

ANU EXTENSION



Advanced Music (Classical) - ANU

H Course



H Course

College: The Australian National University Secondary College

Course Title: Advanced Music (Classical) ANU

Course Code

Classification: H

Unit Title(s)	Value (1.0)	Unit Codes
Classical Music Fundamentals	1.0	
Classical Music Fundamentals a	0.5	
Classical Music Fundamentals b	0.5	
Classical Music Styles & Techniques	1.0	
Classical Music Styles & Techniques a	0.5	
Classical Music Styles & Techniques b	0.5	
Further Classical Styles & Techniques	1.0	
Further Classical Styles & Techniques a	0.5	
Further Classical Styles & Techniques b	0.5	
Advanced Classical Styles & Techniques	1.0	
Advanced Classical Styles & Techniques a	0.5	
Advanced Classical Styles & Techniques b	0.5	

Dates of Course Recognition:

From: 01/01/2019 to: 01/01/2021

Course Development Coordinator:

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Course Name

Advanced Music (Classical) - ANU

Course Classification

H

Course Developers

Name	Qualifications
Kevin Knapp	BM Music Education <i>cum laude</i> (University of New Hampshire), MA Music Education (University of New Hampshire)
Dr Hanna Yu	BM (ChungNam National University), MN (De Paul University), DMA (University of Illinois)
Leonard Weiss	BM (ANU, MT (UNE)

This group gratefully acknowledges the contributions of Dr Alexander Hunter, Ms Anne Ewing and Ms Katrina Hunt and other previous developers.

Evaluation of the Previous Course

This updated course will be a minor variation that includes updated resources, modified assessment tasks, and new unit descriptions. Tasks have been given varying weightings so teachers have the flexibility to modify task weightings from year to year.

Course Length and Composition

The definition of a unit and hour requirements for a standard unit and course duration, as outlined in policies 3.2.7 Unit, 3.2.7.1 Unit Values and 3.2.6.3 Course Duration (2009 BSSS Policy and Procedures Manual), apply to H courses.

Name and Number of Units Submitted and the Length of the Units expressed as a Value

Unit Title	Unit Value
Classical Music Fundamentals	1.0
Classical Music Fundamentals a	0.5
Classical Music Fundamentals b	0.5
Classical Music Styles & Techniques	1.0
Classical Music Styles & Techniques a	0.5
Classical Music Styles & Techniques b	0.5
Further Classical Styles & Techniques	1.0
Further Classical Styles & Techniques a	0.5
Further Classical Styles & Techniques b	0.5
Advanced Classical Styles & Techniques	1.0
Advanced Classical Styles & Techniques a	0.5
Advanced Classical Styles & Techniques b	0.5

Available Course Patterns

Course	Minimum number of hours per course	Number of standard 1.0 value units to meet course requirements
Minor	110 hours	2 units of 55 hours
Major	110 hours	2 units of 110 hours

Implementation Guidelines

Each unit will be delivered as one 2-hour musicology/creating class per week and at least 90 minutes of performance/chamber ensemble class. Masterclasses and workshops will be provided to the students during each unit. These units are taken over a 14 – 17 week semester. Students who take the course over 2 years receive a minimum 220 hours of instruction to meet the requirements for a Major. Students who take the course over 1 year will receive a minimum of 110 hours of instruction to meet the requirements for a minor.

Prerequisites or co requisites home college course/s

Whilst H courses are intended to provide challenging extension experiences, students enrolled in H courses do not necessarily have to be studying the same course in their home college. However, normally there will be co-requisite home college courses.

To be offered a place in the course students must be successful in auditions held in Nov/Dec of each year and be studying on their instruments with a private teacher. Upon acceptance, the student has access to study with staff at the ANU – students can continue studying with their teacher upon negotiation. Students must achieve an overall passing grade in each unit before continuing to the next unit.

Contribution towards an ATAR

Students can count up to 2 H courses to a maximum weight of 1.2 (equivalent to 2 minors) out of the required 3.6 in the calculation of the ATAR.

A maximum of 4 standard units from H courses can contribute to the minimum requirements for a Year 12 Certificate and Tertiary Entrance Statement.

Reporting of H courses on the ACT Year 12 certificate

Home college and H courses are reported separately, each with its own course type.

A T classified major minor and H minor in the same subject are equivalent to a double major course type.

If the student has completed insufficient H units to form a course, the units may be included in the home college course in the same course area but do not contribute to the course score.

(Refer section 10 University Programs in 2009 Policies and Procedures Manual)

Goals

This course should enable students to:

- comprehend and value the diverse cultural, social and historical contexts of music
- develop their knowledge of musical concepts and styles, the performance and written conventions of music and the social skills for effective interaction and communication in groups
- become analytical, critical and creative thinkers and express insights and feelings through composition, performance and appraisal
- become independent in the use of vocal, instrumental or other sounds and symbols of the musical language through performance, appraisal and composition
- develop their knowledge and application of vocabulary and notation skills at their level of expertise and develop skills in composition, aural and performance, including technical fluency and competence
- become independent learners and develop personal qualities of self-reliance, commitment and confidence
- develop skills in the use of appropriate technology and an understanding of the influence of technology
- respond creatively and critically to musical works and develop skills in problem solving by achieving independence in research
- pursue excellence in all aspects of music
- be equipped to make informed choices as to possible educational, vocational and recreational pathways.

Student Group

This course is aimed at students who have already obtained a high level of musicianship, are interested in extending their current musical education (in conjunction with their college) and are seriously considering pursuing music at a tertiary level. Each student should be proficient on their respective instrument and already have a strong theoretical understanding of music.

Assessment

Assessment Criteria

Students will be assessed on the degree to which they demonstrate the skills within the following criteria:

- **Creating**

These skills should represent a development of stylistic understanding of the topic studied.

- **Performing**

These skills should be diverse, developmental and reflect stylistic understanding of the topic studied.

- **Musicology**

These skills should represent analytical, aural, historical and theoretical understanding of the topic studied.

Moderation

Teachers of H courses will be required to present portfolios of student work for verification that units are taught and assessed as documented. The Moderation Officer will report any concerns to the Board.

Bibliography

Human Resources

The ANU provides qualified specialists for its Performance 1-4 component in:

- voice
- wind: flute, clarinet, saxophone, bassoon, cor anglais, recorder
- strings: guitar (jazz and classical) violin, viola, 'cello, double bass, viola de gamba, electric bass
- percussion: tuned and non-tuned, drum-set, piano, harp, harpsichord, piano forte
- brass: cornet, trumpet, trombone, baritone/euphonium, horn, tuba
- carillon
- gamelan: Central Indonesian Gamelan
- world music ensemble.

Recommended Text/s

Allan, B.C. and Dorricott. I.J. 1986. *Music. A Creative Approach Book. 1 and 2* (Teachers and Student books. Arthouse Pty Ltd. Brisbane.

Bowman, D & Cole, B. 1989, *Sound Matters*, Schott Publishing.

Bowman, D & Terry, P. 1993, *Aural Matters*, Schott Publishing.

Bowman, D & Terry, P. 1994, *Aural Matters in Practice*, Schott Publishing.

Bromhall, D. 1989. *Composing in the Classroom*. Opus 1 and 2. Hawkes Boosey and Hawkes.

Chadwick, F. 1995, *Baroque Composition*, OTEN. Chadwick, F. 1995, *Classical Composition*, OTEN.

Chadwick, F. 1995, *Nineteenth Century Composition*, OTEN.

Chadwick, F. 1996, *Cries and Calls*, FENER Publications.

Clendinning, J.P., & Marvin, E. W. 2014. *The Musician's Guide to Fundamentals* (2nd Edition). W.W. Norton. New York

Cole, B, 1996, *The Composer's Handbook*, Schott Publishing.

Dorricott, I J & Allan, B C. 1990. *In Tune With Music Book 3*. McGraw-Hill. Dorricott, I J & Allan, B C. 1998. *Exploring Film Music*. McGraw-Hill.

Edlund, Lars. 1976. *Modus Vetus: Sight Singing and Ear-Training in Major/Minor Tonality*. AB Nordiska Musikforlaget. Stockholm.

Education Department of South Australia. 1992. *Work Education Through the Arts*. Government Printers. SA.

- Ford, A, 1991. Undated. *Australian Classical Music*, Sounds Australian.
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- Gauldin, Robert. 2004. *Harmonic Practice in Tonal Music*, 2nd Edition. Norton. New York.
- Griffiths, P, Undated. *Guide to Electronic Music*.
- Harris, R. and Hawksley, Elizabeth. 1991. *Composing in the Classroom*. Cambridge University Press, Cambridge.
- Howard, J. 1990. *Learning to Compose*. Cambridge Assignments in Music Series. Cambridge University Press, Cambridge.
- Kamien, R. (ed). 1993. *The Norton Scores vol 1 and 2*. Fourth Edition. Norton and Co. Inc. New York.
- Kamien, R (ed.). 1999. *The Norton Scores: An Anthology for Listening*, Norton. Kamien, R, 1999. *Music: An Appreciation*. Sixth Edition. Norton. New York.
- Lalor, S. 1995. *Three Post-1970 Australian Pieces*. Sounds Australian.
- Lowe, G, 1997. *The Rock Book*, McGraw-Hill.
- Meet the Music. Resource Kits*. Undated. Education Unit. Sydney Symphony Orchestra.
- Magson, L. 1994. *Symphony Da Pacem Dominie*, OTEN.
- Palmqvist, Bengt-Olov. 2003. *Refinement of Rhythm*. Vol. 1. Bopac. Canberra.
- Palisca, C. 1986. *History of Western Music*, Norton New York.
- Phillips, Joel, Paul Murphy, Elizabeth West Martin and Jane Piper Clendinning. 2011. *The Musician's Guide to Aural Skills*. 2nd Edition. Vol. 2: Ear-Training and Composition. Norton. New York.
- Pugh, A, 1991. *Women in Music*, Cambridge University Press, Cambridge.
- Root, Jena. 2014. *Applied Music Fundamentals; Writing, Singing, and Listening*. Oxford University Press. New York.
- Smyth, G. 1991. *That's A Good Idea: Practical Strategies for Gender Inclusive Education in Secondary School*, Department of School Education Victoria.
- Snodgrass, J.S. 2016. *Contemporary Musicianship: Analysis and the Artist*. Oxford University Press. New York.
- Sturman, P. 1988. *Harmony, Melody and Composition*, Longman, Burnt Hill.
- Tillman, J. 1986. *Exploring Sound: Creative Musical Projects for Teachers*, Galliard, London.
- Twyman, B. 1997. *Reading and Writing Duration*, NSW Department of Education and Training, Learning Materials Production Centre.
- Twyman, B. 1995. *Technology and its Influence on Music*, OTEN.
- Twyman, B. 1998. *1% Inspiration, 99% Perspiration*, NSW Department of Education and Training, Learning Materials Production Centre.
- Twyman, B. 1998. *Listen Up*, NSW Department of Education and Training, Learning Materials Production Centre Waddock, K, 1996, music now! Sounds Australian.

Physical Resources

The ANU provides the following resources for enrolled students

- practice rooms
- performance space
- ANU Library facilities

- sound & video recording facilities
- hire of instruments
- the Central Javanese Gamelan
- access to the ANU's World Music collection
- access to the ANU's historic instrument collection
- access to ANU concerts
- access to ANU Masterclasses and Workshops.

Websites

The Australian Music Centre

<http://www.amcoz.com.au/>

Musica Viva in Schools – 'Baroque On!'

<http://www.abc.net.au/music> or

<http://www.bc.org.au/montage>

Musica Viva email musicaviva@mva.org.au

Sydney Symphony Orchestra Education Program

<https://www.sydneysymphony.com/learning-and-engagement/#>

These were accurate at the time of publication.

Classical Music Fundamentals

Value 1.0

Classical Music Fundamentals a

Value 0.5

Classical Music Fundamentals b

Value 0.5

Unit Description

Students learn how to compose and perform free counterpoint leading to four part writing and voice leading for all primary triads. Theoretical knowledge is applied through performance classes and workshops.

Specific Unit Goals

This unit should enable students to:

- develop knowledge of musical concepts common to all styles and demonstrate this knowledge through performance, compositions and class tasks
- study and perform musical techniques that are specific to certain styles or periods. These will be expanded upon in subsequent units
- write and perform compositions legibly and precisely with appropriate musical notation, demonstrating advanced music literacy skills and proficiency commensurate with this level
- use technology, where necessary, to process a musical score
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression, form, research and critical response skills commensurate with this level
- explore strategies to maintain health, safety and well-being.

Content

Performance

Students will receive a total of 90 minutes each week, to be divided as follows:

- Concert Practice: 30 minutes
- Ensemble: 60 minutes

The performance component of this unit will focus on:

- performance techniques commensurate with ability and constructive, critical analysis of self and others
- developing relevant technical skills appropriate to level and repertoire including ensemble and solos
- presentation skills including preparation of self and stage, movement on and off stage, introduction of a piece, interaction with audience
- preparing and keeping a participation journal
- Rehearsal techniques and directing works of self and others
- small group and large ensemble playing
- conducting and directing works of self and others

- Group and individual improvisation; accompaniment styles and performance techniques. Students will regularly attend workshops with other School of Music H-Course ensembles and will present a major concert during the semester.

Musicology and Creating

Students will receive a two hour lecture each week.

Pitch includes:

- advanced musical vocabulary (composing and arranging)
- major, minor and pentatonic scales and modes
- intervals to the range of 13th and inversions
- counterpoint and voice-leading with appropriate application
- transposition
- functional harmony: chromatic chords, cadences, and extended harmonic techniques
- chord-scale relationships and applications
- realization of figured bass.

Tone colour includes:

- exploration and application of a wide range of timbres.

Style and structure includes:

- a variety of forms and styles used in western music
- understanding of figured bass as used in renaissance repertoire.

Duration includes:

- simple and compound metres
- odd and additive time signatures
- isorhythm and syncopation
- rhythmic techniques applied to composition.

Processes include:

- score creation and reading including conventional and alternative notation
- extensive aural work
- composition and performance of short pieces
- single and group improvisation
- transcription and arrangement
- development of research skills
- exercises in melodic development in one or more parts
- critical evaluation of known and unknown compositions.

Assessment

40% Performance Assessment comprised of two performances, one chamber and one solo recital.

Two musicology tasks weighted up to 40% combined, which could include seminar/analysis, exam, or in-class essay.

Composition weighted up to 40% which could include single works, arrangements or composition folios.

Task 1 (Creating) 30 – 40%

The composition task will include written discussion/analysis of process and techniques but the main focus of assessment will be addressing the Creating criteria.

Task 2 (Musicology) 10 – 20%

The written component should include questions relating to musical theory and general understanding, appraisal and appreciation of a range of musical styles. The aural component should assess both aural and critical listening skills.

Task 3 (Musicology) 10 – 20%

This research task will include written analysis / discussion, critical reflection and appreciation of set musical styles.

Task 4 & 5 (Performing) 30 – 40%

Chamber and Solo Recital

Specific Unit Resources

Rehearsal rooms with appropriate equipment (P.A., amplifiers, pianos, drums etc.);

Extensive sheet music, CD and LP collection (ANU School of Music); Specialist staff knowledge and experience.

Allan, B.C. and Dorricott, I.J. *Music a Creative Approach Book 1 and 2* (Teachers and Student books), 1986, Arthouse Pty Ltd. Brisbane.

Bowman, D & Cole, B, 1989, *Sound Matters*, Schott Publishing.

Bowman, D & Terry, P, 1994, *Aural Matters in Practice*, Schott Publishing.

Brittain, S and Woollord, K. *Basic Arranging for Popular Music*, 1986, Wattle Park Teachers Centre.

Burnard, A. *Harmony and Composition*, Allens Music Pty Ltd

Clendinning, J.P., & Marvin, E. W. 2014. *The Musician's Guide to Fundamentals* (2nd Edition). W.W. Norton. New York

Dorricott, I J & Allan, B C, 1990, *In Tune With Music Book 3*, McGraw-Hill

Dunbar-Hall, P & Hodge, G, 1991, *A Guide to Music Around the World*, Science Press.

Education Department of South Australia, *Work Education Through the Arts*, 1992, Government Printers SA.

Edlund, Lars. 1976. *Modus Vetus: Sight Singing and Ear-Training in Major/Minor Tonality*. AB Nordiska Musikforlaget. Stockholm.

Gauldin, Robert. 2004. *Harmonic Practice in Tonal Music*, 2nd Edition. Norton. New York.

Griffiths, P *Guide to Electronic Music*.

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- Kamien, R, 1999, *Music: An Appreciation*, 6th Edition. Norton.
- Lowe, G, 1997, *The Rock Book*, McGraw-Hill.
- Meet the Music *Resource Kits*, Sydney Symphony Orchestra Education Unit.
- Palmqvist, Bengt-Olov. 2003. *Refinement of Rhythm*. Vol. 1. Bopac. Canberra.
- Phillips, Joel, Paul Murphy, Elizabeth West Martin and Jane Piper Clendinning. 2011. *The Musician's Guide to Aural Skills*. 2nd Edition. Vol. 2: Ear-Training and Composition. Norton. New York.
- Smith, G, 1991, *Australian Popular Music*, Sounds Australian.
- Root, Jena. 2014. *Applied Music Fundamentals; Writing, Singing, and Listening*. Oxford University Press. New York.
- Roy, G and Leary, D, 1989, *Successful Song writing and Marketing*, A Greater Songs Publication, Brisbane.
- Snodgrass, J.S. 2016. *Contemporary Musicianship: Analysis and the Artist*. Oxford University Press. New York.
- Sturman, P, 1988, *Harmony, Melody and Composition*, Longman, Burnt Hill.
- Twyman, B, 1995, *Technology and its Influence on Music*, OTEN.

Sample works

- Bach, J S: 2 part inventions
- Bach, J S: Solo sonatas and Partitias
- Bach, J S: Sonata in G Minor (flute and harpsichord).
- Bach, J S: Suites for Solo Cello
- Beethoven, L van: *Piano concerto Opus 15*
- Butterley, N: *Music for Sunrise* (recorder and percussion)
- Clementi, M: *Sonatinas Opus 36*
- Handel, G: *Sonata in F* (oboe)
- Mendlessohn, F: *Songs Without Words* (piano).

These were accurate at the time of publication.

Classical Music Styles & Techniques

Value 1.0

Classical Music Styles & Techniques a

Value 0.5

Classical Music Styles & Techniques b

Value 0.5

Unit Description

Student study baroque music in detail evaluating fugues and stylistic minuets and trios. Students will explore further harmonic language including secondary dominants. All theoretical concepts are applied through performing stylistically appropriate repertoire. Historical instruments are available to students for tuition, practice and performance.

Specific Unit Goals

This unit should enable students to:

- study music of the Baroque Era
- prepare, perform and present a recital demonstrating a wide range of musical styles, commensurate with industrial requirements
- demonstrate technical and affective skills on the student's main instrument through specialised tuition targeted at the student's individual needs
- compose and perform music using a variety of techniques concepts specific to Baroque music and demonstrate this knowledge through compositions and class tasks
- develop an understanding of functional harmony and analysis and apply this knowledge to composition and score analysis
- develop advanced aural, listening, research and transcription skills
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression and form commensurate with this level
- continue to explore strategies to maintain health, safety and wellbeing.

Content

Performance

Students will receive a total of 90 minutes each week, to be divided as follows:

- concert Practice: 30 minutes
- ensemble: 60 minutes

Concert tuition and practice:

Students are required to perform at least two substantial works per semester and to keep a participation/reflection journal detailing practice schedules, performances of self and others, concerts attended and works heard during the course.

- performance and constructive, critical analysis of self and others
- performance techniques
- presentation skills including preparation of self and stage, movement on and off stage, introduction of a piece, interaction with audience

- preparing and keeping a participation journal
- score preparation skills
- research skills and preparation of program notes.

Ensemble tuition and practice:

Ensembles will rehearse on a weekly basis.

- small group and large ensemble playing
- conducting and directing works of self and others
- group and individual improvisation; accompaniment styles and performance techniques. Students will regularly attend workshops with other School of Music H-Course ensembles and will present major concerts throughout the year.

Instrumental workshop

- skills, processes and knowledge: technical and breathing exercises, score preparation, articulation, listening techniques, expressive skills, conducting and directing
- musical styles: Styles and scores will relate to the historical periods studied in the creating and musicology units.

Musicology and Creating

Aural Skills include:

- aural recognition of intervals, scales, chords, harmonic dictations, rhythmic dictations and melodies related to these periods

Texture includes:

- species counterpoint
- free counterpoint
- canon
- fugue
- realisation of figured bass
- historical temperaments

Structure includes:

- Rittornello form
- Concerti Grossi
- Fugue
- Organ prelude
- Chorale
- Sonata da Chiesa, Sonata da Camera
- Suites, Partitas
- Chaconne, Passacaglia
- Cantata, Mass, Oratorio, Opera

Duration includes:

- simple and compound metres
- hemiola
- suspension and syncopation
- rhythmic techniques applied to composition.

Processes include:

- Score creation and reading
- Single and group improvisation
- Transcription and arrangement
- Advanced research skills
- Compositional and reading exercises in one or more parts
- Critical evaluation of known and unknown compositions.

Key composers include:

J.S. Bach, Corelli, Vivaldi, Scarlatti, Lully, Handel, Purcell, Telemann

Teaching and Learning Strategies

A range of strategies will be used some of which are:

- class tuition including teacher demonstration, class practice and teacher directed learning tasks
- workshops, master classes, performances and presentations by guest musicians
- presentations using audio video and interactive software
- research strategies
- performance as both participant and critical listener
- continued support and advice on health and wellbeing, including appropriate exercises, stress management and time management strategies
- public performances and recitals
- analytical tasks.

Assessment

40% Performance Assessment comprised of two performances, one chamber and one solo recital.

Two musicology tasks weighted up to 40% combined, which could include seminar/analysis, exam, or in-class essay.

Composition weighted up to 40% which could include single works, arrangements or composition folios.

Task 1 (Creating) 30 – 40%

The composition task will include written discussion/analysis of process and techniques but the main focus of assessment will be addressing the Creating criteria.

Task 2 (Musicology) 10 – 20%

The written component should include questions relating to musical theory and general understanding, appraisal and appreciation of a range of musical styles. The aural component should assess both aural and critical listening skills.

Task 3 (Musicology) 10 – 20%

This research task will include written analysis / discussion, critical reflection and appreciation of set musical styles.

Task 4 & 5 (Performing) 30 – 40%

Chamber and Solo Recital

Specific Unit Resources

Rehearsal rooms with appropriate equipment (P.A., instrument amplifiers, pianos, drum sets etc.);

Extensive sheet music, CD and LP collections (ANU School of Music); Specialist staff knowledge and experience.

Audio Visual Materials

Extensive ANU School of Music library of CDs and LPs, YouTube, Spotify

References

Bowman, D & Cole, B, 1989, *Sound Matters*, Schott Publishing.

Bowman, D & Terry, P, 1994, *Aural Matters in Practice*, Schott Publishing.

Chadwick, F, 1996, *Cries and Calls*, FENER Publications.

Clendinning, J.P., & Marvin, E. W. 2014. *The Musician's Guide to Fundamentals* (2nd Edition). W.W. Norton. New York

Dorricott, I J & Allan, B C, 1990, *In Tune With Music Book 3*, McGraw-Hill

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Isaacs, Alan and Martin, Elizabeth. 1982. *Dictionary of Music*. Hamlyn. London.

Kamien, R. (ed) 1993. *The Norton Scores Vol 1 and 2*. 4th Edition 1993, Norton and Co. Inc. N.Y.

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- Palisca, C. 1986. *Anthology of Western Music*. Norton New York
- Palmqvist, Bengt-Olov. 2003. *Refinement of Rhythm. Vol. 1*. Bopac. Canberra.
- Phillips, Joel, Paul Murphy, Elizabeth West Martin and Jane Piper Clendinning. 2011. *The Musician's Guide to Aural Skills*. 2nd Edition. Vol. 2: Ear-Training and Composition. Norton. New York.
- Pugh, A, 1991, *Women in Music*, Cambridge University Press, Cambridge.
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- Stock, J, 1996, *World Sound Matters*, Schott Publishing.
- Sturman, P. 1996. *New Grove Dictionary of Music and Musicians*. McMillan Press. South Melbourne.

Musical Scores may include:

- Bach: Two-part Inventions
- Bach: The Art of Fugue
- Bach: Double Violin Concerto in D minor
- Bach: Six Sonatas and Partitas for solo violin
- Bach: Six Suites for solo cello
- Bach: Mass in B minor
- Corelli: Christmas Concerto
- Handel: Keyboard Suites Handel: Zadok the Priest
- Purcell: Ode on St Cecilia's Day.
- Scarlatti: Keyboard Sonatas
- Telemann: Trio sonatas

Further Classical Styles & Techniques

Value 1.0

Further Classical Styles & Techniques a

Value 0.5

Further Classical Styles & Techniques b

Value 0.5

Unit Description

In depth study of the Classical and Romantic periods with particular focus on sonata form and evolving development of concerto form alongside instrumental developments. Students study more advanced functional harmony including Neapolitan 6th and augmented sixth chords. Theoretical knowledge is applied in the student's performances and compositions.

Specific Unit Goals

This unit should enable students to:

- study music of the Classical and Romantic periods
- prepare, perform and present a recital of twenty minutes duration, demonstrating a wide range of musical styles, commensurate with industrial requirements
- demonstrate technical and affective skills on the student's main instrument through specialised tuition targeted at the student's individual needs
- compose and perform music using a variety of techniques concepts specific to Classical and Romantic music and demonstrate this knowledge through compositions and class tasks
- develop an understanding of functional harmony and analysis and apply this knowledge to composition and score analysis
- develop advanced aural, listening, research and transcription skills
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression and form commensurate with this level
- continue to explore strategies to maintain health, safety and wellbeing.

Content

Performance

Students will receive a total of 90 minutes each week, to be divided as follows:

- Concert Practice: 30 minutes
- Ensemble: 60 minutes

Concert tuition and practice:

Students are required to perform at least two substantial works per semester and to keep a participation/reflection journal detailing practice schedules, performances of self and others, concerts attended and works heard during the course. This will involve:

- performance and constructive, critical analysis of self and others
- performance techniques
- presentation skills including preparation of self and stage, movement on and off stage, introduction of a piece, interaction with audience

- preparing and keeping a participation journal
- score preparation skills
- research skills and preparation of program notes.

Ensemble tuition and practice:

Ensembles will rehearse on a weekly basis and will involve:

- small group and large ensemble playing
- conducting and directing works of self and others
- group and individual improvisation; accompaniment styles and performance techniques.
Students will regularly attend workshops with other School of Music Type 1 ensembles and will present major concerts throughout the year.

Creating & musicology

Aural Skills

- aural recognition of intervals, scales, chords, harmonic dictations, rhythmic dictations and melodies related to these periods.

Texture

- development of functional harmony
- homophonic writing
- alberti bass
- modified alberti bass
- augmented 6th chords
- neapolitan 6ths

Styles and structures

- recitative and Aria
- sonata form
- minuet and Trio
- scherzo and Trio
- symphony
- variations
- 19th Century styles e.g., Wagnerian opera, tone poem, symphony
- song cycles

Duration

- simple and compound metres
- time signatures
- syncopation
- rhythmic techniques applied to composition
- hemiola

Processes

- score creation and reading
- single and group improvisation
- transcription and arrangement
- compositional and reading exercises in melodic development in one or more parts
- critical evaluation of known and unknown compositions.

Key composers include:

CPE Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Tchaikovsky, Mahler, Wagner, Brahms, Dvorak, Grieg, Berlioz, Verdi, Rossini, Puccini.

Teaching and Learning Strategies

A range of strategies will be used some of which are:

- discussion, debates and role plays
- presentations based on student research
- analytical tasks
- interviews and discussions with school of music students
- journal work
- workshops, master classes and guest speakers/performers specialising in early music
- audio/video presentations
- guided research
- performance as both participant and critical listener
- class tuition including teacher demonstration, class practice and teacher directed learning tasks

Assessment

40% Performance Assessment comprised of two performances, one chamber and one solo recital.

Two musicology tasks weighted up to 40% combined, which could include seminar/analysis, exam, or in-class essay.

Composition weighted up to 40% which could include single works, arrangements or composition folios.

Task 1 (Creating) 30 – 40%

The composition task will include written discussion/analysis of process and techniques but the main focus of assessment will be addressing the Creating criteria.

Task 2 (Musicology) 10 – 20%

The written component should include questions relating to musical theory and general understanding, appraisal and appreciation of a range of musical styles. The aural component should assess both aural and critical listening skills.

Task 3 (Musicology) 10 – 20%

This research task will include written analysis / discussion, critical reflection and appreciation of set musical styles.

Task 4 & 5 (Performing) 30 – 40%

Chamber and Solo Recital

Specific Unit Resources

Audio Visual Materials

Extensive ANU School of Music library of CDs and LPs, YouTube, Spotify

References

Delamont, G. 1975. *Modern Harmonic Techniques*. Kendor Music 1975.

Edlund, Lars. 1976. *Modus Vetus: Sight Singing and Ear-Training in Major/Minor Tonality*. AB Nordiska Musikforlaget. Stockholm.

Gauldin, Robert. 2004. *Harmonic Practice in Tonal Music*, 2nd Edition. Norton. New York. Grove, D. 1977. *Modern Harmonic Relationships*. D. Grove Publications 1977.

Isaacs, Alan and Martin, Elizabeth. 1982. *Dictionary of Music*. Hamlyn. London.

Kamien, R. (ed.). 1993. *The Norton Scores Vol 1 and 2*. 4th Edition. Norton and Co. Inc. New York.

Palisca, C. 1986. *History of Western Music*. Norton New York.

Palmqvist, Bengt-Olov. 2003. *Refinement of Rhythm*. Vol. 1. Bopac. Canberra.

Phillips, Joel, Paul Murphy, Elizabeth West Martin and Jane Piper Clendinning. 2011. *The Musician's Guide to Aural Skills*. 2nd Edition. Vol. 2: Ear-Training and Composition. Norton. New York.

Rosen, C. 1976 (1972). *The Classical Style Revisited*. Faber & Faber Ltd London

Rosen, C. 1980. *Sonata Forms*. Revised edition. Norton and Co NY and London

Sturman, P. 1996. *New Grove Dictionary of Music and Musicians*. McMillan Press. South Melbourne.

Musical Scores may include

Beethoven, L van: *Piano Sonatas*

Beethoven, L van: *Piano Concerti*

Beethoven, L van: *String quartets*

Haydn, F: *Baryton Trios*

Mozart, W. A: *String Quartets*

Mozart, W. A: *Clarinet Quintet*

Mozart, W. A: *Violin Concerti* Mozart, W. A: *Don Giovanni*

Mozart, W. A: *Così fan tutte*

Schubert, F: *Trout Quintet*

Schubert, F: *Die Schöne Müllerin*

Schubert, F: *Winterreise*

Schubert, F: *Selection of Lieder*

Selection of Operas by *Rossini, Puccini, Verdi, Wagner*

Dvorak *Symphonies 7 – 9*

Grieg: *Peer Gynt*

Berlioz: *Symphony Fantastique*

Schumann, R: *Kinderscenen*

Tchaikovsky, P: *Nutcracker, Symphony No 6 "Pathetique"*

Wagner, R: *Twilight of the Gods.*

These were accurate at the time of publication.

Advanced Classical Styles & Techniques

Value 1.0

Advanced Classical Styles & Techniques a

Value 0.5

Advanced Classical Styles & Techniques b

Value 0.5

Unit Description

Students explore a wide variety of styles and musical developments of the 20th and 21st centuries including Nationalism, Impressionism, Serialism, Minimalism, Post Minimalism, Experimental, Electronic, and Australian. Students will also study jazz, contemporary and emerging music industries (e.g., music for movies and video games).

Specific Unit Goals

This unit should enable students to:

- study music of the Twentieth and Twenty-first Centuries
- prepare, perform and present a recital of twenty minutes duration, demonstrating a wide range of musical styles, commensurate with industrial requirements
- demonstrate technical and affective skills on the student's main instrument through specialised tuition targeted at the student's individual needs
- compose and perform music using a variety of techniques concepts specific to Twentieth and Twenty-first Century music and demonstrate this knowledge through compositions and class tasks
- develop an understanding of functional harmony and analysis and apply this knowledge to composition and score analysis
- develop advanced aural, listening, research and transcription skills
- develop advanced music literacy skills demonstrating an understanding of the language of music, musical structure, balance, expression and form commensurate with this level
- continue to explore strategies to maintain health, safety and wellbeing.

Content

Performance

Students will receive a total 90 minutes each week, to be divided as follows:

- concert Practice: 30 minutes
- ensemble: 60 minutes

Concert tuition and practice

Students are required to perform at least two substantial works per semester and to keep a participation/reflection journal detailing practice schedules, performances of self and others, concerts attended and works heard during the course. This will involve:

- performance and constructive, critical analysis of self and others
- performance techniques
- presentation skills including preparation of self and stage, movement on and off stage, introduction of a piece, interaction with audience

- preparing and keeping a participation journal
- score preparation skills
- research skills and preparation of program notes

Ensemble tuition and practice

Ensembles will rehearse on a weekly basis and will involve:

- small group and large ensemble playing
- conducting and directing works of self and others
- group and individual improvisation; accompaniment styles and performance techniques. Students will regularly attend workshops with other School of Music H Course ensembles and will present major concerts throughout the year.

Instrumental workshop

- skills, processes and knowledge: advanced score preparation, articulation, listening techniques, expressive skills, conducting and directing
- musical styles: Styles and scores will relate to the historical periods studied in the creating and musicology units.

Creating & Musicology

Aural Skills

- aural recognition of intervals, scales, chords, harmonic dictations, rhythmic dictations and melodies related to these periods.

Styles and structures

- impressionism
- neoclassicism
- serialism
- minimalism
- post minimalism
- nationalism
- *avante garde* and fusion
- aleatoricism
- Aboriginal and Torres Strait Islander People.

Texture

- chromaticism
- 9th, 11th, 13th chords
- twelve tone scale
- electronic
- polytonality
- tonal ambiguity

- dodecaphony
- melody writing based on set styles, eg serialism, aleatoric music, minimalism.
- development of dissonance.

Processes

- score creation and reading
- transcription and arrangement.

Duration

- simple and compound metres
- odd and additive time signatures
- syncopation
- free time
- improvisation
- rhythmic techniques applied to composition
- compositional and reading exercises in melodic development in one or more parts
- non-retrogradable rhythms, added values, rhythms of progressive acceleration/deceleration
- critical evaluation of known and unknown compositions.

Key composers include:

Schoenberg, Debussy, Bartok, Gershwin, Cage, Ligeti, Shostakovich, Stockhausen, Britten, Holst, Stravinsky, Sitsky, Hyde, Boyd, Yothu Yindi, Carmody, Messiaen, Hindemith, Liszt, Rachmaninov, Chopin, Sutherland, Elgar, Vaughn Williams, Respighi, Smetna, Grainger, Vine, Westlake, Kats-Chernin, Adams, Reich, Carlos, Bernstein, Villa-Lobos, Honneger, Prokofiev.

Teaching and Learning Strategies

Students will experience:

- teacher directed learning tasks
- workshop/master classes/guest speakers
- audio/video presentations
- student research
- performance as both participant and critical listener.

Assessment

40% Performance Assessment comprised of two performances, one chamber and one solo recital.

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Chamber and Solo Recital

Specific Unit Resources

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References

Allan, B.C. and Dorricott, I.J. 1986. *Music a Creative Approach Book 1 and 2* (Teachers and Student Books. Arthouse Pty Ltd. Brisbane.

Bowman, D & Terry, P, 1994. *Aural Matters in Practice*. Schott Publishing.

Brittain, S and Woollord, K. *Basic Arranging for Popular Music*, 1986, Wattle Park Teachers Centre.

Chadwick, F, 1995, *Nineteenth Century Composition*, OTEN.

Chadwick, F, 1996, *Cries and Calls*, FENER Publications.

Dorricott, I J & Allan, B C, 1990, *In Tune With Music Book 3*, McGraw-Hill Dorricott, I J & Allan, B C, 1998, *Exploring Film Music*, McGraw-Hill.

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Edlund, Lars. 1976. *Modus Vetus: Sight Singing and Ear-Training in Major/Minor Tonality*. AB Nordiska Musikforlaget. Stockholm.

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Griffith, P. 1981. *Modern Music*. Thames and Hudson Inc NY London Griffiths, P. *Guide to Electronic Music*.

Lowe, G, 1997, *The Rock Book*, McGraw-Hill.

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- Roy, G and Leary, D, 1989, *Successful Song writing and Marketing*, A Greater Songs Publication, Brisbane.
- Stock, J. 1996. *World Sound Matters*. Schott Publishing.
- Smith, G. 1991. *Australian Popular Music*. Sounds Australian.
- Twyman, B, 1995, *Technology and its Influence on Music*, OTEN.

Scores

- Adams, J: Short ride in a fast machine
- Banks, D: *Sequence for solo cello*
- Bartok, B: *Concerto for Orchestra*
- Britten, B: *War Requiem, Curlew River*
- Berg A: *Sonata Opus 1*
- Bernstien, L: *Candide*
- Butterley, N: *Music for Sunrise*.
- Cage, J: *As Slow As Possible*
- Carmody, K: *Thou Shalt not Steal*.
- Kats-Chernin: *Russian Rag*
- Debussy, C: *Golliwog's Cakewalk*
- Gershwin, G: *Rhapsody in Blue*
- Hyde, M: *Marsh Birds Knowles: Blackbird*.
- Ligeti, G: *Requiem*
- Mahler, G: *Symphony No 5*
- Martinu, B: *Etudes and Polkas*
- Martinu, B: *Piano Trio No 2*
- Messiaen, O: *Catalogue of the Birds*
- Messiaen, O: *20 Regards sur le enfant Jesus*
- Messiaen, O: *Visions de L'Amen*
- Messiaen, O: *Quartet for the End of Time*.
- Reich, S: *Piano Phase*
- Reich, S: *Clapping Music*
- Schoenberg, A: *Transfigured Night*.
- Sitsky, L: *A Goldberg Variation*
- Sutherland, M: *Piano Sonata No. 1*
- Webern, A: *3 Pieces*
- Ysaye, E: *Solo violin sonatas*.
- These were accurate at time of publication.