

Music Stage 4 VOCALISING MODULE# Prep 1 - 5 minute warm up - Andrew O'Connor

Outcomes: 4.1, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Performing movements as warm up exercises for good posture and breathing
- Exploring arpeggios, sirening up and down
- Activating head and chest voice
- Humming over 2 notes going up the scale with *m* and *n*
- Articulating short sharp *f* and *sh* sounds
- Postural alignment and jump!

Composing

- Exploring vocal patterns

Listening

- Listening to vocalisation demonstrations
- Listening to the expert instructor

Valuing

- Appreciating the difference between the vocalisations
- Appreciating the exercises needed to promote good posture and breathing while singing
- Appreciating the sounds involved with supported and beautiful singing
- Appreciating the value of doing exercises for vocal health

Resources for extension

- Andrew O'Connor website - <https://andrewoconnor.com.au/listen2>
- Andrew O'Connor sings Eric Whitacre *Goodnight Moon* - <https://youtu.be/5BFtKRbjO9o>
- Cheryl Porter INTENSE Boxing Glove Vocal Training <https://youtu.be/vdKjLRNuOw?list=PLV37pTdJSuUJ0PpCBa4oXJqPXwhfNSb48>
- Please note the excellent resource materials supplied by Andrew as an attachment to the module

Music Stage 4 VOCALISING MODULE# 1.2: Finding Your Voice - Andrew O'Connor

Outcomes: 4.1, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Performing movements as warm up exercises for good posture and breathing
- Exploring vowel sounds – *I E A O U – ee eh ah oh oo*
- Exploring the way you can colour sounds with your voice
- Exploring voiced consonant - *v* - revving with lots of buzzing air supported by the breath.
- Exploring scalar patterns
- Explore sirening between the notes of the scale.
- Learning to sing the first phrase from '*Yanaya*' by Andrew Howes using the scale notes and the rhythm of the words:
Yanaya, yanaya go to the river.
- Cool down with breathing and humming and connecting with country

Composing

- Exploring vocal patterns

Listening

- Listening to vocalisation demonstrations
- Listening to the expert instructor
- Listening to the difference between voiced and unvoiced consonants
- Listening to the different notes of a scale
- Listening to the first phrase from '*Yanaya*' by Andrew Howes

Valuing

- Appreciating the exercises needed to promote good posture and breathing while singing
- Appreciating the importance of the mouth and having a relaxed face and good breathing support in singing lovely vowel sounds
- Appreciating that *Yanaya* is in Ngiyampaa/Ngiyampaa Wailwan language and the words were given permission for Moorambilla to use by Melissa Kirby

Resources for extension

- Recording of *Yanaya* by the Song Company (including Andrew)
<https://www.dropbox.com/s/hr9dqve383qd1o0/TheSongCompanyLIVE-TheConcordofStrangers-AndrewHowes-Yanaya.mp3?dl=0>
- Andrew O'Connor website - <https://andrewoconnor.com.au/listen2>
- Andrew O'Connor sings *Mache Dich, Mein Herze, Rein* - J.S. Bach - <https://youtu.be/XjJbUZdU8o>
- Andrew Howes <https://www.australianmusiccentre.com.au/artist/howes-andrew>
- Andrew Howes – *Going Home* – Moorambilla Yindymarra CD
<https://www.andrewhowescomposer.com/listen>
- Cheryl Porter *Teaching my 85 y/o mother to sing* <https://youtu.be/BfldYpPfzmE>
- Please note the excellent resource materials supplied by Andrew as an attachment to the module

Music Stage 4 VOCALISING MODULE# 2: Exploring your voice - Andrew O'Connor

Outcomes: 4.1, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Performing movements as warm up exercises for good posture and breathing
- Exploring singing notes of the scale with a lovely connected legato sound
- Pant, sigh, siren sigh, lip trill (Brrr), trill siren, rev the letter v
- Exploring different parts of the voice
- Revising the first phrase from 'Yanaya' by Andrew Howes
- Learning to sing the next phrase from 'Yanaya' using the scale notes and the rhythm of the words:
Yanaya, yanaya, they will be found.
- Cool down with breathing and humming

Composing

- Exploring vocal patterns
- Exploring different parts of the voice

Listening

- Listening to vocalisation demonstrations
- Listening to the expert instructor
- Listening to the way Andrew sings up and down the scale using different patterns
- Listening to the difference between the first and second phrases of the melody.
- Listen to the way the pentatonic scale works
- Listening to the first two phrases from 'Yanaya' by Andrew Howes

Valuing

- Appreciating the difference between the two phrases of the song
- Appreciating the background and uses of the pentatonic scale

Resources for extension

- Recording of *Yanaya* by the Song Company (including Andrew)
<https://www.dropbox.com/s/hr9dqve383qd1o0/TheSongCompanyLIVE-TheConcordofStrangers-AndrewHowes-Yanaya.mp3?dl=0>
- Hope organ – featuring Andrew O'Connor, Thomas Wilson and Michelle Leonard - <https://youtu.be/LcOU6JhEzu8>
- Sydney Living Museum – Dan Walker - Willie we have missed you (introduction)
<https://youtu.be/KhGFgPjceqU> (performance) <https://youtu.be/xpg8pM6lglw>
- Andrew Howes – *Don't be Afraid* - Moorambilla Lepidoptera CD
<https://www.andrewhowescomposer.com/listen>
- Australian Music Centre – fabulous resource for Australian vocal music
<https://www.australianmusiccentre.com.au>
- *DESPACITO Vocal Workout* - Cheryl Porter vocal coach
https://youtu.be/tnPnoEhH_Bc?list=PLV37pTdJSuUJOPpCBa4oXJqPXwhfNSb48
- Please note the excellent resource materials supplied by Andrew as an attachment to the module

Music Stage 4 VOCALISING MODULE# 3: Developing your voice - Andrew O'Connor

Outcomes: 4.1, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Revising the importance of warm up exercises for good posture and breathing
- Exploring rhythm patterns (subdivision) and scalar passages with vowel sounds
- Exploring arpeggios gradually getting faster
- Exploring how to support the sound with the abdominal muscles
- Exploring flexibility in the voice singing:
Flexibility, Flexibility, Flexibility,
Sing with short and light notes,
Flexibility, Flexibility, Flexibility
Sing with easy flowing breath,
(breathe) ya-a-a-a- ha, ya-a-a-a- ha, ha-a-a-a-a-a
ya-a-a-a- ha, ya-a-a-a- ha, ha-a-a-a-a-a
- Exploring 'vocal fry'
- Discussing how to keep your voice fit and agile

Listening

- Listening to vocalisation demonstrations
- Listening to the expert instructor
- Listening to information about how musical frequencies work
- Listening to the difference between legato and staccato singing
- Listening to the difference in vocal tone and how to achieve it

Valuing

- Appreciating the exercises needed to promote good posture and breathing while singing
- Appreciating how to explore the range of the voice
- Appreciating how to sing with flexibility and speed in the voice – using colour (or coloratura)
- Appreciating the importance of the getting a lovely vocal tone and keeping your voice fit and agile

Resources for extension

- Andrew O'Connor sings Eric Whitacre *Goodnight Moon* - <https://youtu.be/5BFtKRbjO9o>
- Westron Wynde - Anon c.1350 – Song Company <https://youtu.be/pqBzLfev2XM> featuring Andrew O'Connor
- Cheryl Porter - *Don't Touch My Face! Six Feet Away!* https://youtu.be/vZVv_ecG5OM
- Cheryl Porter *Vocal Workout* - Voice agility, linking registers and vowels <https://youtu.be/-wQRr8NFIDl>
- Please note the excellent resource materials supplied by Andrew as an attachment to the module

Stage 4 VOCALISING MODULE#4: 'Silent Noon' by Ralph Vaughan Williams - Andrew O'Connor

Outcomes: 4.1, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Discuss the way the folksong 'Silent Noon' works
- Read the words together with Andrew
- Exploring the phrases of 'Silent Noon' line by line led by Andrew
- Singing notes that leap with good pitch awareness through smiling, lip trills and good breath control
- Exploring phrases together supported by the piano accompaniment
- Exploring the difference between recitative (like speech) and singing
- Recognising the melody of the first phrase returns at the end of the song
- Singing the long notes with a lovely well supported vowel sound
- Singing the whole magical piece all the way through

Composing

- Exploring vocal patterns using vowel sounds

Listening

- Listening to vocalisation demonstrations
- Listening to the expert instructor
- Listening to beauty of the poem being read
- Listening to the phrases of 'Silent Noon' sung by Andrew
- Listening to the accompaniment and how it evokes landscape
- Listening to the difference between singing and recitative.

Valuing

- Appreciating the way to honour the text by singing beautifully with rounded ('posh' sounding) vowels
- Appreciating the importance of breath control, mouth shape and pitch awareness when singing notes that leap
- Valuing the way wonderful poetry can be enhanced by putting it to music
- Valuing the image of a special moment in a beautiful place when singing this song

Resources for extension

- Andrew O'Connor website - <https://andrewoconnor.com.au/listen2>
- Andrew O'Connor sings Eric Whitacre *Goodnight Moon* - <https://youtu.be/5BFtKRbjO9o>
- Information about Ralph Vaughan Williams - https://en.wikipedia.org/wiki/Ralph_Vaughan_Williams
- 'Silent Noon', sung by Ian Bostridge <https://youtu.be/2FGeLUQQH6w>
- Recitative - <https://www.bbc.co.uk/bitesize/topics/zcmncdm/articles/z6fkqct#:~:text=R%20recitative%20is%20a%20type%20of%20singing%20that%20is,1789.%20This%20type%20of%20singing%20contrasts%20with%20aria.>
- Westron Wynde - Anon c.1350 – Song Company <https://youtu.be/pqBzLfev2XM> featuring Andrew O'Connor
- Cheryl Porter Vocal Workout - Voice agility, linking registers and vowels <https://youtu.be/-wQRr8NFIDl>

- Please note the excellent resource materials supplied by Andrew as an attachment to the module

Stage 4 VOCALISING MODULE#5: *Wide Open Sky* by Dan Walker - Andrew O'Connor

Outcomes: 4.1, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Exploring phrases of '*Wide Open Sky*' making note of the use of consonants
- Exploring singing notes that leap with good breath control
- Exploring rounded vowel sounds
- Exploring where parts of the song return
- Exploring the bass line as well as the melody
- Exploring the colours and the story of the song
- Singing the final coda with lots of time and supported breath control
- Singing the whole song with a sense of the landscape for which it was written

Composing

- Exploring vocal patterns
- Exploring different parts of the voice

Listening

- Listening to vocalisation demonstrations
- Listening to the expert instructor
- Listening to the way Andrew sings '*Wide Open Sky*'
- Listening to the colours Andrew achieves with his voice in singing this song

Valuing

- Appreciating the difference between the phrases of the song
- Appreciating how to stretch your voice like Maliyan – the wedge tail eagle
- Valuing the way this song celebrates the landscape and specialness of the north western region of NSW
- Appreciating the building blocks that make up this piece

Resources for extension

- Recording of '*Wide Open Sky*' at 2019 Gala Concert (4:43)
<https://moorambilla.com/achievements/gala-concerts/2019-gala-concert/>
- Andrew O'Connor sings excerpts from L'Orfeo by Monteverdi -
<https://youtu.be/CZixafWMhY8>
- Moorambilla on tour – featuring '*Wide Open Sky*' -
<https://moorambilla.com/news/a-remarkably-successful-sydney-tour/>
- Cooe March, Gilgandra <https://cooemarch1915.com>
- '*Wide Open Sky*' – the movie about Moorambilla_-
<http://www.wideopenskymovie.com/buy-the-dvd>
- Dan Walker website <http://www.danwalkercomposer.com/home>
- Dan Walker, Australian Music Centre
<https://www.australianmusiccentre.com.au/artist/walker-dan>
- Sydney Living Museum – Dan Walker -_Willie we have missed you (introduction)
<https://youtu.be/KhGFgPiceqU> (performance) <https://youtu.be/xpg8pM6lglw>
- Australian Music Centre – fabulous resource for Australian vocal music
<https://www.australianmusiccentre.com.au>
- *Maliyan* paper lantern made for Moorambilla by LightnUp
<https://moorambilla.com/news/maliyan-the-wedge-tailed-eagle-emerges/>
- Cheryl Porter Vocal Workout - Zara Larsson "Symphony"

- <https://youtu.be/ttsG90yZpGA?list=PLV37pTdJSuUJ0PpCBa4oXJqPXwhfNSb48>
- Please note the excellent resource materials supplied by Andrew as an attachment to the module

Stage 4 VOCALISING MODULE# 6: 'It's in our Hands' by Kevin Barker and 'Yanaya' by Andrew Howes - Andrew O'Connor

Outcomes: 4.1, 4.3, 4.4, 4.7, 4.8, 4.11, 4.12

Performing

- Introducing the bass part of 'It's in our hands' by Kevin Barker and exploring the phrases one at a time
- Examining the phrases in language
- Exploring how the minor key works in this piece
- Revising 'Yanaya' by Andrew Howes and the sparse beginning
- Singing each phrase from 'Yanaya' reflecting on how it reflects Narran Lakes about which it was written
- Contrast the words sung in Language with those sung in English
- Practise each section and consider how to sing with a grounded sound, clear consonants and rhythmic awareness
- At Letter J exploring the higher part if you are keen to try it
- Sing the whole of 'Yanaya' together with Andrew

Listening

- Listening to vocalisation demonstrations
- Listening to the expert instructor
- Listening to the way the bass part works in both songs
- Listening to the impact of the parts of the songs sung in language
- Listening to the way each song reflects the landscape for which it was written

Valuing

- Appreciating the way this music reflects connecting to country
- Appreciating and valuing how to sing in language
- Appreciating the importance of the getting a lovely vocal tone and keeping your voice fit and agile
- Valuing how preparing the building blocks of a song will help you sing a song more meaningfully and well
- Appreciating that *Yanaya* is in Ngiyampaa/Ngiyampaa Wailwan language and the words were given permission for Moorambilla to use by Melissa Kirby
- Appreciating that 'It's in our hands' is in Wailwan language

Resources for extension

- Translation of 'It's in our hands' can be found in the 2019 Gala Concert program <https://moorambilla.com/achievements/gala-concerts/2019-gala-concert/>
- Recording of *Yanaya* by the Song Company (including Andrew) <https://www.dropbox.com/s/hr9dqve383qd1o0/TheSongCompanyLIVE-TheConcordofStrangers-AndrewHowes-Yanaya.mp3?dl=0>
- Kevin Barker – composer - <https://moorambilla.com/about-us/artistic-team/> features 'We are the Song' sung by MAXed OUT, Moorambilla Voices
- 'Salt Spirits' – Kevin Barker Moorambilla Yarragaa CD – Spotify <https://open.spotify.com/track/0Zlb0ElxyyQw5pcdPxapMV?si=j7UV5lcjTGaQEO8xci7XTA>
- Andrew Howes <https://www.australianmusiccentre.com.au/artist/howes-andrew>

- Andrew Howes – ‘*Don’t be Afraid*’ - Moorambilla Lepidoptera CD - Spotify <https://www.andrewhowescomposer.com/listen>
- Andrew Howes/Kevin Barker – ‘*Lepidoptera*’ - Moorambilla Lepidoptera CD - Spotify <https://open.spotify.com/track/46CkT49yZemzyjoswz61XI?si=f-KZVZzGTCaZXOWHT4Cbsw>
- Hope organ – featuring Andrew O’Connor, Thomas Wilson and Michelle Leonard - <https://youtu.be/LcOU6JhEzu8>
- Australian Music Centre – fabulous resource for Australian vocal music <https://www.australianmusiccentre.com.au>
- HAVANA Vocal Workout - Cheryl Porter vocal coach https://youtu.be/VlkIGmtN_1Q?list=PLV37pTdJSuUJ0PpCBa4oXJqPXwhfNSb48
- Please note the excellent resource materials supplied by Andrew as an attachment to the module

Stage 4 – Years 7-8 Music Outcomes	
Performing	4.1 Performs in a range of musical styles demonstrating an understanding of musical concepts 4.2 Performs music using different forms of notation and different types of technology across a broad range of musical styles 4.3 Performs music demonstrating solo and/or ensemble awareness
Composing	4.4 Demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing 4.5 Notates compositions using traditional and/or non-traditional notation 4.6 Experiments with different forms of technology in the composition process
Listening	4.7 Demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas 4.8 Demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire 4.9 Demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study 4.10 Identifies the use of technology in the music selected for study, appropriate to the musical context
Valuing	4.11 Demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform 4.12 Demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences