

Australian National University



Advanced

Music

(Classical) ANU

H COURSE



H Course

University: Australian National University

Course Title: Advanced Music (Classical) ANU

Course Code

Classification: H

Unit Title(s)	Value (1.0)	Length	Unit Codes
Classical Music Fundamentals	1.0	S	
Classical Music Styles & Techniques	1.0	S	
Further Classical Styles & Techniques	1.0	S	
Advanced Classical Styles & Techniques	1.0	S	

Dates of Course Recognition:

From

2015

To

2018

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Classical Music Styles & Techniques	Value 1.0	19
Further Classical Styles & Techniques	Value 1.0	26
Advanced Classical Styles & Techniques	Value 1.0	30

Course Name

Advanced Music (Classical) ANU

Course Classification

H

Course Developers

Name	Qualifications
Dr Alexander Hunter	BA (NIU), PhD (ENU)
Ms Anne Ewing	BMus Honours (ANU)

This group gratefully acknowledges the contributions of Ms Katrina Hunt and other previous developers.

Course Length and Composition

The definition of a unit and hour requirements for a standard unit and course duration, as outlined in policies 3.2.8 Unit, 3.2.8.1 Unit Values and 3.2.7.3 Course Duration (2010 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 Styles & Techniques	1.0
Further Classical Styles & Techniques	1.0
Advanced Classical Styles & Techniques	1.0

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	220 hours	4 units of 55 hours

Implementation Guidelines

Each unit will be delivered as one 2 hour musicology/creating class per week and a performance class which is a combination of a 90 minute ensemble/performance class and a 30 minute individual lesson. Some students may, at the discretion of their teacher, also take an extra 30 minute individual lesson. These units are taken over a 16 week semester. Students who take the course over 2 years receive a minimum of 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. 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 two 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.

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.

Content

Concepts

Repetition of key concepts through a variety of units of study, with increasing difficulty will allow students to synthesise and understand musical ideas and evaluate music critically.

Students will study the concepts of music through learning experiences provided in Creating, Performing and Musicology.

These learning experiences will involve a context of a variety of styles, periods and genres from the set list of areas of study.

Creating

This is a process whereby students use vocal, instrumental and other sounds to create their own works. The development of creating skills must represent stylistic understanding of the topic studied and contain all musical details necessary for the performance of the task.

Tasks set should allow the students to explore, select, design, interpret, express and communicate ideas, experiences, feelings and concepts in an original way, and involve students in:

- perceiving and expressing ideas, feelings, experiences and imaginings through a range of musical idioms and styles
- exploring and experimenting with ideas, materials and technologies
- selecting, manipulating and transforming elements of music
- organising, designing and refining these ideas and relationships
- articulating their intentions
- acquiring appropriate concepts and notation literacy (theoretical skills) to create and present original compositions.

Context

This involves the creation of music with an understanding of its purpose, social, cultural and historical contexts.

Performing

This is a process whereby performance knowledge and skills should be fostered through extensive performance opportunities. Students should gain experience in both solo and ensemble performances at an appropriate level.

Repertoire chosen must reflect a diverse range of styles. Performance repertoire must reflect some relationship to the unit studied. Tasks set should allow the student to:

- develop a diverse performance program at an appropriate level
- acquire appropriate physical, aesthetic, cognitive and sensory skills
- acquire appropriate concepts and notation literacy to recreate and present performance works and presentations.

Context

This involves the performance of music with an understanding of its purpose, social, cultural and historical contexts by:

- examining music related work/employment patterns of the past and possible vocational pathways
- examining musical styles and traditions of the past and in contemporary society both in Australia and internationally.

Musicology

This is the process of making an informed response to music in written and verbal forms. This process will take place through set tasks which require students to reflect, research, analyse, interpret, value and share musical experiences which involves them in:

- responding to the aesthetics of their own works/performances and those of others
- developing and evaluating criteria for making aesthetic judgements
- music criticism as they describe, analyse, interpret, judge, value and challenge musical ideas/works
- developing their knowledge and use of music vocabulary
- verbalising and asking questions as composers, performers, listeners/consumers of music
- developing skills in the organisation of information and ideas into a coherent and logical argument
- acquiring appropriate concepts and music notation literacy (theoretical skills) to analyse, discuss and understand relevant musical works.

Context

This involves the study/examination of music in terms of its purpose, social, cultural and historical context which involves students in:

- recognising how societies create music
- recognising how societies record knowledge about music
- analysing, researching, understanding, interpreting and questioning music within past and present contexts

- examining musical styles and traditions of the past and in contemporary society both in Australia and internationally.

Skills

These learning experiences will involve a context of a variety of styles, periods and genres from the recommended content.

The essential skills inherent in Music include the following:

Duration

Duration relates to the length of sounds and silences in music and involves the characteristics of beat, rhythm, metre, pulse and absence of pulse. Through the study of duration students should be able to understand, discuss and apply:

- metre – both regular and irregular
- tempo
- rhythmic devices including syncopation and anacrusis
- methods of notation both graphic and traditional.

Pitch

Pitch relates to the highness or lowness of sounds and the direction of movement. Through the study of pitch students should be able to understand, discuss and apply:

- comparative pitch levels
- definite and indefinite pitch
- pitch direction
- melodic contour
- range of scales and modes
- harmony of two or more pitch levels.

Dynamics and Expressive Techniques

Dynamics and expressive techniques relate to the intensity or degree of sounds. Through the study of dynamics and expressive techniques students should be able to understand, discuss and apply:

- a range of dynamics, including gradations
- use of common dynamic signs and directions
- use of common expressive terms and signs
- stylistic indications.

Tone colour

Tone colour relates to the production of sound and the sound source. Through the study of tone colour students should be able to understand, discuss and apply:

- recognition of individual and combinations of instruments and voices
- identification of sound sources.

Texture

Texture relates to the layering of sound and how the layers relate to one another. Through the study of texture students should be able to understand, discuss and apply:

- the role of instruments and or voices in the layers of sound
- musical terms relevant to texture.

Structure

Structure relates to the organisation or form of music. Through the study of structure students should be able to understand, discuss and apply:

- traditional and non traditional patterns of structure
- unity and contrast within a piece/work.

Teaching Strategies

Teaching strategies that are particularly relevant and effective in Music courses recognise that students in their final years of secondary schooling need to:

- discover their own individual optimal learning style
- expand, understand and appreciate a variety of Music genres and forms
- develop a capacity for independent learning.

Such strategies include:

- aural learning
- learning of music theory
- investigative, research and composition tasks
- use of visual aids
- teacher-guided learning
- student-guided learning
- consolidation and practice of fundamental skills and musicianship
- sequenced investigations to scaffold learning
- participation in group activities
- visiting artists
- workshop presentations
- peer critique
- individual problem solving
- opportunities to develop practical skills
- prepared and unprepared listening
- use of appropriate technology to aid concept development.

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.

Assessment Task Types

It is advised that 4 to 6 assessment tasks be completed in a standard unit and 3 tasks for a half standard unit.

Criteria	Task Types	Weighting T courses	Weighting A courses	
Creating	One or two tasks to be composed per semester (1.0 value) or one original task to be composed per half semester (0.5 value)	30 - 40%	25-40%	
	1 task			2 tasks
	Original complete work Minimum: Ext T (48 bars – 1.0 unit 24 bars – 0.5 unit) T (32 bars – 1.0 unit 16 bars – 0.5 unit) A (24 bars – 1.0 unit 12 bars – 0.5 unit)			Two original works Minimum: Ext T 24 bars each T 16 bars each A 12 bars each
Performing	A minimum of two performances to be presented per standard unit (1 value), or one work per half unit (0.5 value). At least one work should directly relate to the unit of study. Task types include: <ul style="list-style-type: none"> • Solo or ensemble work(s) • One movement of a work (this is equivalent to one performance piece) 	30 - 40%	30-50%	

Criteria	Task Types	Weighting T courses	Weighting A courses																		
Musicology	<p>One or two tasks per semester (1.0 value) to be set or one task per half semester (0.5 value). A variety of assessment task types must be used over the course (defined to be a minor) Task types include:</p> <p>Research assignment/essay minimum word count</p> <table style="margin-left: 20px;"> <tr><td>A</td><td>500 words</td></tr> <tr><td>T</td><td>1000 words</td></tr> <tr><td>Ext</td><td>1500 words</td></tr> </table> <p>Task content must include elements of historical and analytical concepts, and music theory.</p> <p>Seminar/analysis minimum duration</p> <table style="margin-left: 20px;"> <tr><td>A</td><td>5 mins</td></tr> <tr><td>T</td><td>15 mins</td></tr> <tr><td>Ext</td><td>25 mins</td></tr> </table> <p>Task content must include elements of historical and analytical concepts, and theory.</p> <p>Exam The exam task must be comprehensive with a multi-focus i.e. recall, aural/listening, analysis and application of music theory. Examples of question styles in the exam are theory/analytical questions, short answer questions and short essay questions.</p> <p>In-class essay Must only be used when completing more than one musicology task per semester unit except when undertaking a 0.5 unit. Minimum word count:</p> <table style="margin-left: 20px;"> <tr><td>A</td><td>300 words (open book)</td></tr> <tr><td>T</td><td>500 words</td></tr> <tr><td>Ext</td><td>700 words</td></tr> </table>	A	500 words	T	1000 words	Ext	1500 words	A	5 mins	T	15 mins	Ext	25 mins	A	300 words (open book)	T	500 words	Ext	700 words	30 - 40%	25-40%
A	500 words																				
T	1000 words																				
Ext	1500 words																				
A	5 mins																				
T	15 mins																				
Ext	25 mins																				
A	300 words (open book)																				
T	500 words																				
Ext	700 words																				

Electronic music presentations must exhibit evidence of the manipulation of sounds and recording techniques, and an understanding of the sound spectrum. A live presentation must be included in units that contain electronic music. This presentation must include elements of duration, pitch, dynamics and expressive techniques, tone colour, texture and structure. Electronic performances must reflect an interaction between performer(s) and the electronic medium.

Moderation

Teachers of H courses will be required to present portfolios of student work for verification that units are taught and assessed as documented (9.2.2 Moderation of H courses 2013 BSSS Policies and Procedures Manual).

A Year 11 review portfolio will be prepared in December, after the end of the first 1.0 point unit, for Moderation Day 1 the following year.

A Year 12 review portfolio will be prepared by Week 3, Term 4 following the completion of the Year 12 unit at the end of Term 3.

Review portfolios will present the work of two students at different grade levels.

Grades in H courses are not subject to moderation.

Bibliography

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

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

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- Twyman, B. 1995. *Technology and its Influence on Music*, OTEN.
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- Twyman, B. 1998. *Listen Up*, NSW Department of Education and Training, Learning Materials Production Centre
- Waldock, K, 1996, *music now!* Sounds Australian.

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

<http://www.symphony.org.au/educat.htm>

Resources

Human Resources

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

- voice
- wind: flute, clarinet, saxophone, bassoon, cor anglais;
- strings: guitar (jazz and classical) violin, viola, ‘cello, double bass, electric bass;
- percussion: tuned and non-tuned, drum-set, piano, harp;
- brass: cornet, trumpet, trombone, French horn, tuba;
- gamelan: Central Indonesian Gamelan.
- world music ensemble

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 computing facilities;
- access to ANU concerts.

Proposed Evaluation Procedures

The following areas of evaluation will be considered:

- formal and informal student evaluation at the end of each semester;
- documentation from annual meetings with principals and staff of relevant colleges;
- feedback from Moderation Day;
- public feedback from student recitals.

These were accurate at the time of publication.

Classical Music Fundamentals

Value 1.0

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 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- 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 Type 1 ensembles and will present a major concert during the semester.

Musicology and Creating

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 and
- Chord-scale relationships and applications.

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.

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; and
- Critical evaluation of known and unknown compositions.

Assessment

Criteria	Task 1	Task 2	Task 3	Task 4	Task 5
Creating	Original complete work 48 bars				
Musicology		Written / Aural Test	Research Task 1500 word Essay		
Performing				Concert Performance	Recital Performance
Weighting	30%	15%	15%	20%	20%

Task 1

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

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

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

Task 4

Concert Performance

Task 5

Recital (maximum 20 minutes)

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.

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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

Specific Unit Goals

This unit should enable students to:

- study music of the Baroque Era
- 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 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 and
- continue to explore strategies to maintain health, safety and well being

Content

Performance

Students will receive a total of 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- Concert Practice: 30 minutes
- Ensemble: 60 minutes

Single Studies

- developing relevant technical skills appropriate to level and repertoire including ensemble and solos.

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 Type 1 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
- Mean tone tuning
- Just temperament

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; and
- 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; and
- Critical evaluation of known and unknown compositions.

Key composers include:

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

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 well being, including appropriate exercises, stress management and time management strategies.
- public performances and recitals
- analytical tasks,

ASSESSMENT

Criteria	Task 1	Task 2	Task 3	Task 4	Task 5
Creating	One original work (48 bars)				
Musicology		Written and Listening Exam	Research Task 1500 word Essay or lecture seminar		
Performing				Concert/ Ensemble Performance	Recital
Weighting	30%	15%	15%	20%	20%

Task 1

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

The written component should include questions relating to musical theory and general understanding, appraisal and appreciation of early music.

Task 3

Research component must include historical and analytical concepts as well as music theory specific to Baroque music.

Task 4

Involvement and performance in concert and ensemble performances

Task 5

Perform a recital of no more than twenty minutes duration at the end of the semester.

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

- Isaacs, Alan and Martin, Elizabeth. 1982. *Dictionary of Music*. Hamlyn. London.
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- Chadwick, F, 1996, *Cries and Calls*, FENER Publications.
- Dorrcott, I J & Allan, B C, 1990, *In Tune With Music Book 3*, McGraw-Hill
- Education Department of South Australia, 992. *Work Education Through the Arts*, Government Printers SA.
- Kamien, R. (ed) 1993. *The Norton Scores Vol 1 and 2*. 4th Edition 1993, Norton and Co. Inc. N.Y.
- Kamien, R, 1999, *Music: An Appreciation*, 6th Edition, Norton.
- Meet the Music *Resource Kits*, Sydney Symphony Orchestra Education Unit.
- Stock, J, 1996, *World Sound Matters*, Schott Publishing.
- Pugh, A, 1991, *Women in Music*, Cambridge University Press, Cambridge.

Musical Scores may include:

- Bach: *Two-part Inventions*
- Bach: *Well Tempered Clavier*
- Bach: *The Art of Fugue*
- Bach: *Double Violin Concerto in D minor*
- Bach: *Brandenburg Concerti*
- 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

Vivaldi: *The Four Seasons*

These were accurate at the time of publication.

Further Classical Styles & Techniques

Value 1.0

Specific Unit Goals

This unit should enable students to:

- study music of the Classical period
- 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 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; and
- continue to explore strategies to maintain health, safety and well being.

Content

Performance

Students will receive a total of 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- Concert Practice: 30 minutes
- Ensemble: 60 minutes

Single Studies

- developing relevant technical skills appropriate to level and repertoire including ensemble and solos.

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 this period.

Texture

- Development of functional harmony
- Homophonic writing
- Alberti Bass
- Modified Alberti Bass

Styles and structures

- Recitative and Aria
- Sonata form
- Minuet and Trio
- Scherzo and Trio
- Symphony
- Variations

Duration

- Simple and compound metres;
- Time signatures;
- Syncopation;
- Rhythmic techniques applied to composition.

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.

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; and

- Performance as both participant and critical listener.
- Class tuition including teacher demonstration, class practice and teacher directed learning tasks;

ASSESSMENT

Criteria	Task 1	Task 2	Task 3	Task 4	Task 5
Creating	One Original Complete Work (48 bars)				
Musicology		Written/Aural Examination	Research Task – Essay (1500 words)		
Performing				Concert/ Ensemble Performance	Recital
Weighting	30%	15%	15%	20%	20%

Task 1

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

The written component will assess analytical skill, while the aural component will assess both aural and listening skills.

Task 3

The research task will assess the students' ability to research and articulate findings relating to musical theory and general understanding, appraisal and appreciation of Classical music through the submission of a 1500 word essay on a particular topic pertinent to the era.

Task 4

Involvement / performance in concert and ensemble performances

Task 5

Perform a recital of no more than twenty minutes duration at the end of the semester.

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.
- 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.
- 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: *Symphonies 1 - 9*
- Haydn, F: *Symphonies*
- 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*

These were accurate at the time of publication.

Specific Unit Goals

This unit should enable students to:

- study music of the Romantic, 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 Romantic, 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; and
- continue to explore strategies to maintain health, safety and well being.

Content

Performance

Students will receive a total of 2 hours each week, to be divided as follows:

- Single studies: 30 minute private lesson with specialist teacher on specific instrument
- Concert Practice: 30 minutes
- Ensemble: 60 minutes

Single Studies

- developing relevant technical skills appropriate to level and repertoire including ensemble and solos

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.

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

- 19th Century styles eg Wagnerian opera, tone poem, symphony
- Impressionism
- Neoclassicism
- Serialism
- Minimalism
- *Avante garde* and fusion
- Aleatoricism
- Aboriginal and TSI styles

Texture

- Chromaticism
- 9th, 11th, 13th chords
- Augmented 6th chords
- Neapolitan 6ths
- Twelve tone scale
- 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;
- 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:

Schumann, Tchaikovsky, Mahler, Wagner, Schoenberg, Debussy, Bartok, Gershwin, Bartok, Cage, Ligeti, Shostakovich, Stockhausen, Britten, Holst, Stravinsky, Sitsky, Hyde, Boyd, Yothu Yindi, Carmody, Messiaen, Hindemith, Brahms, Liszt, Rachmaninov, Chopin, Sutherland.

TEACHING AND LEARNING STRATEGIES

Students will experience:

- Teacher directed learning tasks;
- Workshop/master classes/guest speakers;
- Audio/video presentations;
- Student research; and
- Performance as both participant and critical listener.

ASSESSMENT

Criteria	Task 1	Task 2	Task 3	Task 4	Task 5
Creating	One Original Complete Work (48 bars)				
Musicology		Written Exam 19 th Century	Written & Aural Exam 20 th & 21 st Centuries		
Performing				Concert/ Ensemble Performance	Recital
Weighting	30%	15%	15%	20%	20%

Task 1

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

The written exam will include questions relating to musical theory and general understanding, appraisal and appreciation of 19th century music.

Task 3

The written and aural exam will include questions relating to musical theory and general understanding, appraisal and appreciation of 20th century music.

Task 4

Involvement / performance in concert and ensemble performances

Task 5

Perform a recital of not more than twenty minutes duration at the end of the semester.

SPECIFIC UNIT RESOURCES

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

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.
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- 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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- Griffiths, P. *Guide to Electronic Music*.
- Lowe, G, 1997, *The Rock Book*, McGraw-Hill.
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- Smith, G. 1991. *Australian Popular Music*. Sounds Australian.
- Pugh, A, 1991. *Women in Music*. Cambridge University Press, Cambridge.
- Roy, G and Leary, D, 1989, *Successful Song writing and Marketing* , A Greater Songs Publication, Brisbane.
- Twyman, B, 1995, *Technology and its Influence on Music*, OTEN.

Scores

- Banks, D: *Sequence for solo cello*
- Bartok, B: *Concerto for Orchestra*
- Britten, B: *War Requiem, Curlew River*
- Berg A: *Sonata Opus 1*
- Butterley, N: *Music for Sunrise*.
- Carmody, K: *Thou Shalt not Steal*.
- Debussy, C: *Golliwog's Cakewalk*
- Hyde, M: *Marsh Birds*
- Knowles: *Blackbird*.
- Ligeti, G: *Requiem*
- Mahler, G: *Symphony No 2 Resurrection*.
- 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*.
- Schumann, R: *Kinderscenen*
- Schoenberg, A: *Transfigured Night*.
- Sitsky, L: *A Goldberg Variation*
- Sutherland, M: *Piano Sonata No. 1*
- Tchaikovsky, P: *Nutcracker, Symphony No 6 "Pathetique"*

Wagner, R: *Twilight of the Gods*.

Webern, A: *3 Pieces*

Ysaye, E: *Solo violin sonatas*.