

Music Stage 6 suggested references

The revised syllabuses in Music may be implemented without significant change in the level of resources. Below is a list of commonly used resources, together with some additional suggested resources.

Bowman, D & Cole, B, 1989, *Sound Matters*, Schott Publishing

ISBN0946535132 (score book)

ISBN0946535140 (teachers manual and pupil questions)

A collection of scores and recordings of various styles including folk song, renaissance, baroque, classical, 19th century, 20th century, jazz, pop and world music. Each piece has accompanying aural and score-reading questions.

Bennett, R, 1996, *Fortissimo*, Cambridge University Press

ISBN0521569230 (text)

ISBN9521569257 (set of 4 compact discs)

This textbook introduces the tools of composition (both structural and expressive) with activities in performing, composing, improvising and listening. The listening material consists of excerpts of music from different musical periods from the 13th century to the present day, music of different styles – eg art music, jazz, blues, folk, rock traditional, and music from a variety of cultures, both western and non-western.

Bennett, R, 1995, *Investigating Musical Styles*, Cambridge University Press

ISBN052138883X (text)

ISBN0521409551 (cassette set)

This text explores composers' use of the concepts of music in the context of art music in the renaissance, baroque period, classical period, 19th century and 20th century. The second part of each chapter draws connections and similarities and compositional techniques used in each of these periods with their use in other contexts (including popular and world music), for example, the use of a basso continuo in baroque music with a bass ostinato in a rock piece.

Bowman, D & Terry, P, 1993, *Aural Matters*, Schott Publishing

ISBN0946535221

The first part of this text contains sequenced activities in aural dictation including melody dictation, two-part dictation, identification of keys, chords and cadences (using both score and aural stimulus). The second part contains aural exercises in the context of various styles, periods and genres.

Bowman, D & Terry, P, 1994, *Aural Matters in Practice*, Schott Publishing

ISBN094653523X

This text contains aural papers to works from the CD *The Essential Hyperion*. The selection of works includes art music styles from the renaissance through to the 20th century with various genres and forms represented.

Chadwick, F, 1995, *Baroque Composition*, OTEN

ISBN073106500X

Chadwick, F, 1995, *Classical Composition*, OTEN

ISBN0731065772

Chadwick, F, 1995, *Nineteenth Century Composition*, OTEN

ISBN0731080017

These three units of work are designed for the Music 2 Preliminary course Mandatory Topic: Music 1600-1900. These units are in the form of workbooks through each of which students work independently with teacher guidance. They contain sequenced activities in performance, composition, musicology and aural with background notes to each style. Composition techniques are reinforced with specific listening examples drawn from each historical period.

Chadwick, F, 1996, *Cries and Calls*, FENER Publications

This is an activity-based unit using task sheets to guide students through performance and composition activities from the CD *Cries and Calls: An Extraordinary Journey Through the Australian Ethos*.

Cole, B, 1996, *The Composer's Handbook*, Schott Publishing

ISBN0946535809

This text contains composition activities for both group and individual composition. It is designed to familiarise the tools of composition including techniques of melody, harmony, rhythm, texture, counterpoint, structure and instrumentation. Musical examples are also included to demonstrate the use of these techniques in works of various styles, periods and genres.

Dorricott, I J & Allan, B C, 1990, *In Tune With Music Book 3*, McGraw-Hill

ISBN0074526405 (text)

ISBN0074526421 (CD set)

This text contains eight units of work with integrated activities in performance, composition, musicology and aural in the areas of folk song, piano music, jazz, vocal music, rock, instrumental timbres, music for small groups and the musical. There is a separate score reading book with scores of listening works and arrangements of musical examples.

Dorricott, I J & Allan, B C, 1998, *Exploring Film Music*, McGraw-Hill

ISBN0074704893 (text)

This text examines the film music genre with activities in performance, composition, musicology and aural. There is an optional double CD and score book that accompanies this text. The examples cover many films and the many functions of music within the film music genre.

**Dunbar-Hall, P & Hodge, G, 1991, *A Guide to Music Around the World*, Science Press
ISBN0855831812**

A reference text of music from other cultures including Asia, Eastern Mediterranean, Africa, South America and the Pacific region. There is an accompanying CD.

Fong, F, 1994, *World Music in Australia*, Sounds Australian

This resource kit contains recorded examples of selected Australian world music described and analysed with exercises in listening, improvisation, composition and performance.

**Ford, A, 1991, *Australian Classical Music*, Sounds Australian
ISBN0646030612**

This resource contains selected art music works by Australian Composers described and analysed with exercises in listening and composing. There are recorded examples of each work and the scores are available through Sounds Australian.

**Frampton, R, 1992, *Australian Jazz*, Sounds Australian
ISBN0646125389**

This resource kit contains a short history of jazz in Australia with recorded examples. Each work is described and analysed with accompanying exercises in listening, improvisation and composition.

**Jeanneret, N, 1996, *Australian a Cappella*, FENER Publications
ISBN1876183020**

This teaching kit contains composition based activities relating to the CD *Australian a Cappella*. Compositional techniques and devices relating to each of the tracks are explored via sequenced activities devised for both individual and group composition. The songs represent a wide variety of styles including popular, multicultural and Australian folk.

**Kamien, R (ed.), 1999, *The Norton Scores: An Anthology for Listening*, Norton
ISBN0393973417 (Vol. I)
ISBN0393973476 (Vol. II)**

This book is a collection of scores with accompanying recordings of instrumental and vocal music representative of a variety of historical styles, periods and genres. There are two volumes. Volume I covers from Gregorian Chant to Beethoven and Volume II covers from Schubert to the present day.

Kamien, R, 1999, *Music: An Appreciation*, 6th edn, Norton

ISBN0071144145

This textbook with accompanying CDs is a reference for the stylistic characteristics of various historical periods from the middle ages through to the twentieth century as well as jazz, the American musical, rock and world music. Examples of each style are analysed and discussed in the context of the work of selected composers.

Lalor, S, 1996, *The Chamber Music of Ross Edwards*, Sounds Australian

This resource kit looks at three works by Ross Edwards. Activities in score reading, musical analysis and aural work are included in the kit. The kit also contains the score and recording.

Lalor, S, 1995, *Three Post-1970 Australian Pieces*, Sounds Australian

This resource kit is designed to accompany the *Synergy: Percussion* CD. It contains study scores, a CD, and activities in performance, composition, musicology and aural.

Lalor, S, 1995, *Three Postmodern Genres*, OTEN

This resource kit contains units of work based on three art music works by Gorecki, Torke and Schnittke. Each unit contains activities in performance, composition, musicology and aural. The dates of the works range from 1977 to 1985 and would be very suitable for the Music 2 HSC course Mandatory Topic: Music of the last 25 years (Australian Focus).

Leek, S, 1998, *Australian Choral Music Kit*, Stephen Leek Productions

This resource kit is an exploration of contemporary music techniques through activities in listening, composing and performing based on a collection of works from the CD *ngana* by The Australian Voices. This kit also includes interviews with the composers.

Leek, S & Morton, G, 1990, *Voiceworks*, Morton Music

A collection of new vocal music techniques with examples and suggestions for implementation in the classroom.

Lobl, P et al, 1994, *Australian Folk Music*, Sounds Australian

ISBN0646197681

This resource kit contains recorded examples of Australian folk music with background notes for teachers and class exercises in analysis, performance and composition.

Lowe, G, 1997, *The Rock Book*, McGraw-Hill

ISBN0074704796

A chronological history of rock from the 1950s to the 1990s with listening and composition activities based on examples from the main stylistic genres of this time. There is an accompanying cassette for this kit.

***Meet the Music Resource Kits*, Sydney Symphony Orchestra Education Unit**

These kits are produced by the Sydney Symphony Orchestra Education Unit and contain activities in performance, composition, musicology and aural using orchestral works performed at the Meet the Music Concert Series each year. The kits are written by practising music teachers and are in line with recent developments in the current syllabuses. There is an emphasis on contemporary Australian works but kits also contain works from the baroque through to the twentieth century.

Magson, L, 1994, *Symphony Da Pacem Dominie*, OTEN

ISBN0731015770

This resource kit is based on *Symphony Da Pacem Dominie* by the Australian composer Ross Edwards. It includes notes on his compositional style and sequenced activities in performance, composition, improvisation, arranging, musicology and aural. It is suitable for the study of the Music 2 HSC course Mandatory Topic: Music of the last 25 years (Australian focus) and the additional topic Medieval Music.

Musica Viva

The Musica Viva In Schools high school resource kits cater for students from years 7-12. Musica Viva In Schools organises concerts and workshops in schools of professional chamber groups that encompass many styles, periods, genres and cultures. Each group has an associated teaching kit which is based on the works performed in the concert. These materials, a recording of selected music, a book containing teaching activities, background information, music scores and illustrations provide the basis of a teaching program or independent unit of work. These resources are not available to be sold separately but can be found in the library of many Universities and the Australian Music Centre. A number of study days for elective students are offered annually, focusing on Australian works and works written after 1970. For more information contact: Musica Viva In Schools Coordinator, phone: 02 – 96981444, fax: 02 – 96983878 or email musicaviva@mva.org.au

Smith, G, 1991, *Australian Popular Music*, Sounds Australian

ISBN064605368X

This resource kit is a history of Australian popular music with selected works described and analysed and exercises in listening and composing. There are recorded examples of each work.

Stock, J, 1996, *World Sound Matters*, Schott Publishing

ISBN094653817

This text is in the form of an anthology of music from around the world representing 35 different countries. Also available is a double CD with 58 recorded examples and a book of transcriptions of each of these examples. Aural questions are provided throughout.

Twyman, B, 1997, *Pitch*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN073108067X

Twyman, B, 1997, *Duration*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN0731080688

Twyman, B, 1997, *Tone Colour*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN0731081102

Twyman, B, 1997, *Dynamics and Expressive Techniques*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN0713081099

Twyman, B, 1998, *Texture*, NSW Department of Education and Training, Learning Materials Production Centre

Twyman, B, 1998, *Structure*, NSW Department of Education and Training, Learning Materials Production Centre

Twyman, B, 1997, *Reading and Writing Pitch*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN0731080696

Twyman, B, 1997, *Reading and Writing Duration*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN0731080661

This series of units in a workbook format is designed to give Music 1 students an overview of the concepts of music. Each unit gives a definition of the concept and its associated terminology plus activities in performance, composition, improvisation and aural, based on aspects of each of the concepts. There is an accompanying tape for each unit with listening examples to guide students through the text.

Twyman, B, 1995, *Technology and its Influence on Music*, OTEN

This unit of work explores current practices in technology with associated listening examples. The first part explores instrumental technology via listening, performing and composing activities.

Twyman, B, 1998, *1% Inspiration, 99% Perspiration*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN0731081439

This resource is in the format of a unit of work designed for a Music 1 class. It is based on techniques of composition used in popular music in the context of four different tunes from the 60's to the 90's. Included are structured activities in composing, improvising and performing.

Twyman, B, 1998, *Listen Up*, NSW Department of Education and Training, Learning Materials Production Centre

ISBN073108148X

This resource kit is in the format of a unit of work designed for a Music 1 class. Six popular pieces are explored via listening exercises, each with a focus on one of the concepts of music.

Twyman, B & MacNamara, P, 1999, *Improvisation (title to be confirmed)*, NSW Department of Education and Training, Learning Materials Production Centre

This resource, due for publication in late 1999, is a performance based unit on improvisation. Activities using different scalar and structural frameworks are designed to be performed over various rhythm tracks.

Waldock, K, 1996, *music now!*, Sounds Australian

ISBN0646283030

This resource kit contains analyses of six art music works by Australian composers, accompanied by notes about the composers, suggested teaching strategies and classroom activities, scores and a cassette recording. The dates of the works range from 1977 to 1996 and would therefore be suitable for the Music 2 HSC course Mandatory Topic: Music of the last 25 years (Australian focus).

The Australian Music Centre

<http://www.amcoz.com.au>

This is the website for the Australian Music Centre. It contains information relating to all aspects of Australian music including: biographies of over 340 Australian composers; a directory of Australian composers with links to their own websites; an online searchable database of scores, recordings, education kits and texts available

at the AMC library; extracts from the Sounds Australian journal; upcoming performances of Australian music; opportunities for composers and performers; links to other sites relevant to Australian music; online order forms to purchase scores, recordings, education kits and texts.

Sydney Symphony Orchestra Education Program

<http://www.symphony.org.au/educat.htm>

This is the website for the Sydney Symphony Orchestra and can be used as a reference point for upcoming concerts (including the details of performers and conductors), ticketing information and links to other orchestras. Information and booking forms for teacher inservices and schools concerts are updated regularly.

Musica Viva in Schools – ‘Baroque On!’

<http://www.abc.net.au/music> or <http://www.bc.org.au/montage>

‘Baroque On!’ is an internet project for elective music students. It is a joint project between Musica Viva, The Australian Broadcasting Corporation, *Florilegium* and The British Council. This innovative program explores Baroque music through a series of activities based on two movements of Handel’s *Concerto Grosso in D Major Opus 6 No 5*. The work is performed on period instruments by the British early music ensemble *Florilegium*. Students explore Handel’s compositional techniques by listening, score reading, analysing and performing with *Florilegium*. The project leads students to compose in the musical styles of the baroque period.