

MUSIC MODULE

LEARNING RESOURCES KIT

AUSTRALIAN
MUSIC
VAULT

MUSIC MODULE

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts <ul style="list-style-type: none">- Media Arts<ul style="list-style-type: none">o Explore & Represent Ideaso Media Arts Practiceso Present & Performo Respond & Interpret- Music<ul style="list-style-type: none">o Explore & Express Ideaso Music Practiceso Present & Performo Respond & Interpret	<p>Critical and Creative Thinking</p> <ul style="list-style-type: none">- Questions & Possibilities <p>Intercultural Capability</p> <ul style="list-style-type: none">- Cultural Diversity <p>Personal and Social Capability</p> <ul style="list-style-type: none">- Social Awareness & Management
English <ul style="list-style-type: none">- Reading and Viewing<ul style="list-style-type: none">o Literacy- Writing<ul style="list-style-type: none">o Literature- Speaking and Listening<ul style="list-style-type: none">o Languageo Literatureo Literacy	
Humanities <ul style="list-style-type: none">- History<ul style="list-style-type: none">o Historical Knowledge<ul style="list-style-type: none">■ The modern world and Australia	



Paul Kelly performing "The A-Z Shows" at Rockwood Music Hall in New York City, September 26, 2011. This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](#) license from [Wikimedia Commons](#). Image by [Tim Pierce](#).

OVERVIEW

Music that is written or composed by an Australian artist is considered Australian music. However, it is not only the nationality of the composer that leads to this label. The lyrics, multicultural influences, attitude, accent, fashion, costumes and much more can be uniquely Australian. These are all contributing factors in classifying music as Australian. International artists can often influence Australian music but, just as often, it is the Australian musicians who are the influencers. Many Australia musicians move overseas and bring their Australian style to other countries and artists. Australia is a long way from the rest of the world, so we are an interesting case study in terms of musical identity. Certainly we like to do things our own way, and with our own flair.

CONTEMPLATE AND DISCOVER

Brainstorm as many Australian bands or musical artists as you can think of.

In small groups, choose one of the bands or artists and discuss what makes them particularly Australian. To help your discussions, listen to some of their songs, and look up their lyrics, song names and album covers.

Many Australians have won awards for their music writing or performance.

Australia has a [Hall of Fame](#) curated by the ARIA (for outstanding contribution to the Australian music industry). What does ARIA stand for? How does someone get inducted into the Hall of Fame? Who has been inducted over the years? Investigate which Australians have won a Grammy award (outstanding achievement in the American music industry), and for what?

The Australian Government "definition" of Australian music can be found [here](#).

What does the article tell us about the "Australian musical sound"? Do you think the article successfully defined this sound? Why / why not? Do you agree or disagree with the opinions presented in the article? Write your own definition of Australian music.

The Australian musician [Nick Cave](#) said:

"I can't afford to wait around for inspiration. Inspiration is overrated. I can't be worried about whether I'm having a good day or a bad day. I look at the whole thing as kind of labour. If you're gonna go down and build a brick wall, you need to go down and build a brick wall. It'll never get built if you wait for the day that you actually feel like getting out the bricks and the mortar."

What do you think this quote means? Do you agree with it? Have you ever experienced these feelings about something you do?

Lyrics for songs can vary widely. Find examples of lyrics of Australian songs that demonstrate the following –

- A rhyming scheme
- Storytelling throughout the song
- Nonsense words
- Mentioning particular places in Australia
- Mentioning something you identify as uniquely Australian
- Poetic phrases
- Examples of [metaphors](#)

Consider the reasons why people write music.

[Here](#) is an article from the Australian radio station Double J about music other artists find help them get through hard times. What songs do you feel like this about? Why?

Think about song titles.

Consider the song titled [Down Under by Men at Work](#). Why wasn't this song called "Take Cover" or "Vegemite Sandwich" instead? Brainstorm what you think is important when choosing the title of a song. Should the song's title always come from a lyric in the chorus? Or a particularly well known word? How long or short should the title be? Find an example of a song where the title is not in the lyrics (e.g. Bohemian Rhapsody by Queen). How does the title of the song effect the way we listen to it? Does it provide clues about the meaning of the song?

REFLECTIONS

Writing music is a complex task. It's not always easy to be creative or find inspiration, or to make a career and become famous through music. However people do find comfort and solace in creating music, and enjoy writing lyrics and music for many different reasons. Australian music has a unique history. You will learn more about this when you visit the Australian Music Vault. Geographically speaking, Australia is quite isolated from the rest of the world and this has lead to innovation and originality in aspects of our unique music scene. Punk music in Australia, for example, was very different to punk music in England. There are many social, environmental and historical factors that influence the music made in Australia: the small population in a big landmass, with most people living around the coastline; the impact of colonisation on the Indigenous people; our accents and colloquialisms; our outspoken manner. The Australian music industry is very interesting to learn more about, and we can see many issues in society reflected in the industry today.

TASK 1 - MUSIC VOCABULARY



[Musical Tree](#). Free for commercial use via [CC0 Creative Commons](#)

As a class or individually, take some time to list words associated with writing and performing music. Once you have a list, define these words as a group.

Below are some helpful words to define before you come to the exhibition are (don't peek at this before you make your own list).

Gig, audience, verse, chorus, bridge, intro, outro, timbre, arrangement, chord, melody, harmony, set list, synthesizer, punk, lyrics, sound engineer, musical influence, audience, vault, manager, publicist, record (both verb and noun!), CD, indie, mixing, venue, record company, beat.

TASK 2 – Listen to Australian Music

Music is created to be heard and enjoyed! Below is a playlist of songs to listen to in preparation for your visit to The Australian Music Vault. As a class, listen to one a day and discuss.

Here are some examples of questions you can discuss with your class

- What style of music is it?
- What instruments can you hear?
- What themes or issues do the lyrics explore?
- What social and historical significance might this song have?
- What is the mood or feeling it creates?

The Wild Ones - [listen](#)

Artist	Song	More Information
Courtney Barnett	Pickles From The Jar	Taken from <i>A Pair of Pears (with Shadows)</i> – A Milk! Records Compilation (2014) this song is a sweet and humorous look at the differences between people in relationships. The song appears to be written about Jen Cloher, Barnett's partner, and frequent musical collaborator. Together the pair run Milk! Records, an independent artist run record label based in Melbourne.
Jimmy Little	Blackfella Whitefella	Jimmy Little's career as a singer-songwriter and guitarist spanned six decades, starting in 1951 and ending with his retirement in 2010. He was inducted into the ARIA Hall of Fame in 1999. His discography includes a huge output of gospel and country music. His cover of the Warrumpi Band's <i>Blackfella Whitefella</i> was included on his album <i>Messenger</i> , a collection of contemporary songs reinterpreted by Little and released in 1999.
Wendy Saddington	Looking Through The Window	Released in 1971, <i>Looking through a Window</i> was co-written and co-produced by Billy Thorpe. Saddington only released one single and one album, but she was a legendary performer. Coming out of Melbourne's vibrant pub scene of the 60s and 70s she was known for performing with such conviction "that the stage could literally shake"
Daddy Cool	Eagle Rock	<i>Eagle Rock</i> was released by Daddy Cool in 1971 and became the best selling Australian single of the year. Written by lead vocalist Ross Wilson it was named after a 1920s American dance, which now accompanies the song whenever it is heard.
The Avalanches	Since I left You	<i>Since I Left You</i> is the title track from The Avalanches debut studio album released in 2000. The album uses extensive sampling; an estimated 3500 samples can be heard throughout this album. As Guardian journalist Sam Richards wrote "You could argue that <i>Since I Left You</i> , with its brazen lack of original content, represents the sound of pop finally eating itself."
PNAU	Chameleon	PNAU is an Australian dance music trio from Sydney. <i>Chameleon</i> , released in 2016, is the first single from their album <i>Changa</i> . PNAU have collaborated extensively with Elton John and have also produced tracks for the likes of Robbie Williams, Ellie Goulding, Groove Armada and Mika.
The Divinyls	Science Fiction	<i>Science Fiction</i> was a single from the Divinyls first studio album <i>Desperate</i> (1982). It has been named by APRA as one of the Top 30 Australian songs of all time. Chrissy Amphlett, lead singer for the Divinyls was known for her charismatic performances and her signature outfit of a school uniform.

Two Way Traffic - [Listen](#)

Artist	Song	Interest
The Seekers	Morningtown Ride	Written by Malvina Reynolds in 1957, this song is a famous children's lullaby. It was performed by The Seekers with Bobby Richards and his Orchestra on the 1964 album <i>Hide and Seekers</i> . The single was released in 1966 and achieved international success, reaching charts in the UK, US, Malaysia and South Africa.
Nick Cave	Into My Arms	<i>Into My Arms</i> is the first single from Nick Cave and the Bad Seeds' album <i>The Boatman's Call</i> (1997). It is a gentle piano ballad, asking questions about faith in the modern world as well a heartfelt expression of love and loss.
Sia	The Greatest	<i>The Greatest</i> is taken from Sia's seventh studio album <i>This is Acting</i> (2016). Several media outlets have perceived the clip for the song as a tribute to the 49 victims of the 2016 Orlando nightclub shooting. Spencer Kohnhaber of <i>The Atlantic</i> wrote <i>The Greatest</i> "is very potent, a work of art, not charity. ... There's no break here from the rest of Sia's catalogue about pain and release in everyday life"
Kylie Minogue	Spinning Around	<i>Spinning Around</i> is taken from Kylie Minogue's seventh studio album <i>Light Years</i> (2000). It was a great commercial success, reaching number one in Australia and the UK. Full of disco influences it addresses the themes of personal power and reinvention.
Flume and Chet Faker	Drop the Game	<i>Drop the Game</i> is a collaboration between electronic dance music producer Flume and Melbourne singer Chet Faker. Released in 2013 it is taken from their EP <i>Lockjaw</i> . Josh Dixon of music website <i>Renowned for Sound</i> said of the track "It's as close to perfect as electronic music has come in a long time."
Peter Allen	I Still Call Australia Home	Written and performed by Peter Allen in 1980, this song tells of the longing for home felt by Australian expatriates. The song has been arranged and performed by many choirs, and was famously used by Qantas for the company's television advertising campaigns from 1997 to 2004.
AC/DC	Let There Be Rock	<i>Let There Be Rock</i> is taken from the album of the same name released in 1977. The song tells a fictionalized version of the history of rock'n'roll. It asks a simple question – what would the creation story sound like if it was by AC/DC?

The Easybeats	Friday on My Mind	The Easybeats were the first rock and roll band from Australia to achieve international success with the single <i>Friday on My Mind</i> . The song, released in 1966, was influenced by The Beatles and was recorded in Abbey Road Studios in London. In 2001 it was voted the best ever Australian song in a poll conducted by APRA AMCOS to discover the Top 30 Australian songs of all time.
John Farnham	You're the Voice	<i>You're the Voice</i> is one of Farnham's greatest international hits. It is taken from the album <i>Whispering Jack</i> (1986). Written by Chris Thompson, Andy Qunta and Maggie Ryder, and originally recorded by Chris Thompson, it became a hit when John Farnham covered it and included one of the most famous bagpipe solos of all time.
Gotye and Kimbra	Somebody That I Used To Know	Released in 2011, <i>Somebody That I Used To Know</i> has sold more than 13 million copies worldwide, becoming one of the best-selling digital singles of all time. Taken from the album <i>Making Mirrors</i> , the song is a duet sung by Gotye (Wally De Backer) and Kimbra. It tells the story of separation and estrangement from different perspectives and won Record of the Year at the 2013 Grammy Awards.

The Real Thing - [listen](#)

Artist	Song	Interest
Russell Morris	The Real Thing	<i>The Real Thing</i> was the debut single by Russell Morris, released in 1969. It was written by Johnny Young and produced by Ian "Molly" Meldrum. Trademarks of 1960s psychedelic rock feature in this ambitious recording that uses sitars and overdubs created on an eight-track recorder. It has been covered by Midnight Oil, Kylie Minogue and Sia.
Skyhooks	Horror Movie	<i>Horror Movie</i> (1975) is a song commenting on sensationalist news and current affairs. Taken from the album <i>Living in the Seventies</i> it was the first song by The Skyhooks to reach #1 in Australia.
Hilltop Hoods	1955	Featuring Australian singer Montaigne, this is a single taken from Hilltop Hoods' album <i>Restrung</i> . It was released in 2016. MC Suffa says the song is about "living in a small town, a place where things don't change too much. . . sometimes living in a small town is like living in a different era."
Dan Sultan	Kimberley Calling	Kimberley Calling is taken from the album <i>Blackbird</i> which was released in 2014. Songwriter Dan Sultan says the song is about "traveling up through the Buccaneer Archipelago in The Kimberley and reconnecting with family up there."

Men at Work	Down Under	<p>Originally released as a B-side in 1980 the song became an international hit after it was re-released as a single from Men at Work's debut album <i>Business as Usual</i> in 1981.</p> <p>Songwriter Colin Hay told Songfacts: "The chorus is really about the selling of Australia in many ways, the overdevelopment of the country. It was a song about the loss of spirit in that country. It's really about the plundering of the country by greedy people. It is ultimately about celebrating the country, but not in a nationalistic way and not in a flag-waving sense. It's really more than that."</p>
Missy Higgins	Scar	<p>Originally gaining success as a Triple J Unearthed winner, Missy Higgins released <i>The Sound of White</i> in 2004. Scar was a four track single that debuted at #1 on the ARIA charts and has been her most commercially successful song.</p>
Dr G Yunupingu	Wiyathul	<p>Dr G Yunupingu was Australia's most commercially successful Indigenous artist. He recorded songs both in Yolnu languages and in English. He was born on a remote island 580 kilometres from Darwin, and as a shy, blind child he learnt to play drums, keyboard, guitar and the didgeridoo.</p> <p>"Gurrumul was educated by immersion, cultural immersion—from his aunties, parents and grandmothers, with love and lullabies; from his uncles, fathers and grandfathers through ceremony songs and storytelling"</p> <p>– Michael Hohnen</p>
Kardajala Kirridarra	Ngurra – Rain Song	<p>Kardajala Kirridarra are an all-women band hailing from the sandhills behind the community of Malinja, NT. Working with producer Beatrice Lewis they meld the contemporary with the traditional. Sung in both Mudburra and English, their music tells the story of the connection between Aboriginal women and country, and is a reminder about the importance of women as creators. Their debut album, released in 2017 features sounds from the surrounding lands, such as seed pods, thunderstorms and clap sticks.</p>
Sampa the Great	Blessings	<p>Sampa Tembo is a Sydney based spoken word and hip hop artist. She was born in Zambia, raised in Botswana and has lived in Australia for three years. <i>Blessings</i> was released in 2016. Her work has been described as "heavenly poetry and swirling philosophising" by The Guardian.</p>

Agents of Change - [listen](#)

Artist	Song	Interest
Archie Roach	Song to Sing	Archie Roach is a musician who has provided an important voice for Indigenous Australians. Song to Sing is taken from the album <i>Bloodstream</i> , released in 2012. It is an uplifting and joyous testament to life. Written in the wake of the loss of his wife Ruby Hunter, the song brings hope and optimism. Roach draws on soul and gospel to bring the message that whatever doesn't kill you makes you stronger.
Yothu Yindi	Treaty	<i>Treaty</i> was written by Australian musician Paul Kelly , Peter Garrett and Yothu Yindi members Mandawuy Yunupingu, Stuart Kellaway, Cal Williams, Gurumul Yunupingu, Milkayngu Mununggurr and Wityana Marika. It was written as a response to Bob Hawke's statement that a treaty would be concluded with Indigenous Australians by 1990. The initial release of the song did not receive any commercial success. However, a dance adaptation of the song by Filthy Lucre peaked at No 11 on the ARIA charts in 1991.
Midnight Oil	Beds are Burning	<i>Beds are Burning</i> was released in 1987 and is taken from the album <i>Diesel and Dust</i> . It is a political song about giving Australian land back to the Pintupi. Released just before Australia's bicentenary it became a powerful anthem reminding Australians that the nation was built on stolen land.
Redgum	I was only 19	<i>I was only 19</i> tells the story of an Australian soldier's experience of the Vietnam War. It was released in 1983 and became an important song featured at various war commemorations, raising conversations about soldiers' lived experiences of war. It was covered by hip hop artists The Herd in 2005.
Paul Kelly and Kev Carmody	From Little Things Big Things Grow	<i>From Little Things Big Things Grow</i> was written around a campfire in 1991 by Australian songwriters Paul Kelly and Kev Carmody. It tells the story of the Gurindji people's struggle for land rights and reconciliation. Between 1966 and 1975 the Gurindji people, led by Vincent Lingiari, began a strike that resulted in Gough Whitlam handing back their land to them. The song has been performed by many prominent Australian musicians and was featured on Paul Kelly and the Messengers' album <i>Comedy</i> (1991) and Kev Carmody's album <i>Bloodlines</i> (1993).

Goanna	Solid Rock	Written by Shane Howard, <i>Solid Rock</i> was taken from the album <i>Spirit of Place</i> by Goanna, and released in 1982. Inspired by attending an inma (corroborree), he saw a "deep culture, a beautiful tradition" that changed the rest of his life. The song that came out of it was an angry political song that took Aboriginal dispossession and placed it centre stage of white Australia.
Tiddas	Anthem	<i>Anthem</i> is taken from Tiddas' self titled album (1996). It was produced by Joe Camilleri and features the voices of members Sally Dastey, Lou Bennett and Amy Saunders. The song is an antithesis to the Australian anthem, which does not acknowledge an Indigenous Australian history.
Briggs	The Children Came Back	<i>The Children Came Back</i> is a track created by Briggs, an Indigenous Australian rapper, record label owner and actor. It was released in 2005 as a sequel to Archie Roach's song <i>They took the Children Away</i> about the stolen generation. Featuring Dr G Yunupingu, the song is a celebration of Indigenous identity and resilience.
Helen Reddy	I am Woman	Helen Reddy is an Australian singer and activist. Her song <i>I am Woman</i> was released in 1972 and became a number one hit, eventually selling over one million copies. It became a theme for women's empowerment and an anthem for the women's liberation movement.

PUNK/NEW WAVE - [Listen](#)

Artist	Song	Interest
The Saints	I'm Stranded	<i>I'm Stranded</i> was the debut single from <i>The Saints</i> . Released in September 1976 it was the first independently produced rock record in Australia. As the lyrics suggest, much of the song was written on a midnight train. The success of the single led to the band to signing a three-album deal with EMI in the UK.
The Triffids	Wide Open Road	<i>Wide Open Road</i> , released in 1986, is taken from the album from <i>Born Sandy Devotional</i> . In the lyrics songwriter David McComb uses images of the Australian landscape and geography as a metaphor for a failed relationship and the space it leaves.
Dirty Three	Lullabye for Christie	Dirty Three is an instrumental trio consisting of Mick Turner on guitar, Warren Ellis on violin and Jim White on Drums. Lullabye for Christie is taken from the album <i>Whatever You Love, You Are</i> , released in 2000. Australian rock music historian Ian McFarlane described them as providing a "rumbling, dynamic sound incorporated open-ended, improvisational, electric rock ... minus the jazz-rock histrionics".
The Living End	Prisoner of Society	<i>Prisoner of Society</i> was originally released on the 1997 EP <i>Second Solution/Prisoner of Society</i> . It is a raw, raucous punk song about rebellion that ultimately became the highest-selling Australian single of the 90s.
Magic Dirt	Plastic Loveless Letter	Magic Dirt is an iconic rock band, fronted by vocalist and guitarist Adalita Srsen. <i>Plastic Loveless Letter</i> was released in 2003 and was featured on the album <i>Tough Love</i> . "They had six brilliant albums and countless killer singles and their live show was consistently unrelenting as they mixed pop, grunge and noise in an often seamless fashion" – Double J

Other listening resources are:

- [Double J – The 50 best Australian songs of the 90s](#)
- [Triple J Unearthed](#)
- [Triple J Home and Hosed with Dom Alessio](#)



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TASK 3 – SHARING THE MUSIC

Everyone experiences music differently. It is subjective, which means it is an emotional, personal response based on feeling or opinion rather than fact. The same piece of music can evoke vastly different emotions, images and thoughts in people. Some people like music with a lot going on, for example music that uses a lot of different instruments and lots of notes. Others may prefer simple music, for example soothing music that helps them relax.

Talk to someone much older than you about their experience of Australian music. Use some of the following prompts to get them talking:

- What Australian music did you enjoy when you were young?
- Did you go see any musicians play live? Did you enjoy these performances? Why / why not?
- If you grew up in another country, did you know anything about Australian music? If so, what did you know about it? Did you ever hear or listen to Australian music where you grew up? Who did you hear?
- Once you came to Australia, what did you learn, notice, like or dislike about Australian music?
- Tell them about Australian music you like; how did you first hear it, and what you like about it. Ask them if they have heard of the Australian music and artists you enjoy. Maybe you could share some of your favourite songs with them, and, in return, listen to some of their favourites.

If you're not sure whether a band or a singer was Australian you can always do a little research to find out. You may be surprised! Keep a record of the musicians you didn't know were Australian.

You can write notes or record your discussion. For help on how to make easy audio recordings, see [here](#).



Writing lyrics. Source: [negativespace.co](#) Free for commercial use via [CC0 Creative Commons](#)

TASK 4 – PREPARING TO WRITE LYRICS

Words are an important element of a song. In song writing they are known as the lyrics. Lyrics can be simple, nonsense, poetic, intellectual, [colloquial](#), rhyming or whatever you want them to be! Lyrics say a lot about both the song and the artist.

- Make a list of ways lyrics can be “Australian” (e.g. Use of Australian slang)
- Find examples from existing songs to support your ideas

Nick Cave is an Australian musician. Born in Warracknabeal, country Victoria, Nick Cave has become one of Australia’s most successful and celebrated musicians. He was inducted into the ARIA Hall of Fame in 2007. Some of his most popular songs include [The Ship Song](#) and [Into My Arms](#). He is renowned for his emotionally intense songs and lyrics.

When Nick Cave was young he kept a journal in which he jotted down new words he’s never heard before and wanted to remember. This is a great idea for young writers and musicians. Many musicians find inspiration in everyday things. It could be something heard, like an overheard conversation on a train, or read, like a sign or a piece of graffiti on the wall, or witnessed, like a moment or situation. They take note of these things they see and hear and use them later in their lyrics.

- Find a notebook. It doesn’t matter what it looks like – you can even staple recycled pieces of paper together – just make sure you make it yours in some way (drawing, lettering, stickers). Carry it with you for a week and write down phrases and words that take your interest or grab your attention in some way. Don’t worry about keeping your notebook neat – the important thing is to get the information recorded in a way that works for you. You can even draw pictures or make up words. It’s important not to do this task on the computer, as there is something more creative and challenging about actually writing these words down. Your notebook will become an important source of inspiration when it comes to writing a new song.

IN DEPTH – HELEN REDDY

Talent contests existed long before the reality television versions we see today. The talent content has been an important part of music history for a long time. From 1958 to 1972 the TV show *Bandstand* showcased emerging performers, just like *The Talent* or *The Voice* does today. However, *Bandstand* also had a core group of performers who regularly appeared on the program. These core performers included many great Australian musicians such as Olivia Newton John and the Bee Gees.

In 1965 *Bandstand* hosted a talent competition, Starflight, in which the winner won a trip to New York City to record a song with Mercury Records. Helen Reddy was announced as the winner however it wasn't until she arrived in New York, along with her three-year old daughter, Traci, that she learned the prize was an audition with the record label and not a recording session. Mercury Records considered Helen Reddy's performance on *Bandstand* her audition and told her she was unsuccessful. There was to be no recording. Helen and her daughter were stuck in New York with no money and no job!



Photographs by Harry Jay. Courtesy of Australian Performing Arts Collection

Despite that knockback, Helen chose to stay in New York and pursue a singing career. She worked very hard to break into the music industry. Eventually in 1972 she wrote the song *I Am Woman* with guitarist Ray Burton. At the time, Helen didn't know of any songs that talked about being a woman in a positive manner. She said "I couldn't find any songs that said what I thought being woman was about. I certainly never thought of myself as a songwriter, but it came down to having to do it. I remember lying in bed one night and the words, 'I am strong, I am invincible, I am woman', kept going over and over in my head."

The lyrics to *I Am Woman* can be found [here](#). The song slowly became more popular as more people recognised its originality and inspirational, and progressive, lyrics. *I Am Woman* became an anthem for the Women's Movement of the time. For older students, you can find more information about the relevance of the song to the feminist movement [here](#). Women were inspired by it, sang it, and used it as a song to represent women coming together for equality. Even now the song used in [women's marches](#) around the world.

[Helen Reddy – I Am Woman](#)

You've probably heard of the Grammy awards. First held in 1959, the Grammy awards are American awards for outstanding achievement in music. The Grammy awards sit alongside the Emmy awards (for television), the Tony awards (for theatre), and the Academy awards (for film). Not many Australians have received a Grammy award. To win a Grammy, the artist's album or single needs to be popular in the United States. Some Australians who have managed to win one of these highly regarded awards include Kylie Minogue, Gotye, AC/DC and the Bee Gees. However, it was Helen Reddy who became the first Australian to ever win a Grammy! In 1972 she received the Grammy award for Best Female Pop Vocal Performance for *I Am Woman*. In her acceptance speech she thanked "[God... 'because she makes everything possible'](#)". This was a very strong, political statement to make at the time when women's rights were not as advanced as they are today.



Collection Management Photo. Courtesy of the Australian Performing Arts Collection.

Helen was the first person born in Australia to reach #1 on the US charts and she went on to have many more hits, host her own TV program and be great friends with Olivia Newton-John!



Helen Reddy Show Title Screen.
Courtesy of [Retro Video Inc.](#)

In 2006 she was inducted into the ARIA Hall of Fame in Australia, along with Midnight Oil and The Divinyls. To find out more about the ARIA Hall of Fame, check out the Long Play project in the [Collection Module](#) of these resources.

So why is Helen Reddy's Grammy award a significant item in the Australian Music Vault collection? You may have noticed a lot of 'firsts' in Helen's story; the first Australian to win a Grammy, the first Australian to get a #1 US hit. In a time when men dominated the music industry, Helen Reddy worked hard, wrote powerful songs, made some difficult decisions and, ultimately, achieved success. She did this by writing strong, meaningful lyrics and being unapologetic about being a woman. In the 1970s, and even today, this is a big deal for a female artist. It was Helen Reddy herself who donated the Grammy award to the collection. Instead of the impressive award sitting on her own mantelpiece, Helen chose to let us all see it. Having Helen Reddy's Grammy award in the collection is an important part of the documentation of Australian music history. Good on you, Helen!

Further watching on Helen Reddy:

- Music students can note how Helen Reddy sings *I Am Woman* in the same key in the 1970s, on [Burt Sugarman's Midnight Special](#), and in 2013 at the [Arcada Theatre](#). Impressive! In 2013,

- Helen was 72 years old! Most singers will lower their songs as they get older as they can't sing as high.
- A 2011 episode of Today Tonight dedicated to Helen Reddy [here](#).

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts <ul style="list-style-type: none"> - Music <ul style="list-style-type: none"> o Explore and Express Ideas o Music Practices o Present and Perform o Respond and Interpret 	<ul style="list-style-type: none"> - Critical and Creative Thinking - Personal and Social
English <ul style="list-style-type: none"> - Reading and Viewing - Writing - Speaking and Listening 	
The Humanities <ul style="list-style-type: none"> - History <ul style="list-style-type: none"> o The Modern World and Australia: Rights and Freedoms (1945-present) (Levels 9 and 10) 	

DURING VISIT

LOOK

There are various instruments on display in the exhibition. How many can you see and what are they? Take note of who they belong to and their stories. Think about why instruments are so important to musicians and performers.

Find some of the lyric books from various performers. What do you notice about these notebooks? Are the lyrics finished? How do you see the artistic process represented?

LISTEN

Spend some time inside The Amplifier. Identify a musical experience you've had where you feel music has moved you in some way or made you feel strong emotion. Try to identify what it was about the music that made you feel that way. Have you heard anything in the exhibition that you already knew and like? Do you hear any new music you like?

The exhibition investigates an Australian sound. Can you hear it in the music playing in the exhibition?

INVESTIGATE

Name some of the musicians you feel the exhibition is suggesting were some of the most important musicians in Australian Music History. Do you agree? Why? Why not? If you haven't heard of these musicians, you may like to investigate them further.

MAKE AND RESPOND

TASK 1 – COVERS



John Farnham with guitar. Image courtesy of the Australian Performing Arts Collection. Photographer – Laurie Richards.

In music, one of the best ways of paying homage to another musician is to cover one of their songs. A cover means you perform your own version of the chords and the melody of the song. The cover version can be as similar or as different to the original as you like.

In small groups, make a list of things that could be changed in a song to create a cover version. (Examples include time signature, key signature, tempo (speed), lyrics, melody, instrumentation, style of the music etc.)

Here are some examples of covers of Australian music. For each song, note the differences. Which do you prefer?

Torn

Originally by Natalie Imbruglia

Covered by Alex Lahey

Touch of Paradise

Originally by Mondo Rock
Covered by John Farnham

Hand on your Heart

Originally by Kylie Minogue
Covered by José González

Hearts a Mess

Originally by Gotye
Covered by Missy Higgins

Note: A live performance of a cover is allowed; however, if you want to record and distribute (sell) a cover version you need permission from the song's publisher.

TASK 2 – REMIX A SONG

INTRODUCTION

To remix a song means; parts are added or removed, artistic changes (such as tempo or instrumentation), a change in genre (for example Rock to Pop), or the inclusion or removal of vocals. Yothu Yindi's song *Treaty* is a good example of an Australian song that has been remixed. Here is the original and here is the remix. This particular remix is a dance remix, made for radio. Listen to the two versions of the song and listen for the differences. Right from the opening of the song you can hear the addition of a sample – "Raise your hands and dance". This sample was taken from Hamilton Bohannon's song *Let's Start the Dance*.

Lorde's *Tennis Court* is another example; listen to the original and then the Flume remix. In this case Flume added new synthesizer parts and beats to the piece rather than adding samples from other songs. When artists remix each other's tracks like this it is a sign of respect.

This finally example is not Australian but it is fun. Edwin Birdsong originally wrote *Cola Bottle Baby*, which is sampled in Daft Punk's *Harder, Better, Faster, Stronger* which is sampled in Kanye West's *Stronger*.

As you can hear in these examples, there are many things that can be changed, added or removed to create a remix. The main elements are:

- Pitch
- Tempo (Beats per minute - BPM)
- Adding instruments
- Adding vocals
- Adding an effect or sample
- Chopping up the song into different sections

Legal information about remixing can be found here on the APRA AMCOS website.

MAKING A REMIX

When creating your own remix it is better to have the individual stems of the song. Stems (or multitracks) are



Late Night Hype (Ed Colman and Nick Van Wilder). Used with permission of the band and Marcus Knight.

the separate audio tracks for each instrument and vocal that makes up the song. This can often be impossible to get, but we are lucky enough to have the stems for an Australian song *Call on Me* by [Late Night Hype](#) (Ed Colman and Nick Van Wilder) used with permission of the band and publisher Marcus Knight, featuring the singer M.E.L. You can listen to the full track [here](#) on Spotify.

There are 23 separate stems for this song; some are drum sounds, some vocals, some synthesizers etc. Check out our interview with Ed Colman from Late Night Hype [here](#).

To get these stems, download the Resource Kit zip file, or email schools@artscentremelbourne.com.au

The following steps will help you complete your remix.

STEP 1 – Identify the Beats Per Minute and Key of the Song

The BPM is usually steady and unchanging for electronic music and can be identified with a metronome. There are many metronome apps and websites, for example [here](#). With this online metronome you can tap along to the song with the spacebar and the metronome will match your speed. Check it's correct by playing the metronome along with the beat of the song.

You can work out the key by playing chords along with the song on a piano or guitar. This is harder than the BPM and may take more time. Once you've worked out the chords, chart out the song and see if you can find the key.

For this song the tempo is **116 BPM** (beats per minute) and the key is **C major**.

STEP 2 – Load the stems into a Digital Audio Workstation

Drag or import the audio files into the program you'll be working in, for example Acid Music Studio, Logic or Mixcraft. Make sure the project tempo is set to 116BPM. It's best to have snapping or grid turned on so when you chop up the loops - they chop on a barline or a beat. Also any other loops you might add will be in time

with the rest of the song.

STEP 3 – Try muting or removing some parts

Sometimes a totally different sound can be created by cutting out particular instruments in a section, or rearranging them. Building up a section by gradually adding in parts is a well known technique of building interest or tension in a song.

STEP 4 – Try adding some parts

You could record in some new parts or re-record some of the parts that are already there with another sound. Perhaps you could add a new vocal or new vocal harmonies. To begin with, stick with the chords and melodies that are there, but branch out once you become more familiar with the song. Adding percussion is always a good place to start.

STEP 5 – Adding or changing harmonies

The song will sound very different if you change the order of the chords. Be careful with this approach, as it may stop the vocal line from fitting musically. But who knows? Perhaps you'll create something magical!

ADVANCED – Add effects to dry vocals, or different effects to existing stems

If you're familiar with your digital audio workstation, try working with the dry vocals instead (vocals with no effects or processing on them). Try adding reverb, delay or chorus to the vocals to see how different they can sound. Chop them up too for various other effects.

FINAL STEPS

Once the remixes are completed, export them as wav files and send them back to schools@artscentremelbourne.com.au. Late Night Hype would love to hear the best ones!

MORE ABOUT LATE NIGHT HYPE

Late Night Hype are the latest dynamic electronic dance music DJ & production duo to come out of Australia. The larger than life duo have a positive and quirky outlook on life whilst still maintaining a primary focus on their music. Music for Late Night Hype always remains front and centre. The Late Night Hype artistic palette combines the creative strokes of Ed Colman and Nick Van Wilder. Arriving in Melbourne from the UK in 2005, Ed took little time to establish a prominent role in the local dance community and served residencies in many major clubs and festivals before establishing, producing and hosting what became one of Australia's longest running top rating dance radio show, *The Drop* on the Austereo network. On the flipside, and never too far from his guitar, Nick Van Wilder's extensive knowledge and passion for funk and disco contributes to an endless pursuit for melodic and harmonic perfection. After suffering a major car accident over a decade ago, Van Wilder's endless passion for music, quality of life through exercise, healthy eating and his nomadic nature provides a limitless amount of inspiration. This creative DNA enables the duo to produce easy listening vocal driven electronic dance music that looks to interpret life's painting.

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts <ul style="list-style-type: none">- Music<ul style="list-style-type: none">o Explore and Express Ideaso Music Practiceso Present and Performo Respond and Interpret	<ul style="list-style-type: none">- Critical and Creative Thinking- Personal and Social

LONG PLAY

PROJECT 1 – Making a music video

Consider reasons why people make music videos for their songs. Why is making a music video a good way for bands or songwriters to get people to listen to their music? Brainstorm your ideas.



From [Vancouver Film School](#) on Flickr – Licenced under [Attribution 2.0 Generic \(CC BY 2.0\)](#)

Some reasons may include:

- To draw attention to your song with visuals rather than music alone
- To create custom images or a unique visual brand for your song and / or band
- To share the video through different social media platforms such as Instagram or Snapchat
- For the opportunity to work with creative people in other fields, e.g. directors, cinematographers, fashion designers.

So, what do musicians want people to get from their music videos?

Music videos can be about absolutely anything the musicians want them to be! The possibilities for music videos are endless. Some options include:

Music videos that show the bands themselves playing the song in various locations, for example –

[Power and the Passion](#) by Midnight Oil

[I'm Stranded](#) by The Saints

[That Ain't Bad](#) by Ratcat

[Back To The Wall](#) by The Divinyls

Music videos that mix shots of the band with other footage, or another story. Examples -

[Don't Dream it's Over](#) – Crowded House

[Weekends](#) – Amy Shark

[Survive](#) by L-Fresh the Lion (ft. MK-1)

[Natural Woman](#) by Kaiit

[Straight Line](#) – Silverchair

Music videos that focus on a very simple concept. Tim Steward from Screamfeeder says that the example below took them two takes, was shot outside the local 7-11 and used all their friends for extras. For example -

[Highly Evolved](#) by The Vines

[High Cs](#) by Screamfeeder (2000)

[The Deepest Sighs, the Frankest Shadows](#) by Gang of Youths

Music videos that are carefully planned by the band in order to tell a story, for example -

[Stranger](#) by Peking Duk ft. Elliphant

[Treaty](#) by Yothu Yindi

[Waves](#) by Dean Lewis

[Accidentally Kelly Street](#) by Frente

Music videos that use video effects or something particularly artistic, flashy or showy, for example -

[Sweet Disposition](#) by The Temper Trap

[Chandelier](#) by Sia

[Talk is Cheap](#) by Chet Faker

[My People](#) by The Presets

Music videos that make use of animation, for example -

[Bapa](#) by Dr G Yunupingu

[Yellow Rose](#) by Sophie Koh

[Polyester Girl](#) by Regurgitator

[Oh Canada](#) by Missy Higgins

[Heart's a Mess](#) by Gotye

[What can I do if the fire goes out](#) by Gang of Youths

Note: A behind the scenes making-of video of the Sophie Koh clip can be seen [here](#) and some other interesting stories about music videos for Australian songs can be found [here](#).

When viewing music videos consider these questions: Does the music video ...

- Tell a story? If so, does the story have anything to do with the song lyrics?
- Have the band in it? If so, is the band aware of the audience?
- Have people in it?
- Have animation?

There are three components to making a music video - pre-production, production and post-production. Most people want to skip the first component, grab the camera and start filming; however, the more planning you do the better the end product will be.

Watch a music video and count how many separate shots there are by keeping a tally every time the video angle changes. This count will give you clues about how the video was edited and how many separate pieces of footage were needed to create the final product.

Count the separate shots used in the music videos for Angus and Julia Stone's song [Chateau](#) and [The Deepest Sighs, the Frankest Shadows](#) by Gang of Youths. Compare the counts for the two music videos.

More information about the stages of video production can be found [here](#).

Pre-production

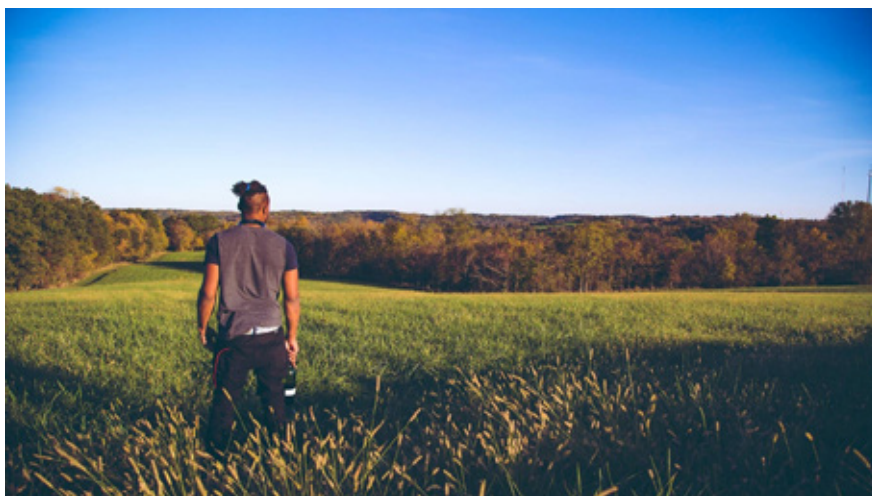
What is your idea for the music video? Are you telling a story? Using shots of the band? Is the music video connected to the lyrics of the song, or is it something different? What mood or atmosphere are you wanting to create? Write down all your ideas and then put these ideas into a couple of paragraphs that clearly outline, or summarise, the events / moments / story of your music video.

Complete a storyboard for all the shots that are needed to create the music video. Usually you will need a combination of wide shots, mid shots and close ups.

Wide shots are also called establishing shots and set up where and when the scene is set. Mid shots show the action and some of the emotions on people's faces. Close ups are used to highlight something in particular you want the audience to see or notice.

More information about how to create a storyboard for a music video can be found [here](#).

Wide Shot Image



Wide Shot. Licenced for reuse from [Pixabay](#).

Mid Shot Image



Mid Shot. Licenced by [Manfred Werner/Tsui](#) by [CC by-sa 3.0](#)

Close up Image



Wide Shot. Licenced for reuse from [Pixabay](#).

You will need to use your storyboard in order to create a [shot list](#). This is a list of all the camera shots you need to capture when filming. A shot list gives information about where each shot will be filmed, what will be filmed and any props or costumes you may need. The director of the music video will use the shot list during production and tick off each shot as they are filmed.

Production

You will need to spend time setting up your shot – this includes ensuring that the lighting is good, the costumes are correct and that the camera is framing the shot the way you want it. Once you have everything in place, you can do a take. A take is a filming of your shot. It is a good idea to keep a note on your takes. You may do a few takes on the same shot, so keeping a track of the ones you liked or didn't like can be useful. It can also be a good idea to use a clapperboard to keep track of good and bad takes. The clapperboard, with the number of the take clearly written on it, is held in front of the camera before each shot. This makes it much easier to work out later which files are the best to use, rather than having to sort through them all.

Make sure to look through the camera while you are filming! This sounds silly, but it's the only way to know that you are framing and focusing the shot correctly. You are just inviting trouble if you simply point the camera and hope for the best. Look at every shot that is being taken.

If you are getting a shot of the band playing their song, make sure they play along to a recording of the song. It is important to do this so the movements of them playing their instruments on the video match the music. Without this they could be out of time and the music video will look very strange. Because the sound onset won't be used in the final version of the music video (you will add this in post-production), you do not need to worry about filming in a quiet area. This is a luxury in the world of film!

Post-production

Post-production means editing the footage together. Any piece of video editing software can be used to do this; the most common are Premiere, Final Cut, Vegas Movie Studio, iMovie or Windows Movie Maker. Think about how to match the footage to the music. Which parts need to synchronise, i.e. which bits should match the beat or flow of the music? If it needs to match exactly, use markers to synchronise the audio and the video.

An example of a video that is synchronised is Missy Higgins – [Where I Stood](#). An extreme example of this is [this Line Rider version](#) of Hall of the Mountain King.

Resources for filming –

<http://www.thevideoeffect.tv/2013/06/26/video-pre-production-and-post-production/>

PROJECT 2 – WHAT MAKES MUSIC AUSTRALIAN?

What makes music from a place? Let's look at Rock music and use The Beatles and The Beach Boys as examples. The Beatles were an English rock band formed in Liverpool, England in 1960. The Beach Boys are an American rock band formed in California, USA in 1961.



The Beatles. Image from Pixabay, free for use by CC0 Creative Commons.



The Beach Boys. The Beach Boys. Photo by nico7martin (The Beach Boys). [\[CC BY 2.0\]](#), via Wikimedia Commons

So what makes The Beatles rock music English? And what makes The Beach Boys rock music American?

- **Lyrics** (singing about place and politics, social interests and issues of place)
- **Language** (both English speaking but use American and English slang words popular in the 1960s)
- **Accent** (English/American and Scouse/Californian)
- **Instruments**
- **Voices** - Rhythmic/melodic/harmonic styles
- **Attitude** (stage presence, how they interacted with the press and fans etc., developed their song writing)
- **Fashion** (1950s British fashion and Beatles hair / 1950s West Coast fashion and hair)
- **Costumes** (How the bands made their own statement and fashion crazes)
- **Other Influences**

Choose a song from each band and compare the following:

- Describe the instrumentation of each song.
- Describe the sound of the lead vocals in each song.
- Describe the use of harmony, melody and rhythm in each song.
- What are the key lyrical phrases in each song?
- The language, lyrical themes and accents in each song - similarities and differences
- Who were the songs intended for?

Now let's look at AC/DC and Yothu Yindi. What makes AC/DC's rock music Australian? What makes Yothu Yindi's rock music Australian?



AC/DC. Photo by Harry (Howard) Potts [\[CC BY 2.0\]](#), via Wikimedia Commons

- **Lyrics** (singing about place and politics, social interests and issues of place)
- **Language** (Aboriginal languages)
- **Accent**
- **Instruments**
- **Voices** - Rhythmic/melodic/harmonic styles
- **Attitude** (stage presence, how they interacted with the press and fans etc., developed their song writing)
- **Fashion**
- **Costumes** (How the bands made their own statement and fashion crazes)
- **Other Influences**

Choose a song from each band and compare the following:

- Describe the instrumentation of each song.
- Describe the sound of the lead vocals in each song.
- Describe the use of harmony, melody and rhythm in each song.
- What are the key lyrical phrases in each song?
- The language, lyrical themes and accents in each song - similarities and differences
- Who were the songs intended for?

More information about the lyrics of Yothu Yindi's Treaty can be found [here](#).

Discuss: How did local and global music developments and trends, politics, social issues and fashion trends influence genres of music, and these specific bands?

What are some examples of this with current Australian music acts? Fill in the headings:

- **Lyrics**
- **Language**
- **Accent**
- **Instruments**
- **Voices** - Rhythmic/melodic/harmonic styles
- **Attitude**
- **Fashion**
- **Costumes**
- **Other Influences**

Place making



Darling River, Wilcannia. Photo by Peterdownunder [\[CC BY-SA 3.0\]](#) via Wikimedia Commons

Writing lyrics inspired by your place:

- What is a place that you feel a connection to? It could be your house, a place you go frequently (a park, a community hall etc.) or it could be somewhere in a memory (where you grew up, another country or city, a place you used to visit). Describe it and explain why it has meaning for you. Now, turn these ideas or stories into lyrics

Listen to [Down River](#) by the Wilcannia Mob and read the lyrics (you may also like to listen to the remix of the song by [MIA](#)).

- Visit a place regularly and stay in the space for a little while each time. Listen and watch. Take a journal with you and write down things you see and hear. Write down your thoughts and feelings about these things and the experience of being there. Collect these thoughts over a number of days or weeks. You now have a lyric journal, which is a great starting point for writing a song. (More about listening in a space can be found [here](#).)

Cultural Identity expressed in Language

Lyric and language dictionary:

- Make a list of words, expressions and slang that you know / use and include their meaning. Where do these words come from and what has influenced them? Take some of these words and use them in a song
- Visit the Australian National Dictionary Centre - a [stimulus](#) for lyric writing
- Identify words that became part of the Australian English language as a result of Aboriginal languages moving into Aboriginal English and from immigrant groups settling in Australia (called loan words).

Aboriginal loan words into English

From [Global Worlds](#) site:

Standard Australian English (SAE) includes many loan words and place names from Australian Aboriginal languages, and Aboriginal English has borrowed and transformed English words, often introducing concepts from Aboriginal cultures to their meaning.

A loan word is a word that has been 'borrowed' from another language and absorbed into English to enrich it. English speakers are so familiar with loan words they often have no idea of their origin. Begin with the word 'tattoo', which came into English in the 18th century from Polynesian 'tatau', to discuss the concept of loan words and the cultural associations they can carry with them. The practice of illustrating skin was taken to Europe by sailors along with the word (though Europeans also tattooed in ancient times). Polynesian people such as Maoris and Tahitians, and other Indigenous peoples, have long been known for tattooing their bodies. Being of European descent and having tattoos once connoted membership of a tough subculture, or rebellion, but tattooing is now part of popular culture. Tattooing is thus both a traditional Indigenous practice and a contemporary Western practice inherited from Indigenous cultures.

- [Loan words](#) from Aboriginal languages and the story of the word 'kangaroo'

Research activities

- What words do you think we have in Australian English that we have borrowed from other languages, including Aboriginal languages?
- Ask students if they can think of or know of any [Aboriginal loan words](#) in Australian English. On the whiteboard, use the word 'goanna' (which may also sound Aboriginal but is not) to demonstrate how a Google search term of 'etymology' with the research word can obtain good results.
- Mix up the following list of [loan words from their origins](#). Have students work in small groups to try to correctly match them.
- With student input, correctly match the above words. Students may know the Australian Aboriginal words but be unable to match them to their language, and this is a prompt to realise how many different Indigenous languages exist in Australia.
- Do students know of names of Aboriginal languages and where they are spoken? Have students use an [Indigenous language map](#) to identify five Aboriginal languages, including the language of their own area.
- Most Aboriginal loan words are from the Darug (Dharuk or Dharug) language around Sydney. Why do students think this is? (Place of first white settlement.) Look at this list of [loan words from Darug](#).



Deborah Conway performing on stage in the 1990s. Gift of The Age 1995. Courtesy of the Australian Performing Arts Collection. Image reproduced by Tony Mott.

William Dawes and Patyegarang

While language lives on in loan words, complexity and world-view is reduced, and recording or reducing language is never an impartial process. Introduce students to the [notebooks of William Dawes](#), an officer of the First Fleet of 1787–88, and the role of 15-year-old Patyegarang in helping keep Darug language alive.

Patyegarang was just 15 when she roamed Sydney with Dawes, teaching him Darug while he recorded conversational snippets in his notebooks. Now digitised, the notebooks are a rich resource for Darug language revival.

- In pairs discuss what it would be like to show an older stranger from a foreign culture around your local area so that the person might learn about your language and culture. Imagine then if what that person were to relay, in gestures and words, became the only extensive record of the language in existence! Is what Dawes recorded accurate, or is it 'kangaroo' and 'Barbekueria'?

Resources

- Learn words in Indigenous Australian languages-[on ABC site](#)
- [Word Up](#) is an ABC RN podcast sharing some languages of black Australia
- [Article](#) in The Conversation on the Indigenous words now in the new edition of the Australian National Dictionary
- [Article](#) in The Conversation on the Yidaki and understanding the word 'didgeridoo'
- [The Sounds of Aus](#) DVD Study Guide
- A new edition of the [Australian National Dictionary](#) has just been published. It contains 16,000 words and while the first edition (published in 1988) included about 250 words from 60 Aboriginal and Torres Strait Islander languages, the latest has more than 500 words from 100 languages.

Accent and Cultural Cringe

In 1894, Australian [bush poet Henry Lawson](#) wrote in his preface to his Short Stories in Prose and Verse:

The Australian writer, until he gets a "[London](#) hearing," is only accepted as an imitator of some recognized English or American author; and, as soon as he shows signs of coming to the front, he is labelled "The Australian [Southey](#)," "The Australian [Burns](#)," or "The Australian [Bret Harte](#)," and lately, "The Australian [Kipling](#)." Thus no matter how original he may be, he is branded, at the very start, as a plagiarist, and by his own country, which thinks, no doubt, that it is paying him a compliment and encouraging him, while it is really doing him a cruel and an almost irreparable injury. But mark! As soon as the Southern writer goes "home" and gets some recognition in England, he is "So-and-So, the well-known Australian author whose work has attracted so much attention in London lately"; and we first hear of him by cable, even though he might have been writing at his best for ten years in Australia.^[1]

"The Sound of Aus" documentary:

- Discuss the idea of the cultural cringe. Is it still an issue today? Prompt students to consider whether they assume popular culture or consumer products from overseas are superior to home-grown products.
- One commentator says of the late 1960s that finally 'being Australian was OK, you didn't have to apologise for it'. Why might Australians have once wanted to sound like they came from elsewhere? Is this still an issue?
- It is suggested that the cultural cringe really took hold in the 1940s, exacerbated in part by the ABC. What was happening in the Australian film industry at this time? (It was in a state of collapse.) Can you see a connection between the two phenomena?

- Discuss the influence of hip hop. Is it a 'form of dishonesty' or 'selling out' for Australian hip hop artists to simulate American accents?

TASK 3 – Songwriting

Create a Song

A song can tell a story, express a feeling, make us dance or cry, or give voice to an important issue. Writing a song is something anyone can do - everyone has a unique perspective and a story to tell.

Here are steps and exercises that can help in creating an original song.

STEP ONE - GATHER INSPIRATION



"Every block of stone has a statue inside it and it is the task of the sculptor to discover it." – Michelangelo

Just like a sculptor needs to collect materials in order to shape a piece of work, songwriters need to collect ideas from which they will create lyrics and a song. Ideas and inspiration can be found in:

- Things you see and hear in everyday life.
- Places that are special for various reasons - personal, social, historical or cultural.
- Issues that you care about. These can be personal things that have happened to you in your life, or broader social or political issues that affect many people.
- Books, movies, poems or pieces of art.
- Listening to a wide variety of styles of music.
- Your own experience!

Exercise: Collecting Ideas

Carry around a notebook for a day. Make a note of anything that catches your interest. You can draw, write, doodle, make lists or write whole stories! Your notebook is a place for you to fill with whatever you want. You may want to bring your notebook with you to the Australian Music Vault and make a note of anything that captures your imagination or makes you curious.

Exercise: Object Writing

Choose an object to write about. You may want to choose an item from the Australian Music Vault, or you may want to use an item from your home or classroom. Set the timer for 5 minutes. In that limited time, write a description of the object. This is not a factual report but an exercise to allow your imagination to go anywhere. Think of how you can use all of your five senses to describe the object. The following questions can help get you started:

- What does it look like?
- What does it sound like?
- What does it taste like?
- What does it smell like?
- What does it feel like?
- What is the story of this object?
- What does it remind you of?

When the timer goes off, stop writing. You may like to reread what you have written and circle or underline any ideas, words or images that you find interesting. These may be used as a starting point for your lyrics.

STEP TWO – BRAINSTORMING



Ideas can come in all sorts of shapes and sizes. They can be logical and fully formed or they can also come as pictures, words or short phrases. When you start to write a song your job is to capture every ideas – no matter how weird or wonderful – without judgement. Don't think of your ideas as bad ideas or good ideas. You never know what might be useful when you are putting your song together – songwriters often need to go through many ideas before they get to one that is useful.

Exercise: Free Writing

Choose a topic that you came across when you were gathering inspiration. Get a pen and a piece of paper and write *everything* that comes into your brain without stopping. Keep the pen moving until the page is full. You might like to set a timer for 5 or 10 minutes to keep you focused.

After you have finished read over what you have written and highlight any words or ideas you find interesting.

(Hint, this is a great exercise to come back to if you are ever stuck for lyrics when creating your song)

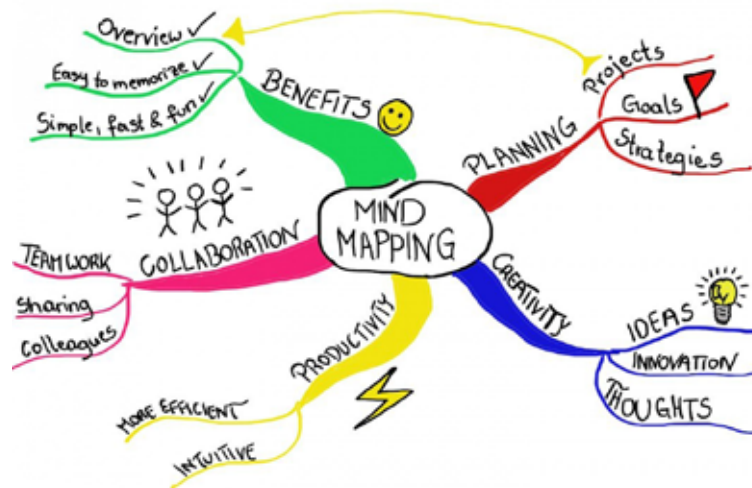
Exercise: Mind Map

Choose a word or idea that you would like to write about. It could be useful to read through your notebook or free writing work and choose from there a **key word** or **phrase** as the starting point for your mind map.

Write the key word or phrase in the centre of a blank A4 or A3 page. Draw 8-10 branches from the key word or phrase, and on these add a word or phrase that is associated with your original key word / phrase.

Now, let the branches with these new words / phrases grow. Springboard ideas as you associate the word or phrase or image to another and then another. The branches should grow and connect.

The aim is to fill up the page with words and phrases. You can use different colours and sketches to bring your ideas to life.



STEP THREE – CREATING A STRUCTURE

Now it's time to translate your ideas into a song that has a shape, structure, rhythm and melody.

But, before this step, let's look at the elements of song.

SONG STRUCTURE

Songs are built using different sections.

Here are some of the names for sections that can be used to build up a song:

- **Intro:** a short, mostly instrumental section of music used to begin a song.
- **Verse:** a verse is a section of music often used to tell the story, or details of a song. A verse will often go for 8 or 12 bars (think 3, 4 or 6 lines) and will often use a melodic/phrasing scheme like AABB or ABAB. A verse is a section of music that usually comes before the chorus and is repeated a number of times during the song. When it is repeated the melody will often be the same or similar but the words may change.
- **Pre-Chorus:** a short section that varies from the verse and functions as a transition into the chorus.
- **Chorus:** often the most memorable part of the song. It is repeated a number of times during the song, usually after a verse or pre-chorus. It may use repetition within itself. The chorus may function as the anthem of your song – conveying the overall message. It often uses more energy/intensity than the verses.

- **Bridge, or Middle 8:** a section that can occur after the verse and chorus have been heard a number of times. It introduces new musical material, and is often seen as a departure from what has been heard so far in the song. This can be in the form of an instrumental, a solo, or a new lyrical or melodic structure. A bridge will occur once in a song.
- **Hook:** music happens between the chorus, verses and bridge. Often there will be a key melodic phrase that is repeated in this space. This is a memorable melody that aims to catch the ear of the listener.
- **Coda:** a section that happens at the end of the song. It can consist of new, or repeated material.

Whilst there are common conventions used to create songs out of these sections, songwriters make different decisions in how they put these together.

Examples of song structure used in Australian songs:

You're The Voice – John Farnham

Verse – Pre-Chorus – Chorus – Verse – Pre Chorus – Solo/Bridge – Pre-Chorus – Chorus – Extended Chorus – Chorus

Elastic Heart – Sia

Verse – Pre-Chorus – Chorus – Verse – Pre-Chorus – Chorus – Instrumental – Chorus

Somebody That I Used to Know – Gotye

Verse – Verse – Chorus – Verse – Chorus (Extended)

Depreston – Courney Barnett

Verse – Verse – Verse – Verse – Verse – Verse – Verse – Verse – Coda

Exercise – Identifying Song Structure

Choose a song that you know and love. Listen to it and identify what sections have been used to create the song structure and where they occur in the song.

Next to each section write, explain what purpose you think the section served and the feelings or moods it created.

Example –

Intro: Purpose – Sets the tone and mood, introduces the hook. **Mood** – sweet and bouncy

Verse: Purpose – Introduces the characters, sets the scene. **Mood** – quiet, rhythmic, quirky

Hook: Purpose – Reintroduces the hook and creates a recognizable pattern. **Mood** – fun

Chorus: Purpose – Conveys the emotion of the song. **Mood** – uplifting and inspiring.

Exercise – Use an existing song to create a structure for your lyrics

Rewrite the lyrics of the song you just analysed using the ideas you have generated in free writing or the min map. Use the phrasing and rhythm of the existing song to guide the way you put your lyrics together. You may also like to use a similar rhyming structure to the song you are rewriting.

Once you have rewritten the song with new lyrics, you can try changing the melody, the rhythm and the timing to make it sound completely different.

Exercise - Create your own structure

Before you begin shaping your ideas into lyrics decide what song structure you want to use for your song. It

may go something like this:

Verse - 4 lines

Chorus - 4 lines

Verse - 4 lines

Chorus - 4 lines

Instrumental

Chorus (repeated)

Once you have decided on your song structure, take the ideas and phrases from your mind map and use them to write the words for your song.

STEP FOUR - MAKING MUSIC



Song lyrics are more than words on a page. They are made to be sung, performed, recorded and listened to. Here are some of the elements of music that can be used when creating a song

Beat - a steady repeated rhythm, or pulse in the music

Rhythm - the pattern of notes and sounds

Melody - the tune or musical line that is sung or played

Harmonic/Chord Progression - a repeated pattern of chords (three or more notes played at the same time) played under the melody

Instrumentation - the instruments used to create the song

You may be writing a song that is acapella (unaccompanied), accompanied by a guitar or piano, played by a band or accompanied by a backing track you create with audio software. Either way you will be using at least some of these musical elements when creating your song.

Exercise - Working with a Beat

You can create a beat using loop based software to find a rhythmic loop that plays continuously and sets the

tone and pace for your song.

Alternatively you might like to create a beat on an instrument or using body percussion. You can work on your own, tapping or playing as you create your song, or work with a partner, with one person keeping the beat, the other person working on the song.

Listen to the beat you have created and notice how it makes you feel. Start speaking the lyrics you have written in time to what you hear. Imagine your voice is another rhythmic instrument working in collaboration with the beat.

Notice if you are speaking the words quickly or slowly or a combination of both. Are you speaking your lines in repeating rhythmic patterns? What words does the beat emphasize? Do you have time to breathe, pause and rest?

You may like to repeat each line a number of times, trying different ways of saying it in order to find the rhythmic patterns that feel good to you. As you experiment, you might like to change the lyrics to fit in with the beat and patterns you are creating.

As you get more comfortable you can play with singing the lyrics rather than speaking them, using the rhythmic patterns you have created. Again this may change the way you are delivering the lines. Follow what feels and sounds good.

It is a good idea to record yourself as you do this so you can listen back for anything you would like to try again and build on.

Exercise - Building a Melody over a Harmonic Progression

You can create a harmonic progression using loop based software or an instrument. You can begin with a bass line, a guitar riff or a chord progression on an instrument like piano, guitar or ukulele.

It is a good idea to keep this simple so you are able to sing or speak over the top of it.

Choose a progression you like and listen to it a few times.

Spend a few minutes humming as you listen, and find notes that you think sound good. Hum high and low, use notes from the progression and the stepping notes in between. Try playing with different patterns, melodies that go down and up, or melodies that only move between a few notes. Think of this as a warm up - you're getting to know the music and having fun with it.

Next, go back to your lyrics and song structure. Add notes to the words and phrases you have created in the previous exercise. Notice the shapes your melody makes. See if you can create at least two melodic shapes within your song. Notice if you are using low, middle or high notes and see if

you can incorporate different pitches in the different sections of the song (for instance, choruses often use a higher pitch and energy compared to the verses of popular song writing).

When you have a few melodic ideas, record what you have done and listen back. Take note of what sounds and feels good to you.

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts <ul style="list-style-type: none"> - Media Arts <ul style="list-style-type: none"> o Explore and Express Ideas o Media Arts Practices o Present and Perform o Respond and Interpret - Music <ul style="list-style-type: none"> o Explore and Express Ideas o Music Practices o Present and Perform o Respond and Interpret 	<ul style="list-style-type: none"> - Critical and Creative Thinking - Intercultural - Personal and Social
English <ul style="list-style-type: none"> - Reading and Viewing - Writing - Speaking and Listening 	
The Humanities <ul style="list-style-type: none"> - History (Levels 9 and 10) <ul style="list-style-type: none"> o The Modern World and Australia: Rights and Freedoms (1945-present) o The Globalising World 	