

# 'Il-Wirdiwalangu'

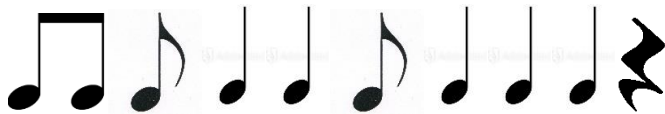
by Shellie Morris and the Borrooloola Songwomen

## Early Childhood – Listening, Timbre, Texture

- Have students to listen to the music tapping on their legs. When they hear the group of singers they are to tap their shoulders.
- Repeat the listening activity but this time they are to dance on a spot. When they hear the group of singers they can move off the spot.

## Primary School – Improvisation, Holding A Musical Line

On the note 'C' each vocal ostinati "Yanyuwangala li-wunungu"



- Using tuned percussion have students improvise with the rhythm of the drone over notes from the C pentatonic scale. Other students can keep beat on tapping sticks and or with feet.
- Create a class composition using the sticks/feet and improvised melodies linked with vocal and percussive 'ocean sounds'.



## Choral – Harmonies, Blending

- Teach vocal ostinati as per *Primary School* section on C then E then G.
- Split choir into 2 groups and have one group sing the ostinati on C and the remaining group singing different melodies of the rhythm using the notes E and G. The singers are aiming for blending the vocal sounds and choir members listening to each other.
- Create a choir composition using tapping sticks on the beat and improvised solo harmonies over vocal drone linked with vocal 'ocean sounds'.

## Instrumental - Improvisation

- On the note C teach vocal ostinati as per *Primary School* section.
- Have student/s play the rhythm of the ostinati on CDEGA
- Have student/s improvise with the rhythm of the ostinati over notes from the C to create their own melody from the rhythm repeated 4 times.

## Secondary School – Texture, Timbre and Dynamics

### Preparation To Listening

- Teach the lines of vocal ostinati and verse 1 separately
- Students to form small groups. Have students create their own arrangement by putting the vocal lines together with rhythms of shakers, drums and ocean sounds effect. The aim for each group is to build up the musical tension and then for it to fade out.
- Groups are to graphically notate their arrangement.
- Groups are to perform for each other and provide positive and constructive feedback as to how well they achieved the aim of the arrangement.

### Listening and Responding

- Play the arrangement from Shellie Morris' album and discuss.
- Introduce **worksheet** activities on 'Timbre, Texture and Dynamics'.
- After worksheet activities have groups recreate their arrangements as per instruction 2. This time each group member should take turns improvising melodically with an instrument of choice over the 'drone vocal'. The C pentatonic scale should be used for the improvisation. Aim for contrast. *Grazioso* and *fieramente* and *rubato*. Students to reflect on which musical instruction they preferred to play and why.



# Texture, Timbre and Dynamics

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- For each of the instruments used, students should label with descriptive terms to explain the sound quality of each. Example: shaker = bright high light short rhythmic

No	Instrument	Sound Qualities
1	Solo singer	
2	Hand drums	
3	String section	
4	Vocal ensemble	
5	Ocean/wind	
6	Tapping sticks	
7	Yidaki	
8	Drum kit	
9	Shaker	

- Neatly and using pencil, students are to accurately 'map' the instrumentation of the piece in the space below using number system. For example the first 12 seconds of the piece could be represented as 8 8+9+3
- Students are then to provide dynamics symbols that correctly reflect the musical choices made for the whole recording.

- In a paragraph, on the back of this sheet, plan and then write about how the texture, timbre and dynamics influence the listener.