

# HOW TO RULE THE MUSIC WORLD

## MUSIC TEACHER ANSWER BOOKLET

### About this resource:

In May 2017 150 high school music students and their teachers got together with some of Australia's best songwriters and producers - SongMakers mentors - for a Q&A-style panel. The session was filmed so that the questions, tips and advice could be shared with students all over Australia in this workbook. It has been designed to support your work with your students as part of the VET Music Industry course (CUA20615). It is not designed to be a standalone resource to meet each performance criterion (PC) for every unit of competency. Check the tables below to see whether the springboard tasks for each video clip match with the PCs, or not.

### CUA20615 Certificate II in Music Industry

*UoC being partly addressed*

- *CUAMLT201 Develop and apply musical ideas and listening skills*
- *CUAIND201 Develop and apply creative arts industry knowledge*
- *BSBWOR203 Work effectively with others*

### Resource Writer

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As a Singer, Lysons has just released her EP 'Love Is 'Round The Corner.' The album features some of Western Australia's most highly regarded musicians.

*'This Booklet utilises instructional strategies and cooperative learning methods and will support student learning in the VET Course. I have found it to be incredibly beneficial and relevant.'*

Lizzie Lysons

All clips available at <http://songmakers.com.au/how-to-rule-the-music-world/>

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**CLIP 1A: SONG 1: SPILT MILK**, Newtown High School of the Performing Arts

**CLIP 1B: SONG 2: SOMETHING MORE**, as above

CUA20615 Certificate II in Music Industry Unit(s) of competency addressed:

Unit of Competency addressed: Y = Covered in task N = Not covered in task	
CUAMLT201 Develop and apply musical ideas and listening skills	
Performance Criteria (PC) being addressed in the task – as indicated with a Y or N	
Element 1: Identify and differentiate a range of musical styles	
1.1 Actively listen to a range of recorded and live music performances in selected musical styles, and discuss with appropriate people	Y
1.2 Compare a range of musical styles using appropriate listening skills and music terminology	N
1.3 Identify the repertoire of a range of musical styles using appropriate information sources, and discuss with appropriate people	Y
Element 2: Develop musical ideas	
2.1 Listen to and identify musical ideas in a range of musical styles	Y
2.2 Research information on the instruments, performance customs and historical background of musical ideas for selected musical styles	N
2.3 Identify and develop own musical ideas and discuss with appropriate people	Y
2.4 Apply musical ideas to own developing area of music practice, and share with appropriate people	N
Element 3: Update and maintain music knowledge	
3.1 Identify and use a range of opportunities to develop knowledge of music fundamentals and listening skills	Y
3.2 Listen to selected music pieces and identify components of music and basic music structures and forms	Y
3.3 Investigate the work of well known composers, performers and producers in selected musical styles	N
3.4 Check the credibility and reliability of information sources with appropriate people	N
3.5 Apply music knowledge to day-to-day activities to enhance quality of work performance	N

**CLIP 2: WRITING TO THE BRIEF**

**CLIP 3: SONGWRITING AS A CAREER PATH**

**CLIP 6: HOW DO YOU IMPROVE?**

**CLIP 13: PERSONAL STYLE**

**CLIP 4: SONGWRITING CAREER GOALS**

**CLIP 8: MUSICAL MENTOR**

**CLIP 9: SUCCESS AS A MUSICIAN**

**CLIP 12: QUALIFICATIONS FOR A PRODUCER**

CUA20615 Certificate II in Music Industry Unit(s) of competency addressed:

Unit of Competency addressed: Y = Covered in task N = Not covered in task	
CUAIND201- Develop and apply creative arts industry knowledge	
Performance Criteria (PC) being addressed in the task – as indicated with a Y or N	
Element 1: Source and apply creative arts industry knowledge	
1.1 Identify and access sources of information on the creative arts industry using a range of media	Y
1.2 Identify sectors in the industry and discuss how they relate to one another	Y
1.3 Investigate roles of relevant industry bodies and associations	Y
1.4 Discuss new and emerging technologies impacting the industry	Y
1.5 Seek information from relevant people about the nature of employment conditions and work opportunities within the industry	N
1.6 Discuss industry protocols and laws that apply to the creative arts industry	N
1.7 Collate and systematically organise information collected	Y
Element 2: Update and maintain creative arts industry knowledge	
2.1 Identify and use opportunities to update knowledge of the industry	Y
2.2 Identify key issues and trends in the industry	Y
2.3 Discuss and share information about key issues and trends with others	Y
2.4 Update and store information in an easily accessible format	Y

**CLIP 5: HIGH SCHOOL TIPS**

**CLIP 7: NO REACTION**

**CLIP 10: CAN YOU STOP THE MUSIC?**

**CLIP 11: SOLVING THE PROBLEMS**

**CLIP 13: PERSONAL STYLE**

**CLIP 14: WRITING FROM A PERSONAL EXPERIENCE**

**CLIP 15: THE BACK UP PLAN**

CUA20615 Certificate II in Music Industry Unit(s) of competency addressed:

Unit of Competency addressed: Y = Covered in task N = Not covered in task	
BSBWOR203- Work effectively with others	
Performance Criteria (PC) being addressed in the task – as indicated with a Y or N	
Element 1: Develop effective workplace relationships	
1.1 Identify own responsibilities and duties in relation to workgroup members and undertake activities in a manner that promotes cooperation and good relationships	Y
1.2 Take time and resource constraints into account in fulfilling work requirements of self and others	N
1.3 Encourage, acknowledge and act on constructive feedback provided by others in the workgroup	Y
Element 2: Contribute to work group activities	
2.1 Provide support to team members to ensure workgroup goals are met	Y
2.2 Contribute constructively to workgroup goals and tasks according to organisational requirements	Y
2.3 Share information relevant to work with workgroup to ensure designated goals are met	Y
2.4 Identify and plan strategies/opportunities for improvement of workgroup in liaison with workgroup	Y
Element 3: Deal effectively with issues, problems and conflicts	
3.1 Respect differences in personal values and beliefs and their importance in the development of relationships	Y
3.2 Identify any linguistic and cultural differences in communication styles and respond appropriately	Y
3.3 Identify issues, problems and conflict encountered in the workplace	Y
3.4 Seek assistance from workgroup members when issues, problems and conflict arise and suggest possible ways of dealing with them as appropriate or refer them to the appropriate person	Y

## CLIP 1A: SONG 1: SPILT MILK

Genre/Style: Jazz, blues, pop contemporary

Describe how the song commences. What sounds are first heard?

The bass is heard first. Then the Cajon and keys enter simultaneously. The vocals enter last.

Underline the texture of the piece. Is it Monophonic, Homophonic or Polyphonic?

List the instruments that are used in this song.

Vocals, keys, cajon and bass.

Describe the range of dynamics throughout the song.

The song sits between mezzo piano and mezzo forte/forte. Piano has rolled chords, (arpeggios) and uses a technique called ghosting. The phrases are short and staccato phrases. The vocal parts have slides (glissandos) and harmonies. The Cajon uses rolls (paradiddles). The Bassist uses some slides and some pull on's and pull off's).

Are the lyrics largely descriptive or are they highly emotional? Explain your answer.

The lyrics are a combination of the two factors. They are descriptive and emotional.

The lyrics have many similes and metaphors that are used, and the dynamic variation and structure enables the emotions to be portrayed.

The vocal improvisation used is called Scat.

Word painting is a musical technique where the lyrics 'paint a picture' of the word/s, and reflect the literal meaning. For example, descending notes would accompany lyrics about the sun going down. What word is an excellent example of word painting in the lyrics below?

'Maybe I will fall, into another dimension.

Like a boat without a sail, in the middle of the ocean.'

The word 'fall' is an excellent example of word painting, as the music falls (descends) in pitch, painting a picture of the word.

## CLIP 1B: SONG 2: SOMETHING MORE

Genre/Style: Folk, pop, contemporary

Describe how the song commences. What sounds are first heard?

The song begins with an acoustic guitar and then the keys enter followed by the vocals. The cajon enters last.

Underline the texture of the song. Is it Monophonic, Homophonic or Polyphonic?

List the instruments that are used in this song.

Four vocalists, keys and a cajon.

What types of techniques does the guitarist use? (Strumming, finger picking etc).

The guitarist uses finger picking and strumming.

Describe the range of dynamics throughout the piece.

The song sits between mezzo piano and mezzo forte/forte. There are a variety of dynamics used within the song. The vocal harmonies and the call and response techniques help to create many layers. The song has a decrescendo at the end.

Are the lyrics largely descriptive or are they highly emotional? Explain your answer.

The lyrics are a combination of the two. They are descriptive and emotional. Perhaps they are slightly more emotional than descriptive. The polyphonic vocal harmonies help to develop this emotion.

Repetition is an excellent tool to use in Songwriting. List some lyrics that are repeated throughout the song.

The way you looked at me.

I will be your sound track now.

## **CLIP 2: WRITING TO THE BRIEF**

Kristy Lee Peters (KLP) Sydney DJ, producer, songwriter, vocalist and radio host, claimed the #1 position in Japan's Electronic Charts. She mentions the genre K Pop. K Pop is short for Korean Pop. K Pop has many genres within it such as hip hop, ballads, pop and rnb.

What is a 'brief'?

A brief is a summary of a plan. Its aim is to give to overall view of what is required. A musical brief tells a Songwriter what is required for a particular scenario or 'listing.' It recommends themes, words, vibe, instrumentation, duration and genres that are required for the opportunity.

What are the benefits of writing to a brief?

One benefit of writing to a brief is that the Songwriter can be paid for their compositional skills. They can write conceptually or can draw from their own experience. They can perfect their craft. The Songwriter can work collaboratively with other musicians and draw upon on their experiences.

What is the specific brief mentioned in the clip?

Elmo's Christmas Dream.

What are the benefits of writing from experience?

When you write from experience you have the ability to be able to tap into your emotions, and bare your soul. However if you develop your songwriting ability, then you will be able to write conceptually as well and perhaps in time combine the two methods.

## CLIP 6: HOW DO YOU IMPROVE?

How do you get better at Songwriting?

Some suggestions that you could add to the class discussion could be;

1. To work collaboratively.
2. Find a Mentor who can guide you and offer direction and feedback.
3. To record yourself as often as possible.
4. Try to write in different keys or perhaps if you are a guitarist, endeavor to explore different tunings.
5. Observe what is going on around you, and write down lyrics that encapsulate these feelings.
6. Rewrite your lyrics as much as possible until they feel right. Utilise word painting, the five senses, alliteration, similes, metaphors, key changes, dynamic variations. Use a rhyming dictionary or a thesaurus if you need to expand your ideas if you get stuck.
7. Write down the letters of the Alphabet from A to Z and find words to suit that rhyme.
8. Say the lyrics out loud in rhythm as if it's a rap song and find the best one's possible.
9. Listen to as much music as possible and observe what you like about the vibe, instrumentation and lyrics.
10. Have good 'housekeeping.' Write out your lyrics as much as possible and always have an electronic version on hand that you can email to your band members. Update the chord progression as they change and put your chords above the words in a dark font in the right place above the words so that your charts are legible.
11. Change the tense of the lyric from past to present. Use 'we' instead of 'I' in the final chorus to make your song more universal.
12. Remember that the purpose of a verse is to 'tell' and that the purpose of a chorus is to 'dwell.'
13. Try taking out the little words like 'i' and 'and.' Sometimes it can make a difference in your song and can make the message of the song clearer. Try not to use too many words, unless you have a song that requires a lot of lyrics. Sometimes when you have lots of lyrics they can look clever on paper, but they don't always translate well into song.
14. If you haven't written the third verse lyrics yet, don't worry. You can always just sing the first verse again in it's spot until you come up with something. Sometimes when you try this, it can help to trigger the lyrics for the third verse.
15. Examine how many syllables you have for each line. Sometimes when a lyric doesn't work, it is because one line has too many lyrics. Although sometimes when there are too many lyrics, it could also indicate a time signature change is required.
16. Concentrate on the structure of your song as soon as you have the basic layout organised. For example, instead of playing a full chorus initially, try playing half of the chorus so that it acts as a 'teaser.'
17. Experiment with different formats, record these versions, and you will soon find the best structure for your song.

18. Come up with a title for your song as soon you can. It doesn't mean that it will be the title in the end, but just making a decision, will help to move your original into the right direction.
19. Practice to a click track/metronome as much as possible. This will help to decide what lyrics are essential, and will help to make the lyric line stronger.
20. If you are the Drummer, try and be as involved as possible. Perhaps take the time to create a drum track on Garageband/Pro Tools or any other platform. This will help your band to work on their structure until they are ready to bring the drum part in.
21. If you can, it's always a good idea to take a break from your original and come back to it with fresh ears and perspective.
22. You don't always need to use perfect rhymes. For example, 'side' and 'night' almost sound the same, but they are not a perfect rhyme. Sometimes when everything rhymes, like 'bed' and 'instead' the song can become too predictable.

### **CLIP 3: SONGWRITING AS A CAREER PATH**

How many songs did Robert Conley write per year?

He wrote 150 songs per year. Approximately 10 to 15 songs per year were used.

Robert Conley suggests five areas of focus to further develop a Songwriting career path.

1. Broaden skill sets
2. More attention to production and mixing
3. Business skills
4. Accounting
5. Networking skills

Which skill/s could you focus on in the short term and why?

Discuss with the class.

### **CLIP 4: SONGWRITING CAREER GOALS**

How did Kristy Lee Peters (KLP) kick start her career?

KLP got a publishing and recording deal by uploading music to Triple J Unearthed. Triple J Unearthed then offered her a job.

Who was the Triple J Unearthed High Winner in 2017?

Arno Faraji

Read a minimum of three Biographies on the Triple J Unearthed High page. Students are to discuss and write their own answers to the following questions below. Then they are to write their own biography. Discuss the qualities of a good biography.

What do you like about the biographies you've read?

What are some things that you don't like about the biographies you've read?

What do you find interesting about the biographies you've read?

## **CLIP 5: HIGH SCHOOL TIPS & CLIP 11: SOLVING THE PROBLEMS**

How can you prepare for getting into the industry while you are still in high school?  
What tips are suggested?

Find a good friend who has a clue, who knows what to do. Make sure you work with someone who is better than you. Keep on collaborating.

Clip 11 Summary:

It's important to know how you deal with conflict, a lack of trust, politics. You need to fight for what you believe in, but also give other people an opportunity to come up with ideas. It's in hindsight that you can realize that you were wrong. eg writing music for a comedy show. Knowing when to pick your battles, when to fight for it and when not to. Try everything. Don't shut anybody down. You can choose people who you do work well with. 'Don't Hold Back' example. Up to the 40<sup>th</sup> edit two months later. How being connected, can actually hold you back.

Who could help you within your music class and why?

Students are to write their own answers to this question.

Each member of a band contributes to an ensemble. For example, someone in the ensemble acts as the 'Librarian,' collating the Guitar Pro Tabs, lyrics and charts.

Another band member might be responsible for room booking, or tuning.

On the fishbone diagram below list each band member. Outline each band member's role and responsibilities within the band.

Students are to write the band member's name above/below each bone of the fishbone diagram. Then they are to list each member's contribution in bullet points.

What was the hardest part about getting ready for your last performance? How did you solve the problem? What feedback and solutions did you get about the problem? (If you didn't really have any problems, discuss another ensemble).

Students are to write down their own answers and then discuss with the class.

## **CLIP 7: NO REACTION**

You have sent a track to a Producer to listen to. You don't get a response. How do you handle the situation?

Answers from Clip 7.

What is the key? Patience. You need to know how to deal with failure, and how to prepare for it. You also need to have a thick skin.

Students are to write down their own answers and then discuss with the class.

### **CLIP 8: MUSICAL MENTOR**

What is a Musical Mentor?

Discuss with the students the general meaning of the word Mentor. Then relate it to a musical setting.

Clip 8 mentions friends, musical mentors and the inner sanctum.

Who do you think you could go to if you needed advice?

Students are to write down their own answers and then discuss with the class.

### **CLIP 9: SUCCESS AS A MUSICIAN**

Who would you say is a successful musician and why?

Students are to write down their own answers and then discuss with the class.

CLIP 9 Summary.

Most people don't feel like they've made it. Success might be being able to buy your own house and a car; to be financially successful. There can be so many highs and low. There is also Internal and external success. It's easier to deal with the highs and the lows if you are happy. KLP suggests reading and meditation to help with the lows.

How do you measure success as a musician?

Students are to write down their own answers and then discuss with the class.

### **CLIP 10: CAN YOU STOP THE MUSIC?**

Have you ever wanted to give up and stop music being a part of your life? If so, why?

Students are to write down their own answers and then discuss with the class.

CLIP 10 Summary.

Having a healthy meal and a good night sleep can do wonders. Go back to your solid skill set and do something you are passionate about, do something fun like performing.

### **CLIP 12: QUALIFICATIONS FOR A PRODUCER**

What is a Producer? What skills do you need to have as a Producer?

Students are to write down their own answers and then discuss with the class.

Clip 12 Answers.

A Producer should have a wide range of genre knowledge, be technically proficient, be fast at mixing, have a wide range of knowledge on effects and plug ins. Also needs imagination!

### **CLIP 13: PERSONAL STYLE**

How do you develop your own personal style?

CLIP 13 Summary:

This clip suggests that you should dedicate yourself to just one project. That it's good to be able to be free and write for others. It talks about uploading work to Blogs. It encourages experimentation and promotes innovation, saying that it is the key.

**CLIP 14: WRITING FROM PERSONAL EXPERIENCE**

Do you feel comfortable sharing your personal experiences through your lyrics?

CLIP 14 Summary:

As soon as you put a melody to it, the personal experience story becomes attractive. The music lifts it more. If you're not willing, write about other people's experience.

You have five minutes. Make up a four-line chorus. Write the lyrics down on a sticky note, and then put it in a basket with everyone else's. Choose someone else's sticky note and read it out loud to the class. Then the students are to write their own verse down.

How does adding music to words make a difference? What examples are given in the Clip?

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**CLIP 15: THE BACK UP PLAN**

CLIP 15 Summary:

If you have one, then you might think that you might fail. Do what you want to do and then evaluate. Have a business degree or an accounting degree. Artists who succeed and then they don't have the skills to manage their lives.

The plane is just taking off. 20's are important. A plane doesn't just take off on it's own. The more you give yourself, the more chances you have the see the world.

Is it a good idea to have a back up plan?

Students are to write down their own answers and then discuss with the class.

What does Robert Conley recommend as a back up plan?

Students are to write down their own answers and then discuss with the class.

Do you have a back up plan? If so, what is it? What advice have you been given?

Students are to write down their own answers and then discuss with the class.