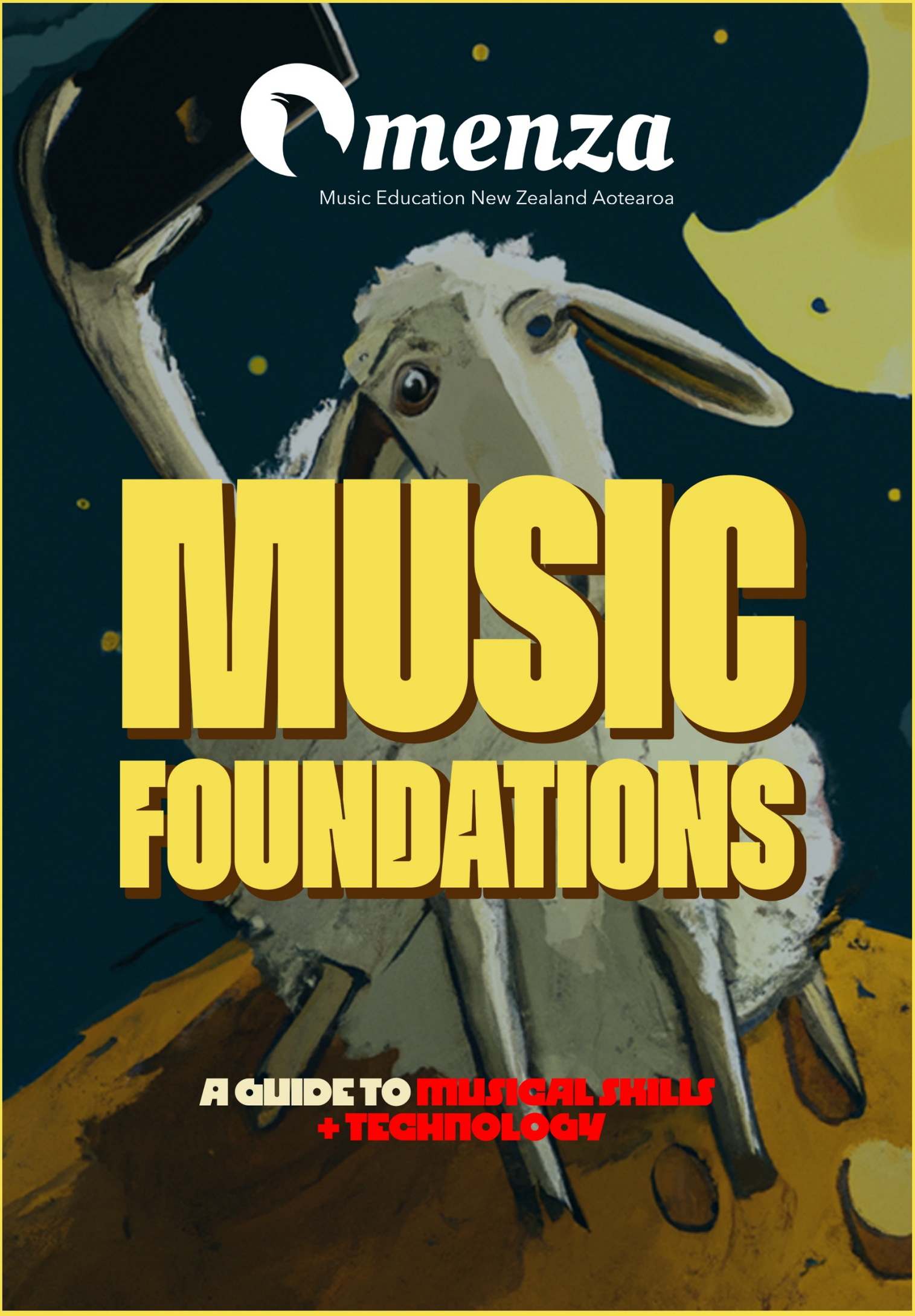
menza
Music Education New Zealand Aotearoa
MUSIC
FOUNDATIONS
A GUIDE TO MUSICAL SKILLS
+ TECHNOLOGY

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Music Education New Zealand Aotearoa

WHAKATAUKĪ

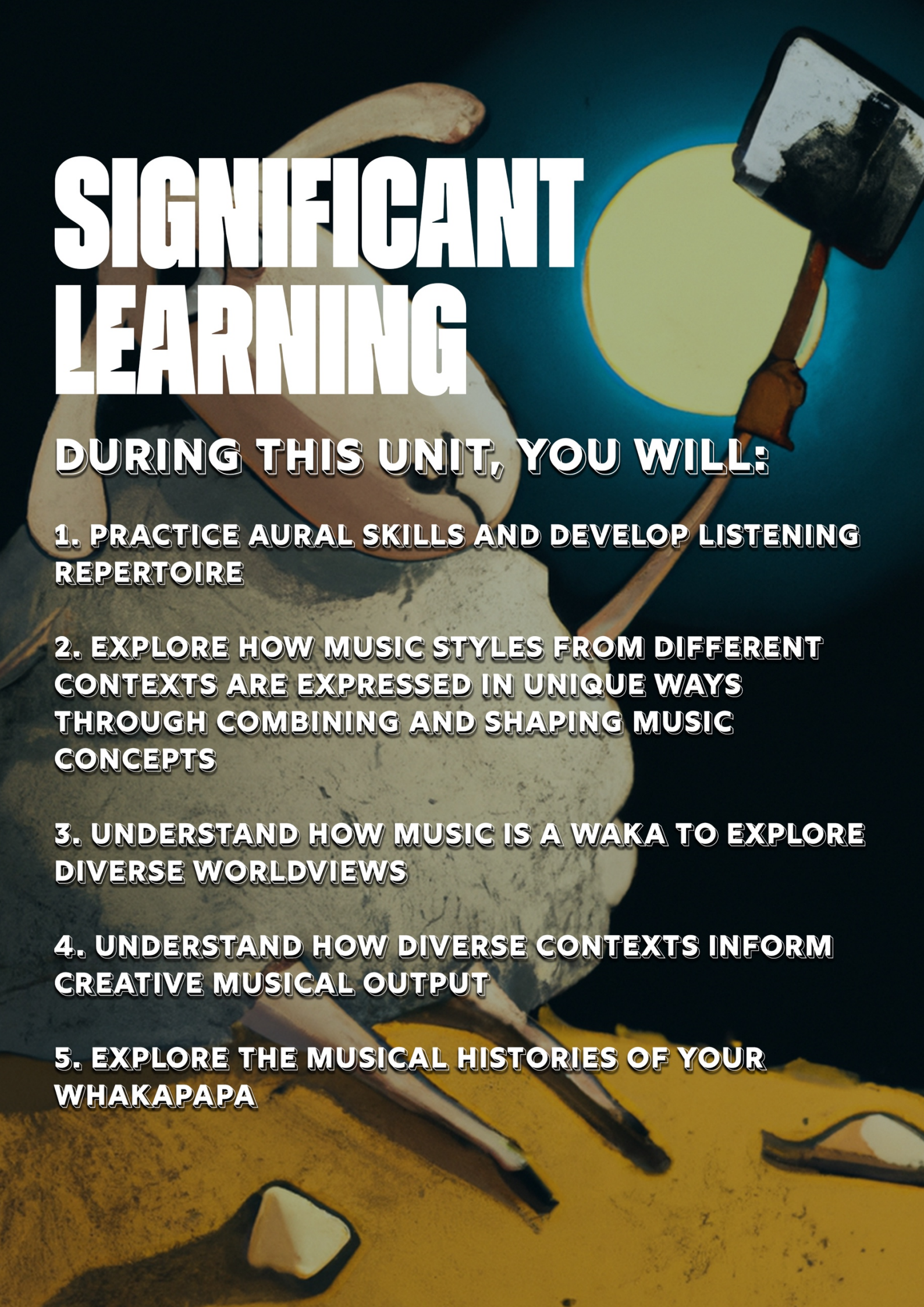
TE TOI WHAKAIRO, KA IHIIHI, KA WEHIWEHI, KA AWEAWE TE AO KATOA

{ ARTISTIC EXCELLENCE MAKES THE WORLD SIT UP IN WONDER }


BIG IDEA
MUSIC IS AN EXPRESSION OF, AND A WAY OF
CONNECTING WITH, CULTURE, IDENTITY, PLACE AND TIME


BIG IDEA
MUSIC EXPRESSES EMOTIONS AND COMMUNICATES IDEAS AND INTENT


BIG IDEA
MUSIC IS A SENSORY LANGUAGE THAT ORGANISES SOUND AND CAN BE VISUALLY REPRESENTED WITH SIGNS AND SYMBOLS



SIGNIFICANT LEARNING

DURING THIS UNIT, YOU WILL:

1. PRACTICE AURAL SKILLS AND DEVELOP LISTENING REPERTOIRE

2. EXPLORE HOW MUSIC STYLES FROM DIFFERENT CONTEXTS ARE EXPRESSED IN UNIQUE WAYS THROUGH COMBINING AND SHAPING MUSIC CONCEPTS

3. UNDERSTAND HOW MUSIC IS A WAKA TO EXPLORE DIVERSE WORLDVIEWS

4. UNDERSTAND HOW DIVERSE CONTEXTS INFORM CREATIVE MUSICAL OUTPUT

5. EXPLORE THE MUSICAL HISTORIES OF YOUR WHAKAPAPA

MUSIC IS AN EXPRESSION OF, AND A WAY OF CONNECTING WITH, CULTURE, IDENTITY, PLACE, AND TIME.

Music is a universal language that resonates with our emotions and connects us to our cultural heritage. Learning the building blocks of music not only adds to our appreciation of this art form, but also provides a range of other benefits. Learning to play, analyse and compose music promotes creativity, cognitive development, and emotional well-being. With the steady rise of technology, the ability to create, produce and release music has become more accessible than ever.

To fully utilise the potential of music, it is important to have a solid understanding of foundational skills in music theory, composition, and performance. These skills provide a framework for understanding the structure of music and enable us to communicate our musical ideas more effectively. In the rapidly evolving digital age, the importance of foundational skills in music and music technology are essential for any musician seeking to share their music with the world.

Music can also be an expression of culture where communities communicate their values, traditions, and identity. Throughout history, the evolution of musical genres can be connected to cultural narratives, reflecting the unique histories, beliefs, and experiences of different societies. From the rhythmic beats of African drumming, to the elaborate melodies of classical Indian ragas, to the rebellious nature of rock and roll, each musical form captures the essence of its cultural roots. The artform of music preserves and transmits the rich tapestry of human tradition, allowing individuals to celebrate and connect with their cultural identity.

LISTENING AND LEARNING: MIHI AND PEPEHA

A mihi and pepeha are important components of Māori culture, used to introduce oneself and establish connections with others.

A mihi is a ceremonial greeting or introduction that is used to acknowledge people and places of significance to the speaker. The purpose of a mihi is to show respect, establish connections, and acknowledge the histories and relationships between people and places.

A pepeha is a longer and more personal introduction that includes not only the speaker's ancestral lineage but also their connection to the land, mountains, rivers, and sea. It can be seen as a way to express a sense of identity and belonging, as well as to pay respect to the natural environment and cultural traditions. The purpose of a pepeha is to establish connections and relationships with others, while also acknowledging one's own place in the world.

Discover your own pepeha

Head to pepeha.nz and follow the instructions to create your pepeha. We will use this as a springboard to relate heritage and culture to the creative nature of music making.

DIVING DEEPER: HOW DOES SIX60'S PEPEHA RELATE TO IDENTITY, LANGUAGE AND CULTURE?

Activity: *Listen to Pepeha by Six60 and Reflect on your own identity, language and culture with the help of the following prompt questions. Use extra paper if needed for your answers.*

1. What parts of the song resonated with you the most, and why?

2. What does the song say about your relationship with the land, and how does this relate to your identity?

3. How does the song make you feel about your sense of belonging to a particular place or community?

4. What does the song suggest about the importance of honouring one's ancestors and cultural heritage, and how does this resonate with your own values and beliefs?

5. How does the song reflect your own journey of self-discovery and exploration of your identity?

6. What do the lyrics of the song say about your relationship with your whanau and how does this relate to your own sense of identity?

7. How does the song inspire you to continue learning about your culture and identity, and how will this influence your future actions and decisions?

THE BUILDING BLOCKS OF MUSIC

Rhythm: Imagine music as being like a heartbeat. The rhythm is the pulse of the song, and is what gets you moving and grooving to the beat.

Melody: Think of the melody like a catchy tune that you can hum or sing along to. It's usually the part of the song that gets stuck in your head.

Harmony: Can be similar to a puzzle. It's the combination of different notes and sounds that come together to create a full and cohesive sound.

Dynamics: Imagine music like a rollercoaster ride. Dynamics are the ups and downs of the music, the changes in volume and intensity that create excitement and emotion.

Tempo: The speed of the music. It can be fast and lively, slow and mellow, or anything in between. It is partly responsible for setting the mood of the song.

Timbre: Think of timbre like the unique personality of a sound. It's what makes one instrument or voice sound different from another, and it adds character and depth to the music.

Texture: Imagine music like a painting. Texture is the way the different elements of the music come together to create a rich and complex sound, like different colours and brushstrokes in a painting.

Activity: *Describe a song you like using the musical elements outlined above. How do you hear these being incorporated into the music?*

SIX60 PEPEHA ACTIVITY POPCORN

Activity: *In groups, pick different activities below to carefully consider. Come together at the end of the lesson to compare, discuss, and/or perform your findings.*

Identify the instruments used in the song and how they contribute to the overall sound. Listen for the guitar, drums, bass, and any other instruments that stand out to you.	Focus on the vocal performance of the lead singer, and consider the tone, pitch, and emotion conveyed in the lyrics. Note any vocal techniques used, such as vibrato, falsetto, or changes in dynamics.	Listen to the song's structure and arrangement, including the verse-chorus-bridge format and any variations in tempo or key changes. Analyse how these elements contribute to the overall feel of the song.
Pay attention to the lyrics and how they relate to the melody and rhythm of the song. How do the use of repetition, rhyme, and metaphors convey meaning and emotion?	Collaborate with others to create a group performance of the song, incorporating different instruments and vocal harmonies. Analyse how these individual contributions come together to create the overall musicality of the piece.	Listen to the song multiple times, focusing on a different aspect each time. Take notes on what you notice and how it contributes to the overall musicality of the song.
Create a visual representation of the song's structure, using symbols or colours to represent different musical elements such as the chorus, verse, or instrumental sections.	Practice playing or singing along to the song, paying attention to the rhythm and melody. Analyse how your own interpretation of the song differs from the original version, and how this relates to the musicality of the song.	Research the history and cultural context of the song, including its origins and influences. Consider how these factors may contribute to its overall musicality and meaning.


"MUSIC IS A LANGUAGE THAT DOESN'T SPEAK IN PARTICULAR WORDS. IT SPEAKS IN EMOTIONS, AND IF IT'S IN THE BONES, IT'S IN THE BONES."
- KEITH RICHARDS

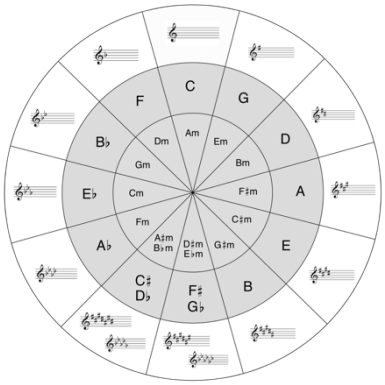
Music expresses emotions and communicates ideas and intent.

Music is the organisation of sound in a deliberate and meaningful way. It involves the arrangement of different sounds, such as notes, rhythms, harmonies, and timbres, in a specific sequence or pattern to create a musical composition. The organisation of sound in music can be interpreted as a form of language, in which composers and performers use specific musical elements to express their artistic ideas and emotions.

The organisation of sound in music helps with expressing emotion and communicating ideas and intent. For example, melody involves the arrangement of notes in a specific sequence, while harmony involves the combination of different notes played at the same time. Rhythm involves the pattern of sound and silence, while dynamics involve the volume or intensity of sound. Timbre involves the unique quality or colour of sound produced by different instruments or voices.

The organisation of sound in music is what gives it structure, coherence, and meaning. It allows composers and performers to communicate their artistic ideas and emotions to their audience in a creative and expressive way. The unique combination of different musical elements can create a wide range of moods, emotions, and experiences, making music a powerful medium of human expression and communication.

THE CIRCLE OF 5THS



The Circle of Fifths is a visual representation of the relationship between the twelve tones of the chromatic scale, arranged in a circular pattern. The circle is arranged in a clockwise fashion, with the top of the circle representing the key of C, and each subsequent key moving up by a perfect fifth. For example, moving clockwise from C, the next key is G, then D, A, E, and so on.

The Circle of Fifths is useful because it provides a simple and intuitive way to understand the relationships between different keys and chords. By following the circle, you can easily identify the key signatures of different major and minor keys, and the chords that are likely to appear in those keys. For example, if you are in the key of C major, moving clockwise to the next key (G major) tells you that the dominant chord in that key is a G major chord, which can be used to create tension and resolution in your music.

The Circle of Fifths can also be used to help with chord progressions, modulation, and transposition. By understanding the relationships between different keys, you can create smooth transitions between different sections of a song or change the key of a song to suit a different vocalist or instrument.

The Circle of Fifths is a useful tool for musicians and composers because it provides a visual representation of the relationships between different keys and chords, and can help with chord progressions, modulation, and transposition.

DRAW YOUR OWN CIRCLE OF 5THS

Step 1: Draw a circle

Start by drawing a large circle on a spare sheet of paper. This will be the base of the Circle of Fifths.

Step 2: Add the key signatures

Divide the circle into 12 equal sections, like the numbers on a clock. Label each section with the name of a major key, starting with C at the top of the circle. The saying "Father Charles Goes Down and Ends Battle" can be used to figure out which key goes where on the circle. Remember that the key of C major (Charles) is always at the 12 o'clock position.

Step 3: Add the relative minor keys

Inside each section of the circle, write the name of the relative minor key. The relative minor key is always three semitones down from the major key. For example, the relative minor of C major is A minor, which is three semitones down from C.

Extension: Memorise 3 major flat keys and 3 major sharp keys, along with their relative minors from the top section of the circle. Test someone else from the class on them. Then add the key signature for each key, using sharps or flats as needed. Make sure to use the Father Charles technique if you can't remember the order of the sharps and flats, or which accidentals are required in each key. For example, if the key signature has 4 sharps in it, then they will always be written in this order: F, C, G & D (Father-Charles-Goes-Down).

INTRODUCTION TO DAWS

WHAT IS A DAW?

DAW stands for Digital Audio Workstation, which is a type of software used for recording, editing, and producing digital audio. Essentially, a DAW is a computer program that allows users to create, edit, and mix audio tracks using a variety of tools and plugins. They can also be referred to as "sequencers".

Some of the common features of a DAW include the ability to record and edit multiple audio tracks, sequence MIDI, use virtual instrument plugins, mix and master, and utilise audio effects. DAWs can be used to create a wide range of music styles, from electronic and hip-hop to rock and pop.

Some popular DAWs include Pro Tools, Logic Pro, Ableton Live, FL Studio, and Cubase. These programs are used by musicians, producers, and sound engineers to create high-quality recordings, mix and master tracks, and produce professional-quality music.

WHAT IS MIDI?

MIDI stands for Musical Instrument Digital Interface. It is a technical standard that allows electronic musical instruments, computers, and other devices to communicate with each other and exchange musical information.

MIDI data is transmitted via a MIDI cable or over a USB connection. The data is transmitted in the form of digital signals that represent the different musical events, such as the playing of a note, the changing of a sound or effect, or the adjustment of a musical parameter like tempo or volume.

One of the key advantages of MIDI is its flexibility and versatility. It allows musicians to experiment with different sounds and musical ideas, and to edit and refine their musical compositions easily. MIDI data can be edited and manipulated using various software programs, making it a powerful tool for music production and composition.

WHY IS A DAW USEFUL?

Recording: A DAW allows users to record audio from a variety of sources, such as microphones, instruments, and synthesisers, directly into the software. This makes it easy to create high-quality recordings without the need for expensive equipment.

Editing: With a DAW, users can easily edit their recordings, including adjusting the volume, cutting and pasting, applying effects, and more. This allows musicians to refine their performances and create polished tracks.

Mixing: A DAW provides a range of mixing tools, allowing users to balance the levels of different tracks, apply EQ and compression, pan tracks in the stereo field, and add reverb and other effects. This makes it easy to create a balanced mix.

Virtual Instruments: Many DAWs come with a variety of virtual instruments, such as synthesisers, drum machines, and samplers. This allows users to create music without needing to purchase and set up physical instruments.

Collaboration: A DAW can be used to collaborate with other musicians and producers, allowing multiple people to work on the same project simultaneously from different locations.

Efficiency: A DAW allows users to work quickly and efficiently, with features such as keyboard shortcuts, customisable workflows, and easy access to plugins and effects.

HOW TO FAST-TRACK LEARNING A DAW

Learning a new DAW doesn't have to be a tedious process. Once you know the general gist of how the interface works, you will find that most of them function in similar ways. Here are some tips for fast tracking your learning on a new DAW.

Familiarise yourself with the interface: Spend some time exploring the different menus, buttons, and options to get a sense of what is available.

Experiment with loops and presets: DAWs tend to come with a wide variety of pre-made loops and presets for virtual instruments and effects. Utilise these tools as starting points and then experiment with tweaking knobs and faders and paying close attention to what they do.

Record your own tracks: Practice recording different instruments and vocals to get comfortable with the recording process. Most DAWs have a "record arm" button on the track, and a master record button in the playback controls at the top centre of the screen.

Edit your tracks: Once you have recorded your tracks, use the DAW's editing tools to adjust the timing, pitch, and volume of your recordings.

Explore effects and plugins: DAWs come with a variety of built-in effects and plugins, including reverb, delay, and compression. Experiment with these effects to add depth and dimension to your recordings.

Record using MIDI: You can record MIDI data into a DAW using a MIDI controller (such as a keyboard). Once you have recorded the MIDI data into your DAW, you can then edit things such as note length, pitch, note placement, note velocity, etc.

Activity: *In your DAW of choice, create a simple 4-chord progression and then add bass, drums and a melody. If you get stuck with the drums, GarageBand and Logic offer dynamically created drummer tracks to help get you started.*

RECREATING A SONG IN A DAW

TIPS AND TRICKS TO GET YOU STARTED:

1. **Listen to the piece of music carefully:** Before you start recreating the piece of music in your sequencer, listen to and make note of the different instruments, melodies, rhythms, and other elements that you hear.
2. **Analyse the structure:** Once you have listened to the piece of music a number of times, analyse it to identify the structural markings, such as the intro, verse, chorus, and bridge. This will help you organise your work in the DAW.
3. **Choose your DAW:** There are many different types of DAWs available, such as Ableton Live, Logic Pro, FL Studio, and Cubase. Choose the DAW that you are most comfortable working in.
4. **Create a new project:** Create a new project in your DAW and set the tempo to match the tempo of the original piece of music.
5. **Build the foundation:** Start by laying out the structural markings of the piece in your project. These provide important markers that will help keep you organised during your recreation. Then you can use some form of core structural element, such as a chord progression or bass line, to layer the rest of the elements on.
6. **Add the melody:** Once you have created the foundation, add the melody and other lead instruments. Listen to the original piece of music to help you recreate the melody accurately. Use chord charts, scores, or tabs you find online to help you with learning and then inputting the musical parts.
7. **Arrange the parts:** Arrange the different parts of the music, such as the intro, verse, chorus, and bridge, in the DAW. Use automation to create builds, drops, and other dynamic changes in the music. In Logic and GarageBand, automation can be accessed with the shortcut “A”.
8. **Mix the music:** Mix the music to create a final polished product. Use EQ, compression, and other effects to balance the levels and make the different parts of the music sound cohesive. In Logic, the mixer can be accessed with the shortcut “X”.

INTRODUCTION TO TRANSCRIPTION

WHAT IS TRANSCRIPTION?

Transcription involves writing down the notes, rhythms, and other musical elements of a piece of music. This can be done by listening to a recording of the music and notating the notes on manuscript paper, or by using music transcription software.

Transcription is a valuable skill as it allows you to analyse and learn from the music of other artists. It also allows you to create your own arrangements and interpretations of existing music, or to write down your own compositions for others to play.

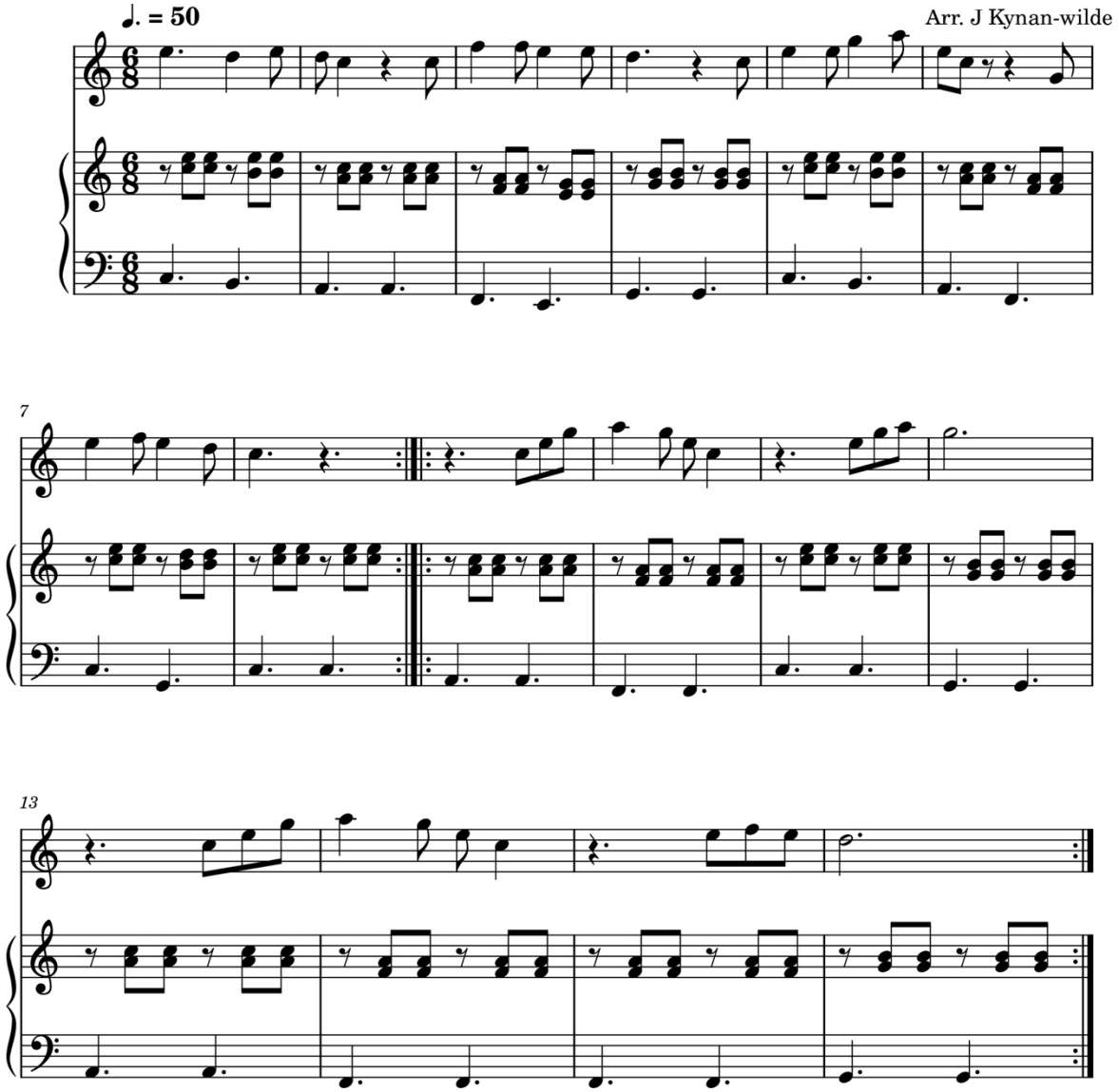
GETTING STARTED WITH MUSESCORE

MuseScore is a free music notation program that allows you to create, edit, and print sheet music. First time users of the program can work through the tutorials provided by Musescore to gain a basic understanding of the user interface and how to input and edit notes.

Go here for the tutorial playlist

PEPEHA LEAD SHEET RECREATION

Activity: *Use Musescore to recreate the lead sheet of Pepeha attached below (Arr. J Kynan-wilde). Make sure you add a piano and a voice into your project and include important information such as title, key signature, time signature, artist, arrangement credits, etc.*



LEARNING A SONG BY EAR

TIPS AND TRICKS TO GET YOU STARTED:

1. **Listen to the song repeatedly:** Listen to the song repeatedly to internalise the melody and other parts of the song.
2. **Figure out what key the piece is in:** How many sharps or flats are being used? Play different notes on your instrument and listen to whether they clash with the song or if they sound like they belong. Knowing the key the piece is written in is hugely helpful in understanding which notes you can use. Refer back to the circle of 5ths for help learning the notes that belong in each key signature.
3. **Break it down:** Break the song down into smaller parts and learn one section at a time. For example, start with the intro, then move onto the verse, chorus, etc.
4. **Use reference notes:** Use reference notes on your instrument to help you identify the pitch of the melody or other parts of the song. For example, if you know the song is in the key of C, use the C note on your instrument as a reference point.
5. **Focus on the melody:** Focus on learning the melody first, as it is often the most recognisable and memorable part of a song. Once you can identify the melody, start by playing the melody on your instrument. Listen to the song and try to play along with the melody.
6. **Figure out the chords:** Once you have the melody down, try to figure out the chords that accompany it. Listen to the song and try to determine the root notes of the chords. Once you have the root notes, try to identify the type of chord, such as major, minor, or seventh.
7. **Practice:** Practice playing the song slowly and gradually build up the speed as you become more comfortable with it. You can also try to play along with the song to help you solidify your understanding of the melody and chords.
8. **Refine your performance:** Once you can play the song, refine your performance by adding dynamics, articulations, and other nuances to make it sound more polished.
9. **Record yourself:** Record yourself playing the part you are learning by ear, so you can listen back to it and make adjustments.
10. **Practice regularly:** Practice the part regularly to help solidify your understanding of the song.

PUTTING IT INTO PRACTICE

JOHN LENNON: IMAGINE

"Imagine" is written in the key of C major. With what you know of the chords that belong in this key, listen and figure out which chord belongs where. Add them to the structure of the song below. Note that some of the chords use extensions and inversions.

Important: *Make sure not to look up chord charts on the Internet or use other helpers of any kind. This task is about training you in the art of learning music by ear.*

Intro

Verse

Chorus

Bridge

Check your work: *Once you have had a good attempt at the activity, you can look at the chord chart on the next page and see which chords you accurately picked and where you had trouble.*

John Lennon - Imagine

[Intro]
| C   Cmaj7 | F |

[Verse 1]
C   Cmaj7 F
 Imagine there's no   heaven
C   Cmaj7 F
 It's easy if you   try
C   Cmaj7 F
 No hell below us
C   Cmaj7 F
  Above us only sky

[Bridge 1]
F   Am/E   Dm7   F/C
 Imagine all the people
G   C/G G7
Living for to - day a-hah

[Verse 2]
Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too

[Bridge 2]
Imagine all the people
Living life in peace - you-hou-hou-ou-ou

[Chorus]
F   G   C   Cmaj7 E E7
  You may say I'm a dreamer
F   G   C Cmaj7 E E7
  But I'm not the only one
F   G   C   Cmaj7 E E7
 I hope someday you'll join us
F   G   C
  And the world will be as one

[Verse 3]
Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man

[Bridge 3]
Imagine all the people
Sharing all the world

PINK FLOYD: WISH YOU WERE HERE

Now let's do the same task for the song Wish You Were Here by Pink Floyd. This song is written in the key of G Major. It has one accidental at some point in the intro. Listen carefully to the song and refer to the tips for learning songs by ear if needed.

Write down any chords, melodies or riffs you can figure out in the relevant sections below. Remember that repeated sections, such as verse 1 to verse 2, might use the same melodies, chords, etc and only change the lyrics.

Intro

Verse 1

Verse 2

Instrumental

Verse 3

Instrumental

Now look at the chord chart for Wish you Were Here on the next page and compare it with the chords you figured out on your instrument

```
Wish You Were Here
Pink Floyd

[Intro]
Em7  G  Em7  G  Em7  A7sus4  Em7  A7sus4  G  x2

[Verse 1]
C                         D/F#
So, so you think you can tell
            Am/E                  G
Heaven from hell, blue skies from pain
                     D/F#                       C                    Am
Can you tell a green field from a cold steel rail, a smile from a veil
                      G
Do you think you can tell

[Verse 2]
Did they get you to trade your heroes for ghosts,
Hot ashes for trees, hot air for a cool breeze, cold comfort for change
And did you exchange a walk on part in the war for a lead role in a cage

[Instrumental]
Em7  G  Em7  G  Em7  A7sus4  Em7  A7sus4  G

[Verse 3]
How I wish, how I wish you were here
We're just two lost souls swimming in a fish bowl, year after year
Running over the same old ground, what have we found
The same old fears, wish you were here

[Instrumental]
Em7  G  Em7  G  Em7  A7sus4  Em7  A7sus4  G  x2
```

Music is a sensory language that organises sound and can be visually represented with signs and symbols.

Music serves as a sensory language that goes beyond the limitations of spoken or written communication, offering a unique means of expression. By organising sound into structured arrangements of notes, rhythms, and harmonies, music taps into the emotional and perceptual senses of individuals. Music has the power to convey a vast range of human experiences, from delight and anticipation to grief and introspection. The sensory language of music operates on an intuitive level providing a mode of communication that often surpasses the boundaries of language and culture.

The visual representation of music through signs and symbols provides a method for preserving the artform and sharing it with others. Notes, rests, clefs, and other notation symbols are like letters arranged into words in language. They are then guided by rules and procedures to help the performer accurately represent the piece of music. This visual aspect not only aids in the communication and interpretation of music but also serves as a tool for preserving and sharing musical creations from generation to generation.

WHAT IS A SOUNDSCAPE?

A soundscape is an auditory environment or landscape that encompasses all the sounds present in a specific area, including natural sounds, human-made sounds, and any other audible elements.

- Soundscapes involve the ***variety and complexity of sounds within a given space***, such as the rustling of leaves, traffic noise, bird songs, conversations, and ambient sounds.
- Soundscapes are ***dynamic and evolve over time***, influenced by factors like time of day, season, and human activities.
- Different soundscapes can ***evoke emotional responses***, affecting human perception and mood. For example, a serene natural soundscape may induce calmness, while an urban soundscape might evoke tension.
- Soundscapes can reflect the ***cultural identity of a place***, with unique sounds contributing to the distinctiveness of a particular environment or community.
- Soundscapes are a concept associated with ***acoustic ecology***, a field that studies the relationship between living organisms and their sonic environment, emphasising the importance of preserving natural soundscapes.
- Human activities ***significantly shape soundscapes***, introducing elements such as machinery noise, music, and urban sounds that impact both the natural and built environment.
- ***Soundscapes encourage active listening***, prompting individuals to pay attention to the sonic environment around them and appreciate the auditory richness of their surroundings.

Note: *When talking about soundscapes in music, "Found sounds" is a term that generally refers to sounds drawn from the environment around you. These can be recorded on a device such as a phone, tablet or even a laptop. You can also get dedicated recorders for this purpose, such as the Tascam DR-40X.*

TIPS AND IDEAS FOR MAKING YOUR OWN SOUNDSCAPE

Note that these tips and ideas will often directly translate to the disciplines of song writing and composition.

Define Purpose and Mood: Clearly define the purpose and intended mood of your soundscape. Whether it's to create a serene atmosphere or evoke tension, having a clear goal will guide your creative decisions.

Layering and Textures: Experiment with layering different sounds and textures. Combine various instruments, electronic elements, and environmental sounds to build depth and complexity in your soundscape.

Spatial Awareness: Consider spatial aspects in your soundscape. Use panning, volume adjustments, and spatial effects to create a sense of space and dimension, enhancing the immersive quality of the sonic environment.

Dynamic Range: Pay attention to the dynamic range. Use variations in volume and intensity to create peaks and valleys in your soundscape, allowing for moments of tension and release.

Natural vs. Electronic: Explore the balance between natural and electronic elements. Combining organic sounds with synthesised or processed sounds can yield unique results.

Attention to Detail: Focus on small details. Subtle nuances, such as Foley effects or ambient noises, can contribute significantly to the authenticity and richness of your soundscape.

Narrative Structure: Craft your soundscape with a narrative in mind. Consider the progression of the sonic elements, guiding the listener through a journey with a clear beginning, middle, and end.

Experiment with Processing: Utilise audio processing tools creatively. Effects such as reverb, delay, and modulation can transform sounds, adding depth and character to your soundscape.

Incorporate Silence: Don't underestimate the power of silence. Strategic use of pauses and breaks can enhance the impact of certain sounds and contribute to the overall dynamics of the soundscape.

Test in Different Environments: Regularly test your soundscape in different environments and playback systems. Ensuring that your creation translates well across various platforms will help you refine and optimize the overall listening experience.

Activity: *In small groups or on your own, record, mix and edit a 60 second soundscape inspired by the following lyrics by Ria Hall*

Kāore he tangata, nōna te wai,	*No one owns the water*
Nōna rānei te whenua	*No one owns the lands*
Kāore he tangata, nōna te takutai	*No one owns the oceans*
	No one owns the sands
Katoa mai rā he taonga tuku iho,	
Nā Papamāhorahora,	*These are given by our mother*
Ko te ringa kaiapo noa, ka whai kia utua	*The planet provides for free*
	Only at the hands of the greedy
	Does the Earth require a fee

Rangatira / Owner – Ria Hall

REMIX, RECREATE, REINTERPRET

In this final section, we will consider everything we have learnt so far to remix, recreate and reinterpret a section of a song that we have studied in this unit.

Here is a quick reminder of the songs we have looked at so far:

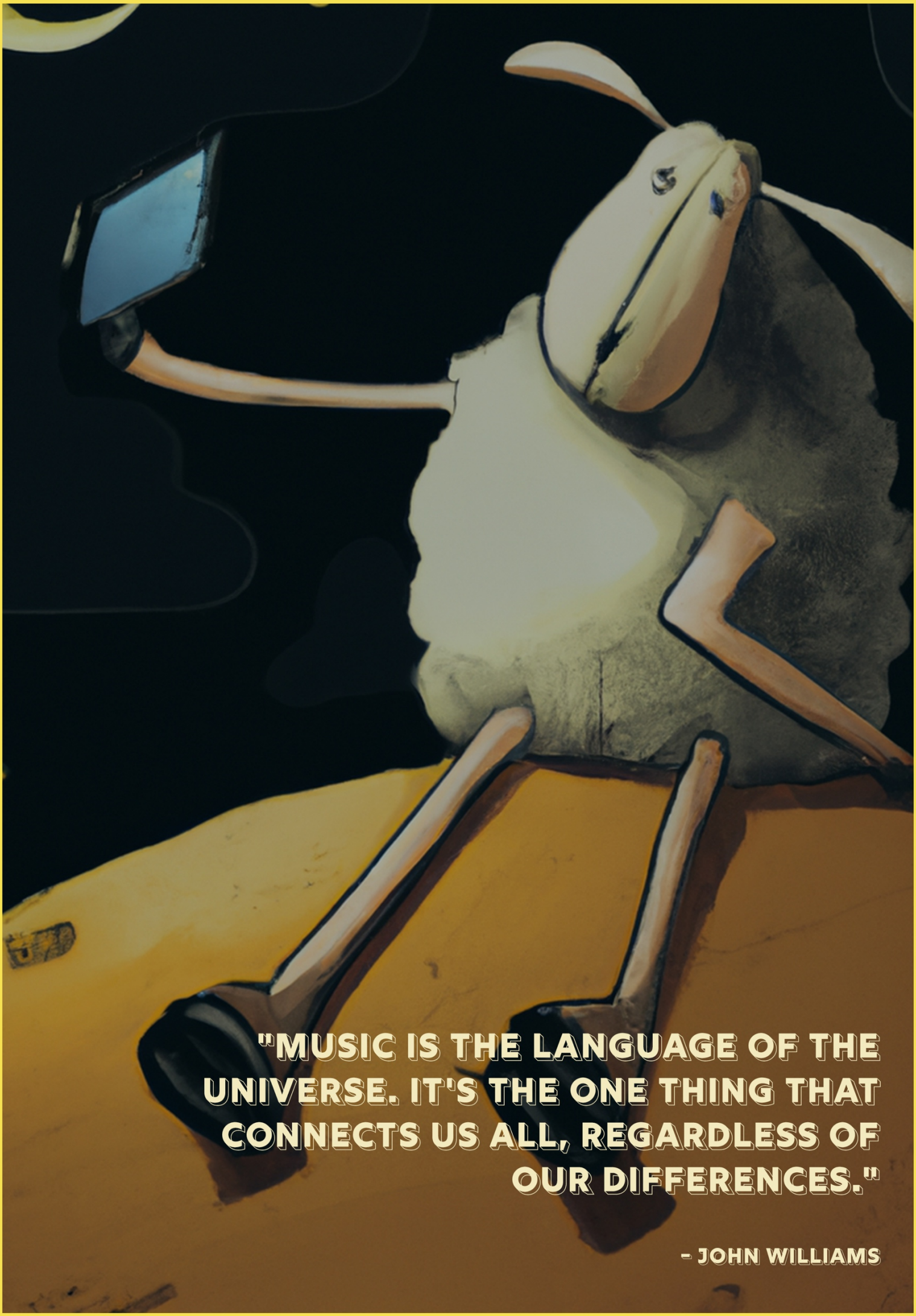
- **Pepeha** by *Six60*
- **Imagine** by *John Lennon*
- **Wish You Were Here** by *Pink Floyd*

Choose one of these songs and reinterpret a short section of it in a DAW or Transcription program of your choice.

Here are some guidelines for this activity

- Keep it short – do a small section of the song, such as a verse, chorus or bridge.
- Use one or two found sounds that you liked from your soundscape recording and blend them into your recreation.
- Start with something simple to get you started, such as a chord progression on piano or strings, a drum beat set to the right tempo, or a rough sketch of the melody.
- Use structural helpers, such as the "Arrangement Track" in GarageBand and Logic to help keep your work organised.
- Pick two or three elements you can clearly make out from the track and focus on those so you don't get lost in the details of the original recording.
- Try to incorporate at least one element of ***melody***, ***harmony*** and ***rhythm*** in your recreation.

Once you have finished, render your soundscape and recreation and make yourself a website on sites.google.com to showcase your work. This website can be used throughout the year as a way to journal your evolution in music!


"MUSIC IS THE LANGUAGE OF THE UNIVERSE. IT'S THE ONE THING THAT CONNECTS US ALL, REGARDLESS OF OUR DIFFERENCES."
- JOHN WILLIAMS

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Music Education New Zealand Aotearoa

THIS RESOURCE IS PRODUCED WITH THE ASSISTANCE OF MENZA, MUSIC EDUCATION NEW ZEALAND AOTEAROA, AND THE NETWORK OF EXPERTISE 2024

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