

## ABOUT THE BOOK

In twentieth-century Australia being a female composer was a dangerous game. One composer was diagnosed as mentally insane by her psychiatrist husband, several achieved success only after their divorces, and for others the only way to get their music published was to lie about their gender. Still, the allure of writing music enticed women from all walks of life. From the convent and the nappy-change table, women began to compose. Now 25% of Australia's composers are women, more than almost any other country in the world.

## OBJECTIVES

The exploration of different perspectives of musical works by Australian women composers. Students investigate aspects of musical works using such perspectives as history, culture, meaning and interpretation. This investigation helps students to make meaning of their own world and to understand the worldviews of others. (Please refer also to the Australian Curriculum links at the end of this document.)

## SUGGESTED ACTIVITIES

### The Trail Blazers (1900–1950)

**Composer:** Peggy Glanville-Hicks

**Work:** *Drama for Orchestra*

**Listening:** [www.youtube.com/watch?v=l46BxEwvto](http://www.youtube.com/watch?v=l46BxEwvto)

Read the chapter on Peggy Glanville-Hicks (pp. 22–31).

- What is the instrumentation of *Drama for Orchestra*?  
[Students list different instruments they hear. More advanced students can describe the genre of orchestral music and tone poems.]
- How does *Drama for Orchestra* demonstrate Glanville-Hicks's interest in eastern music?  
[Ancient Greek modes e.g. Dorian, Phrygian; lack of harmony and emphasis instead on melody and rhythm; use of lots of percussion]

### The Feminist Era (1950–1980)

**Composer:** Elena Kats-Chernin

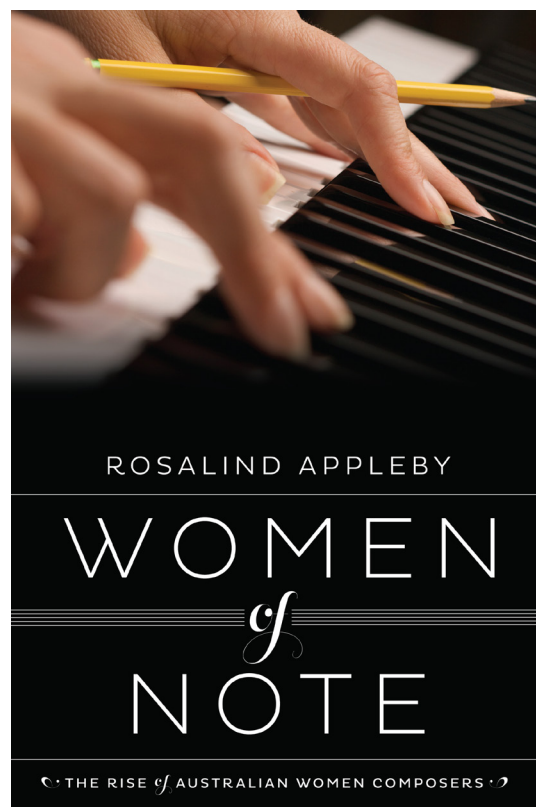
**Work:** *Eliza's Aria*

**Listening:** [www.youtube.com/watch?v=lITU538pA5g](http://www.youtube.com/watch?v=lITU538pA5g) (start 2:35)

**Further listening:** *Eliza's Aria* remix at [www.youtube.com/watch?v=4NaXjz9vf4](http://www.youtube.com/watch?v=4NaXjz9vf4)

Read the chapter on Elena Kats-Chernin (pp. 106–112).

- What is the instrumentation of the original *Eliza's Aria*?  
[Students can list the instruments and voice they hear. More advanced students discuss the aria form and ballet genre.]
- How has the DJ altered/added to the original aria in the dubstep remix version?



### Third Wave (1980–2010)

**Composer:** Cat Hope

**Work:** *In The Cut*

**Listening:** [www.youtube.com/watch?v=U-5faIOEO58](http://www.youtube.com/watch?v=U-5faIOEO58)

**Further listening/viewing:** There is an online graphic score for this at [www.cathope.com/in-the-cut-2009.html](http://www.cathope.com/in-the-cut-2009.html)

Read the chapter on Cat Hope and Cathie Travers (pp. 136–145).

- Low sounds have traditionally been used to represent evil, anger and sadness. But Cat Hope describes the bottom end of the sound spectrum as beautiful and neglected. How do you feel when you listen to *In The Cut*? Discuss.

### Emerging Voices (2000 onwards)

**Composers:** Thembi Soddell and Anthea Caddy

**Listening:** [www.youtube.com/watch?v=sfzZbvL-mxl](http://www.youtube.com/watch?v=sfzZbvL-mxl)

Read the chapter on emerging voices (pp. 154–162).

- How are electronics used in the music?  
*[To distort and manipulate the cello sound played by Anthea Caddy and also as an instrument in its own right with samples played live by Thembi Soddell]*

### Reading in context

- How has Australian classical music changed over the four generation of composers you have just listened to?  
*[e.g. changes in form, instrumentation, audience, harmony, notation]*
- How has life for a composer changed?
- Discuss the stereotypes associated with male and female composers. Do these stereotypes still exist in music or are audiences more open-minded today?  
*[Stereotype: women write simpler music with more pastel tones, smaller scale works, music for children and students. Men write complex, aggressive sounding music for professional groups like orchestras.]*
- Does gender influence what a composer writes? Can we distinguish what a woman writes/performs from what a man writes/performs?

## AUSTRALIAN CURRICULUM LINKS

### Years 9–10

52. Students will develop a deepened understanding and use of music concepts and languages, practices, technologies and techniques. Through their musical practice they will develop a distinctive personal voice and engage in music making in varying contexts. As composers, they will create, shape, and refine musical ideas in a range of forms and styles, with consideration of the musical needs and practices of performers. As performers, they will demonstrate skills and knowledge in their chosen instruments (including voice), both as soloists and ensemble members, with a command of repertoire relevant to their instrument. As audience members, students will respond to music, demonstrating a command of the language and concepts of music. Through research and critical study they will develop a rich knowledge of the contemporary and historical contexts of musical works and practices.



## History Year 10 The Modern World and Australia

### Depth study 3: The globalising world

Students investigate one major global influence that has shaped Australian society in depth, including the development of the global influence during the twentieth century. Students study ONE of these electives: Popular culture or The environment movement or Migration experiences.

#### Popular culture (1945–present)

The nature of popular culture in Australia at the end of World War II, including music, film and sport. (ACDSEH027)

Australia's contribution to international popular culture (music, film, television, sport). (ACDSEH123)

Continuity and change in beliefs and values that have influenced the Australian way of life. (ACDSEH149)

*Source ACARA v5 2013*



Find us on Facebook



@FremantlePress



fremantlepress.com.au



Sign up to our enews

