

Music 7–10 (2024): Stage 4 Year 7 – Flipping Samples

Unit title: Flipping samples

Duration: 10 weeks

Description: In this Unit of Work, students learn how to use a sampler using the app Flip Sampler, and create an original piece of music which involves composing and performing. They study at least one model work in detail (Rachel K Collier’s *Control*), and well as a range of other sample-based music from the last 4 decades. They perform this work in their samplers, and may also perform the hook from another song on acoustic instruments. The first four weeks begin with 10-minute musicking Starter Activities, and the subsequent four with sharing “check-ins”. The whole Unit is student-centred, creating opportunities for students to learn about typical sounds and the roles of these sounds in sample-based music (and related music genres).

Meeting the repertoire requirements: Popular music.

Outcomes	Subject-specific information
<p>MU4-PER-01: uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> ● Learn the percussion parts, and optionally other parts, to Collier’s <i>Control</i> by ear. ● Play <i>Control</i> solo and in an ensemble ● Perform and improvise with samples they have created themselves <p>Students may also:</p> <ul style="list-style-type: none"> ● Recreate beats and bass lines from songs they are studying or of their own choice ● Perform their own songs live to the class
<p>MU4-LIS-01: uses listening skills to describe music in relation to stylistic, cultural, historical or social contexts and the elements of music</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> ● Identify discrete samples within fully produced songs ● Understand the connections between hit songs and the use of samples ● Rebuild a song by ear <p>Students may also:</p> <ul style="list-style-type: none"> ● Work out riffs by ear ● Suggest extra repertoire for the unit
<p>MU4-COM-01: improvises, arranges or composes using the elements of music to create musical ideas</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> ● Learn how sampling works – how to record samples and edit them ● Learn what the typical roles of the bass drum, snare/clap, and hi hat or their sampled equivalents are, and how to utilize them in their own songs

Outcomes	Subject-specific information
	<ul style="list-style-type: none"> ● Compose an original song using these roles and a bass line ● Understand live sequencing/loop based composition/overdubbing <p>Students may also:</p> <ul style="list-style-type: none"> ● Learn how to develop one pattern from another ● Add other percussive or pitched layers to their song ● Learn how to use effects and EQ to change samples ● Understand step sequencing/piano roll/matrix editing <p>Learn how to combine different patterns into longer songs</p>

Unit information

Flipping Samples



Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
2, 4, 5, 23, 42, 44	<p><i>Starter Activity.</i> Sound cards – groups choose cards, work out sounds. Teachers and students take it in turns to build beats out of sound groups.</p> <ol style="list-style-type: none">1. Divide into 2 groups.2. Groups choose one card each, work out how to make that sound (some ideas are very abstract).3. Teacher directs students to make sound when they point, establishes beat and some subdivision.4. Divide into 3 groups.5. Each group has a new card (sound), teacher directs again. This time with 3 layers, an obvious 4/4 beat.6. Teacher gives one (confident) student cards, they hand them out to 3 groups, and direct them.7. Can repeat 6 as many times as you like. Don't forget to shuffle the cards.	<p>Sound cards – see Appendix</p> <p>Flip Sampler app for iPad or iPhone by Suture Sound Inc. https://www.flipsampler.com</p>

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
	<p>8. Variation: each group has <i>their own</i> director, but they aim to make a beat together. Can shuffle and repeat and give everyone a go until the 10 mins are up.</p>	
9, 45, 20, 22	<p><i>Teacher-led sampling activity.</i> Teacher shows process for recording and editing a sample in the classroom using Flip Sampler.</p> <ol style="list-style-type: none"> 1. Teacher shows process for recording and editing a sample in the classroom using Flip Sampler. 2. Each sample is recorded with a student making sounds from the cards or found sounds around the room (could be musical instruments, but doesn't have to be) 3. Teacher demonstrates how the samples can be played back (performed) in combination, but doesn't dwell on this too much 	Andrew Huang's <i>Making a beat on my phone with nature sounds</i> video
45, 9, 20, 28, 56	<p><i>Student exploration.</i> Students record samples in the classroom, or, if appropriate, in the school/grounds. If there is time, students can share through a higher quality speaker on return to the classroom.</p>	

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
6, 44, 26, 4, 2	<p><i>Starter Activity.</i> Sound cards 2 – but this time, in addition to sounds from the sound cards, students choose Boomwhackers or equivalent to make bass lines. Teachers and students make (direct) beats and bass lines in combo, improvised.</p> <ol style="list-style-type: none"> 1. Three students choose “random” boomwhackers (or equivalents) 2. 1 student to “trigger” the boomwhackers 3. Other students into 3 groups with one soundcard each to choose a sound, and 1 student to lead them. 4. Usually best if the sound groups establish a beat first, then bass line group joins in, but teacher doesn't have to be rigid about it as often grooves will just appear. 5. Rotate students on boomwhackers until all class have had a go, or until 10 minutes is up 	

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
	6. Point to the bass instruments collected in the room as sources for bass sounds to sample	
45, 43, 44, 8, 28, 27, 24, 42, 22, 56	<i>Making beats with samples.</i> Teacher shows the very basics of live sequencing with Flip Sampler (1-bar loop recording). Student-centred exploration using samples they collected last week, making beats with live recording in Flip Sampler.	Andrew Huang's video <i>I will make a beat out of literally anything</i>
	<i>Bass (line) station.</i> Teacher has set up a range of bass instruments (e.g. electric bass, trombone, synthesizer, cello) for sampling. Students take it in turns to sample the bass instruments.	

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
20, 21, 22, 31	<p><i>Starter Activity.</i> Rachel Collier <i>Control</i> guided listening activity (see worksheet). Video to play https://bit.ly/3qhaFX4, 0:45 to 1:50.</p> <p>Students listen to <i>Control</i> by Rachel Collier and aurally identify the sounds that Collier sampled in the song (some clues are given in the video!). The worksheet (see Appendix) is based on the Flip sampler app and has 9 spaces in which to write the 9 samples used.</p>	<p>Rachel Collier guided listening worksheet – see Appendix</p> <p>Rachel Collier – Control video on YouTube</p> <p>Control in-app purchase</p>
22, 28, 42 43, 46, 48, 49, 53	<i>Copying Collier.</i> Students load the Flip Sampler collection <i>FLIP_CONTROL SAMPLES ONLY.zip</i> . This includes the 9 samples Collier used to build the song, but not the song data (sequences) themselves. They are to rebuild as much of the song as they can, beginning with the drum beat. An MP3 of the beat (3 samples) <i>only</i> is provided for students who cannot hear these layers within the texture.	

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
2, 3, 4, 5, 8, 9, 20, 26, 12, 14	<i>Starter Activity.</i> Performing Collier – iPads are connected to mixers and speakers: student listening and copying the <i>Control</i> , to play at least the beat (3 samples), and where possible, the full track. After 8 minutes, perform whatever students can without the final recording	Rachel Collier guided listening worksheet – see Appendix Rachel Collier – Control video on YouTube Control in-app purchase
42, 43, 44, 45, 46, 48, 49, 53	<i>Samples and bass.</i> Returning to the samples that students created in weeks 1 and 2, students use their experience with Collier’s samples to build a new song or modify one that they had. Implicit teaching – roles of the bass drum, high hat, and snare (or sampled equivalents).	
42, 43, 44, 45, 46, 47, 52	<i>Free exploration.</i> Students who have new ideas for samples, or aren’t happy with their old ones, may record new ones. The teacher provides bass instruments for sampling again. Students are told about <i>Check-ins</i> and the <i>Assessment Task</i> .	Flip Mega Tutorial video

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
47, 25, 28, 52	<i>Check-in and peer feedback.</i> All students share 10 seconds of a song they are working on. Peers provide advice that is Kind, Helpful, and Specific (Berger, 2003).	
42, 44, 45, 46	<i>Teacher-led</i> tools for fast prototyping. Teacher shows students how patterns can be copied and developed from one another, as well as sequenced, if they have not already worked this out for themselves.	
42, 43, 44, 45, 22	<i>Fast prototyping.</i> Students are to create new samples and/or new patterns from existing samples within a short timeframe. The idea is to create lots of original material to share and choose from in future weeks. To be shared in next check-in.	
	<i>Sample listening.</i> See repertoire list. Teacher to choose which song might be most useful to listen	Music from 1970 to the

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
20, 21, 22, 26, 29, 30, 31, 37, 38	to. Each song in the list has sampled from its partner. Students listen to both until they recognize the sample (some are very easy, some not-so). Students can explore their own sample relationships if the teacher agrees this is useful for their projects. Implicit teaching – roles of the bass drum, high hat, and snare (or sampled equivalents); common patterns in sample-based songs in 4/4 (e.g. bass drum on 1, backbeat for snare or claps, 8 th notes for hi hat).	<p>current day that uses samples or musical derivatives (it is possible to replace repertoire with examples from jazz and 'classical' music, too).</p> <ol style="list-style-type: none"> 1. Rachel Collier Control 2. Dua Lipa Break My Heart 3. INXS Need You Tonight 4. Childish Gambino Redbone 5. Bootsy's Rubber Band I'd Rather Be With You 6. Beyoncé Crazy in Love 7. The Chi-Lites Are You My Woman? (Tell Me So) 8. Black Box – Ride On Time 9. Loleatta Holloway – Love Sensation <p>Optional listening repertoire – see Example repertoire list (above, hyperlinked to Tidal and Spotify), or use www.whosampled.com to find new repertoire.</p>

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
	Optional extra (extension activities).	
2, 3, 4, 5, 6, 20, 26, 30, 37, 38, 12, 14	Learn by ear the hook from Beyoncé's <i>Crazy in Love</i> (sampled from The Chi-Lites <i>Are You My Woman? (Tell Me So)</i>) on classroom instruments (arrangement below). Once the main melody has been learned, teacher teaches (Orff-style) the other pitched and unpitched parts (again, aural learning).	Orff-Keetman Schuwerk instrument arrangement – see appendix.
20, 21, 22, 29, 30, 31, 37, 38	Australian band The Avalanches 2000 album <i>Since I Left You</i> contains around 3,500 samples. Watch/listen to <i>Frontier Psychiatrist</i> or <i>Since I Left You</i> and then the corresponding section of the Bandstand video to understand what samples are used and how they fit together. Students draw on music they are already interested in to find a song they love that includes a sample. They must then listen to the song from which the sample was taken, and identify the sample in that recording. See whosampled.com for help.	Link to the album on streaming services. Bandstand video that provides every sample from the album.
42, 43, 44, 45, 22, 48, 49, 51	Extension extension: students take the sample that they have located, and try to put it to a drum loop or instrumental loop in their favourite DAW.	Andrew Huang Flipping some Beyoncé samples video

Syllabus reference	Suggested teaching, learning and assessment	Suggested resources
3, 4, 5, 20, 25, 28, 52, 53	In-class party. Teacher or volunteer student plays all songs through PA for students to hear in highest quality possible. If lighting and dry ice is available, all the better. Dancing is encouraged. If the party does not take the full lesson, students may make last-minute changes to their songs before submitting for assessment at the end of the day.	High quality PA and input for iPads. Lighting and dry ice. Refreshments.

Reflection and evaluation (space for teacher to reflect on and evaluate the unit)

Appendix 1 – Syllabus Content Reference Numbers

In the above unit of work, Syllabus Content is given a Reference Number to save space. The numbers are allocated in the order that they are published in the Syllabus. Thus:

Performing

	Music in practice		Music in context
1	Sing demonstrating melodic and/or harmonic awareness	12	Apply stylistic characteristics in performance
2	Develop vocal and/or instrumental skills individually and in groups	13	Understand the purpose of a performance
3	Perform music in a range of musical styles to communicate musical ideas	14	Communicate musical ideas with expression
4	Perform in an ensemble recognising own role and those of others	15	Perform with consideration of composer and audience perspectives
5	Perform own compositions and those of others	16	Perform to audiences in different settings
6	Improvise on a given musical stimulus to develop musical ideas	17	Apply the protocols and responsibilities of working safely and respectfully with others
7	Perform from musical scores	18	Make ethical choices about how music is used in performance, including use of Indigenous Cultural and Intellectual Property (ICIP) protocols
8	Apply knowledge of musical terminology to rehearse and perform	19	Demonstrate understanding of risks and protocols related to information and identity
9	Experiment with technologies to explore creative possibilities		
10	Demonstrate safe vocal and instrumental practices including correct posture, warm-up and technique		
11	Reflect on own experience of performing to develop performance skills		

Listening

	Music in practice		Music in context
20	Listen to live and recorded music and identify musical features and ideas	29	Describe music in relation to a particular time period, culture, genre or style
21	Listen to and explore a range of repertoire to compare pieces of music	30	Make connections between pieces of music
22	Identify and describe the use of technologies in repertoire	31	Describe the stylistic, historical or geographical origins of pieces of music
23	Interpret a range of musical symbols and follow scores that include notations relevant to the repertoire	32	Recognise the purpose of a piece of music
24	Use appropriate musical terminology to describe and discuss music	33	Describe how music of Aboriginal and Torres Strait Islander Peoples can communicate Cultural understanding of Place, Country or Languages
25	Use written, verbal and multimodal forms to describe how musical ideas are communicated	34	Discuss music from the perspectives of composer, performer and audience
26	Use listening skills and memory to clap, sing or play musical patterns	35	Reflect on aesthetic qualities of music in personal responses to repertoire
27	Transcribe musical patterns using notations relevant to the repertoire	36	Discuss how identity can be reflected in music
28	Use listening skills to reflect on own live or recorded performances and compositions	37	Describe how music is adapted or arranged
		38	Compare versions of a piece of music to explore different responses and interpretations over time
		39	Identify cultural and social protocols in relation to repertoire
		40	Identify processes to support ethical choices when engaging with Aboriginal and Torres Strait Islander music
		41	Describe the influences on a piece of music, using written form and appropriate music terminology

Composing

	Music in practice		Music in context
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42	Improvise and creatively explore musical ideas in response to a stimulus	48	Explore how conventions of different styles and media can be used to create meaning
43	Improvise and experiment to communicate musical ideas	49	Create musical ideas reflective of a genre or style
44	Experiment with different ways of combining musical ideas	50	Compose music inspired and influenced by Australian works, including Aboriginal music within appropriate local contexts, while working with local Community Knowledge Holders where possible
45	Use a range of sound sources, sound production methods, timbres and digital technologies to improvise, generate, compose, manipulate, arrange, notate and record musical ideas	51	Research cultural, historical and social influences to inform own compositions
46	Document musical ideas using notations appropriate to the style	52	Compose with a consideration of performer and audience perspectives
47	Reflect on and document in writing compositional choices and processes	53	Adapt pieces of music or their features for new purposes
		54	Apply protocols with respect for Aboriginal and Torres Strait Islander musicians, Communities and Cultural Knowledges, as well as Indigenous Cultural and Intellectual Property (ICIP)
		55	Apply the protocols and responsibilities of working safely and respectfully with others
		56	Demonstrate understanding of risks and protocols related to information, identity and intellectual property when sharing compositions or other material on public or private forums

Appendix 2 – teaching resources

Crazy in Love classroom arrangement

Crazy in Love

The musical score is arranged for six parts: Sop. Xyl., Alto Xyl., Bass Xyl., FN, CL, and P. It is in 4/4 time and B-flat major. The score is divided into two measures. The Soprano Xylophone part features a melodic line with eighth notes and a quarter rest. The Alto Xylophone part plays a rhythmic pattern of eighth notes. The Bass Xylophone part plays a simple bass line of quarter notes. The FN part plays a rhythmic pattern of eighth notes. The CL part plays a rhythmic pattern of quarter notes with accents. The P part plays a simple bass line of quarter notes.

NB Students should learn this by ear, not from the sheet music. The score is provided as a shortcut for the teacher to support student learning and is only one way to arrange the riff.

Rachel Collier Control



Rachel Collier made her song Control entirely in Flip Sampler.

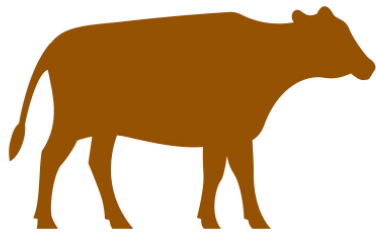
The whole song is built from 9 samples on Flip's 9 pads.

Listen to the song TWICE, and guess what the sounds are!

[NB it doesn't matter WHICH pad you write guesses on ... you're just guessing 9 sounds!]

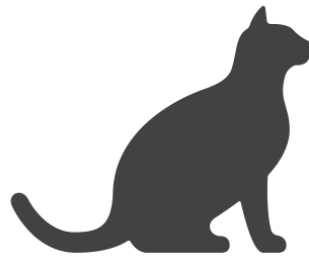
The image shows a screenshot of the Flip Sampler application interface. It features a 3x3 grid of pads, numbered 1 through 9. Each pad is a dark grey square with a white rounded rectangle in the center containing the text "Your answer". The pad in the top-left corner (pad 1) is highlighted with a purple border. To the left of the grid is a vertical toolbar with icons for help (question mark), settings (gear), undo, redo, a camera icon, a play button, and a stop button. To the right of the grid is another vertical toolbar with icons for a folder, a waveform, a 2x2 grid, a piano keyboard, a vertical bar chart, a hand icon, a play button, and a star icon. The word "Pads" is written in the top-left corner of the grid area.

Make this sound



A farm animal

Make this sound



Your pet

Make this sound



Transport

Make this sound



Make this sound



Make this sound



Make this sound



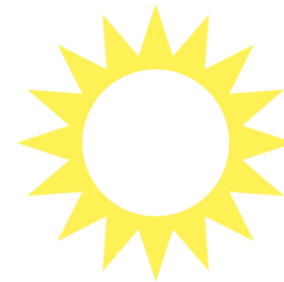
Bird

Make this sound



Low, deep

Make this sound



High

Make this sound



Make this sound



Make this sound



Make this sound



Chopping

Make this sound



Hissing

Make this sound



The wind

Make this sound



Make this sound



Make this sound



Make this sound



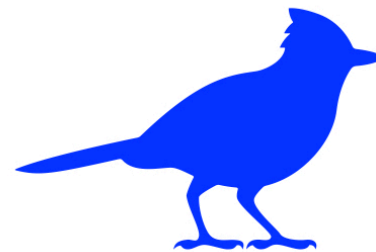
Ocean

Make this sound



Fruit

Make this sound



Blue

Make this sound



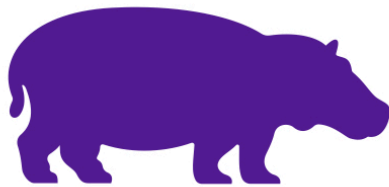
Make this sound



Make this sound



Make this sound



Purple

Make this sound



Echo

Make this sound



Short, sharp

Make this sound



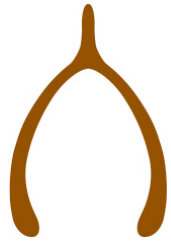
Make this sound



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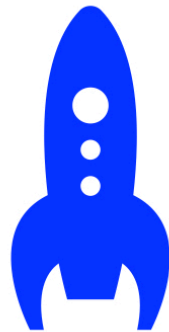


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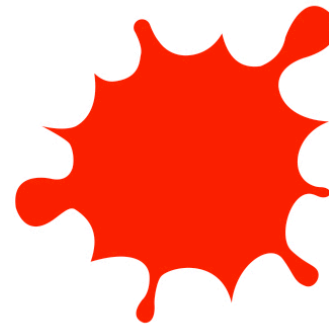
Breaking

Make this sound



Warming-up

Make this sound



Splash

Make this sound



Make this sound



Make this sound



Make this sound



Monster

Make this sound



Zombie

Make this sound



Man-eating plant

Make this sound



Make this sound



Make this sound



Make this sound



Pikachu

Make this sound



Squirtle

Make this sound



Charmander

Make this sound



Make this sound



Make this sound



Make this sound



Whip

Make this sound



Tank

Make this sound



Banana

Make this sound



Make this sound



Make this sound



Make this sound



Computer

Make this sound



Escher's castanets

Make this sound



Weird winning

Make this sound



Make this sound



Make this sound



Make this sound



Manic happy

Make this sound



Mardi-Trump

Make this sound



Insectmen

Make this sound



Make this sound



Make this sound



