below:

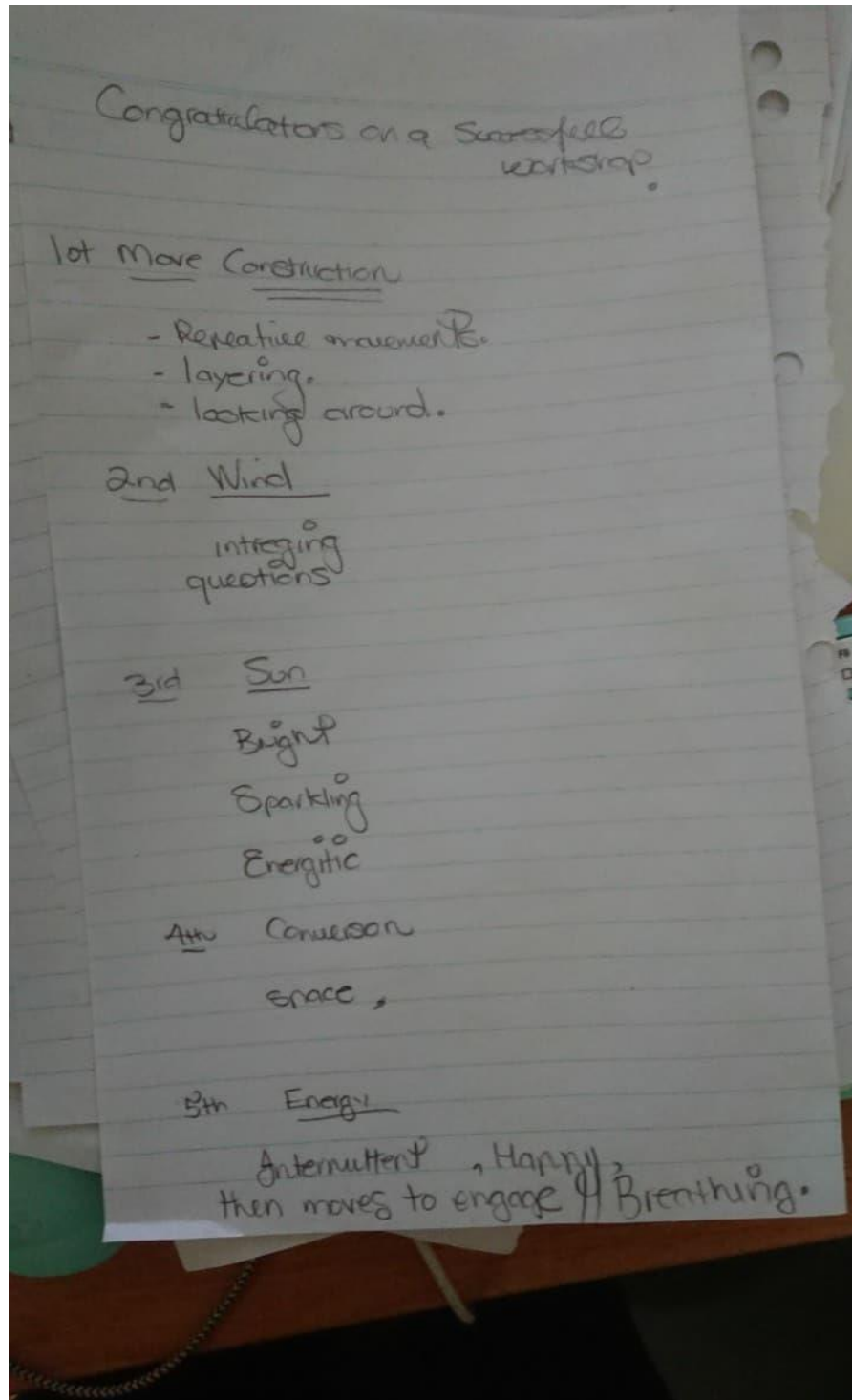


Figure 274 - Participant response to the listening exercise

The participants chose to participate and be recorded in every movement. Some chose to take on more of the melodic material, whilst others were happy maintaining the sound effects and accompanying figures. In some instances, the performers chose to switch instruments, which was also encouraged. The workshop highlighted that the activities were suitable for a wide range of ages and abilities as the participants in this study encompassed a wide range of ages and abilities and were able to work together effectively and participate in ways that they felt comfortable with.

In terms of found object instrumentation and experimentation, all of the participants were happy to experiment with non-traditional musical instruments and appeared to enjoy finding different sounds to incorporate into their response.

The participants were confident in the graphic score activity and did not require further differentiation to complete it. The community environment in the workshop was such that if any of the participants were unsure of an activity, they were often supported by other participants without the animateur/researcher needing to intervene. The only cases in which the animateur/researcher was required to answer a question was in relation to the meanings behind the exercises and discussions about the meaning of the work. This was often explained appropriately at the start of each exercise in any case, and further clarification was not usually required.

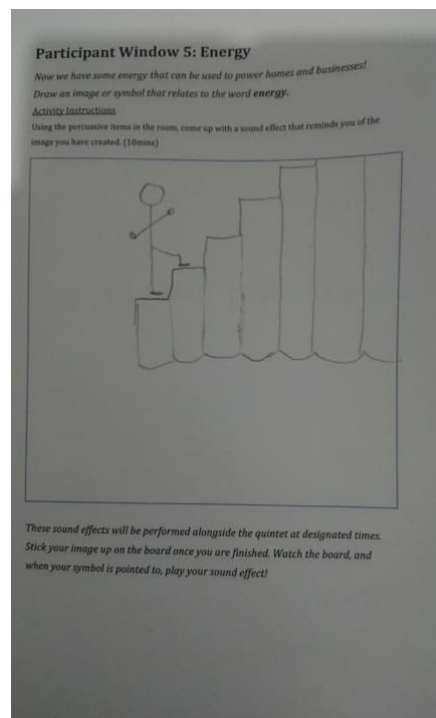
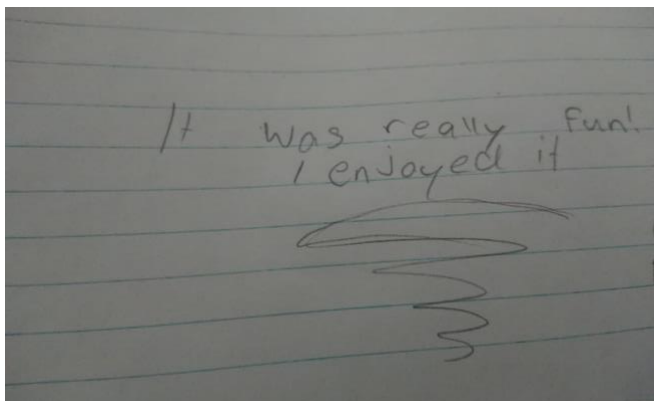


Figure 275 - Participant response to the graphic score activity

The workshop activities were participant-led, with the researcher/animateur offering occasional facilitation and encouragement. In the case of this workshop, the older participants and those with more playing experience took the lead in each activity, assigning roles to the more reserved players and suggesting ideas for creative development. In animateur projects of this nature, it is important that there are participants within each group who are confident enough to take on this role. Alternatively, there could be a mentor in each group, whose role is to encourage the participants to come up with ideas and to suggest ways to enact them. In some cases where participants are not comfortable in starting this process, the animateur may need to say a few words of encouragement or offer a starting point for exploration. For example, the animateur could ask the participants to play each of the musical ideas on the skeleton score and mention that players seemed well suited to specific parts. For the participants in the *Wind Turbines* workshop, the animateur occasionally mentioned how they enjoyed particular ideas that the participants came up with, which often made them play more confidently and led to some of the more reserved players sharing their thoughts with less hesitation towards the end of the workshop.

The participants did not require a hands-on, explicit instruction role from the animateur, which highlights that the instructions provided were clear and produced a result. A common error that many animateurs could make is inserting too many of their own suggestions or ideas into the activities. If the animateur is constantly coaching the groups and not letting them suggest things or not giving them space to discuss ideas amongst themselves, it inhibits their creativity and can make them less likely to share their ideas.



The participants for the *Wind Turbines* project responded positively to the workshop, describing it as “successful”, “pretty fun” and “pleasantly enjoyable”, with many stating that they would recommend the workshop to others.

Figure 276 - An example of one of the participant responses to the workshop

Final reflections

The skeleton scores provided were sufficiently challenging for the intended participant group of high school aged students. In a future iteration of the project, it would be wise to turn this into a full day workshop to allow more time for refining and evaluating the responses. Whilst this refinement process did occur during the workshop, the limited timeframe meant that some parts could have been rehearsed more to produce a more polished result. The participants demonstrated engagement and enthusiasm for the project throughout the workshop and could have easily continued this for a longer duration.

The examples and activities were clear, and the participants seemed to understand what was required of them without much prompting from the animateur. As such, the planning and approaches used in this workshop worked well. Furthermore, the key ideas from the original score can clearly be heard in each response, which helps to tie the original work with the participant responses to create a sense of structure.

In terms of the composition itself, the balance of sound seemed to work well within the ensembles and there is a contrast between the fast pace of the wind quintet recordings and the slower participant responses. In future iterations, it would be wise to provide more information about the articulations in the music, in both the original score and instructions.

Overall, the project ran smoothly, achieved its goals, and received an enthusiastic response from the participants. This demonstrates that the format works well for an animateur project and with some small refinements, can become a fantastic workshop to present to wider audiences in the future.

CONCLUSION

The compositions went through a large amount of changes, and the final products could also be modified to meet the needs of the target audience. The final products were versatile and performable by the intended performers and participants. One important factor in developing these scores was the workshopping process. Without the assistance and advice from the performers and mentors involved in the project, the works would not have suited the instruments or would not have flowed as smoothly. It is very important to seek out advice and assistance from players of the instruments being written for to ensure that the work is suitable for performance.

Future iterations of these works could see developments in score detail, with more articulations added for the *Wind Turbines* parts to aid in clarity. It would also be interesting to try the *Sounds of Nature* score with the original timings to consider the impact this has on the overall flow and structure of the work.

This section of the thesis achieves the final aim of the project, which was to “apply [techniques from the previous chapters] to three projects, with specific consideration to the development of the works, the use of compositional techniques and the encapsulation of the environmental sustainability theme”. Each of the projects develops a set of selected approaches from an existing amateur project into a work with themes relating to environmental sustainability.

PART D

Recordings

INTRODUCTION

The links below contain recordings of three interactive compositional projects, as discussed in the earlier chapters. Each of the workshops or performances were recorded and performed by participants who consented to be part of the project. The recordings provide evidence that each of the projects were successfully completed and demonstrate that they were suitable for the selected Australian participants.

The works and recordings demonstrate the premiere performances of three new compositions that contribute to the growing field of Australian amateur projects, as well as contributing valuable resources for educators hoping to replicate the projects or incorporate elements of environmental sustainability into their classrooms.

From Trash to Treasure was recorded from three different positions, which have all been included to offer different perspectives of the concert. Due to the longer length of the work, the recordings for *A Voice for Change* were separated into their respective movements. An instructional video is also included, so that the project could be delivered online. Finally, *Wind Turbines* is separated into the different movements and their respective participant responses, to highlight the different windowed sections of the work.

1: From Trash to Treasure

Stage Recording – 16'38"

https://soundcloud.com/user-188096266/stg-record-mic-trash-to-treasure/s-OU07GPhg9sK?si=1e3305de80a548aa9f6e7f0f778d85ca&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Room Recording – 16'38"

https://soundcloud.com/user-188096266/room-trash-to-treasure/s-9ffgdkWJfGc?si=e864144568ca4cceacdef908fb1f2f20&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Voice Recording – 16'38"

https://soundcloud.com/user-188096266/voice-mic-from-trash-to-treasure/s-E8dSdmWc4vd?si=3e52806e49854049a2da0015ce1640d9&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

2: A Voice for Change

Slogans I – 8'18"

https://soundcloud.com/user-188096266/slogans-i/s-fdvSuJ5dBII?si=d5d73f23bb124063b570ae9cbeb1542a&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

What Can We Do? – 3'39"

https://soundcloud.com/user-188096266/what-can-we-do/s-DraFDqFKxl1?si=feb3a88f79b84f7290495bb98e4a2374&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Sounds of Nature – 20'36"

https://soundcloud.com/user-188096266/sounds-of-nature/s-4opqWw1ypcM?si=34c222b637e64c28a3023bf04700e77e&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Slogans II – 2’44”

https://soundcloud.com/user-188096266/slogans-iv/s-cEP0236RFCB?si=69be3ab98671456595a0a9fbbf9c1a60&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Instructional video – 34’48”

<https://www.youtube.com/watch?v=IcSnZLRihtA>

3: Wind Turbines

Construction – 1’53”

https://soundcloud.com/user-188096266/construction-aso/s-c4eFzMJrIiI?si=6310bfe5dff445f89b424877b9d75fca&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Construction Participant Response – 1’45”

https://soundcloud.com/user-188096266/construction-response/s-hIAasdsiuOy?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The Wind – 1’53”

https://soundcloud.com/user-188096266/the-wind-aso/s-fA9j6GS1oVC?si=5eb9b089b9894a9ca18bfa34bd3e96a6&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The Wind – Participant Response – 1’36”

https://soundcloud.com/user-188096266/the-wind-participant-1/s-J5y1zBU99pL?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The Sun – 48”

https://soundcloud.com/user-188096266/the-sun-aso/s-1QyGE3osats?si=006dae032ec14054802faaaece7bba04&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The Sun – Participant Response – 1’23”

https://soundcloud.com/user-188096266/the-sun-participant-response/s-BA70sARHw09?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Conversion – 54”

https://soundcloud.com/user-188096266/conversion-aso/s-kcEggok1ntF?si=1331bff5081a4d409baf61643c64ada&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Conversion – Participant Response – 1’33”

https://soundcloud.com/user-188096266/conversion-participant/s-3c76ro9e5jx?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Energy – 1’14”

https://soundcloud.com/user-188096266/energy-aso/s-A5PYLaMIKpy?si=33a4679b710d4227bf28e6d1ff5fda57&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Energy – Participant Response – 1’40”

https://soundcloud.com/user-188096266/energy-participant-response/s-9A2Ta7Ix Cue?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

CONCLUSION

One of the initial aims of this research was to “apply findings to three projects, with specific consideration to the development of the works, the use of compositional techniques and the encapsulation of the environmental sustainability theme”. The recordings of each project offer evidence to the completion of the three projects and demonstrate that the compositional techniques and the environmental themes of the music were integrated into performable works that are suitable for Australian participants. This is the first research to develop amateur projects specifically for Australian audiences and to incorporate Australian participants into amateur and teaching artist research. As such, these recordings demonstrate that new amateur and teaching artist projects incorporating environmental themes can be performed successfully with Australian participants.

Future research could investigate whether these projects can be performed and recorded in other parts of the world, and note any changes in approach or participant response to the tasks. Alternatively, the project could be replicated with participants in different age categories, with amendments made to the preparatory materials to suit different audiences.

OVERALL CONCLUSIONS

This research began with a quote from Benjamin Britten:

*“It is the composer’s duty, as a member of society, to speak to or for his fellow human beings.”*⁴⁴⁰

When creating and participating in animateur projects and observing the case studies, one of the greatest outcomes was being able to witness people having a musical experience and create something that gave them a musical voice. The role of the animateur helps people to access their musicality, by guiding them through the process of creating art. In his book, *The Everyday Work of Art*, Eric Booth highlights that ‘art’ is a verb, it should not be considered a noun.⁴⁴¹ We should not relegate the definition of art to its outcome – a painting on the wall or a piece of music on the radio, as it is the process of creating art and expressing ourselves that can be so valuable and fulfilling. The animateur, as the composer and/or facilitator, knows their craft and, as Britten stated, can act as the mouthpiece for their fellow human beings, or can help these people to explore their own voice. Every person can and should be able to explore their creativity and expression, and the animateur reveals to their participants various creative methods and steps that help them to unlock this potential.

⁴⁴⁰ Britten, Benjamin. ‘ON RECEIVING THE FIRST ASPEN AWARD’, Aspen Music Festival and School (1964). Available from: <http://www.aspenmusicfestival.com/benjamin-britten/>. Accessed on 24th July 2021.

⁴⁴¹ Booth, Eric, *The Everyday Work of Art*, USA: iUniverse, 2001.

The creative output from this research successfully investigated and met the aims and research questions that were initially outlined. The first and second aims sought to investigate existing animateur and teaching artist projects to extrapolate various compositional structures and methods applied within the projects. To achieve these aims, a set of four case studies were examined in detail. This strengthened the research as it highlighted that the compositional methods had been observed and successfully applied in Australian projects. The approaches were further strengthened by identifying several other existing projects that had employed similar techniques and approaches. Some of the prominent approaches, including windowed and layered compositional structures, were successfully applied to the compositions to allow for moments of participant engagement. Similarly, some of the more generalised techniques, such as enabling constraints and modelling positive behaviour, produced similarly favourable results.

Once the compositional structures were identified, it became imperative to consider how the selected theme of environmental sustainability could be incorporated into an interactive project. Two approaches were selected, and the compositional methods incorporated into these approaches was discussed. The approaches included a site-specific approach, which was incorporated into the *Voice for Change* score, and a cross curricular approach. The *Wind Turbines* project successfully included scientific approaches and drama techniques into the activities to produce a cross curricular project. These works served as inspiration for the incorporation of environmental themes into the creative portfolio.

The portfolio of creative projects applied several strategies that were observed in the earlier stages of the research. These strengthened the projects and provided positive outcomes, through engaged participant responses and successful recordings of each project. Many activities were incorporated into the projects, through the workshops and supporting materials. By using the supportive material approach, the researcher was able to support the community of learners involved in the projects and prepare them for the workshops.

This research offers many benefits to the music community. It was completed during the coronavirus pandemic, a point in time where new video communication software was developing out of necessity to allow people to work while in isolation. This put the research at a precipice point, where new approaches to animateur work were being devised. Online animateur projects were emerging, granting the researcher access to a wider array of opportunities to gain insight into the animateur and teaching artist professions, and to receive professional development, which may not be accessible otherwise. Similarly, animateurs could become more widely accessible to people from around the world, giving way to more projects being accessible to Australian participants. This research is amongst the first to discuss the impact that the pandemic had upon the animateur community and the online models of projects that were developed.

In many ways, working within a pandemic was also difficult and limiting, in that it was harder to bring people physically together in a singular space. In some cases, this meant delaying the recording of elements of the project. However, it also provided professional development and experience in delivering online educational experiences and creating a virtual choir, which would not have occurred under usual circumstances.

This research also provides a new resource for aspiring animateurs, particularly those hoping to develop composition-focussed projects. There is very little research that discusses the developments of Australian animateur projects and to incorporate Australian participants into research studies. This work not only discusses Australian projects, it also describes ways to tailor the works to appeal to Australian schools. For aspiring animateurs in Australia, this work offers a unique opportunity to gain insight into the processes involved in creating and delivering an Australian animateur project. The work also offers three new animateur projects that could be replicated and provide valuable educational resources into the future.

The projects also helped to forge community connections and bring people together to create musical experiences. Through this research, I was able to network with a wide range of people and form connections with new music associations, Musica Viva, the Open Music Academy, and multiple schools. I could provide an interactive musical experience to different communities, from adult audiences at the Soundstream concert, to high school students who worked on *A Voice for Change*. These people did not just sit and watch a concert, they became a part of the performance and were provided with the keys to create and explore music.

By granting more people the opportunity to physically engage in music, we create deeper emotional connections to compositions. This can help audience members to appreciate the music. According to an article written by Graeme Strahle for Music Australia, one of the main issues that detracts younger generations from attending classical music performances and engaging in classical music is the perceived “lack of emotional engagement”⁴⁴² from both the audience members and performers. Strahle suggests that the traditional structures of classical music concerts are outdated and that community settings provide more opportunities for social connection and deeper engagement with the musical setting. To ensure the success and longevity of classical music performances into the future, these avenues need to be explored. It is evident through the developments made to Australian classical music organisations in recent years, that amateur projects are emerging as a way of tackling the issue of audience engagement. As an aspiring amateur, the audience connection to the music and the opportunities to create meaningful musical connections should be at the forefront of our practice.

⁴⁴² Strahle, Graeme. ‘What’s Turning Young People Off Classical Music Concerts’, Music Australia (2017). Available from: <https://musicaustralia.org.au/2017/07/what-is-turning-off-young-people-from-attending-classical-concerts/>. Accessed on 30th September 2022.

It becomes necessary as part of the animateur practice to engage with many people as part of the profession. Effective communication is something that helps in the development of a successful project. Through the projects that formed this research, the animateur had to engage with many stakeholders in the process to ensure that the project was a success. In each project, it was important to consider the intended outcomes and how they could be achieved with the target audience. Additionally, it was necessary to consider how the projects could be structured to support any stakeholders in the project and their respective needs. For instance, when presenting works to schools, the teachers who are also involved in the project will only choose to work with an animateur if they can see benefits to their students through engagement with the curriculum requirements. As such the projects needed to clearly align with curriculum goals to appeal to teachers and educational programs.

From my own perspective and background, it was interesting to see how the role of teacher and animateur were different. Having had experience in both professions, the role of animateur has more flexibility in terms of developing creative activities for participants and can offer extended opportunities to the participants. The animateur role allowed me to creatively express myself and to try new ideas, which was difficult for me to achieve in my teacher role, as I often needed to present lessons and unit plans that were pre-planned by other educators. By exploring the animateur role, I could also see how this research strengthened my skills as a teacher. The projects and observations provided me with a different perspective on how I can present a lesson in a school setting and showed me the benefits of collaborations between teachers and animateurs. Whilst the teacher can introduce new knowledge to their students, the animateur can practically apply that knowledge, demonstrate real-world outcomes, and strengthen students' understanding of musical concepts and creative processes. The relationship between teacher and animateur is designed to complement and support one another.

Existing research findings support the need for more collaborations between music educational bodies. Anita Collins, Rachael Dwyer and Aden Date's report into Australian music education discussed the importance of more collaborations being made across the music education sector.⁴⁴³ Their findings identified a lack of collaboration across professional bodies as one of the key barriers to the provision of quality music education.⁴⁴⁴ The need for more professional development for teachers was also highlighted, and the role of amateur could provide this much needed bridge between professional communities, as well as provide new strategies and ideas to teachers.⁴⁴⁵

There is also existing research that discusses the collaboration between amateurs and the wider community. Jolyon Laycock's research investigated the collaborations that composers and amateurs make in community settings and this would provide a useful supportive resource, particularly to those working in the United Kingdom.⁴⁴⁶ This research also discusses some of the communications and necessary amendments made to appeal to those involved in the projects discussed, but there could be more scope for future research to discuss musical collaborations in depth, particularly with a greater ethics clearance that allows for the researcher to discuss the participants in greater details.

There are many other avenues that could be explored in future research, with this research offering many starting points in this regard. Further research into the supportive materials incorporated into amateur and teaching artist projects could be undertaken. This would allow teaching artists and amateurs to access ideas and existing supporting materials and reduce overlapping of resource material. Organisations such as the International Teaching Artist Collaborative⁴⁴⁷ are currently in the process of developing a resource library that could assist in the collation of supportive resource materials.

⁴⁴³ Collins, Anita, Dwyer, Rachael, Date, Aden. 'Music Education: A Sound Investment', Alberts (2018). Available from: https://www.alberts.co/wp-content/uploads/2020/10/Alberts_Music-Education-Report_A4.pdf. Accessed on 1st October 2022.

⁴⁴⁴ *ibid*

⁴⁴⁵ *ibid*

⁴⁴⁶ Laycock, Jolyon. *A Changing Role for the Composer in Society*, Oxford: Lang, Peter, AG, Internationaler Verlag der Wissen, 2005.

⁴⁴⁷ International Teaching Artist Collaborative (ITAC). 'About ITAC', ITAC (n.d.). Available from: <https://www.itac-collaborative.com/>. Accessed on 18th October 2021.

The International Teaching Artist Collaborative have also focussed their efforts recently into the topic of environmental activism, specifically through the ITAC IMPACT: Climate project. Further research into the incorporation of environmental themes would greatly benefit this cause. In 2022, the ITAC team released a new resource, sharing the findings of their first round of projects, with the projects being developed in 2022.⁴⁴⁸ The topic of environmentalism in music could also be investigated on a broader spectrum. Currently, research into environmental music is limited and further studies would greatly benefit the push towards a sustainable future.

Teaching artist and animateur projects also offer plenty of educational merit. Studies into the educational techniques and presentation styles of projects would offer insight into the profession and greatly assist aspiring teaching artists and animateurs. The approaches are different to those of teachers and a comparative analysis could be made between the two professions. Similarly, an investigation of projects in different parts of the world could help to identify cultural differences in educational approaches. As teaching artistry and animateur projects become more internationally adopted, it will be important to continue to investigate projects in different countries, to offer insight and support for the communities involved. Each community is inherently different and will require different forms of support.

⁴⁴⁸ International Teaching Artist Collaborative (ITAC). 'ITAC IMPACT: Climate', ITAC (2021). Available from: <https://www.itac-collaborative.com/projects/itac-impact-climate>. Accessed on 28th November 2021.

The future of Australian amateur and teaching artist projects is promising, with a steady increase in projects since 2015. In order for the field to develop further, it is important for aspiring amateurs to have associations, opportunities to share resources and network with colleagues. This will allow amateurs to develop their roles within Australia without repeating previous research or projects. *Connecting the Dots in Music* has forged the way in this regard, with the establishment of a ‘Teaching Artists of South Australia’ social media group, as well as training days such as the one discussed through the *Lullaby Project* case study.⁴⁴⁹ A unified Australian amateur association, along with opportunities for amateurs to undertake professional development on a national level would greatly benefit the amateur community.

It is this researcher’s hope that the community of amateurs and teaching artists and the training opportunities for those in the profession will continue to grow into the future and that resources such as this will provide invaluable support to those starting out in the profession.

⁴⁴⁹ Connecting the dots in music. ‘Lullaby Project Australia’, *Connecting the dots in music* (2021). Available from: <https://www.lullabyprojectaustralia.com/>. Accessed on 19th April 2021.

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