Simple Digital Composition

Session notes:

www.mrsbmusicroom.com/professional-development/

By the end of this session, participants will have the opportunity to experience:
- Working in online software programs Chrome Music Lab - Song Maker (free) & Hookpad (paid)
- Composing a short melody

Materials and resources
- Chrome Music Lab – Song Maker (free) https://musiclab.chromeexperiments.com/Song-Maker
- HookTheory – Hookpad (free to create, paid subscription to save work) https://www.hooktheory.com/
- Laptop or device connected to the internet

Songline Composition - melodic contour created from a visual line in a picture

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Drama – Personal Stories Task Sheet

ACHIEVEMENT STANDARDS:

A	B	C	Purpose: Making	D	E
			Work collaboratively to devise, interpret and perform drama, applying different performance styles and conventions.		
			Apply knowledge of and manipulate the elements of drama, narrative and structure to convey status, relationships and intentions and communicate meaning.		
			Use performance skills and design elements to shape and focus theatrical effect for an audience.		

A	B	C	Purpose: Responding	D	E
			Identify and analyse how the elements of drama are used, combined and manipulated in different styles.		
			Evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.		

TASK:
Students will create mini skits as episodes in a presentation which shows their connection with Land/Place, using the elements of Language and Dramatic action.

PROCESS:
- Devise dramatic action to mini skit script.
- View examples of a mini skit written to show a personal connection to place.
- Devise their own script for a mini skit in a series showing each group member's connection to place.

TASK REQUIREMENTS
- Writing a mini skit script for at least 2 people
- Recording or presenting live

AC Capabilities
- Literacy
- Critical and Creative Thinking

Language

he spoken or written text realised in performance. The words spoken or presented in drama.

Dramatic Action

he driving force and forward motion of drama to create dramatic meaning, tension, belief, and audience engagement.

PAINTING – Connection to Land/Place

Integrated Learning

ACHIEVEMENT STANDARDS:
- **identify** and **analyse** how artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making
- **explain** how an artwork is displayed to enhance its meaning
- **evaluate** how they and others are influenced by artworks from different cultures, times and places
- **plan** their art making in response to exploration of techniques and processes used in their own and others' artworks
- **demonstrate** use of visual conventions, techniques and processes to communicate meaning in their artworks

TASK:
Students will explore the work of local indigenous artist, Kat Bel, and Australian Landscape artist, John Olsen, to create a painting that shows their connection with Land/Place, using the elements of LINE, COLOUR and TEXTURE. THIS PIECE WILL BE USED TO DRIVE THE CREATION OF YOUR OWN MUSIC.

PROCESS:
Watch the PowerPoint on Indigenous Art and pay particular attention to the way a connection with 'LAND/PLACE' is portrayed. Analyse the work of Kat Bel and John Olsen - What can you learn from them?
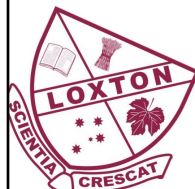
Brainstorm locations where you feel a deep connection. Bring in/take/**research** locational images to help **design** your painting. **Test** acrylic painting techniques, composition and pattern making methods.

Create your final A3 sized acrylic painting to show your connection with that place.

Evaluate how was your work influenced by other artists? Discuss how you displayed your piece to enhance its meaning.

TASK REQUIREMENTS
- PowerPoint Questions
- Planning & Skill Development
- Final A3 Painting
- Evaluation

Music – Songline Composition Task Sheet

ACHIEVEMENT STANDARDS:

A	B	C	Purpose: Making	D	E
			Manipulate the elements of music and stylistic conventions to compose and/or perform music		
			Interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills		
			Use aural skills, music terminology and symbols to recognise, memorise and notate features in melodic and non-melodic patterns		

A	B	C	Purpose: Responding	D	E
			Identify and analyse how the elements of music are used in different styles.		
			Evaluate how they and others from different cultures, times and/or places make musical choices to communicate meaning as performers and composers.		

TASK:
Students will create a Songline Composition in HookTheory based on visual lines in their artwork created in Visual Art.
The melodic rhythm patterns will be based on words describing their painting and connection to place or land.
Extension – add chords based on chord notes in the bar.

PROCESS:
- Learning about how music is connected to meaning
- Learning beat and rhythm patterns to play on percussion instruments
- Learning to play melodic and harmonic rhythm patterns/riffs using boomwhackers & glockenspiels
- Learning to play chords on the Ukulele, boomwhackers & glockenspiels
- Combining the rhythm, melodic and harmonic roles into a group performance
- Composing own rhythm patterns to words.
- Composing own melodic rhythm patterns using pentatonic scale
- Learning how to use the software HookPad and writing digital music.

TASK REQUIREMENTS
- Composing an 8-12 bar melody based on a songline from their artwork.
- Exporting as an mp3
- Create a QR Code for your mp3 at www.qrstuff.com

AC Capabilities
- Literacy
- Critical and Creative Thinking

- Worked closely with the Visual Arts teachers
- Overarching idea was our connection to place connecting with Aboriginal Dreaming Stories and Songlines
- Drama looked at writing mini skits based on a place special to them
- Visual Arts looked at John Olson and Kat Bell (local Aboriginal Artist) and how they paint their connection to land
- Music looked at Aboriginal Songlines, how they mapped the land through song, which was passed down from generation to generation.
- This integrated Unit was developed after looking at the Department for Education South Australia Unit ARTS_Music_yr7_unit3_MusicMapsAndMe.pdf and developing it with the Drama and Visual Arts AC curriculum.

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Integrated Learning
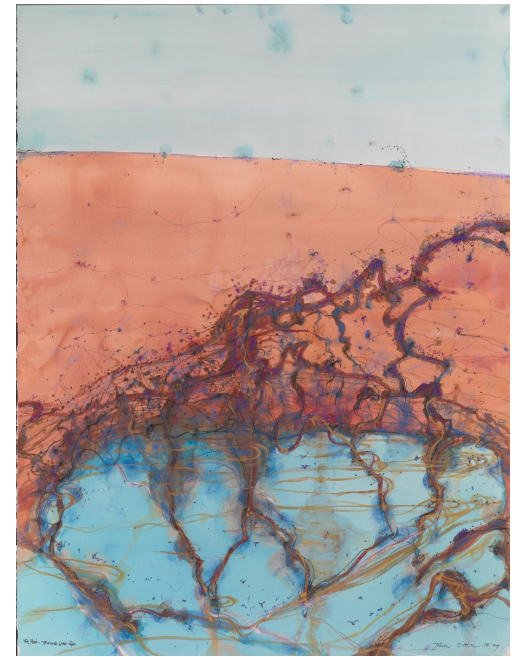
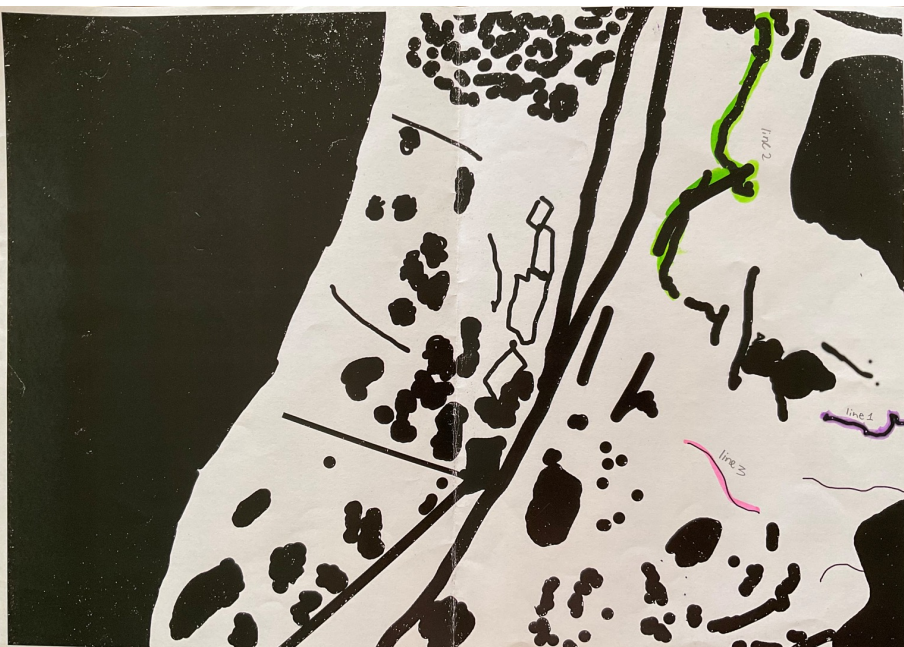1975   1975   2012

- Lake Eyre was painted by John Olsen multiple times. This style he paints from an aerial view.
- "On my first aerial journey with him to Lake Eyre / Kati Thander, in my thirties, I saw the land through a different eye. Here was supposed desolate isolation, teeming with life. Here, as the intricate map, the delicate palette, I saw the winding sensuality of the pink salt flats, the energy of perpetually lapping waves. All that apprehension about the dry interior dissolved and here was a haiku and a hurrah." Tim Olsen (John's son)

NATALIA BURGEMEISTER
YEAR 7 ART
Connection with Place painting

Natalia https://www.hooktheory.com/hookpad/view/QLgnLVMPo-V

PAINTING – Connection to Land/Place
Integrated Learning

ACHIEVEMENT STANDARDS:
• **identify** and **analyse** how artists use visual conventions and viewpoints to communicate ideas and **apply** this knowledge in their art making
• **explain** how an artwork is displayed to enhance its meaning
• **evaluate** how they and others are influenced by artworks from different cultures, times and places
• **plan** their art making in response to exploration of techniques and processes used in their own and others' artworks
• **demonstrate** use of visual conventions, techniques and processes to **communicate** meaning in their artworks

TASK:
Students will explore the work of local indigenous artist, Kat Bel, and Australian Landscape artist, John Olsen, to create a painting that shows their connection with Land/Place, using the elements of LINE, COLOUR and TEXTURE. THIS PIECE WILL BE USED TO DRIVE THE CREATION OF YOUR OWN MUSIC.

PROCESS:
Watch the PowerPoint on Indigenous Art and pay particular attention to the way a connection with 'LAND/PLACE' is portrayed. Analyse the work of Kat Bel and John Olsen - What can you learn from them?

Brainstorm locations where you feel a deep connection. Bring in/take/**research** locational images to help **design** your painting. **Test** acrylic painting techniques, composition and pattern making methods.

Create your final A3 sized acrylic painting to show your connection with that place.

Evaluate how was your work influenced by other artists? Discuss how you displayed your piece to enhance its meaning.

TASK REQUIREMENTS
• PowerPoint Questions
• Planning & Skill Development
• Final A3 Painting
• Evaluation

- Choose a place which is special to you.
- Find the place on Google maps and either screenshot & print, or draw the feature outlines of the land onto a piece of paper, such as streets, rivers, lakes, fields etc.
- Paint using the mapping line technique of John Olsen and the bold textured painting and patterns of Kat Bell.

https://www.youtube.com/watch?v=kVOG-RKTFIo&t=112s

What are Songlines

https://www.youtube.com/watch?v=oZGu7z2-XEU

Gujingga Songline

Songline Composition: Connection to Place

Name: Natalia Burgemeister

My special place that I painted is: Camp Kedron

Task 1: Brainstorm some descriptive words about your special place.

Calm	lawn	Kiten Kitchen / huge hall
Water	trees	giant
cool breeze	beautiful Sunset	lots of tables
Salty breeze	Spiky prickles	Smooth sand
Sleep lizards	Screeky beds	long logs
misty mornings	giant sink	Warm fuzzys
music		

Task 2: Write some descriptive sentences about your special place and break up the words into syllables. Try and keep your sentences less than 16 Syllables.

For Example: I hear the wa-ter lap-ping at the ri-ver bank. (12 syllables)

I feel the cool salty breeze blow in my hair. ⑩
I hear the Screek squeak of the beds as I wake ⑦
I see millions of sleepys travelling ⑪
I smell taste the lake in the morning. ⑧
I taste the salty sand in my mouth. ⑨
I hear kangaroos eating gum leaves. ⑨
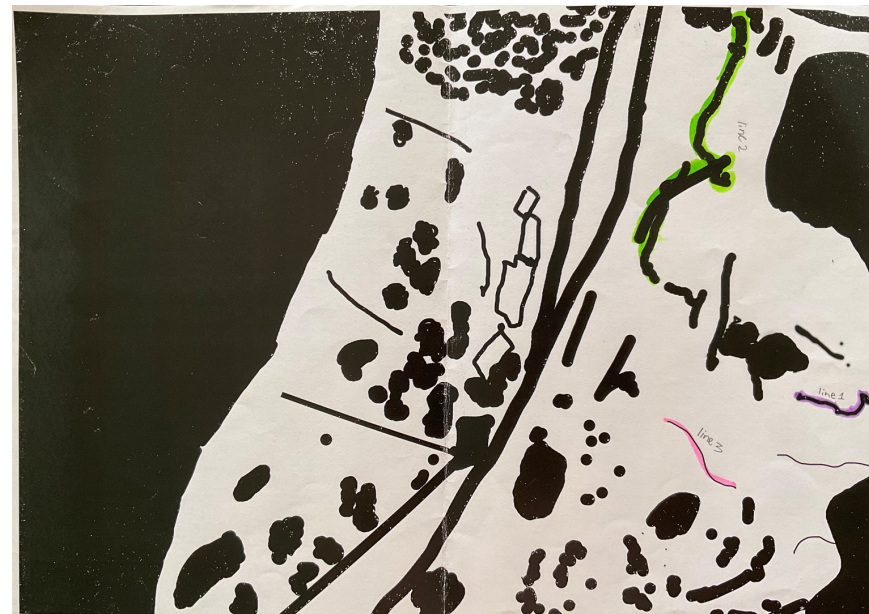
- Brainstorm as many words as you can think of which describe your special place.
- Use your brainstormed words to write some descriptive sentences for your lyrics.
- Show the syllables in your sentences.

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Lesson Process - Songline Composition
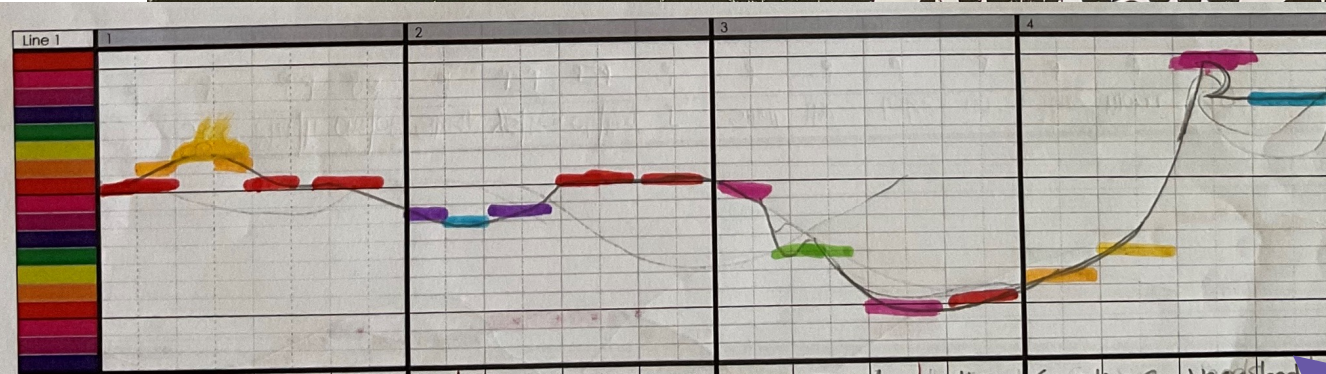
- Highlight 1 line on your map printout/drawing.
- Draw the shape of this line onto the grid **using a lead pencil first (not the coloured lines)**, fitting it across the 4 bars.
- Start the pitch map on a red note.
- Try and end it on a red, yellow or blue note.
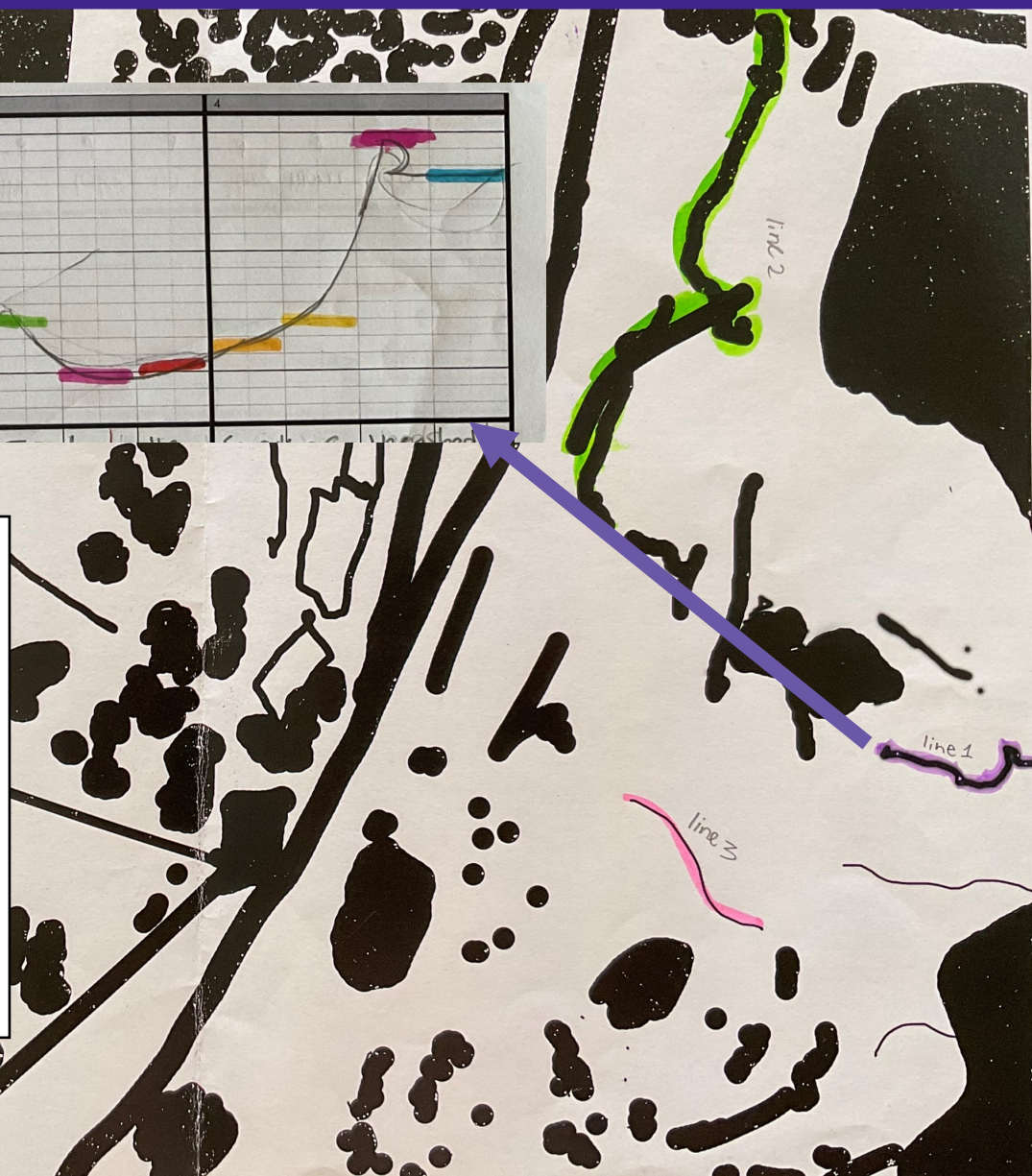
- Write 1 or 2 of your descriptive sentences in the lyrics line. You can put 1 or 2 syllables in each box.
- Write the rhythm notes in under the lyrics.
- Use textas/coloured pencils to colour in one or more boxes in your pitch map to link with each syllable.

Line 1   Line 2   Line 3

Natalia https://www.hooktheory.com/hookpad/view/QLgnLVMPo-V

- Create your pitch map in HookTheory - Hookpad.
- Type in the lyrics.
- Extension: Add chords by checking which chord has the most chord notes corresponding to the melodic contour in that bar.
- Share the link and create a QR Code

After you have named and saved your song (File → save as), it is time to make a QR code that can go with your art piece. When they are on display, people can scan your QR code and listen to your music, whilst they view your art work! How cool is that!

Create a shareable link: File → Create shareable link. Copy the link.

Temporarily paste the link into a blank slide on PowerPoint, so that you don't lose it.

Go to QR Stuff website: QR Code Generator: Create Free QR Codes Online | QRStuff

Select "Website URL" and paste in your shareable link from hookpad or your PPT slide.

Click on JPG (on the right) and your file will download. It will be in downloads folder, but will also appear on your screen, open the file and insert it in your PPT slide.

Create an attractive slide which includes your QR code, your name and perhaps an image of your song (you could use the snip and sketch tool) or find an image related to your special place.

Print out two copies: one for your teacher and one for you to keep.

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Creating your QR code link to your Hookpad composition

Summative Task:
Write a melodic contour line based on a line on a visual map of your favourite place.
Extension to add chords based upon the notes in a bar.

Assessment Conditions:
1. Provide a screenshot of your composition and the weblink.
2. Notate your composition into your work booklet.

Assessment Criteria:
- Manipulate the elements of music and stylistic conventions to compose and/or perform music
- Use aural skills, music terminology and symbols to recognise, memorise and notate features in melodic and non-melodic patterns

Natalia https://www.hooktheory.com/hookpad/view/QLgnLVMPo-V

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4 Chord Pop Phrase

Hook/Introduction:

The Axis of Awesome are a comedy band, whose mashup song '4 chords' highlights the chord progression I V vi IV used in many pop songs.

https://www.youtube.com/watch?v=oOlDewpCfZQ

4 Chord Pop Phrase Level 1: Basic chord note melody with pre-made chord template

1. Go to https://musiclab.chromeexperiments.com/Experiments
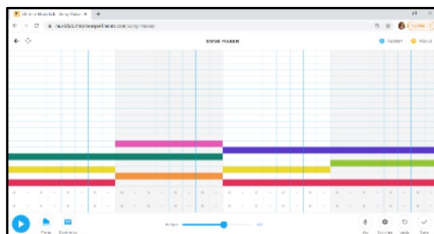2. Prior to the lesson, set up a I V vi IV chord progression project in Chrome Music Lab – Song Maker, (settings: 4 bars, 3 octaves, C major, starting on 'low C'). Alternately use my templates
   a. Pre-made project - chords in root position:
      https://musiclab.chromeexperiments.com/Song-Maker/song/6049052739764224
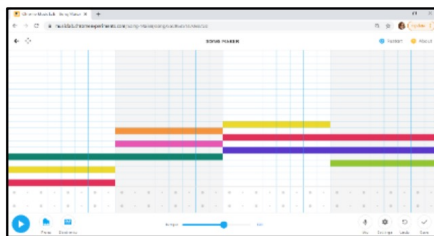
   b. Pre-made project – chords voiced in octave 1 in root/inverted positions:
      https://musiclab.chromeexperiments.com/Song-Maker/song/5509635147038720

3. Save the project, copy, and give your students the weblink to open.
4. Teach students that melodies are built on chord notes and rhythm patterns.
5. Give students 2 rules only
   a. They can use only the coloured notes in the chords shown in each bar
   b. They must end their phrase on C (red)
6. Save your project, copy and paste your weblink into a digital file.
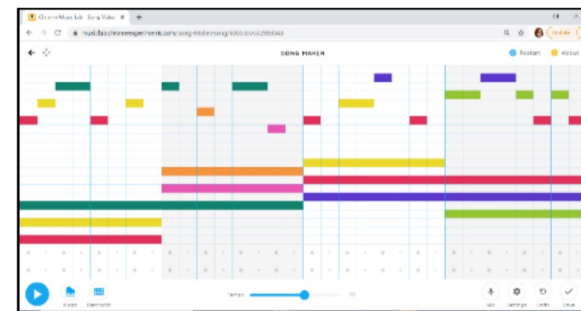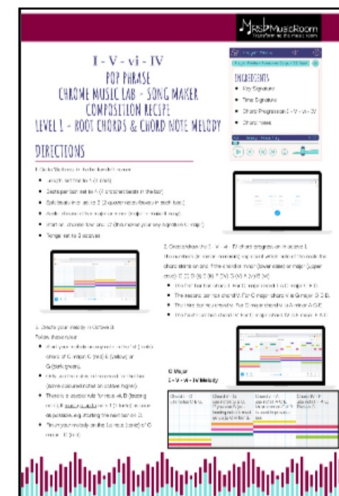
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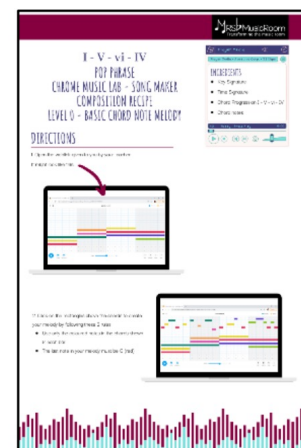
4 Chord Pop Phrase Level 2: Root chords and chord note melody

1. Teach about chords built on scale degrees, extend to identifying major/minor chords in a major scale: C (I) D (ii) E (iii) F (IV) G (V) A (vi) B (vii)
2. Go to https://musiclab.chromeexperiments.com/Experiments
3. Students set up a project in Chrome Music Lab – Song Maker; 4 bars, 3 octaves, C major, starting on 'low C'.
4. Create 4 bars on I V vi IV using all root chords.
   a. The first bar has chord I. For C major chord I is C major C E G.
   b. The second bar has chord V. For C major chord V is G major G B D.
   c. The third bar has chord vi. For C major chord vi is A minor A C E.
   d. The fourth bar has chord IV. For C major chord IV is F major F A C.
5. Create a melody by creating melodic rhythms in each bar, using only the notes in the chords. Follow these rules:
   a. Start your melody on any note in the 1st (tonic) chord of C major, C (red) E (yellow) or G (dark green)
   b. Only use the notes in the chord for that bar (same coloured notes an octave higher).
   c. There is a special rule for note vii, B (leading note), it must go up to note 1 (I-tonic) as soon as possible, e.g. starting the next bar on C.
   d. Finish your melody on the 1st note (tonic) of C major - C (red).
6. Save your project, copy and paste your weblink into a digital file.

Example:

https://musiclab.chromeexperiments.com/Song-Maker/song/6005507072983040

Lesson Process - 4 Chord Pop Phrase

4 Chord Pop Phrase Level 3: Root and chord inversions
Variation 1 (change chords and leave melody in 3rd octave)

1. Teach about voicing and keeping the chords in the same octave.
2. Go to your saved weblink from the previous activities.
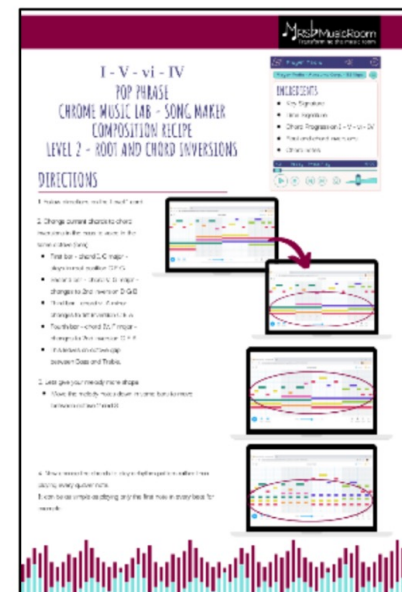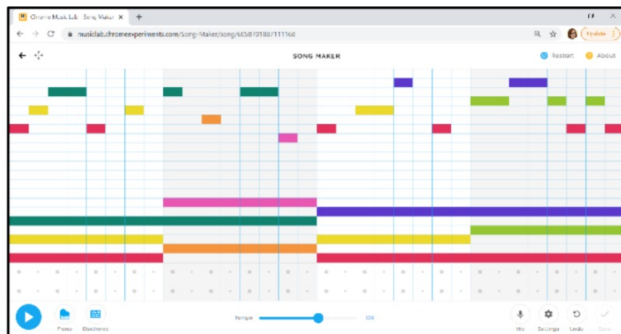3. Change current chords to chord inversions in the bass to voice in the same octave (one):
   1) First bar - chord I, C major - stays in root position C E G
   2) Second bar - chord V, G major - changes to 2nd inversion D G B
   3) Third bar - chord vi, A minor - changes to 1st inversion C E A
   4) Fourth bar - chord IV, F major - changes to 2nd inversion C F A.

   This leaves an octave gap between Bass and Treble.
4. Save your project, copy and paste your weblink into a digital file.

Example:

https://musiclab.chromeexperiments.com/Song-Maker/song/6058701887111168

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Variation 2 (root and chord variations with chord note melody voiced in 2 octaves)

1. Teach about melodic shape in a phrase.
2. Go to your saved weblink from the previous activities.
3. Move treble notes down in some bars to move between octave 2 and 3.
4. Save your project, copy and paste your weblink into a digital file.

Example:

https://musiclab.chromeexperiments.com/Song-Maker/song/5725332968046592
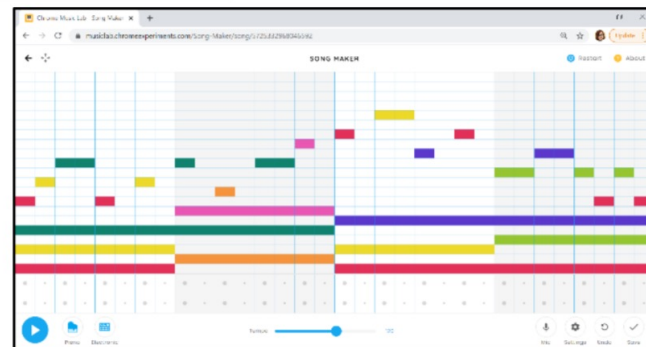
Variation 3 (chord patterns)

1. Go to your saved weblink from the previous activities.
2. Now change the chords to play a rhythm pattern rather than playing every quaver note. It can be as simple as playing only the first note in every beat for.
3. Save your project, copy and paste your weblink into a digital file.

example:

https://musiclab.chromeexperiments.com/Song-Maker/song/5283178265182208

**4 Chord Pop Phrase Level 4: Plagal cadence and passing notes**
1. Teach plagal cadences, ending a phrase on chords IV - I.
2. Teach passing notes, a note in between two chord notes. You cannot leap to or from a passing note. You may only go from a chord note through a passing note to another chord note and your passing notes can only be on weak beats.

Song reference for analysis featured in 4 Chords by Axis of Awesome, is the chorus from Jason Mraz – I'm Yours:
- Includes passing notes (last bar)
- Starts on tonic chord note (E), ends on tonic note
- Ends on plagal cadence, last bar goes IV-I (2 beats each) I V vi IV I
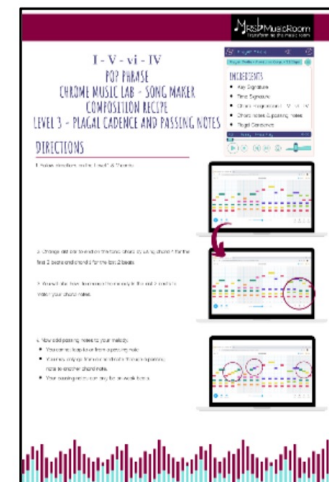
Variation 4 (adding plagal cadence)

1. Go to your saved weblink from the previous activities.
2. Change last bar to end on the tonic chord by using chord 4 for the first 2 beats and chord 1 for the last 2 beats. You will also have to change the melody in the last 2 beats to match your chord notes.
3. Save your project, copy and paste your weblink into a digital file.

Example:

https://musiclab.chromeexperiments.com/Song-Maker/song/6689799851737088

Variation 5 (include passing notes)

1. Go to your saved weblink from the previous activities.
2. Now add passing notes to your melody.
3. Save your project, copy and paste your weblink into a digital file.

Example:

https://musiclab.chromeexperiments.com/Song-Maker/song/5413442911993856

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**4 Chord Pop Phrase Level 5: Import into Mixcraft/Studio One**

Download your 4-bar phrase as a Midi file and import the file into Mixcraft/Studio One or a similar DAW to continue working on and extend into a full song. For Example:

- Edit notes to be longer/shorter
- Change the sound set
- Copy and paste the clip to make sections
- Copy and paste the clip into another track to create multiple tracks with different soundset/instrument
- Add a percussion track
- Add loops
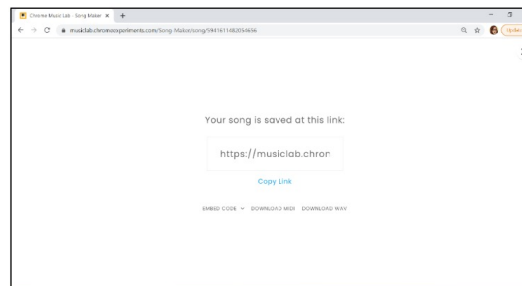
Mixcraft
1. Select 'save' in Chrome Song Maker
2. Select 'Download Midi'
3. Open a new Mixcraft project (set to 1 instrument track)
4. Click on the 'Sound' menu
5. Select 'Add A Sound File', search for and choose your downloaded Song Maker MIDI file. Or right click on the instrument track and select Add Sound File, search for and choose your downloaded Song Maker MIDI file.
6. Double click on the instrument clip to bring up the editing pane
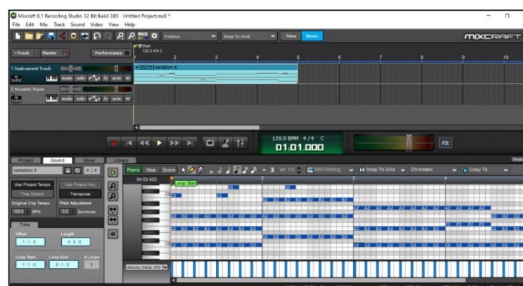
Studio One
1. Select 'save' in Chrome Song Maker
2. Select 'Download Midi'
3. 'Create a New Song', select 'Empty Song', select 'OK'
4. Insert an instrument track
5. Either insert midi file by dragging from the folder into studio one instrument track or by
6. Double click on the instrument clip to bring up the editing pane
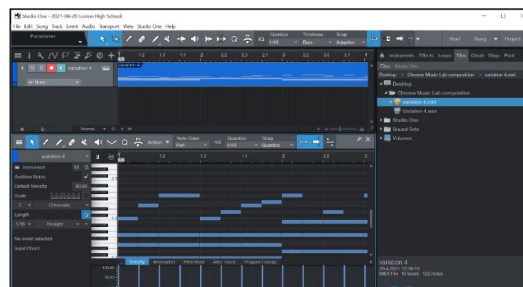
Summative Task:
Write a 4-bar phrase using the I V vi IV chord progression in octave 1 and a melody line in octaves 2/3.

Assessment Conditions:
3. Provide a screenshot of your composition and the weblink.
4. Notate your composition either by hand or in notation software.

Assessment Criteria:
1. Considered arrangement of music using the elements of music to explore a personal style in music composition and performance.
2. Considered manipulation of the elements of music using technology and/or notation to communicate music ideas.
3. Considered use of style and conventions in musical compositions.