

**Written under the Arts Course Framework 2014**

**Accredited from 2017 – 2021**

Music

A/T/M

## Student Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These ‘capabilities’ comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

* Literacy
* Numeracy
* Information and communication technology (ICT) capability
* Critical and creative thinking
* Personal and social capability
* Ethical behaviour
* Intercultural understanding.

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

* Aboriginal and Torres Strait Islander histories and cultures
* Asia and Australia’s engagement with Asia
* Sustainability

Elaboration of these student capabilities and priorities is available on the ACARA website at [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au/).

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | | Course Adoption Form for Accredited Courses | | | | | |
| College: | | | | | | | | |
| Course Title: Music | | | | Classification: | | A | | |
| Framework: Arts – 2016 Edition | | | | Course Area: | | Course Code: | | |
| Dates of Course Accreditation: | | | | From | 2017 | to | | 2021 |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
|  | Unit Prefix | Unit Title | | | | | Value (1.0/0.5) | Length |
| **CLASSICAL STREAM** | | | | | | | | |
| 🞏 |  | Introduction to Western Art Music | | | | | **1.0** | **S** |
| 🞏 |  | Introduction to Western Art Music a | | | | | 0.5 | Q |
| 🞏 |  | Introduction to Western Art Music b | | | | | 0.5 | Q |
| 🞏 |  | Early Music | | | | | **1.0** | **S** |
| 🞏 |  | Early Music a | | | | | 0.5 | Q |
| 🞏 |  | Early Music b | | | | | 0.5 | Q |
| 🞏 |  | Baroque Period | | | | | **1.0** | **S** |
| 🞏 |  | Baroque Period a | | | | | 0.5 | Q |
| 🞏 |  | Baroque Period b | | | | | 0.5 | Q |
| 🞏 |  | Classical Period | | | | | **1.0** | **S** |
| 🞏 |  | Classical Period a | | | | | 0.5 | Q |
| 🞏 |  | Classical Period b | | | | | 0.5 | Q |
| 🞏 |  | Romantic Period | | | | | **1.0** | **S** |
| 🞏 |  | Romantic Period a | | | | | 0.5 | Q |
| 🞏 |  | Romantic Period b | | | | | 0.5 | Q |
| 🞏 |  | 20th and 21st Century | | | | | **1.0** | **S** |
| 🞏 |  | 20th and 21st Century a | | | | | 0.5 | Q |
| 🞏 |  | 20th and 21st Century b | | | | | 0.5 | Q |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Jazz Stream** | | | | | |
| 🞏 |  | Introduction to Jazz | | **1.0** | **S** |
| 🞏 |  | Introduction to Jazz a | | 0.5 | Q |
| 🞏 |  | Introduction to Jazz b | | 0.5 | Q |
| 🞏 |  | **Early Jazz** | | **1.0** | **S** |
| 🞏 |  | Early Jazz a | | 0.5 | Q |
| 🞏 |  | Early Jazz b | | 0.5 | Q |
| 🞏 |  | The Blues | | **1.0** | **S** |
| 🞏 |  | The Blues a | | 0.5 | Q |
| 🞏 |  | The Blues b | | 0.5 | Q |
| 🞏 |  | Swing | | **1.0** | **S** |
| 🞏 |  | Swing a | | 0.5 | Q |
| 🞏 |  | Swing b | | 0.5 | Q |
| 🞏 |  | Bebop | | **1.0** | **S** |
| 🞏 |  | Bebop a | | 0.5 | Q |
| 🞏 |  | Bebop b | | 0.5 | Q |
| 🞏 |  | Cool and Modern Jazz | | **1.0** | **S** |
| 🞏 |  | Cool and Modern Jazz a | | 0.5 | Q |
| 🞏 |  | Cool and Modern Jazz b | | 0.5 | Q |
| 🞏 |  | **Contemporary Jazz Artists** | | **1.0** | **S** |
| 🞏 |  | Contemporary Jazz Artists a | | 0.5 | Q |
| 🞏 |  | Contemporary Jazz Artists b | | 0.5 | Q |
| **Contemporary Stream** | | | | | |
| 🞏 |  | Early Rock Music | | **1.0** | **S** |
| 🞏 |  | Early Rock Music a | | 0.5 | Q |
| 🞏 |  | Early Rock Music b | | 0.5 | Q |
| 🞏 |  | Rock Music of the 1970s and 1980s | | **1.0** | **S** |
| 🞏 |  | Rock Music of the 1970s and 1980s a | | 0.5 | Q |
| 🞏 |  | Rock Music of the 1970s and 1980s b | | 0.5 | Q |
| 🞏 |  | Music of the 1990s and Beyond | | **1.0** | **S** |
| 🞏 |  | Music of the 1990s and Beyond a | | 0.5 | Q |
| 🞏 |  | Music of the 1990s and Beyond b | | 0.5 | Q |
| 🞏 |  | Introduction to Electronic Music | | **1.0** | **S** |
| 🞏 |  | Introduction to Electronic Music a | | 0.5 | Q |
| 🞏 |  | Introduction to Electronic Music b | | 0.5 | Q |
| 🞏 |  | **Electronic Music** | | **1.0** | **S** |
| 🞏 |  | Electronic Music a | | 0.5 | Q |
| 🞏 |  | Electronic Music b | | 0.5 | Q |
| **MUSIC FOR PURPOSE AND PLACE STREAM** | | | | | |
| 🞏 |  | **Australian Music** | | **1.0** | **S** |
| 🞏 |  | Australian Music a | | 0.5 | Q |
| 🞏 |  | Australian Music b | | 0.5 | Q |
| 🞏 |  | World Music | | **1.0** | **S** |
| 🞏 |  | World Music a | | 0.5 | Q |
| 🞏 |  | World Music b | | 0.5 | Q |
| 🞏 |  | Film Music | | **1.0** | **S** |
| 🞏 |  | Film Music a | | 0.5 | Q |
| 🞏 |  | Film Music b | | 0.5 | Q |
| 🞏 |  | Music in Media | | **1.0** | **S** |
| 🞏 |  | Music in Media a | | 0.5 | Q |
| 🞏 |  | Music in Media b | | 0.5 | Q |
| 🞏 |  | Music for Theatre | | **1.0** | **S** |
| 🞏 |  | Music for Theatre a | | 0.5 | Q |
| 🞏 |  | Music for Theatre b | | 0.5 | Q |
| 🞏 |  | **Ensembles** | | **1.0** | **S** |
| 🞏 |  | Ensembles a | | 0.5 | Q |
| 🞏 |  | Ensembles b | | 0.5 | Q |
| 🞏 |  | Self-Directed Studies | | **1.0** | **S** |
| 🞏 |  | Self-Directed Studies a | | 0.5 | Q |
| 🞏 |  | Self-Directed Studies b | | 0.5 | Q |
| **ELECTRONIC MUSIC PRODUCTION Stream** | | | | | |
| 🞏 |  | House and Techno | | **1.0** | **S** |
| 🞏 |  | House and Techno a | | 0.5 | Q |
| 🞏 |  | House and Techno b | | 0.5 | Q |
| 🞏 |  | IDM and Hip Hop | | **1.0** | **S** |
| 🞏 |  | IDM and Hip Hop a | | 0.5 | Q |
| 🞏 |  | IDM and Hip Hop b | | 0.5 | Q |
| 🞏 |  | Electro acoustic and DNB | | **1.0** | **S** |
| 🞏 |  | Electro acoustic and DNB a | | 0.5 | Q |
| 🞏 |  | Electro acoustic and DNB b | | 0.5 | Q |
| 🞏 |  | Dancehall and Experimental | | **1.0** | **S** |
| 🞏 |  | Dancehall and Experimental a | | 0.5 | Q |
| 🞏 |  | Dancehall and Experimental b | | 0.5 | Q |
| **Adoption** The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | |
| Principal: / /20 | | | College Board Chair: / /20 | | |
| **BSSS Office Use**  Entered into database: / /20 | | | | | |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | | Course Adoption Form for Accredited T Courses | | | | | |
| College: | | | | | | | | |
| Course Title: Music | | | | Classification: | | T | | |
| Framework: Arts – 2016 Edition | | | | Course Area: | | Course Code: | | |
| Dates of Course Accreditation: | | | | From | 2017 | to | | 2021 |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
|  | Unit Prefix | Unit Title | | | | | Value (1.0/0.5) | Length |
| **CLASSICAL STREAM** | | | | | | | | |
| 🞏 |  | Introduction to Western Art Music | | | | | **1.0** | **S** |
| 🞏 |  | Introduction to Western Art Music a | | | | | 0.5 | Q |
| 🞏 |  | Introduction to Western Art Music b | | | | | 0.5 | Q |
| 🞏 |  | Early Music | | | | | **1.0** | **S** |
| 🞏 |  | Early Music a | | | | | 0.5 | Q |
| 🞏 |  | Early Music b | | | | | 0.5 | Q |
| 🞏 |  | Baroque Period | | | | | **1.0** | **S** |
| 🞏 |  | Baroque Period a | | | | | 0.5 | Q |
| 🞏 |  | Baroque Period b | | | | | 0.5 | Q |
| 🞏 |  | Classical Period | | | | | **1.0** | **S** |
| 🞏 |  | Classical Period a | | | | | 0.5 | Q |
| 🞏 |  | Classical Period b | | | | | 0.5 | Q |
| 🞏 |  | Romantic Period | | | | | **1.0** | **S** |
| 🞏 |  | Romantic Period a | | | | | 0.5 | Q |
| 🞏 |  | Romantic Period b | | | | | 0.5 | Q |
| 🞏 |  | 20th and 21st Century | | | | | **1.0** | **S** |
| 🞏 |  | 20th and 21st Century a | | | | | 0.5 | Q |
| 🞏 |  | 20th and 21st Century b | | | | | 0.5 | Q |

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| **Jazz Stream** | | | | | |
| 🞏 |  | Introduction to Jazz | | **1.0** | **S** |
| 🞏 |  | Introduction to Jazz a | | 0.5 | Q |
| 🞏 |  | Introduction to Jazz b | | 0.5 | Q |
| 🞏 |  | **Early Jazz** | | **1.0** | **S** |
| 🞏 |  | Early Jazz a | | 0.5 | Q |
| 🞏 |  | Early Jazz b | | 0.5 | Q |
| 🞏 |  | The Blues | | **1.0** | **S** |
| 🞏 |  | The Blues a | | 0.5 | Q |
| 🞏 |  | The Blues b | | 0.5 | Q |
| 🞏 |  | Swing | | **1.0** | **S** |
| 🞏 |  | Swing a | | 0.5 | Q |
| 🞏 |  | Swing b | | 0.5 | Q |
| 🞏 |  | Bebop | | **1.0** | **S** |
| 🞏 |  | Bebop a | | 0.5 | Q |
| 🞏 |  | Bebop b | | 0.5 | Q |
| 🞏 |  | Cool and Modern Jazz | | **1.0** | **S** |
| 🞏 |  | Cool and Modern Jazz a | | 0.5 | Q |
| 🞏 |  | Cool and Modern Jazz b | | 0.5 | Q |
| 🞏 |  | **Contemporary Jazz Artists** | | **1.0** | **S** |
| 🞏 |  | Contemporary Jazz Artists a | | 0.5 | Q |
| 🞏 |  | Contemporary Jazz Artists b | | 0.5 | Q |
| **Contemporary Stream** | | | | | |
| 🞏 |  | Early Rock Music | | **1.0** | **S** |
| 🞏 |  | Early Rock Music a | | 0.5 | Q |
| 🞏 |  | Early Rock Music b | | 0.5 | Q |
| 🞏 |  | Rock Music of the 1970s and 1980s | | **1.0** | **S** |
| 🞏 |  | Rock Music of the 1970s and 1980s a | | 0.5 | Q |
| 🞏 |  | Rock Music of the 1970s and 1980s b | | 0.5 | Q |
| 🞏 |  | Music of the 1990s and Beyond | | **1.0** | **S** |
| 🞏 |  | Music of the 1990s and Beyond a | | 0.5 | Q |
| 🞏 |  | Music of the 1990s and Beyond b | | 0.5 | Q |
| 🞏 |  | Introduction to Electronic Music | | **1.0** | **S** |
| 🞏 |  | Introduction to Electronic Music a | | 0.5 | Q |
| 🞏 |  | Introduction to Electronic Music b | | 0.5 | Q |
| 🞏 |  | **Electronic Music** | | **1.0** | **S** |
| 🞏 |  | Electronic Music a | | 0.5 | Q |
| 🞏 |  | Electronic Music b | | 0.5 | Q |
| **MUSIC FOR PURPOSE AND PLACE STREAM** | | | | | |
| 🞏 |  | **Australian Music** | | **1.0** | **S** |
| 🞏 |  | Australian Music a | | 0.5 | Q |
| 🞏 |  | Australian Music b | | 0.5 | Q |
| 🞏 |  | World Music | | **1.0** | **S** |
| 🞏 |  | World Music a | | 0.5 | Q |
| 🞏 |  | World Music b | | 0.5 | Q |
| 🞏 |  | Film Music | | **1.0** | **S** |
| 🞏 |  | Film Music a | | 0.5 | Q |
| 🞏 |  | Film Music b | | 0.5 | Q |
| 🞏 |  | Music in Media | | **1.0** | **S** |
| 🞏 |  | Music in Media a | | 0.5 | Q |
| 🞏 |  | Music in Media b | | 0.5 | Q |
| 🞏 |  | Music for Theatre | | **1.0** | **S** |
| 🞏 |  | Music for Theatre a | | 0.5 | Q |
| 🞏 |  | Music for Theatre b | | 0.5 | Q |
| 🞏 |  | **Ensembles** | | **1.0** | **S** |
| 🞏 |  | Ensembles a | | 0.5 | Q |
| 🞏 |  | Ensembles b | | 0.5 | Q |
| 🞏 |  | Self-Directed Studies | | **1.0** | **S** |
| 🞏 |  | Self-Directed Studies a | | 0.5 | Q |
| 🞏 |  | Self-Directed Studies b | | 0.5 | Q |
| **ELECTRONIC MUSIC PRODUCTION Stream** | | | | | |
| 🞏 |  | House and Techno | | **1.0** | **S** |
| 🞏 |  | House and Techno a | | 0.5 | Q |
| 🞏 |  | House and Techno b | | 0.5 | Q |
| 🞏 |  | IDM and Hip Hop | | **1.0** | **S** |
| 🞏 |  | IDM and Hip Hop a | | 0.5 | Q |
| 🞏 |  | IDM and Hip Hop b | | 0.5 | Q |
| 🞏 |  | Electro acoustic and DNB | | **1.0** | **S** |
| 🞏 |  | Electro acoustic and DNB a | | 0.5 | Q |
| 🞏 |  | Electro acoustic and DNB b | | 0.5 | Q |
| 🞏 |  | Dancehall and Experimental | | **1.0** | **S** |
| 🞏 |  | Dancehall and Experimental a | | 0.5 | Q |
| 🞏 |  | Dancehall and Experimental b | | 0.5 | Q |
| **Adoption** The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | |
| Principal: / /20 | | | College Board Chair: / /20 | | |
| **BSSS Office Use**  Entered into database: / /20 | | | | | |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | | Course Adoption Form for Accredited M Courses | | | | | |
| College: | | | | | | | | |
| Course Title: Music | | | | Classification: | | M | | |
| Framework: Arts – 2016 Edition | | | | Course Area: | | Course Code: | | |
| Dates of Course Accreditation: | | | | From | 2017 | to | | 2021 |
| Identify units to be adopted by ticking the check boxes | | | | | | | | |
|  | Unit Prefix | Unit Title | | | | | Value (1.0/0.5) | Length |
| **CLASSICAL STREAM** | | | | | | | | |
| 🞏 |  | Classical Period | | | | | **1.0** | **S** |
| 🞏 |  | Classical Period a | | | | | 0.5 | Q |
| 🞏 |  | Classical Period b | | | | | 0.5 | Q |
| **Jazz Stream** | | | | | | | | |
| 🞏 |  | **Contemporary Jazz Artists** | | | | | **1.0** | **S** |
| 🞏 |  | Study of an Artist a | | | | | 0.5 | Q |
| 🞏 |  | Study of an Artist b | | | | | 0.5 | Q |
| **Contemporary Stream** | | | | | | | | |
| 🞏 |  | Early Rock Music | | | | | **1.0** | **S** |
| 🞏 |  | Early Rock Music a | | | | | 0.5 | Q |
| 🞏 |  | Early Rock Music b | | | | | 0.5 | Q |
| 🞏 |  | Rock Music of the 1970s and 1980s | | | | | 1.0 | S |
| 🞏 |  | Rock Music of the 1970s and 1980s a | | | | | 0.5 | Q |
| 🞏 |  | Rock Music of the 1970s and 1980s b | | | | | 0.5 | Q |
| 🞏 |  | Music of the 1990s and Beyond | | | | | **1.0** | **S** |
| 🞏 |  | Music of the 1990s and Beyond a | | | | | 0.5 | Q |
| 🞏 |  | Music of the 1990s and Beyond b | | | | | 0.5 | Q |
| 🞏 |  | Introduction to Electronic Music | | | | | **1.0** | **S** |
| 🞏 |  | Introduction to Electronic Music a | | | | | 0.5 | Q |
| 🞏 |  | Introduction to Electronic Music b | | | | | 0.5 | Q |

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| --- | --- | --- | --- | --- | --- |
| **MUSIC FOR PURPOSE AND PLACE STREAM** | | | | | |
| 🞏 |  | **Australian Music** | | **1.0** | **S** |
| 🞏 |  | Australian Music a | | 0.5 | Q |
| 🞏 |  | Australian Music b | | 0.5 | Q |
| 🞏 |  | World Music | | **1.0** | **S** |
| 🞏 |  | World Music a | | 0.5 | Q |
| 🞏 |  | World Music b | | 0.5 | Q |
| 🞏 |  | Film Music | | **1.0** | **S** |
| 🞏 |  | Film Music a | | 0.5 | Q |
| 🞏 |  | Film Music b | | 0.5 | Q |
| 🞏 |  | Music in Media | | **1.0** | **S** |
| 🞏 |  | Music in Media a | | 0.5 | Q |
| 🞏 |  | Music in Media b | | 0.5 | Q |
| 🞏 |  | Music for Theatre | | **1.0** | **S** |
| 🞏 |  | Music for Theatre a | | 0.5 | Q |
| 🞏 |  | Music for Theatre b | | 0.5 | Q |
| 🞏 |  | **Ensembles** | | **1.0** | **S** |
| 🞏 |  | Ensembles a | | 0.5 | Q |
| 🞏 |  | Ensembles b | | 0.5 | Q |
| **ELECTRONIC MUSIC PRODUCTION Stream** | | | | | |
| 🞏 |  | House and Techno | | **1.0** | **S** |
| 🞏 |  | House and Techno a | | 0.5 | Q |
| 🞏 |  | House and Techno b | | 0.5 | Q |
| 🞏 |  | IDM and Hip Hop | | **1.0** | **S** |
| 🞏 |  | IDM and Hip Hop a | | 0.5 | Q |
| 🞏 |  | IDM and Hip Hop b | | 0.5 | Q |
| 🞏 |  | Electro acoustic and DNB | | **1.0** | **S** |
| 🞏 |  | Electro acoustic and DNB a | | 0.5 | Q |
| 🞏 |  | Electro acoustic and DNB b | | 0.5 | Q |
| 🞏 |  | Dancehall and Experimental | | **1.0** | **S** |
| 🞏 |  | Dancehall and Experimental a | | 0.5 | Q |
| 🞏 |  | Dancehall and Experimental b | | 0.5 | Q |
| **Adoption** The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course. | | | | | |
| Principal: / /20 | | | College Board Chair: / /20 | | |
| **BSSS Office Use**  Entered into database: / /20 | | | | | |

Course Name

Music

Course Classification

A/T/M

Course Framework

This course is presented under the Arts course framework 2016.

# Course Developers

|  |  |
| --- | --- |
| Name | College |
| Sandra Taylor | Burgmann Anglican School |
| Anne Kennedy | Melba Copland Secondary School |
| Emma Kelly | Narrabundah College |
| Kim Maloney | St Mary MacKillop College |
| Kevin Knapp | St Francis Xavier |

# Course Length and Composition

The following combinations of 0.5 units that have been approved by the Music panel as having coherence of purpose and clarity. No other combinations of 0.5 units have been accredited.

|  |  |
| --- | --- |
| Unit Titles | Unit Value |
| Introduction to Western Art Music | **1.0** |
| Introduction to Western Art Music a | 0.5 |
| Introduction to Western Art Music b | 0.5 |
| Early Music | **1.0** |
| Early Music a | 0.5 |
| Early Music b | 0.5 |
| Baroque Period | **1.0** |
| Baroque Period a | 0.5 |
| Baroque Period b | 0.5 |
| Classical Period | **1.0** |
| Classical Period a | 0.5 |
| Classical Period b | 0.5 |
| Romantic Period | **1.0** |
| Romantic Period a | 0.5 |
| Romantic Period b | 0.5 |
| 20th and 21st Century | **1.0** |
| 20th and 21st Century a | 0.5 |
| 20th and 21st Century b | 0.5 |
| **Introduction to Jazz** | **1.0** |
| Introduction to Jazz a | 0.5 |
| Introduction to Jazz b | 0.5 |
| **Early Jazz** | **1.0** |
| Early Jazz a | 0.5 |
| Early jazz b | 0.5 |
| The Blues | **1.0** |
| The Blues a | 0.5 |
| The Blues b | 0.5 |
| Swing | **1.0** |
| Swing a | 0.5 |
| Swing b | 0.5 |
| Bebop | **1.0** |
| BeBop a | 0.5 |
| BeBop b | 0.5 |
| Cool and Modern Jazz | **1.0** |
| Cool and Modern Jazz a | 0.5 |
| Cool and Modern Jazz b | 0.5 |
| **Contemporary Jazz Artists** | **1.0** |
| Contemporary Jazz Artists a | 0.5 |
| Contemporary Jazz Artists b | 0.5 |
| Early Rock Music | **1.0** |
| Early Rock Music a | 0.5 |
| Early Rock Music b | 0.5 |
| Rock Music of the 1970s and 1980s | 1.0 |
| Rock Music of the 1970s and1980s a | 0.5 |
| Rock Music of the 1970s and 1980s b | 0.5 |
| Music of the 1990s and Beyond | **1.0** |
| Music of the1990s and Beyond a | 0.5 |
| Music of the 1990s and Beyond b | 0.5 |
| Introduction to Electronic Music | **1.0** |
| Introduction to Electronic Music a | 0.5 |
| Introduction to Electronic Music b | 0.5 |
| **MIDI and Digital Music** | **1.0** |
| MIDI and Digital Music a | 0.5 |
| MIDI and Digital Music b | 0.5 |
| **Australian Music** | 1.0 |
| Australian Music a | 0.5 |
| Australian Music b | 0.5 |
| World Music | **1.0** |
| World Music a | 0.5 |
| World Music b | 0.5 |
| Film Music | **1.0** |
| Film Music a | 0.5 |
| Film Music b | 0.5 |
| Music in Media | **1.0** |
| Music in Media a | 0.5 |
| Music in Media b | 0.5 |
| Music for Theatre | **1.0** |
| Music for Theatre a | 0.5 |
| Music for Theatre b | 0.5 |
| **Ensembles** | **1.0** |
| Ensembles a | 0.5 |
| Ensembles b | 0.5 |
| Self-Directed Studies | **1.0** |
| Self-Directed Studies a | 0.5 |
| Self-Directed Studies b | 0.5 |
| House and Techno | **1.0** |
| House and Techno a | 0.5 |
| House and Techno b | 0.5 |
| IDM and Hip Hop | **1.0** |
| IDM and Hip Hop a | 0.5 |
| IDM and Hip Hop b | 0.5 |
| Electroacoustic and DNB | **1.0** |
| Electroacoustic and DNB a | 0.5 |
| Electroacoustic and DNB b | 0.5 |
| Dancehall and Experimental | **1.0** |
| Dancehall and Experimental a | 0.5 |
| Dancehall and Experimental b | 0.5 |

## Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours and can be as long as 63 hours. To receive a course, students must complete at least the **minimum** number of hours and units over the whole minor, major, major/minor or double major – **both** requirements must be met. The number of units may vary according to the school timetable.

|  |  |  |
| --- | --- | --- |
| **Course** | **Minimum number of hours per course** | **Number of standard 1 value units to meet course requirements** |
| Minor | 110 hours | 2 units of a minimum of 55 hours |
| Major | 220 hours | 4 units of a minimum of 55 hours |
| Major | 220 hours | 3.5 units equivalent to at least 220 hours |
| Major-Minor | 330 hours | 6 units of 55 hours |
| Major-Minor | 330 hours | 5.5 units equivalent to 330 hours |
| Double Major | 400 hours | 7.5 units of 55 hours |
| Double Major | 400 hours | 7 units equivalent to 400 hours |

# Implementation Guidelines

#### **Compulsory units**

Nil.

#### **Arrangements for students continuing study in this course**

Students continuing in this course from the previous course must study units not previously undertaken. Please refer to Duplication of Content rules below.

#### **Duplication of Content Rules**

Students cannot be given credit towards the requirements for an ACT Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. Substantial overlap of content is not permitted and students will only be given credit for covering the content once.

#### **Duplication of Content across Units**

Students studying Introduction to Western Art Music and Introduction to Jazz units are not able to replicate the 0.5 units undertaken as part of this unit of work in any other aspect of their coursework (i.e. If studying ‘Introduction to Western Art Music’ focusing on Baroque and Classical periods, they are not permitted to study either ‘Baroque Music’ or ‘Classical Music’ as part of their course).

#### Units from other courses

Nil.

#### Relationship to other courses

## Nil.

# Guidelines for delivery

### Half standard 0.5 units

Half standard units appear on the course adoption form but are not explicitly documented in courses. It is at the discretion of the college principal to split a standard 1.0 unit into two half standard 0.5 units. Colleges are required to adopt the half standard 0.5 units. However, colleges are not required to submit explicit documentation outlining their half standard 0.5 units to the OBSSS. Colleges must assess students using the half standard 0.5 assessment task weightings outlined in the framework. It is the responsibility of the college principal to ensure that all content is delivered in units approved by the Board.

### Achievement Standards

Years 11 and 12 achievement standards are written for A and T courses. A single achievement standard is written for M courses.

A year 12 student in any unit is assessed using the Year 12 achievement standards. A year 11 student in any unit is assessed using the Year 11 achievement standards. Year 12 achievement standards reflect higher expectations of student achievement compared to the Year 11 achievement standards. Year 11 and 12 achievement standards are differentiated by cognitive demand, the number of dimensions and the depth of inquiry.

An achievement standard cannot be used as a rubric for an individual assessment task. Assessment is the responsibility of the college. Student tasks may be assessed using rubrics or marking schemes devised by the college. A teacher may use the achievement standards to inform development of rubrics. The verbs used in achievement standards may be reflected in the rubric. In the context of combined Year 11 and 12 classes, it is best practice to have a distinct rubric for year 11 and 12. These rubrics should be available for students prior to completion of an assessment task so that success criteria are clear.

## Suggested Implementation Patterns

Implementation may vary according to individual college choice of units. Students wishing to undertake a formal stream in areas of Western Art Music, Jazz, Contemporary, Music for Purpose and Place, or Electronic may create a package following the vertical format within a stream.

This choice of pathway is NOT COMPULSORY but may be used to provide clarity for students wishing to specialise in a given area of interest. Alternatively, students may elect to study any unit from any stream in order to complete a major, minor, major/minor, major/major package.

These options are aimed to provide students and colleges with a greater flexibility to accommodate student interests and future study/vocational pathways.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Music** | | | | | | | | |
|  | | | | | | | | |
| **Western Art Music** |  | **Jazz** |  | **Contemporary** |  | **Music for Purpose and Place** |  | **Electronic Music Production** |
|  |  |  |  |  |  |  |  |  |
| Introduction to Western Art Music |  | Introduction to Jazz |  | Early Rock Music |  | Australian Music |  | House and Techno |
|  |  |  |  |  |  |  |  |  |
| Early Music |  | Early Jazz |  | Rock Music of the 1970s and 1980s |  | World Music |  | IDM and Hip Hop |
|  |  |  |  |  |  |  |  |  |
| Baroque Period |  | The Blues |  | Contemporary Music of the 1990s and Beyond |  | Film Music |  | Electroacoustic and DNB |
|  |  |  |  |  |  |  |  |  |
| Classical Period |  | Swing |  | Introduction to Electronic Music |  | Music in Media |  | Dancehall and Experimental |
|  |  |  |  |  |  |  |  |  |
| Romantic Period |  | Bebop |  | Electronic Music |  | Music for Theatre |  |  |
|  |  |  |  |  |  |  |  |  |
| 20th & 21st Century |  | Cool and Beyond |  |  |  | Ensembles |  |  |
|  |  |  |  |  |  |  |  |  |
|  |  | Contemporary Jazz Artists |  |  |  | Self-Directed Studies |  |  |

# Subject Rationale

Music is a unique art form that records and enriches human civilisation reflecting the development of human cultures. The study of music enables critical thinking and engagement with innovative musicians to experience music as artists and audience members.

In broad terms, learning in Music involves making and responding. Students learn as musicians, by making musical works that communicate to audiences. They learn as audiences, by responding critically to music. These actions are taught together as each depends on the other.

In making of musical works, students learn about composing, arranging, improvising, music technology, and technical and performance skills to engage an audience.

In responding to musical works, students learn about theory, elements of music, origins of music, influences of music, performance styles, technology and being an audience. Students will develop an informed critical appreciation of music, considering music practices, elements, genres, styles, production, techniques and conventions. They will interpret, analyse and evaluate the social, cultural and historical significance of Music. The study of music equips students with life skills while also providing continuity with many tertiary and industry courses.

Goals

Course Framework goals focus on the essential things that students should know and be able to do as a result of studying any course in this subject area. They are **intended student outcomes**.

All courses based on this Course Framework should enable students to:

* analyse and evaluate musical works and understand how its meaning is constructed
* evaluate the value and purpose of musical works
* understand the influence of historical, social, political and cultural contexts on music
* articulate their own ideas and interpret the ideas of others to make music
* explore the place and function of musical traditions as well as work from diverse cultural and community groups
* reflect on the process of creating and performing musical works
* use the elements of music to analyse and interpret musical ideas
* apply work, health & safety practice (WHS) in the production of music

## Student Group

#### Tertiary (T) course

This course is designed to building on students’ prior knowledge and experience in studying music. It is assumed students entering this course have a formal knowledge of music notation, developed literacy and performance skills and a general knowledge and understanding of some musical styles. The recommended entry level for T courses is Grade 3 Practical from a relevant examination body or equivalent or at the discretion of the Principal.

Students studying Tertiary (T) music have the opportunity to study units of work that allow them to gain the experience, knowledge and skills in order to pursue further study of Music in a tertiary institution.

#### Accredited (A) course

This course is designed to introduce students to studies in music. It is assumed that students entering the A Course have little or no prior experience in studying music (i.e. performance and/or notation skill), or may elect to study this course for personal enjoyment.

Students studying Accredited (A) music have the opportunity to study units of work that allow them to gain the experience, knowledge and skills in order to pursue an area of interest in the music industry at a non-tertiary level.

#### Modified (M) course

This course is designed to introduce students to studies in music. It is assumed that students entering the M Course have little experience in studying music, or may elect to study this course for personal enjoyment.

Students studying Modified (M) Music have the opportunity to gain experience, knowledge and skills in performing, creating and learning about music elements.

It is intended that all units available in this course offer opportunities to develop essential concepts and skills as outlined below.

Content

Content for the Tertiary, Accredited and Modified courses is organised under three categories: musicology, creating and performance. These component areas address the expected level of understanding and application with regards to the music elements and associated metalanguage. The expected understanding of music elements for A/T and M courses are outlined below.

#### Musicology

Musicology refers to the process of making an informed response to music in written and verbal forms.

Students should have the opportunity to investigate and make informed responses to music requiring students to research, reflect, analyse and interpret the evolution, function and importance of music elements in the unit studied.

Students should have a range of opportunities to acquire appropriate concepts, music notation literacy and aural discrimination skills to analyse, discuss and understand relevant musical works.

Students are to consider the contexts in which music of the units studied is created and viewed.

#### Creating

Development of compositional skills should represent stylistic understanding of the units studied. Students will communicate musical ideas with increasing confidence, accuracy and discrimination.

Students should have experiences in:

* Developing creative ideas using theory exercises to explore, improvise, experiment, expand and consolidate compositional techniques and processes, as well as self-reflective and editing skills
* Recording compositional intentions and processes
* Presenting creative works using written and/or aural methods and technologies, that show a clear awareness of compositional techniques including performance indicators and/or details
* Electronic music compositions may be presented live. However, students will be required to explain in detail, the composition they are presenting. Students presenting live performances of a composition item must not use this item as a ‘performance’ task in order to avoid duplication of content

#### Performing

The development of performance skills should be fostered by providing performance opportunities in a variety of media and technology, solo and ensembles, styles and genres according to individual needs, interests and abilities. These should be explored through the relevant units of study.

Students who elect to perform their own compositions: must provide a fully notated score; must not be used as a composition assessment task; must be commensurate with the required level (T Course Grade 3 minimum); may only perform one ‘own composition’ per 1.0 unit of study. Students studying 0.5 (T Course) units are not permitted to perform their own composition.

Electronic music performances must exhibit strong evidence of the manipulation of sounds, original samples and recording techniques. They must also demonstrate a high level of understanding of the sound spectrum.

Elements of music (T course)

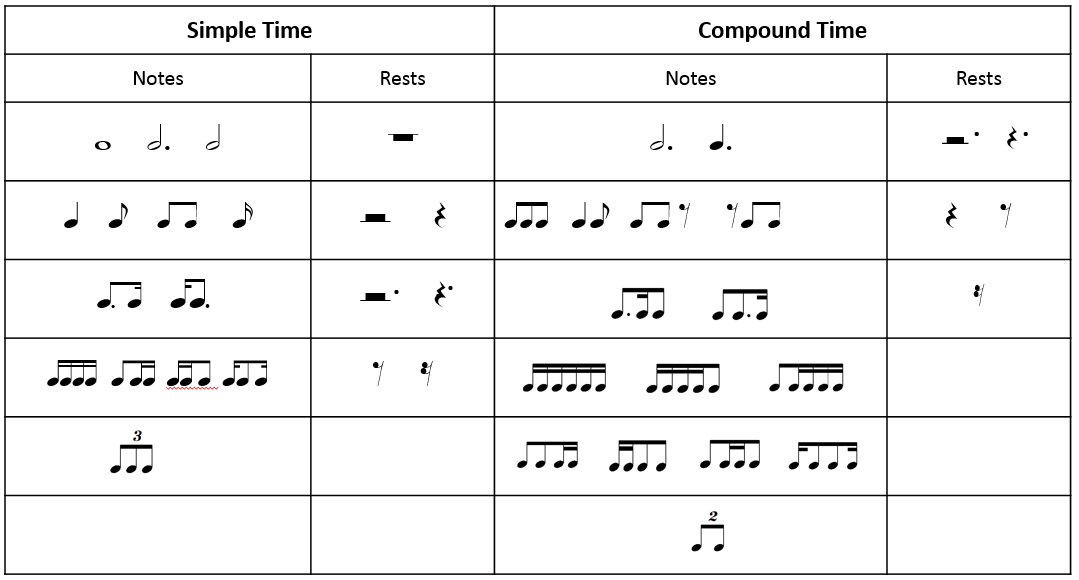
The understanding of and ability to apply the following elements of music relevant to each unit studied:

#### Duration:

*rhythm and metre:* Duple, triple, and quadruple metres, irregular metres, mixed metres and time polymetres, simple and compound time signature, free time

*rhythmic devices:* syncopation, rhythmic ostinato, anticipation, hemiola, diminution, augmentation, polyrhythm, crossrhythm, flexible rhythm

*notes and rests:*

Pitch:

* Pitch direction, contour and pattern
* Pitch range and register
* methods of notating pitch, both traditional and graphic
* Various scales, modes and other ways of organising pitch.
* Graphic and traditional notation
* Variety of clefs
* Tonality including polytonality, bitonality, whole tone, tone row, matrix, experimental scale forms, microtonal scales
* Atonality
* Chromaticism
* Harmony including triads, the dominant seventh, diminished sevenths, secondary sevenths, inversions, augmented and diminished intervals, trichord, seventh chords, and quartal harmony
* Modal harmony
* Cadences
* Modulation
* Transposition
* Pitch conventions in a variety of cultures
* Pitchdevices including riff, ostinato and pedal note

#### Texture:

* Monophonic
* Homophonic
* Polyphonic
* Unison
* Countermelody
* Imitative texture
* Antiphonal texture
* Soundscape

#### Timbre:

* Acoustic
* Electronic/Synthesised
* Register and range
* Conventional and unconventional instrumentation and methods

#### Form and structure:

* Phrases
* Head
* Hook
* Song form
* Motivic development
* Riffs and Ostinatos
* Binary, Ternary, Rondo
* Sonata Form
* Theme and Variation
* Improvisation
* Techniques of call and response
* Conventional and non-conventional structures
* Multi-movement structures (eg symphony, sonata, suite, concert, art song)
* unity and contrast
* standard and non-standard patterns
* structures in different cultures and genres
* Matrix
* Soundscape

#### Dynamics and expressive techniques:

* Range of dynamics including gradations, signs and directions
* Expression vocabulary
* Tempo, including gradations
* Terraced dynamics
* Pitch bending
* Vibrato
* Articulation
* Stylistic indications
* Ornamentation
* Electronic manipulation of sounds.

ELEMENTS OF MUSIC (A COURSE)

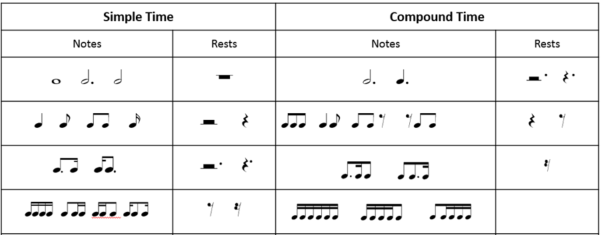
The understanding of and ability to apply the following elements of music relevant to each unit studied:

#### Duration:

rhythm and metre: Duple, triple, and quadruple metres, simple and compound time signature, free time

rhythmic devices: syncopation, rhythmic ostinato, anticipation, polyrhythm, flexible rhythm

notes and rests:

****

#### Pitch:

* Pitch direction, contour and pattern
* Pitch range and register
* Methods of notating pitch, both traditional and graphic
* Various scales, modes and other ways of organising pitch.
* Graphic and traditional notation
* Treble and Bass clefs
* Tonality and Atonality
* Chromaticism
* Harmony including triads, the dominant seventh
* Modal harmony
* Basic Cadences
* Simple Modulation
* Simple transposition and transcription
* Pitch conventions in a variety of cultures
* Pitchdevices including riff, ostinato and pedal note; 7th note harmonies

#### Texture:

* Monophonic
* Homophonic
* Polyphonic
* Unison
* Canon
* Call-response
* Soundscape

#### Timbre:

* Acoustic
* Electronic/Synthesised
* Register and range
* Conventional and unconventional instrumentation and methods

#### Form And Structure:

* Phrases
* Head
* Hook
* Song form
* Motivic development
* Riffs and Ostinatos
* Binary, Ternary, Rondo
* Theme and Variation
* Improvisation
* Techniques of call and response
* Conventional and non-conventional structures
* Unity and contrast
* Standard and non-standard patterns
* Structures in different cultures and genres
* Soundscape

#### Dynamics and Expressive Techniques:

* Common dynamics including gradations, signs and directions
* Expression vocabulary
* Tempo, including gradations
* Pitch bending
* Articulation
* Stylistic indications
* Electronic manipulation of sounds.

ELEMENTS OF MUSIC (M COURSE)

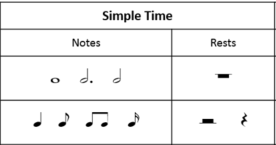
The understanding of and ability to apply the following elements of music relevant to each unit studied:

**DURATION:**

rhythm and metre: simple time signature, free time

rhythmic devices: rhythmic ostinato, anticipation, flexible rhythm

notes and rests:



#### Pitch:

* Pitch direction, contour and pattern
* Pitch range and register
* Methods of notating pitch, both traditional and graphic
* Graphic and traditional notation
* Treble and Bass clefs
* Tonality and Atonality
* Harmony including triads/chords
* Simple transposition
* Pitch conventions in a variety of cultures
* Pitchdevices including riff, ostinato and drone

#### Texture:

* Monophonic
* Homophonic
* Unison
* Canon
* Call-response
* Soundscape

#### Timbre:

* Acoustic
* Electronic/Synthesised
* Register and range
* Conventional and unconventional instrumentation and methods

#### Form and Structure:

* Phrases
* Head
* Hook
* Song form
* Riffs and Ostinatos
* Binary, Ternary
* Theme and Variation
* Improvisation
* Techniques of call and response
* Unity and contrast
* Standard patterns
* Basic structures in different cultures and genres
* Soundscape

#### Dynamics and Expressive Techniques:

* Common dynamics including gradations, signs and directions
* Basic expression vocabulary
* Tempo, including simple gradations
* Pitch bending
* Electronic manipulation of sounds.

# Assessment

The identification of assessment task types, together with examples of tasks, provides a common and agreed basis for the collection of evidence of student achievement. This collection of evidence enables a comparison of achievement within and across colleges, through moderation processes. This enables valid, fair and equitable reporting of student achievement on the Year 12 Certificate.

* **Assessment Tasks** elicit responses that demonstrate the degree to which students have achieved the goals of a unit (and the course as a whole).
* **Assessment Tasks** in T courses require students to utilise the higher order thinking skills that are the basis of the ACT Scaling Test**.**
* **Assessment Task Types** (with weightings) group assessment tasks in ways that reflect agreed shared practice in the subject area and facilitate the comparison of student work across different assessment tasks.
* **Assessment Criteria** (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers use all of these criteria to assess students’ performance, but do not necessarily use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.
* **Assessment Rubrics** are used to develop criteria for a task type and a continuum that indicates levels of student achievement against each criterion.

### Board requirements

Students are expected to study the accredited semester 1.0 units unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

Where a 1.0 unit is delivered as a combination of two 0.5 units, the same percentage weighting for task types should be used. If not, separate mark books must be maintained and the 0.5 units must be meshed with the 1.0 standard unit following documented meshing procedures. These meshing procedures must be provided to students as part of the Unit Outline.

## General Assessment Criteria (A, T, M)

Students will be assessed on the degree to which they demonstrate concepts and skills associated with the units of study in the areas of:

* making
* responding.

### Guide to Assessment Tasks

Assessment should be differentiated for A, T and courses. Assessment tasks in all courses need to be appropriate to the classification and cater for the needs of students. Creative, open-ended and rich learning tasks are recommended.

### Assessment Task Types: A/T/M

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Music | | | | |
| Making | | Responding | | |
| Creating | Performing | | | Musicology |
| Task Types | **1 Task:**  Original complete work  Minimum:  **A** : 24 bars – 1.0 unit  12 bars – 0.5 unit  **T** : 32 bars – 1.0 unit  16 bars – 0.5 unit  **2 Tasks:**   * Two original works   Minimum:  **A**: 12 bars each  **T**: 16 bars each  **OR**   * One original work   Minimum:  **A**: 12 bars  **T**: 16 bars   * An arrangement   Minimum:  **A**: 12 bars  **T**: 24 bars  **OR**   * One original work   Minimum:  **A**: 12 bars  **T**: 16 bars   * A folio of composition tasks   Minimum:  **A**: four 4 bar tasks  **T**: four 8 bar tasks | A minimum of two performances to be presented per standard unit (1.0 value), or one work per half unit (0.5 value).  At least one work should directly relate to the unit of study.  Each performance should be a minimum of 2 minutes.  Task types include:   * Solo or ensemble work(s) * One movement of a work (this is equivalent to one performance piece)   Electronic music presentation must include a live performance with a lecture performance presentation (see below) | | | 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:   * Research assignment/essay   Minimum word count:  **A**: 500 - 800 words  **T**: 800-1200 words  **M**: 100 words  Task content must include elements of historical and analytical concepts, and music theory.   * Seminar/analysis   Minimum duration:  **A** & **T:** 8-20 mins  Task content must include elements of historical and analytical concepts, and theory. It is recommended that support material (e.g. sound and video clips) does not exceed 20% of the presentation.   * 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.   * 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:  **A**: 300 words (open book)  **T**: 500 words |
| **Weightings in 1.0 and 0.5 units** | | | | | |
| **A** | 30 - 50% | 25 - 40% | | | 25 - 40% |
| **T** | 30 - 40% | 30 - 40% | | | 30 - 40% |
| **M** | 10 - 90% | | | 10 - 90% | |

#### Board Recommendations

The Board recommends 3 - 5 assessment tasks per standard unit (1.0) and 2 - 3 per half standard unit (0.5).

# Student Capabilities

### Creative and critical thinkers

Critical and creative thinking is integral to activities that require students to think broadly and deeply, and is particularly essential when making and responding to music. Students generate, design and analyse, consider possibilities and processes, draw links and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively.

Students learn to analyse a variety of music works and identify key features and connections with the world in which they are created and performed. They critically reflect on the thinking and design process that underpin their own music-making; offer and receive effective feedback about past and present music compositions and performances, and communicate their ideas to a variety of audiences.

### Enterprising problem-solvers

Through a range of opportunities to work with others, students learn about approaching tasks using alternative methods, considering different perspectives of others, seeking solutions to tasks and putting ideas into actions. Students apply logic and reasoning when analysing, synthesising, creating and evaluating examples of music. They reflect on their own ideas and processes to assist in allowing them to transfer and apply their knowledge to new contexts.

### Skilled and empathetic communicators

Through opportunities to learn about a variety of music genres and contexts, students gain the knowledge and skills to manipulate the elements of music. This understanding assists them in communicating their own ideas, messages and emotions through a range of creative tasks. Music students communicate their ideas and intentions using specific music vocabulary, traditional and non-traditional notation, and when performing for an audience. Students also communicate their ideas and understandings in written and oral presentations of research and through their compositions.

### Informed and ethical decision-makers

Students develop and apply ethical understanding when they encounter or create artworks that require ethical consideration, such as work that is controversial, involves a moral dilemma or presents a biased point of view. They explore how social, historical, political and cultural influences affect the work of composers and performers. When interpreting and evaluating the work of others, students consider the intellectual, moral and property rights. In particular, students learn about ethical and cultural protocols when engaging with performers from diverse social and/or cultural backgrounds.

### Environmentally and culturally aware citizens

Students have opportunities to explore the Arts in maintaining and transforming cultural practices, social systems and the relationships of people to their environments. They consider ways to be environmentally responsible when using resources and how traditions relating to this may change over time and between different cultures. Music provides students with opportunities to express and develop world views and to appreciate the need for collaboration within others to implement more sustainable patterns of working. Students may choose to communicate their developing understanding of the concept of sustainability and to persuade others to take action for sustainable futures through creative tasks.

### Confident and capable users of technologies

Students have opportunities to use and make the most of a range of technologies available to them in order to access, create and communicate information and ideas, solve problems and work collaboratively. In music, students may (for example) use interactive multimedia platforms, theory and aural development apps, and composition software to develop skills and communicate their creative ideas. Students learn to apply social and ethical protocols and practices in a digital environment – particularly in relation to the appropriate acknowledgement of intellectual property and safeguarding their own online and digital security.

### Independent and self-managing learners

Students have the opportunity to understand themselves as learners, develop reflective practices, work with others, and become confident, resilient and adaptable learners. They learn about managing and monitoring their own responses, persistence in completing tasks and overcoming obstacles. Students are engaged in developing organisational skills and identifying suitable resources needed to achieve goals. Students develop skills to learn how to work independently, show initiative, become conscientious, delay gratification and persevere in the face of setbacks and frustrations. It also involves the metacognitive skill of learning when and how to use particular strategies.

### Collaborative team members

Students have the opportunity to work with a wide range of people including peers, teachers, workshop facilitators and professional musicians to create and present music. Through these opportunities, students learn to participate in safe, respectful and professional relationships – accepting individual and group roles and responsibilities. They learn about resilience, diverse perspectives, respect and empathy.

# Achievement Standards

Grade descriptors provide a guide for teacher judgement of students’ achievement, based on the assessment criteria, over a unit of work in this subject. Grades are organized on an A-E basis and represent standards of achievement.

Grades are awarded on the proviso that the assessment requirements have been met. When allocating grades, teachers will consider the degree to which students demonstrate their ability to complete and submit tasks within a specified time frame.

The following descriptors are consistent with the system grade descriptors, which describe generic standards of student achievement across all courses.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Achievement Standards for Music Year 11 A Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding (musicology) | * analyses music, styles, genres, conventions and their proponents | * explains music, styles, genres, conventions and their proponents | * describes music, styles, genres, conventions and their proponents | * identifies music, styles, genres, conventions and their proponents | * identifies some music, styles, genres, conventions and their proponents |
| * analyses the elements of music, stylistic features, compositional and performance techniques | * explains the elements of music, stylistic features, compositional and performance techniques | * describes the elements of music, stylistic features, compositional and performance techniques | * identifies the elements of music, stylistic features, compositional and performance techniques | * identifies the elements of music, stylistic features, compositional and performance techniques |
| * analyses the purpose of music in personal, cultural, historical and social contexts | * explains the purpose of music in personal, cultural, historical and social contexts | * describes the purpose of music in personal, cultural, historical and social contexts | * identifies the purpose of music in personal, cultural, historical and social contexts | * identifies the purpose of music with little or no reference to personal, cultural, historical and social contexts |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making (creating and performing) | * creates music with technical proficiency, displaying problem solving and refinement of technical skills | * creates music with technical control, displaying effective problem solving and refinement of technical skills | * creates music with some control, displaying appropriate problem solving and technical skills | * creates music with minimal control, displaying some practical problem solving and technical skills | * creates music, displays minimal problem solving and technical skills |
| * creates expressive and authentic musical works that are informed by insightful understanding of musical conventions | * creates imaginative musical works that are informed by detailed understanding of musical conventions | * creates imaginative musical works that are informed by an understanding of musical conventions | * creates musical works which make some reference to musical conventions | * creates musical works with little or no reference to musical conventions |
| * creates musical works, makes astute aesthetic choices, adapts stylistic features, compositional and performance techniques discerningly for purpose and target audience | * creates musical works, thoughtful aesthetic choices, selects stylistic features, compositional and performance techniques effectively appropriate for purpose and target audience | * creates musical works, makes considered aesthetic choices, selects forms, styles, processes, practices and performance techniques appropriate for purpose and audience | * creates musical works, makes limited aesthetic choices, uses forms, styles, processes, practices and performance techniques for particular purposes | * creates musical works, makes limited or no aesthetic choices, uses some forms, styles, processes, practices and performance techniques for particular purposes |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects in detail on the creative process, works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Achievement Standards for Music Year 11 T Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding (musicology) | * analyses music, styles, genres, conventions and their proponents and discusses the representation of identity and culture | * analyses music, styles, genres, conventions and their proponents and explains the representation of identity and culture | * explains music, styles, genres, conventions and their proponents and describes the representation of identity and culture | * describes music, styles, genres, conventions and their proponents with some reference to the representation of identity and culture | * identifies music, styles, genres, conventions and their proponents with little or no reference to representation of identity and culture |
| * analyses the elements of music, stylistic features, compositional and performance techniques and evaluates their musical significance | * analyses the elements of music, stylistic features, compositional and performance techniques and explains their musical significance | * explains the elements of music, stylistic features, compositional and performance techniques and describes their musical significance | * describes the elements of music, stylistic features, compositional and performance techniques and outlines their musical significance | * identifies the elements of music, stylistic features, compositional and performance techniques |
| * analyses the purpose and influence of music in personal, cultural and historical contexts | * discusses the purpose of music in personal, cultural and historical contexts | * explains the purpose of music in personal, cultural and historical contexts | * describes the purpose of music in personal, cultural and historical contexts | * identifies the purpose of music in personal, cultural and historical contexts |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments using analysis of evidence, appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making (creating and performing) | * creates music with technical proficiency, displaying problem solving and refinement of technical skills | * creates music with technical control, displaying effective problem solving and refinement of technical skills | * creates music with some control, displaying appropriate problem solving and technical skills | * creates music with minimal control displaying some practical problem solving and technical skills | * creates music, displays minimal problem solving and technical skills |
| * creates expressive and authentic musical works that are informed by insightful understanding of musical conventions | * creates imaginative musical works that are informed by detailed understanding of musical conventions | * creates imaginative musical works that are informed by an understanding of musical conventions | * creates musical works which make some reference to musical conventions | * creates musical works with little or no reference to musical conventions |
| * creates musical works, makes astute aesthetic choices, adapts stylistic features, compositional and performance techniques discerningly for purpose and target audience | * creates musical works, makes thoughtful aesthetic choices, selects stylistic features, compositional and performance techniques effectively for purpose and target audience | * creates musical works, makes considered aesthetic choices, selects forms, styles, processes, practices and performance techniques appropriate for purpose and audience | * creates musical works, makes limited aesthetic choices, uses forms, styles, processes, practices and performance techniques for particular purposes | * creates musical works, makes limited or no aesthetic choices, uses some forms, styles, processes, practices and performance techniques for particular purposes |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects in detail on the creative process, works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

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| --- | --- | --- | --- | --- | --- |
| Achievement Standards for Music Year 12 A Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding (musicology) | * analyses music, styles, genres, conventions and their proponents and explains the representation of identity and culture | * explains music, styles, genres, conventions and their proponents and describes representation of identity and culture | * describes music, styles, genres, conventions and their proponents and outlines the representation of identity and culture | * identifies music, styles, genres, conventions and their proponents | * identifies some music, styles, genres, conventions and their proponents |
| * analyses the elements of music, stylistic features, compositional and performance techniques and explains their musical significance | * explains the elements of music, stylistic features, compositional and performance techniques and describes their musical significance | * describes the elements of music, stylistic features, compositional and performance techniques and outlines their musical significance | * identifies the elements of music, stylistic features, compositional and performance techniques | * identifies some the elements of music, stylistic features, compositional and performance techniques |
| * analyses the purpose and influence of music in personal, cultural, historical and social contexts | * explains the purpose and influence of music in personal, cultural, historical and social contexts | * describes the purpose and influence of music in personal, cultural, historical and social contexts | * identifies the purpose and influence of music in personal, cultural, historical and social contexts | * identifies the purpose of music with little or no reference to personal, cultural, historical and social contexts |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making (creating and performing) | * creates music with technical proficiency, displaying problem solving and refinement of technical skills | * creates music with technical control, displaying effective problem solving and refinement of technical skills | * creates music with some control, displaying appropriate problem solving and technical skills | * creates music with minimal control, displaying some practical problem solving and technical skills | * creates music, displays minimal problem solving and technical skills |
| * creates expressive and authentic musical works that are informed by insightful understanding of musical conventions | * creates imaginative musical works that are informed by detailed understanding of musical conventions | * creates imaginative musical works that are informed by an understanding of musical conventions | * creates musical works which make some reference to musical conventions | * creates musical works with little or no reference to musical conventions |
| * creates musical works, makes astute aesthetic choices, adapts stylistic features, compositional and performance techniques discerningly for purpose and target audience | * creates musical works, makes thoughtful aesthetic choices, selects stylistic features, compositional and performance techniques effectively for purpose and target audience | * creates musical works, makes considered aesthetic choices, selects forms, styles, processes, practices and performance techniques appropriate for purpose and audience | * creates musical works, makes limited aesthetic choices, uses forms, styles, processes, practices and performance techniques for particular purposes | * creates musical works, makes limited or no aesthetic choices, uses some forms, styles, processes, practices and performance techniques for particular purposes |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently | * explains and reflects in detail on the creative process, works safely, collaboratively and independently | * describes and reflects in detail on the creative process, works safely, collaboratively and independently | * outlines the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

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| --- | --- | --- | --- | --- | --- |
| Achievement Standards for Music Year 12 T Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding (musicology) | * critically analyses music, styles, genres, conventions and their proponents and evaluates how they are integrated to represent identity and culture | * analyses music, styles, genres, conventions and their proponents and explains how they are integrated to represent identity and culture | * explains music, styles, genres, conventions and their proponents and describes how they are integrated to represent identity and culture | * describes music, styles, genres, conventions and their proponents with some reference to the representation of identity and culture | * identifies music, styles, genres, conventions and their proponents with little or no reference to the representation of identity and culture |
| * critically analyses the elements of music, stylistic features, compositional and performance techniques and evaluates their musical and wider significance | * analyses the elements of music, stylistic features, compositional and performance techniques and explains their musical and wider significance | * explains the elements of music, stylistic features, compositional and performance techniques and describes their musical and wider significance | * describes the elements of music, stylistic features, compositional and performance techniques and outlines their significance | * identifies the elements of music, stylistic features, compositional and performance techniques with little or no discussion of their significance |
| * critically analyses the nature and purpose of music in personal, cultural, historical and social contexts and discusses values and attitudes | * analyses the nature and purpose of music in personal, cultural and historical contexts and explains values and attitudes | * explains the nature and purpose of music in personal, cultural and historical contexts and identifies values and attitudes | * describes the nature and purpose of music in personal, cultural and historical contexts and outlines values and attitudes | * identifies the nature and purpose of music in personal, cultural and historical contexts with little or no discussion of values and attitudes |
| * evaluates a range of interpretations of music and presents a coherent response | * compares and analyses interpretations of music and presents a reasoned response | * compares and explains interpretations of music to [develop](http://www.australiancurriculum.edu.au/Glossary?a=&t=Develop) a response | * outlines own and others’ responses to music | * presents a limited response to music |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments using analysis of evidence, appropriate language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments, using some evidence with referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing |
| Making (creating and performing) | * creates music with technical proficiency, displaying problem solving and refinement of technical skills | * creates music with technical control, displaying effective problem solving and refinement of technical skills | * creates music with some control, displaying appropriate problem solving and technical skills | * creates music with minimal control, displaying some practical problem solving and technical skills | * creates music, displays minimal problem solving and technical skills |
| * creates expressive and authentic musical works that are informed by insightful understanding of musical conventions | * creates imaginative musical works that are informed by detailed understanding of musical conventions | * creates imaginative musical works that are informed by an understanding of musical conventions | * creates musical works with some reference to musical conventions | * creates musical works with little or no reference to musical conventions |
| * creates musical works, makes astute aesthetic choices, adapts stylistic features, compositional and performance techniques discerningly for purpose and target audience | * creates musical works, makes thoughtful aesthetic choices, selects stylistic features, compositional and performance techniques effectively for purpose and target audience | * creates musical works, makes considered aesthetic choices, selects forms, styles, processes, practices and performance techniques appropriate for purpose and target audience | * creates musical works, makes limited aesthetic choices, uses some forms, styles, processes, practices and performance techniques for particular purposes | * creates musical works, makes limited or no aesthetic choices, uses some forms, styles, processes, practices and performance techniques for particular purposes |
| * evaluates and reflects with insight on the creative process, works safely, collaboratively and independently | * analyses and reflects in detail on the creative process, works safely, collaboratively and independently | * communicates, documents and reflects on the creative process, works safely, collaboratively and independently | * describes the creative process with some reflection and works safely and independently | * documents with little or no reflection on the creative process, works safely under direct instruction |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Achievement Standards for Music M Course | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding (musicology) | * describes the elements of music, stylistic features, compositional and performance techniques | * describes musical processes and practices with some assistance | * recounts musical processes and practices with occasional assistance | * identifies musical processes and practices with continuous guidance | * identifies musical processes and practices with direct instruction |
| * describes the purpose of music in a personal context | * describes the purpose of music in a personal context with some assistance | * recounts the purpose of music in a personal context with occasional assistance | * identifies the purpose of music in a personal context with continuous guidance | * identifies the purpose of music in a personal context with direct instruction |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas using evidence, appropriate language and referencing | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas using appropriate language with some assistance | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with occasional assistance | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with continuous guidance | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas with direct instruction |
| Making (creating and performing) | * creates musical works that are informed by an understanding of musical conventions | * creates musical works that are informed by an understanding of musical conventions with some assistance | * creates musical works that are informed by an understanding of musical conventions with occasional assistance | * creates musical works that are informed by an understanding of musical conventions with continuous guidance | * creates musical works that are informed by an understanding of musical conventions with direct instruction |
| * creates music performances, uses performance techniques for particular purposes | * creates music performances, uses performance techniques for particular purposes with some assistance | * creates music performances, uses performance techniques for particular purposes with occasional assistance | * creates music performances, uses performance techniques for particular purposes with continuous guidance | * creates music performances, uses performance techniques for particular purposes with direct instruction |

# Moderation

Moderation is a system designed and implemented to:

* provide comparability in the system of school-based assessment
* form the basis for valid and reliable assessment in senior secondary schools
* involve the ACT Board of Senior Secondary Studies and colleges in cooperation and partnership
* maintain the quality of school-based assessment and the credibility, validity and acceptability of Board certificates.

Moderation commences within individual colleges. Teachers develop assessment programs and instruments, apply assessment criteria, and allocate Unit Grades, according to the relevant Course Framework. Teachers within course teaching groups conduct consensus discussions to moderate marking or grading of individual assessment instruments and unit grade decisions.

### The Moderation Model

Moderation within the ACT encompasses structured, consensus-based peer review of Unit Grades for all accredited courses, as well as statistical moderation of course scores, including small group procedures, for T courses.

### Moderation by Structured, Consensus-based Peer Review

Review is a subcategory of moderation, comprising the review of standards and the validation of Unit Grades. In the review process, Unit Grades, determined for Year 11 and Year 12 student assessment portfolios that have been assessed in schools by teachers under accredited courses, are moderated by peer review against system wide criteria and standards. This is done by matching student performance with the criteria and standards outlined in the unit grade descriptors as stated in the Course Framework. Advice is then given to colleges to assist teachers with, and/or reassure them on, their judgments.

### Preparation for Structured, Consensus-based Peer Review

Each year, teachers teaching a Year 11 class are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers teaching a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment and other documentation required by the Office of the Board of Senior Secondary Studies should also be kept. Year 11 work from Semester 2 of the previous year is presented for review at Moderation Day 1 in March, and Year 12 work from Semester 1 is presented for review at Moderation Day 2 in August.

In the lead up to Moderation Day, a College Course Presentation (comprised of a document folder and a set of student portfolios) is prepared for each A, M and T course/units offered by the school, and is sent in to the Office of the Board of Senior Secondary Studies.

### The College Course Presentation

The package of materials (College Course Presentation) presented by a college for review on moderation days in each course area will comprise the following:

* a folder containing supporting documentation as requested by the Office of the Board through memoranda to colleges
* a set of student portfolios containing marked and/or graded written and non-written assessment responses and completed criteria and standards feedback forms. Evidence of all assessment responses on which the unit grade decision has been made is to be included in the student review portfolios.

Specific requirements for subject areas and types of evidence to be presented for each Moderation Day will be outlined by the Board Secretariat through memoranda and Information Papers.

#### Visual evidence for judgements made about practical performances

#### (also refer to BSSS Website Guidelines)

It is a requirement that schools’ judgements of standards to practical performances (A/T/M) be supported by visual evidence (still photos or video).

Photographic evidence does not have to illustrate the work of the individual students whose folios are included in the verification submission. The photographic evidence only needs to represent the school’s judgement of an A, B or C standard of practical performance for that unit in the semester and needs to come from within that scaling group.

The photographic evidence submitted must be drawn from practical skills performed as part of the assessment process.

Teachers should consult the BSSS guidelines at <http://www.bsss.act.edu.au/grade_moderation/information_for_teachers> when preparing photographic evidence.

# Reference Guide

#### **Books**

Aldwell, E., Schachter, C. and Cadwallader, A. (2011). *Harmony & voice leading*. Boston, MA: Schirmer/Cengage Learning.

Aebersold, J. (2010). *Jazz handbook*. New Albany, IN: Jamey Aebersold Jazz.

Dorricott, I and Allen, B.( *Music: A Creative Approach*, Books 1 and 2; [Art House](https://en.wikipedia.org/wiki/Art_film)

Dunbar-Hall, P and Hodge, G. (1988). *A guide to rock‘n’pop.* Marrickville, N.S.W.: Science Press.

Gauldin, R. (2004). *Harmonic Practice in Tonal Music - Textbook Hardcover - 2ND CD-ROM*. Norton W.W. & Company.

Gauldin, R. and Gauldin, R. (2004). *Workbook for harmonic practice in tonal music*. New York: W.W. Norton.

Hindson, M., Barbeler, D. and Blom, D. (2007). *Music composition toolbox*. Marrickville, N.S.W.: Science Press.

Kamien, R. (2011). *Music*. Boston: McGraw-Hill Higher Education.

Levine, M. (1995). *The jazz theory book*. Petaluma, CA (P.O. Box 445, Petaluma, 94953): Sher Music.

Lowe, G. (2006). *The jazz and rock resource*. North Ryde, N.S.W.: McGraw-Hill.

Lowe, G. (2003). *The rock book*. North Ryde, N.S.W.: McGraw-Hill.

Miller, M. (2005). *The complete idiot's guide to music composition.* Indianapolis, IN: Alpha.

Palmqvist, B., Crosskey, P. and Koll, A. (2007). *The refinement of rhythm*. Canberra: Bopac.

Rawlins, R. (2012). *How to play from a real book*. Milwaukee, WI: Hal Leonard.

Strong, J. (2014). *Home recording for musicians for dummies.* Hoboken, N.J; Wiley

Turek, R. (2007). *Theory for today’s musician*. Boston: McGraw-Hill.

#### **Books and CD ROMS**

Grant, G. (2006). *Music explained.* Boston:McGraw-Hill

Peterson, N. (2012). *The concepts of music.* Aus: Nelson Cengage.

#### **Websites**

Adams, R (2015). *Musictheory.net* Available at: <http://www.musictheory.net>

Australiancurriculum.edu.au, (2015). *Music Foundation to Year 10 Curriculum by rows - The Australian Curriculum v7.4*. [online] Available at: <http://www.australiancurriculum.edu.au/the-arts/music/curriculum/f-10?layout=1>

e-lr.com.au, (2015). *e-learning resources*. [online] Available at: <http://www.e-lr.com.au>

Lynda.com, (2015). *Online video tutorials & training | lynda.com*. [online] Available at: <http://www.lynda.com>

Times Educational Supplement. Available at: http://www.tesaustralia.com/teaching-resources/

Wardrobe, K. (2015). [online] Available at: <http://midnightmusic.com.au>

# Physical Resources

Physical resources required for this course may include:

* Notation Software (eg Sibelius, Musescore, Finale, Noteflight)
* Digital Audio Workstation (Electronic Music Units) (eg Ableton, Garageband, Reaper, ProTools, LogicPro 10, FL Studios)
* Aural/Theory Learning Resources (eg Musition, Auralia, BlitzBooks, AMEB Past Papers/online papers)
* Internet Resources
* Music Apps (Digital Devices)
* Selection of Musical Instruments
* Selection of Recording Devices (Audio/Visual)
* Music recordings and scores suitable for each unit
* Access to ICT resources

# Introduction to Western Art Music Value: 1.0

**Introduction to Western Art Music a Value: 0.5**

**Introduction to Western Art Music b Value: 0.5**

This standard (1.0) unit may combine two half (0.5) units from any of the following 1.0 Classical Stream units of study: Early Music, Baroque Period, Classical Period, Romantic Period, 20th and 21st Century. These two half units (0.5) provide colleges with the flexibility to deliver an appropriate general overview of two significant periods of western art music history. Colleges are able to focus on specific areas of interest relating to these periods as determined by student needs or areas of interest.

Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

## Prerequisites

Nil.

## Duplication of Content Rules

Students studying this unit of work are NOT PERMITTED to study the same periods an any other point of their course work (i.e. if studying Baroque/Classical 0.5 units, both Baroque Period (1.0) and Classical Period (1.0) are unable to be studied)

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * identify both aurally and in printed form, a variety of instrumental and/or vocal forms from the periods studied * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the periods studied * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the periods studied * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms | * analyse both aurally and in printed form, a variety of instrumental and/or vocal forms from the periods studied * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the periods studied * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the periods studied * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * create original music works manipulating the key elements that relate to music of the periods studied * create and present performance items that are suitable for a specific audience | * create original music works manipulating the key elements that relate to music of the periods studied * create and present performance items that are suitable for a specific audience |

## Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of music the periods studied * social, historical, technological, cultural, political and/or geographical contexts in which music of the periods is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific techniques and genres (minimum of two) reflective of each of the periods chosen   Refer to the content listed in each of the 1.0 units for this stream: Early Music; Baroque Period; Classical Period; Romantic Period; 20th and 21st Centuries. | **Responding (Musicology)**   * evolution, function and importance of music the periods studied * social, historical, technological, cultural, political and/or geographical contexts in which music of the periods is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific techniques and genres (minimum of three) reflective of each of the periods chosen   Refer to the content listed in each of the 1.0 units for this stream: Early Music; Baroque Period; Classical Period; Romantic Period; 20th and 21st Centuries. |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * compositional techniques of the chosen periods * for suggested task types, refer to the content listed in each of the 1.0 units for this stream: Early Music; Baroque Period; Classical Period; Romantic Period; 20th and 21st Century | * compositional techniques of the chosen periods * for suggested task types, refer to the content listed in each of the 1.0 units for this stream: Early Music; Baroque Period; Classical Period; Romantic Period; 20th and 21st Century |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

For suggested works refer to the relevant related 1.0 units.

# Early Music Value: 1.0

**Early Music a Value: 0.5**

**Early Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * identify both aurally and in printed form, a variety of instrumental and vocal forms from the period studied * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the period studied * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the period studied * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to music of the period studied * create and present performance items that are suitable for a specific audience | * analyse both aurally and in printed form, a variety of instrumental and vocal forms from the period studied * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the period studied * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the period studied * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to music of the period studied * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of music the period studied * social, historical, technological, cultural, political and/or geographical contexts in which music of the period is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific techniques and genres of the Middle Ages may include: organum, cantus firmus, drone; Gregorian Chant, Mass, Rondeau; polyphony and homophonic texture, church modes, mood through word painting * specific techniques and genres of the Renaissance period may include: cantus firmus, polyphony, a cappella; Mass Motet, Madrigal, Lute songs, dances, ricercar, polyphony and homophonic texture, church modes, mood through word painting | **Responding (Musicology)**   * evolution, function and importance of music the period studied * social, historical, technological, cultural, political and/or geographical contexts in which music of the period is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific techniques and genres of the Middle Ages may include: organum, cantus firmus, drone; Gregorian Chant, Mass, Rondeau; polyphony and homophonic texture, church modes, mood through word painting * specific techniques and genres of the Renaissance period may include: cantus firmus, polyphony, a cappella; Mass Motet, Madrigal, Lute songs, dances, ricercar, polyphony and homophonic texture, church modes, mood through word painting |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the Medieval and Renaissance periods   Task Types may include:   * Organum * Motet * Madrigal * Ricercar | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the Medieval and Renaissance periods   Task Types may include:   * Organum * Motet * Madrigal * Ricercar |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Guizot de Dijon: Chanterai por mon corage
* Dunstable: O rosa bella
* Lassus: Alma redemotoris mater
* Byrd: Ave verum corpus
* Holborne: Heigh-ho Holiday
* Holborne: Galliarde

# Baroque Period Value: 1.0

**Baroque Period a Value: 0.5**

**Baroque Period b Value: 0.5**

## Specific Unit Goals

This unit should enable) students to:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * identify both aurally and in printed form, a variety of instrumental and/or vocal forms from the Baroque period * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the Baroque period * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the Baroque period * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to music of the Baroque period * create and present performance items that are suitable for a specific audience | * analyse both aurally and in printed form, a variety of instrumental and/or vocal forms from the Baroque period * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the Baroque period * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the Baroque period * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements and compositional devices that relate to music of the Baroque period * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of music in the baroque era * development of the orchestra * Social, historical, technological, cultural, political and/or geographical contexts in which music of the Baroque Period is created and viewed * Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific Baroque Elements and Techniques – polyphony, Counterpoint, canon, imitation, sequence, inversion, retrograde, augmentation, diminution, pedal point, ornamentation, modulation, terraced dynamics, figured bass, basso continuo, unity of mood * elements of vocal music: recitative, aria, chorus, * baroque forms and genres may include: Concerto Grosso, Ritornello form, Fugue, Prelude and Fugue, Trio sonata, Inventions, Suite, Chorale, Opera, Cantata, Oratorio, Mass | **Responding (Musicology)**   * evolution, function and importance of music in the baroque era * development of the orchestra * social, historical, technological, cultural, political and/or geographical contexts in which music of the baroque period is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific Baroque Elements and Techniques – polyphony, Counterpoint, canon, imitation, sequence, inversion, retrograde, augmentation, diminution, pedal point, ornamentation, modulation, terraced dynamics, figured bass, basso continuo, unity of mood * elements of vocal music: recitative, aria, chorus, * baroque forms and genres may include: Concerto Grosso, Ritornello form, Fugue, Prelude and Fugue, Trio sonata, Inventions, Suite, Chorale, Opera, Cantata, Oratorio, Mass |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the Baroque Period | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the Baroque Period |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| Task types may include:   * canon * polyphonic works using a minimum of four baroque compositional devices * works using a minimum of three instruments or two plus a basso continuo * works using Ritornello form * Chorale using 4 part vocal harmony | Task types may include:   * canon * polyphonic works using a minimum of four baroque compositional devices * works using a minimum of three instruments or two plus a basso continuo * works using Ritornello form * chorale using 4 part vocal harmony |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Bach, J S Brandenburg Concerti 1 to 6
* Bach, J.S, Well-Tempered Clavier
* Handel, G F Messiah
* Handel, G F Water Music
* Purcell, H, Dido and Aeneas
* Vivaldi, Four Seasons
* Vivaldi, A, Concerto Grosso, Opus 11 No.3,

# Classical Period Value: 1.0

**Classical Period a Value: 0.5**

**Classical Period b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * identify both aurally and in printed form, a variety of instrumental and vocal forms from the Classical period * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the Classical period * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the Classical period * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms | * analyse both aurally and in printed form, a variety of instrumental and vocal forms from the Classical period * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the Classical period * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the Classical period * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms | * identify instrumental and vocal forms from the Classical period * identify the elements and stylistic features of the Classical period * identify the purpose of Classical music in a personal context * creates music ideas using appropriate language and symbols * create and present performance items that are suitable for a specific audience |
| * create original music works manipulating the key elements that relate to music of the Classical period * create and present performance items that are suitable for a specific audience | * create original music works manipulating the key elements that relate to music of the Classical period * create and present performance items that are suitable for a specific audience |  |

Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of music in the classical era * development of the orchestra * social, historical, technological, cultural, political and/or geographical contexts in which music of the classical period is created and viewed * music Elements – Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific classical music elements – melody and harmony, modulation, instrumentation, mood and expression * classical forms and genres may include: sonata form, theme and variations, rondo, minuet and trio, opera, sonata, concerto, symphony, chamber music, string quartet | **Responding (Musicology)**   * evolution, function and importance of music in the classical era * development of the orchestra * social, historical, technological, cultural, political and/or geographical contexts in which music of the classical period is created and viewed * music Elements – Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific classical music elements – melody and harmony, modulation, instrumentation, mood and expression * classical forms and genres may include: sonata form, theme and variations, rondo, minuet and trio, opera, sonata, concerto, symphony, chamber music, string quartet | **Responding (Musicology)**   * importance and function of music in the Classical era * development of the orchestra * contexts in which music of the Classical Period is created and viewed * music Elements – Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific classical music elements – melody and harmony, instrumentation, mood and expression * classical forms and genres may include: sonata form, theme and variations, rondo, minuet and trio, opera, sonata, concerto, symphony, chamber music, string quartet |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the classical period | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the classical period | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the classical period |
| **A Course** | **T Course** | **M Course** |
| Task types may include:   * Works using sonata form * Chamber ensembles * Theme and Variation | Task types may include:   * Works using sonata form * Chamber ensembles * Theme and Variation | Task types may include:   * Works using sonata form * Chamber ensembles * Theme and Variation |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Beethoven, Symphony No5
* Mozart. Eine kleine Nachtmisik, K 525
* Mozart, Flute Concerto in D K285
* Haydn, “Surprise” Symphony

# Romantic Period Value: 1.0

**Romantic Period a Value: 0.5**

**Romantic Period b Value: 0.5**

## Specific Unit Goals

This unit should enable) students to:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * identify both aurally and in printed form, a variety of instrumental and vocal forms from the Romantic period * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the Romantic period * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the Romantic period * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to music of the Romantic period * create and present performance items that are suitable for a specific audience | * analyse both aurally and in printed form, a variety of instrumental and vocal forms from the Romantic period * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the Romantic period * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music of the Romantic period * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to music of the Romantic period * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of music in the romantic era * romanticism * nationalism * development of the orchestra * social, historical, technological, cultural, political and/or geographical contexts in which music of the romantic period is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific romantic period music elements may include: melody and harmony, chromatic harmony, program, mood and expression, tone colour, rubato, thematic transformation, idee fixe, leitmotif, the orchestra and orchestration * romantic forms and genres may include: strophic form, through composed, art song and lied, song cycle, opera, piano miniatures, program music, concerto, symphony, incidental music, Nationalism, Exoticism, early Impressionism | **Responding (Musicology)**   * evolution, function and importance of music in the romantic era * romanticism * nationalism * development of the orchestra * social, historical, technological, cultural, political and/or geographical contexts in which music of the romantic period is created and viewed * Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * specific romantic period music elements may include: melody and harmony, chromatic harmony, program, mood and expression, tone colour, rubato, thematic transformation, idee fixe, leitmotif, the orchestra and orchestration * romantic forms and genres may include: strophic form, through composed, art song and lied, song cycle, opera, piano miniatures, program music, concerto, symphony, incidental music, Nationalism, Exoticism, early Impressionism |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the romantic period | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the romantic period |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| Task types may include:   * Piano miniatures * Program music * Art song | Task types may include:   * Piano miniatures * Program music * Art song |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work,

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Berlioz, H Symphonie Fantastique
* Liszt, F Les Preludes
* Mahler, G, Resurrection Symphony
* Rimsky- Korsakov, R Scheherazade
* Schubert, F Die Schone Mullerin
* Schumann, R Kinderscenen
* Smetna, B Ma Vlast
* Tchaikovsky, P I Romeo & Juliet

# 20th and 21st Century Value: 1.0

**20th and 21st Century a Value: 0.5**

**20th and 21st Century b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * identify both aurally and in printed form, a variety of instrumental and vocal forms from the 20th and 21st Century * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the 20th and 21st Century * demonstrate in written and oral form, the knowledge and understanding of key elements relating to the 20th and 21st Century * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to the 20th and 21st Century * create and present performance items that are suitable for a specific audience | * analyse both aurally and in printed form, a variety of instrumental and vocal forms of the 20th and 21st Century * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of the 20th and 21st Century * demonstrate in written and oral form, the knowledge and understanding of key elements relating to the 20th and 21st Century * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to the 20th and 21st Century * create and present performance items that are suitable for a specific audience |

## Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of music the period studied * social, historical, technological, cultural, political and/or geographical contexts in which music of the period is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * 20th and 21st Century Elements may include: Instrumentation and techniques, Graphic notation, Tone clusters, Polytonality, Poly harmonies, chord treatment, rhythmic and metre developments, Atonality, Twelve tone and matrix systems * specific techniques and genres of the 20th and 21st century may include: Impressionism, Expressionism, Neoclassicism, Serialism, Minimalism, Dodecaphony, Aleatoric, Electronic music, Avant Garde, Musique Concrete, recording devices | **Responding (Musicology)**   * evolution, function and importance of music the period studied * social, historical, technological, cultural, political and/or geographical contexts in which music of the period is created and viewed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * 20th and 21st Century Elements may include: Instrumentation and techniques, Graphic notation, Tone clusters, Polytonality, Poly harmonies, chord treatment, rhythmic and metre developments, Atonality, Twelve tone and matrix systems * specific techniques and genres of the 20th and 21st century may include: Impressionism, Expressionism, Neoclassicism, Serialism, Minimalism, Dodecaphony, Aleatoric, Electronic music, Avant Garde, Musique Concrete, recording devices |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the 20th and 21st Century   Task types may include:   * a composition using graphic notation or alternate methods of music notation | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositional techniques of the 20th and 21st Century   Task types may include:   * a composition using graphic notation or alternate methods of music notation |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Bartok, B, Music for Percussion, Strings and Celeste
* Cage, J, 4’33”
* Coningham, B, Ice Carving
* Glass, P, Glassworks
* Penderecki, Threnody for the Victims of Hiroshima
* Schoenberg, Pierrot Lunaire
* Stockhausen, K, Seven Days
* Stravinsky, Rite of Spring
* Webern, A, Five Pieces for Orchestra

# Introduction to Jazz Value: 1.0

**Introduction to Jazz a Value: 0.5**

**Introduction to Jazz b Value: 0.5**

This standard (1.0) unit may combine two half (0.5) units from any of the following 1.0 Jazz Stream units of study: Early Jazz; The Blues; Swing; Bebop; Cool and Modern Jazz. These two half units (0.5) provide colleges with the flexibility to deliver an appropriate general overview of two significant periods of jazz music history. Colleges are able to focus on specific areas of interest relating to these periods as determined by student needs or areas of interest.

Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

## Prerequisites

Nil.

## Duplication of Content Rules

Students studying this unit of work are NOT PERMITTED to study the same periods an any other point of their course work (ie if studying Early Jazz/The Blues 0.5 units, both Early Jazz (1.0) and The Blues (1.0) are unable to be studied as part of the course.

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced jazz * demonstrate in written and oral form, the knowledge and understanding of key elements relating to jazz music * demonstrate the understanding of notation and elements of music through written and/or aural forms * demonstrate an ability to use graphic, formal and conventional music notation to communicate music ideas | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced jazz music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to jazz music * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms |
| * create original music works that reflect the key elements of jazz * create and present performance items that are suitable for an audience | * create original music works manipulating the key elements that relate to jazz * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of jazz within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which early jazz music was created and performed * explore a range (minimum of two) of jazz music genres:   Refer to the content listed in each of the 1.0 units for this stream: Early Jazz, the Blues, Swing Music, Bebop Music, Cool and Modern Jazz   * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * evolution, function and importance of jazz within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which jazz music was created and performed * explore a range (minimum of three) of jazz music genres:   Refer to the content listed in each of the 1.0 units for this stream: Early Jazz, the Blues, Swing Music, Bebop Music, Cool and Modern Jazz   * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods |
| * composition in traditional or contemporary idiom based on a jazz genre:   For suggested task types, refer to the content listed in each of the 1.0 units for this stream: Early Jazz, the Blues, Swing Music, Bebop Music, Cool and Modern Jazz   * use of instrumentation and key elements of music to reflect understanding of jazz music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | * composition in traditional or contemporary idiom based on a jazz genre:   For suggested task types, refer to the content listed in each of the 1.0 units for this stream: Early Jazz, the Blues, Swing Music, Bebop Music, Cool and Modern Jazz   * use of instrumentation and key elements of music to reflect understanding of jazz music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * for elements of the chosen jazz genre refer to the 1.0 unit: Early Jazz, the Blues, Swing Music, Bebop music, Cool and Modern Jazz | * for elements of the chosen jazz genre refer to the 1.0 unit: Early Jazz, the Blues, Swing Music, Bebop music, Cool and Modern Jazz |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * Stagecraft practices * Awareness of audience * Working with others – e.g. within an ensemble, accompanist, rehearsal techniques * Interpretation and purpose of works * Degree of technical proficiency * Degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

For suggested works refer to the relevant related 1.0 units.

# Early Jazz Value: 1.0

**Early Jazz a Value: 0.5**

**Early Jazz b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced early jazz * demonstrate in written and oral form, the knowledge and understanding of key elements relating to early jazz music * demonstrate the understanding of notation and elements of music through written and/or aural forms * demonstrate an ability to use graphic, formal and conventional music notation to communicate music ideas * create original music works that reflect the key elements of early jazz * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced early jazz music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to early jazz music * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to early jazz * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of early jazz within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which early jazz music was created and performed * explore a range (minimum of four) of early jazz music genres (e.g. Early Blues, Trad Jazz, New Orleans, Blended African and European Music, Spirituals, and Cakewalk), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied | **Responding (Musicology)**   * evolution, function and importance of early jazz within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which early jazz music was created and performed * explore a range (minimum of four) of early jazz music genres (eg. Early Blues, Trad Jazz, New Orleans, Blended African and European Music, Spirituals, and Cakewalk), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied |
| * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on an early jazz genre (eg Early Blues, Trad Jazz, New Orleans, Blended African and European Music, Spirituals, and Cakewalk) * use of instrumentation and key elements of music to reflect understanding of early jazz music | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on an early jazz genre (eg Early Blues, Trad Jazz, New Orleans, Blended African and European Music, Spirituals, and Cakewalk) * use of instrumentation and key elements of music to reflect understanding of early jazz music |
| * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience |
| **A Course** | **T Course** |
| Early Jazz elements may include:   * Polyphonic improvisation * Swing | Early Jazz elements may include:   * Polyphonic improvisation * Swing |
| * Front line * Major 6th chords * Improvisation around melody * Syncopation | * Front line * Major 6th chords * Improvisation around melody * Syncopation |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Traditional, When The Saints Go Marching In
* Traditional, I Found A New Baby
* Scott Joplin, Maple Leaf Rag

# The Blues Value: 1.0

**The Blues a Value: 0.5**

**The Blues b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced blues * demonstrate in written and oral form, the knowledge and understanding of key elements relating to blues music * demonstrate an understanding of notation and elements of music through written and/or aural forms * demonstrate the ability to use graphic, formal and conventional music notation to communicate music ideas * create original music works that reflect the key elements of blues music * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced blues music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to a variety of blues music * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to blues music. * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of blues music within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which blues music is created and performed * explore a range (minimum of four) blues genres (eg. Urban, Boogie-Woogie, Territory Bands, R&B, Chicago Blues, Swamp Blues, Country Blues, Blues Rock, and Soul Blues), one of which to be studied in depth | **Responding (Musicology)**   * evolution, function and importance of blues music within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which blues music is created and performed * explore a range (minimum of four) blues genres (eg. Urban, Boogie-Woogie, Territory Bands, R&B, Chicago Blues, Swamp Blues, Country Blues, Blues Rock, and Soul Blues), one of which to be studied in depth |
| * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Blues genres may include: Urban, Boogie-Woogie, Territory Bands, R&B, Chicago Blues, Swamp Blues, Country Blues, Blues Rock, and Soul Blues   * use of instrumentation and key elements of music to reflect understanding of blues music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Blues genres may include: Urban, Boogie-Woogie, Territory Bands, R&B, Chicago Blues, Swamp Blues, Country Blues, Blues Rock, and Soul Blues   * use of instrumentation and key elements of music to reflect understanding of blues music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| Blues Elements may include:   * mixolydian scales * blues scale * dominant 7th chords * blues structure * evolution of blues progressions including tritone substitutions * walking bass lines | Blues Elements may include:   * mixolydian scales * blues scale * dominant 7th chords * blues structure * evolution of blues progressions including tritone substitutions * walking bass lines |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Spirituals and Gospel songs  
  Bessie Smith, *Backwater Blues*  
  Spencer Williams, *Basin Street Blues*  
  Elvis Presley, *Heartbreak Hotel*
* Bob Dylan, *Tombstone Blues*
* Elmore James, *Monday Morning Blues*

# Swing Music Value: 1.0

**Swing Music a Value: 0.5**

**Swing Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced swing music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to swing music * demonstrate an understanding of notation and elements of music through written and/or aural forms * demonstrate the ability to use graphic, formal and conventional music notation to communicate music ideas * create original music works that reflect the key elements of swing music * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced swing music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to a variety of swing music genres * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to swing music * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of swing music within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which swing music is created and performed * explore a range (minimum of four) swing music genres (e.g. Big Band, 50’s-60’s Swing, Cross-Genre Swing, Crooners, Swing Revival), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * evolution, function and importance of swing music within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which swing music is created and performed * explore a range (minimum of four) swing music genres (e.g. Big Band, 50’s-60’s Swing, Cross-Genre Swing, Crooners, Swing Revival), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Swing music genres may include: Big Band, 50’s-60’s Swing, Cross-Genre Swing, Crooners, Swing Revival   * use of instrumentation and key elements of music to reflect understanding of swing music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Swing music genres may include: Big Band, 50’s-60’s Swing, Cross-Genre Swing, Crooners, Swing Revival   * use of instrumentation and key elements of music to reflect understanding of swing music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| Swing Music Elements may include:   * swing feel * large instrumentation * strong rhythmic drive * comping and soloing * call and response * articulation | Swing Music Elements may include:   * swing feel * large instrumentation * strong rhythmic drive * comping and soloing * call and response * articulation |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Kings of Swing
* Frank Sinatra, *Fly me to the moon; Come, Fly With Me*
* Benny Goodman, *Stompin’ at the Savoy*
* Glenn Miller, *In The Mood; Moonlight Serenade; Chatanooga Choo Choo*
* Duke Ellington, *Caravan; It Don’t Mean A Thing; Satin Doll*
* Ira and George Gershwin, *Oh, Lady Be Good*
* Michael Buble covers, *Sway; I’ve Got You Under My Skin*
* Vince Jones, *Come in Spinner* (Soundtrack)

# Bebop Music Value: 1.0

**Bebop Music a Value: 0.5**

**Bebop Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced bebop music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to bebop music * demonstrate an understanding of notation and elements of music through written and/or aural forms * demonstrate the ability to use graphic, formal and conventional music notation to communicate music ideas * create original music works that reflect the key elements of bebop music * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced bebop music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to bebop music * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to bebop music * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of bebop music within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which bebop music is created and performed * explore a range (minimum of four) of key elements related to bebop music (eg. Rhythm, Harmony, Phrasing, Rhythm Section, Melody), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * evolution, function and importance of bebop music within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which bebop music is created and performed * explore a range (minimum of four) of key elements related to bebop music (eg. Rhythm, Harmony, Phrasing, Rhythm Section, Melody), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on bebop music * use of instrumentation and key elements of music to reflect understanding of bebop music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on bebop music * use of instrumentation and key elements of music to reflect understanding of bebop music * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| BeBop Elements may include:   * chromatic passing notes * bebop scales (bebop dominant, bebop dorian, bebop major, bebop melodic minor, etc.) * four-way close * complex harmonic idea * longer melodic phrases using odd intervals built on extension of chords * fast rhythmic melodies * poly-rhythms * chord substitutions * the break * quotes | BeBop Elements may include:   * chromatic passing notes * bebop scales (bebop dominant, bebop dorian, bebop major, bebop melodic minor, etc.) * four-way close * complex harmonic idea * longer melodic phrases using odd intervals built on extension of chords * fast rhythmic melodies * poly-rhythms * chord substitutions * the break * quotes |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Thelonius Monk, Well You Needn't
* Charlie Parker, Anthropology
* Dizzy Gillespie, Groovin' High

# Cool and Modern Jazz Value: 1.0

**Cool and Modern Jazz a Value: 0.5**

**Cool and Modern Jazz b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced jazz music post bebop * demonstrate in written and oral form, the knowledge and understanding of key elements relating to jazz music post bebop * demonstrate an understanding of notation and elements of music through written and/or aural forms * demonstrate the ability to use graphic, formal and conventional music notation to communicate music ideas * create original music works that reflect the key elements of jazz music post bebop * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced jazz music post bebop * demonstrate in written and oral form, the knowledge and understanding of key elements relating to jazz music post bebop * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to jazz music post bebop * create and present performance items that are suitable for a specific audience |

## Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of jazz music post bebop within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which jazz music post bebop is created and performed | **Responding (Musicology)**   * evolution, function and importance of jazz music post bebop within society and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which jazz music post bebop is created and performed |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * explore a range (minimum of four) of genres related to jazz music post bebop (e.g. Cool Jazz, Modal Jazz, Free Jazz, Soul Jazz, Jazz Fusion, Psychedelic Jazz, Jazz Rock, Jazz Funk, Smooth Jazz, Post Bop, Acid Jazz, Nu Jazz, Punk Jazz, Avant Garde, Free and Jazz Rap), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | * explore a range (minimum of four) of genres related to jazz music post bebop (e.g. Cool Jazz, Modal Jazz, Free Jazz, Soul Jazz, Jazz Fusion, Psychedelic Jazz, Jazz Rock, Jazz Funk, Smooth Jazz, Post Bop, Acid Jazz, Nu Jazz, Punk Jazz, Avant Garde, Free and Jazz Rap), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on jazz music post bebop * use of instrumentation and key elements of music to reflect understanding of jazz music post bebop * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on jazz music post bebop * use of instrumentation and key elements of music to reflect understanding of jazz music post bebop * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience |
| Cool Elements may include:   * relaxed tempos * use of electronics * unique instrumentation * expressive melodies   Modern Elements may include:   * modal scales * vamping | Cool Elements may include:   * relaxed tempos * use of electronics * unique instrumentation * expressive melodies   Modern Elements may include:   * modal scales * vamping |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Miles Davis, *Boplicity*
* Woody Herman, *Early Autumn*
* The Modern Jazz Quartet, *Django*
* Charles Mingus, *Fables of Faubus*
* Miles Davis, *So What*

# Contemporary Jazz Artists Value: 1.0

**Contemporary Jazz Artist a Value: 0.5**

**Contemporary Jazz Artist b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced contemporary jazz artists * demonstrate in written and oral form, the knowledge and understanding of key elements relating to contemporary jazz artists * demonstrate an understanding of notation and elements of music through written and/or aural forms | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced contemporary jazz artists * demonstrate in written and oral form, the knowledge and understanding of key elements relating to contemporary jazz artists * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings | * identify how the elements are used to influence a sense of place and time * identify the purpose of Contemporary Jazz music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |
| * demonstrate the ability to use graphic, formal and conventional music notation to communicate music ideas * create original music works that reflect the key elements of contemporary jazz artists * create and present performance items that are suitable for an audience | * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to contemporary jazz artists * create and present performance items that are suitable for a specific audience |  |

Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of contemporary jazz artists within society and their place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which contemporary jazz artists create and perform * explore a minimum of two contemporary jazz artists, to be studied in depth * display an understanding of origin/history of music and instruments used by the artists studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * evolution, function and importance of contemporary jazz artists within society and their place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which contemporary jazz artists create and perform * explore a minimum of two contemporary jazz artists, to be studied in depth * display an understanding of origin/history of music and instruments used by the artists studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * importance and function of contemporary jazz artists * contexts in which contemporary artists create and perform * identify the origin/history of music and instruments used by the artists studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on selected contemporary jazz artists | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * composition in traditional or contemporary idiom based on selected contemporary jazz artists | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositions should show an awareness of compositional ideas and instrumentation used by the artists studied |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * use of instrumentation and key elements of music to reflect understanding of the artists studied * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | * use of instrumentation and key elements of music to reflect understanding of the artists studied * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | * music reflecting mood, imagery and/or character |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Wynton Marsalis, *Sunflowers*
* The Clayton-Hamilton Jazz Orchestra, *MAX*
* Chick Corea and Bobby McFerrin, *Blue Bossa*
* James Morrison, *Snappy Too*
* Pat Metheny, *Last Train Home*

# Early Rock Music of the 50s and 60s Value: 1.0

**Early Rock Music of the 50s and 60s a Value: 0.5**

**Early Rock Music of the 50s and 60s b Value: 0.5**

## Specific Unit Goals

This unit should enable) students to:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience across early rock music | * analyse how music elements are used to influence mood and audience across early rock music | * identify how the elements are used to influence a mood and audience in early rock music |
| * explain how identity and social, historical, technological, cultural, political and/or geographical contexts influenced early rock music | * analyse how social, historical, technological, cultural, political and/or geographical contexts influenced early rock music | * identify the purpose of early rock music in a personal context |
| * demonstrate in written and oral form, the knowledge and understanding of key elements relating to rock music * demonstrate an understanding of notation and elements of music through written and/or aural forms | * demonstrate in written and oral form, the knowledge and understanding of key elements relating to rock music * demonstrate the ability to use formal and conventional music notation in a variety of settings |  |
| * demonstrate the ability to use various forms of music notation to communicate music ideas | * demonstrate an understanding of notation and elements of music through written and/or aural forms | * create music ideas using appropriate language and symbols |
| * create original music works that reflect the key elements of early rock music | * create original music works manipulating the key elements that relate to early rock and roll |  |
| * create and present performance items that are suitable for an audience | * create and present performance items that are suitable for a specific audience | * create and present performance items that are suitable for an audience |

**Content**

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of rock music * the explosion of rock and roll music onto the world stage. * social, historical, technological, cultural, political and/or geographical contexts of early rock and roll * music elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style and Purpose   Topics may include:   * The influence rock and Troll on society * post-war America * British invasion * teenage rebellion | **Responding (Musicology)**   * evolution, function and importance of rock music * the explosion of rock and roll music onto the world stage. * social, historical, technological, cultural, political and/or geographical contexts of early rock and roll * music elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style and Purpose   Topics may include:   * The influence rock and Troll on society * post-war America * British invasion * teenage rebellion | **Responding (Musicology)**   * importance and function of rock music * the explosion of rock and roll music onto the world stage. * contexts in which early rock and roll music was made and performed * music elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style and Purpose   Topics may include:   * The influence rock and roll on society * post-war America * British invasion * teenage rebellion |
| * protest movement * ‘hippie’ movement * manufactured artists * African American music vs Country & Western * Skiffle Bands   Rock and Roll Elements may include:   * use of close harmony, falsetto, a cappella, well-constructed arrangements, use of studio and recording techniques and effects on texture (layering of sound); descending bass lines; doo-wop | * protest movement * ‘hippie’ movement * manufactured artists * African American music vs Country & Western * Skiffle Bands   Rock and Roll Elements may include:   * use of close harmony, falsetto, a cappella, well-constructed arrangements, use of studio and recording techniques and effects on texture (layering of sound); descending bass lines; doo-wop | * protest movement * ‘hippie’ movement * manufactured artists * African American music vs Country & Western * Skiffle Bands   Rock and Roll Elements may include:   * use of stylistic features and techniques to create music * simplified 12-bar blues progression; shuffle rhythm; back beat on the snare; simple song matter; simple instrumentation; 'ice-cream' chord progression, 'doo-wop' |
| **A Course** | **T Course** | **M Course** |
| * use of jazz and blues elements including a simplified 12-bar blues progression; shuffle rhythm; back beat on the snare; simple song matter; simple instrumentation; deliberate use of 6/8 time in teen pop; 'ice-cream' chord progression (and variations) in teen pop, 'doo-wop' | * use of jazz and blues elements including a simplified 12-bar blues progression; shuffle rhythm; back beat on the snare; simple song matter; simple instrumentation; deliberate use of 6/8 time in teen pop; 'ice-cream' chord progression (and variations) in teen pop, 'doo-wop' |  |
| Genres may include:   * Rock and roll * Rockabilly * Teen pop * Bubblegum pop * Surf Rock * folk rock * Motown * Soul * Heavy Rock * Acid rock * Psychedelic Pop | Genres may include:   * Rock and roll * Rockabilly * Teen pop * Bubblegum pop * Surf Rock * folk rock * Motown * Soul * Heavy Rock * Acid rock * Psychedelic Pop | Genres may include:   * Rock and roll * Rockabilly * Teen pop * Bubblegum pop * Surf Rock * folk rock * Motown * Soul * Heavy Rock * Acid rock * Psychedelic Pop |
| **Making (Creating)**   * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods |

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| **A Course** | **T Course** | **M Course** |
| Elements of Early Rock Music may include:   * simplified 12-bar blues progression * 'ice-cream' chord progression * 6/8 time to affect tempo * 'doo wop' bass lines * melodies based around ice-cream chord progression * doo-wop quartet writing * lyrics based around social issues * 'poetry' with simple melodies * blues riffs | Elements of Early Rock Music may include:   * simplified 12-bar blues progression * 'ice-cream' chord progression * 6/8 time to affect tempo * 'doo wop' bass lines * melodies based around ice-cream chord progression * doo-wop quartet writing * lyrics based around social issues * 'poetry' with simple melodies * blues riffs | * awareness of compositional ideas and instrumentation used in early rock music |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Buddy Holly, *Peggy Sue*
* Bill Haley, *Rock Around The Clock*
* Chuck Berry, *Johnny B Goode*
* Beach Boys, *Surfin’ USA*
* Mamas and Papas, *California Dreamin’*
* The Beatles, *I Wanna Hold Your Hand*
* Rolling Stones, *(I Can’t Get No) Satisfaction*
* Dan Nichols, *Don’t You Rock Me Daddyo!*
* Elvis Presley*, Hound Dog*

# Rock Music of the 70s and 80s Value: 1.0

**Rock Music of the 70s and 80s a Value: 0.5**

**Rock Music of the 70s and 80s b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

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| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience across rock music from the 1970s and 1980s * explain how identity and social, historical, technological, cultural, political and/or geographical contexts influenced rock music of the 1970s and 1980s * demonstrate in written and oral form, the knowledge and understanding of key elements relating to rock music of the 1970s and 1980s * demonstrate an understanding of notation and elements of music through written and/or aural forms | * analyse how music elements are used to influence mood and audience in the 1970s and 1980s * analyse how social, historical, technological, cultural, political and/or geographical contexts influenced rock music of the 1970s and 1980s * demonstrate in written and oral form, the knowledge and understanding of key elements relating to rock music of the 1970s and 1980s * demonstrate the ability to use formal and conventional music notation in a variety of settings | * identify how the elements are used to influence a mood and audience in rock music * Identify the purpose of rock music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |
| * demonstrate the ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of rock music of the 1970s and 1980s * create and present performance items that are suitable for an audience | * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to rock music of the 1970s and 1980s * create and present performance items that are suitable for a specific audience |  |

**Content**

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of rock music in the 1970s and 1980s * social, historical, technological, cultural, political and or geographical contexts of rock music in the 1970s and 1980s many include: anti-establishment music; ‘stadium’ concerts; ‘Concept album’; FM radio; MTV; music video * explore a range (minimum of four) contrasting rock genres (eg Art/Progressive rock , Punk, New Wave, Funk, Disco, Glam Rock, Dance, Heavy Rock, Heavy Metal, Reggae and Ska Music, Rap, Hip-Hop and Gangsta), one of which to be studied in depth * explore how music elements are used to define each genre studied | **Responding (Musicology)**   * evolution, function and importance of rock music in the 1970s and 1980s * social, historical, technological, cultural, political and or geographical contexts of rock music in the 1970s and 1980s many include: anti-establishment music; ‘stadium’ concerts; ‘Concept album’; FM radio; MTV; music video * explore a range (minimum of four) contrasting rock genres (eg Art/Progressive rock , Punk, New Wave, Funk, Disco, Glam Rock, Dance, Heavy Rock, Heavy Metal, Reggae and Ska Music, Rap, Hip-Hop and Gangsta), one of which to be studied in depth * explore how music elements are used to define each genre studied | **Responding (Musicology)**   * importance and function of rock music * contexts in which rock music was made and performed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style and Purpose   Topics may include:  Art/Progressive rock , Punk, New Wave, Funk, Disco, Glam Rock, Dance, Heavy Rock, Heavy Metal, Reggae and Ska Music, Rap, Hip-Hop and Gangsta |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods |

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| **A Course** | **T Course** | **M Course** |
| Elements of Rock Music may include (eg):   * art rock ‘adapted’ arrangements of classical music * unusual metres * choice of lyrics for genre (eg rock- cryptic (art rock) anti-social (punk) peace, love, (reggae) death, supernatural (heavy metal) rap) * blues based riffs * importance of melody and vocals * chord progressions * guitar effects * power chords * funk rhythms * strong bass lines * bass guitar techniques (eg. slap bass) | Elements of Rock Music may include (eg):   * art rock ‘adapted’ arrangements of classical music * unusual metres * choice of lyrics for genre (eg rock- cryptic (art rock) anti-social (punk) peace, love, (reggae) death, supernatural (heavy metal) rap) * blues based riffs * importance of melody and vocals * chord progressions * guitar effects * power chords * funk rhythms * strong bass lines * bass guitar techniques (eg. slap bass) | * awareness of compositional ideas and instrumentation used in rock music |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques |
| * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Pink Floyd, *Money*
* Metallica, *Master of Puppets*
* Guns ‘n’ Roses, *Sweet Child Of Mine*
* Elton John, *Crocodile Rock*
* Sex Pistols, *God Save The Queen*
* Bee Gees, *Stayin’ Alive*
* Michael Jackson, *Thriller*
* Madonna, *Material Girl*
* Dire Straits, *Money For Nothing*
* Culture Club, *Karma Chameleon*
* Bob Marley, *No Woman, No Cry*
* David Bowie, *Ziggy Stardust*

# Contemporary Music of the 90s and Beyond Value: 1.0

**Contemporary Music of the 90s and Beyond a Value: 0.5**

**Contemporary Music of the 90s and Beyond b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience in contemporary music genres * explain how identity and social, historical, technological, cultural, political and/or geographical contexts influences contemporary music genres * demonstrate in written and oral form, the knowledge and understanding of key elements relating to contemporary music genres * demonstrate an understanding of notation and elements of music through written and/or aural forms | * analyse how music elements are used to influence mood and audience in contemporary music genres * analyse how social, historical, technological, cultural, political and/or geographical contexts influences rock music of contemporary music genres * demonstrate in written and oral form, the knowledge and understanding of key elements relating to contemporary music genres * demonstrate the ability to use formal and conventional music notation in a variety of settings | * identify how the elements are used to influence a mood and audience in contemporary music * Identify the purpose of contemporary music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |
| * demonstrate the ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of contemporary music genres * create and present performance items that are suitable for an audience | * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to contemporary music genres * create and present performance items that are suitable for a specific audience |  |

Content

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of contemporary music in the 1990s and beyond * social, historical, technological, cultural, political and/ or geographical contexts in contemporary music genres * may include: house techniques and effects, ‘unplugged’ performances, rise of indie/alternative rock, * ‘Digital Revolution’ including: use of electronic recording and viewing devices; social media; the impact on music and musicians exposure; changing audience; virtual bands | **Responding (Musicology)**   * evolution, function and importance of contemporary music in the 1990s and beyond * social, historical, technological, cultural, political and/ or geographical contexts in contemporary music genres * may include: house techniques and effects, ‘unplugged’ performances, rise of indie/alternative rock, * ‘Digital Revolution’ including: use of electronic recording and viewing devices; social media; the impact on music and musicians exposure; changing audience; virtual bands | **Responding (Musicology)**   * importance and function of contemporary music * contexts in which contemporary music was made and performed * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style and Purpose   Topics may include:   * “Unplugged “performances; indie/alternative rock; the digital revolution; Britpop, house, techno, trance, grunge, emo, roots, power pop ballad |
| * explore a range (minimum of four) contrasting genres (eg Britpop, house, techno, trance, grunge, emo, indie/alternative, roots, power pop ballad), one of which to be studied in depth * explore how music elements are used to define each genre studied | * explore a range (minimum of four) contrasting genres (eg Britpop, house, techno, trance, grunge, emo, indie/alternative, roots, power pop ballad), one of which to be studied in depth * explore how music elements are used to define each genre studied |  |

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience   Elements of Contemporary Music may include:   * guitar based rhythm and blues * catchy riffs * Strong melodies * 1960s and 1970s influences * political and social messages * DIY influences and sound of grunge * blending of acoustic, blues, country and rock elements | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience   Elements of Contemporary Music may include:   * guitar based rhythm and blues * catchy riffs * strong melodies * 1960s and 1970s influences * political and social messages * DIY influences and sound of grunge * blending of acoustic, blues, country and rock elements | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * awareness of compositional ideas and instrumentation used in contemporary music |
| * personal lyrics and lyrics based on human emotions * vocal techniques: soft gentle whispering, screaming pleading, vocal embellishment and decoration; vocaloids * beatmashing   electronic music techniques and devices | * personal lyrics and lyrics based on human emotions * vocal techniques: soft gentle whispering, screaming pleading, vocal embellishment and decoration; vocaloids * beatmashing   electronic music techniques and devices |  |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Backstreet Boys, I Want It That Way
* Spice Girls; Stop
* Aqua, Barbie Girl
* Roxette, It Must Have Been Love
* MC Hammer, U Can’t Touch This
* Mariah Carey, Hero
* LL Cool J, Mama Said Knock You Out
* Nirvana, Smells Like Teen Spirit
* U2, One
* Pearl Jam, Jeremy
* Red Hot Chilli Peppers, Californication
* Greenday, Good Riddance (Time Of Your Life)
* Cranberries, Zombie
* Rage Against The Machine, Bulls on Parade

# Introduction to Electronic Music Value: 1.0

**Introduction to Electronic Music a Value: 0.5**

**Introduction to Electronic Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used and manipulated across a variety of electronic genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced early electronic music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to acoustics and electronic music * demonstrate an understanding of notation, elements of music and sound spectrum through written and/or aural forms * demonstrate the ability to use various forms of music notation to communicate music ideas | * analyse how music elements are used and manipulated across a variety of electronic genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced early electronic music * demonstrate in written and oral form, a knowledge and understanding of key elements relating to acoustics and electronic music * demonstrate the ability to use conventional music notation and waveform in a variety of settings * demonstrate an understanding of notation, elements of music and sound spectrum through written and/or aural forms | * identify how the elements are used and manipulated in electronic music * Identify the purpose of electronic music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |
| * create original music works that reflect the key elements of acoustics and electronic music; * create and present performance items that are suitable for an audience; | * create original music works manipulating key elements that relate to electronic music * create and present performance items that are suitable for a specific audience |  |

Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of Electronic Music and Technology * understanding sound waves (eg Introduction to wavelength, nodes and antinodes, amplitude, frequency, hertz, acoustics, interference, reverberation, decibels, vibration, auditory attributes of sound, fundamentals and harmonic series, bit-depth, Nyquist theory, sine waves and bandwidth) * social, historical, technological, cultural, political, and/or geographical contexts in which electronic music developed * sound manipulation to create mood and atmosphere, audience contexts * popular recording devices and techniques (eg types of microphones, MIDI devices, analogue versus digital techniques and quality of sound, introduction to DAWs) | **Responding (Musicology)**   * evolution, function and importance of Electronic Music and Technology * understanding sound waves (eg Introduction to wavelength, nodes and antinodes, amplitude, frequency, hertz, acoustics, interference, reverberation, decibels, vibration, auditory attributes of sound, fundamentals and harmonic series, bit-depth, Nyquist theory, sine waves and bandwidth) * social, historical, technological, cultural, political, and/or geographical contexts in which electronic music developed * sound manipulation to create mood and atmosphere, audience contexts * popular recording devices and techniques (eg types of microphones, MIDI devices, analogue versus digital techniques and quality of sound, introduction to DAWs) | **Responding (Musicology)**   * importance and function of Electronic Music and Technology * contexts in which electronic music is made and performed * use of electronic devices to manipulate Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| * using electronic devices to manipulate Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | * using electronic devices to manipulate Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |  |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Elements of Electronic Music may include:   * recording compositions using graphic, conventional and/or computer generated scores * presenting creative works using written and/or aural methods * sampling techniques * sequencing techniques * drum mapping * manipulating sound waves * creating drum tracks | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Elements of Electronic Music may include:   * recording compositions using graphic, conventional and/or computer generated scores * presenting creative works using written and/or aural methods * sampling techniques * sequencing techniques * drum mapping * manipulating sound waves * creating drum tracks | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Elements of Electronic Music may include:   * recording compositions using graphic, conventional and/or computer generated scores * presenting creative works using written and/or aural methods * sampling techniques * sequencing techniques * drum mapping * manipulating sound waves * creating drum tracks |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Stockhausen, Cosmic Pulses
* Pierre Schaeffer, Suite pour 14 instruments
* Jean Michel Jarre, Oxygene
* Mike Oldfield, Tubular Bells
* Vangelis, Chariots of Fire

# Electronic Music Value: 1.0

**Electronic Music a Value: 0.5**

**Electronic Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used and manipulated across a variety of electronic genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced early electronic music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to acoustics and electronic music * demonstrate an understanding of notation, elements of music and sound spectrum through written and/or aural forms * demonstrate the ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of acoustics and electronic music; * create and present performance items that are suitable for an audience | * analyse how music elements are used and manipulated across a variety of electronic genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced early electronic music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to acoustics and electronic music * demonstrate the ability to use conventional music notation and waveform in a variety of settings * demonstrate an understanding of notation, elements of music and sound spectrum through written and/or aural forms * create original music works manipulating key elements that relate to electronic music * create and present performance items that are suitable for a specific audience |

Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of Musical DigitaI Instrument Interface (MIDI) within electronic music * common effects used to distort and enhance recordings (eg reverberation, echo, panning, ducking techniques, aliasing, EQ filters) * social, historical, technological, cultural, political and or geographical contexts in which electronic music developed * MIDI Elements including the reading and manipulation of ‘piano roll’; understanding audio signals * sound manipulation to create mood and atmosphere, audience contexts * recording devices, techniques and processes (eg types of microphones, MIDI devices, analogue versus digital techniques, bit-depth, quality of sound, use of A/D converters; * using Digital Audio Workstations (DAWs) to manipulate Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * evolution, function and importance of Musical DigitaI Instrument Interface (MIDI) within electronic music * common effects used to distort and enhance recordings (eg reverberation, echo, panning, ducking techniques, aliasing, EQ filters) * social, historical, technological, cultural, political and or geographical contexts in which electronic music developed * MIDI Elements including the reading and manipulation of ‘piano roll’; understanding audio signals * sound manipulation to create mood and atmosphere, audience contexts * recording devices, techniques and processes (eg types of microphones, MIDI devices, analogue versus digital techniques, bit-depth, quality of sound, use of A/D converters; * using Digital Audio Workstations (DAWs) to manipulate Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Elements of MIDI and Digital Music may include:   * recording compositions using graphic, conventional and/or computer generated scores | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Elements of MIDI and Digital Music may include:   * recording compositions using graphic, conventional and/or computer generated scores |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * presenting creative works using written and/or aural methods * sampling techniques * sequencing techniques * drum mapping * manipulating sound waves * creating drum tracks * capturing, mixing and editing process * creating loops * bounce-down techniques * pod casting | * presenting creative works using written and/or aural methods * sampling techniques * sequencing techniques * drum mapping * manipulating sound waves * creating drum tracks * capturing, mixing and editing process * creating loops * bounce-down techniques * pod casting |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Stockhausen, *Litanei*
* Reich, *WTC 9/11*
* Gorillaz, *Rock The House*
* Boulez, *Two Studies*, *Poésie pour pouvoir*
* Hatsune Miku (Vocaloid), *World Is Mine*
* Eight of Triangle (Virtual Band), *Heart To Erode*

# Australian Music Value: 1.0

**Australian Music a Value: 0.5**

**Australian Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of Australia * demonstrate in written and oral form, the knowledge and understanding of key elements relating to a variety of Australian music genres * demonstrate the understanding of notation and elements of music through written and/or aural forms * demonstrate an ability to use graphic, formal and conventional music notation to communicate music ideas * create original music works that reflect the key elements of Australian music and context * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the music of Australia * demonstrate in written and oral form, the knowledge and understanding of key elements relating to a variety of Australian music genres * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to Australian music and context * create and present performance items that are suitable for a specific audience | * identify how music elements are used to influence a sense of place and time * Identify the elements and purpose of Australian music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |

Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of music within Australian culture and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which Australian music is created and performed * explore a range (minimum of four) of Australian music genres (eg. Indigenous, Folk, Jazz, Classical, Nationalistic, Rock, Pop, Theatre, Film, Experimental and Environmental Music), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * evolution, function and importance of music within Australian culture and its place on the world stage * social, historical, technological, cultural, political and/ or geographical contexts in which Australian music is created and performed * explore a range (minimum of four) of Australian music genres (eg. Indigenous, Folk, Jazz, Classical, Nationalistic, Rock, Pop, Theatre, Film, Experimental and Environmental Music), one of which to be studied in depth * display an understanding of origin/history of music and instruments used to create music of the genres studied * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | **Responding (Musicology)**   * importance and function of Australian music and its place on the world stage * contexts in which Australian music is made and performed * explore a variety of Australian music genres * Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * composition in traditional or contemporary idiom based on an Australian theme (eg political, social, cultural, poem, scenery/landscape) * use of instrumentation and key elements of music to reflect Australian culture * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | * composition in traditional or contemporary idiom based on an Australian theme (eg political, social, cultural, poem, scenery/landscape) * use of instrumentation and key elements of music to reflect Australian culture * music reflecting mood, imagery and/or character with specific consideration of intended purpose, context and audience | * awareness of compositional ideas and techniques used in Australian music genres |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Click Go the Shears, Boys (trad)
* Lachlan Tigers (trad)
* Limejuice Tub (trad)
* A Thousand Miles Away – Charles Flower
* Under the Milky Way – Steven Kilbey
* I Still Call Australia Home – Peter Allen
* Waltzing Matilda – lyrics by Banjo Patterson
* Better Be Home Soon – Neil Finn
* Tomorrow – Silverchair
* Passenger – Powderfinger
* Blue Sky Mining – Midnight Oil
* Back In Black - ACDC
* In The Head The Fire (1966) – Nigel Butterly
* Goldfish Through Summer Rain (1979) – Anne Boyd
* Oboe Conerto (2002) – Ross Edwards
* Australian Up-Country Song: for unaccompanied mixed chorus – Percy Grainger
* Piano Sonata – Dulcie Holland
* Fantasia On Waltzing Matilda – Miriam Hyde
* Port Essington – Peter Skulthorpe
* Three Scenes from Aboriginal Life – Larry Sitsky
* Sculthorpe, P, *Kakadu*
* Ross Edwards,
* Synergy, *Green Peace*

# World Music Value: 1.0

**World Music a Value: 0.5**

**World Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence a sense of place and time * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced music across a variety of regions * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music from a variety of cultures * demonstrate the understanding of notation and elements of music through written and/or aural forms * demonstrate an ability to use various forms of music notation to communicate music ideas | * analyse how music elements are used to influence a sense of place and time * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced music across a variety of regions * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music from a variety of cultures * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms | * identify how music elements are used to influence a sense of place and time * Identify the elements and purpose of cultural music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |
| * create original music works that reflect the key elements of music from a specific culture or region; * create and present performance items that are suitable for an audience; | * create original music works manipulating the key elements that relate to music of a specific culture or region * create and present performance items that are suitable for a specific audience |  |

Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of music within a variety of cultures * social, historical, technological, cultural, political and/ or geographical contexts in which music of a variety of regions/cultures are created and performed * display an understanding of origin/history of music and instruments used to create music of the cultures studied * explore a range (minimum of four) contrasting cultures (eg Indigenous Australian Music; African Music; Asian Music, Latin Music, Middle-Eastern Music, Polynesian Music), one of which to be studied in depth * examine the fusion of traditional cultural music elements into Western Music Styles | **Responding (Musicology)**   * evolution, function and importance of music within a variety of cultures * social, historical, technological, cultural, political and/ or geographical contexts in which music of a variety of regions/cultures are created and performed * display an understanding of origin/history of music and instruments used to create music of the cultures studied * explore a range (minimum of four) contrasting cultures (eg Indigenous Australian Music; African Music; Asian Music, Latin Music, Middle-Eastern Music, Polynesian Music), one of which to be studied in depth * examine the fusion of traditional cultural music elements into Western Music Styles | **Responding (Musicology)**   * importance and function of music within other cultures * contexts in which music is made and performed * explore a variety of music genres from other cultures * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |  |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositions should show a clear awareness of key music elements of the culture studied and the context for which the music is written * creating a work based on rhythmic and/or melodic features from another culture and embedding this into a contemporary ensemble | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * compositions should show a clear awareness of key music elements of the culture studied and the context for which the music is written * creating a work based on rhythmic and/or melodic features from another culture and embedding this into a contemporary ensemble | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * awareness of compositional ideas and techniques used in music from other cultures |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Black Magic Women – Carlos Santana
* The Buena Vista Club – Ry Cooder, Israel Lopez
* The Story of the Weeping Camel (film) music by Marcel Leniz
* Sakura – Japanese folksong
* The Water Is Wide – old Scottish folksong
* Down By The Sally Gardens – trad Irish
* Anavis Foties - [Despina Vandi](http://en.wikipedia.org/wiki/Despina_Vandi)
* Redemption Song – Bob Marley
* Katyusha – Matvei Blanter
* Canto de Entrada – Paco Pena
* Suite Andalucia (Movt 6 – Malaguena) – Ernesto Lecuona
* Jarabe Tapatío (the Mexican hat Dance) - [Jesús González Rubio](http://en.wikipedia.org/wiki/Jes%C3%BAs_Gonz%C3%A1lez_Rubio)
* Havah Nagila – trad Jewish folksong; lyrics by [Abraham Zevi (Zvi) Idelsohn](http://en.wikipedia.org/wiki/Abraham_Zevi_Idelsohn)
* Music for the film ‘Ghandi’ – Ravi Shankar

# Film Music Value: 1.0

**Film Music a Value: 0.5**

**Film Music b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

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| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience across a variety of film genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced film music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to film music * demonstrate the understanding of notation and elements of music through written and/or aural forms * demonstrate an ability to use various forms of music notation to communicate music ideas | * analyse how music elements are used to influence mood and audience across a variety of film genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced film music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to film music * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms | * identify how music elements are used to influence mood and audience across a variety of film genres * Identify the elements and purpose of film music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |
| * create original music works that reflect the key elements of film music; * create and present performance items that are suitable for an audience; | * create original music works manipulating the key elements that relate to film music * create and present performance items that are suitable for a specific audience |  |

Content

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of music within film * social, historical, technological, cultural, political and/ or geographical contexts in which films are made and viewed * film Elements – characterisation and leitmotif, time and place, program music, overture, mood and atmosphere, audience * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * film genres may include: suspense, comedy, action, drama, romance, | **Responding (Musicology)**   * evolution, function and importance of music within film * social, historical, technological, cultural, political and/ or geographical contexts in which films are made and viewed * film Elements – characterisation and leitmotif, time and place, program music, overture, mood and atmosphere, audience * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * film genres may include: suspense, comedy, action, drama, romance, | **Responding (Musicology)**   * importance and function of music within film * contexts in which music is made and presented * explore a variety of film genres and how music influences mood * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Task types may include:   * theme song/overture for film | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Task types may include:   * theme song/overture for film | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * awareness of compositional ideas and techniques used in film music |

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| **A Course** | **T Course** | **M Course** |
| * leitmotifs for at least two characters * program music reflecting mood and/or character * compositions should show a clear awareness of visuals for this unit including the use of hitpoints | * leitmotifs for at least two characters; * program music reflecting mood and/or character * compositions should show a clear awareness of visuals for this unit including the use of hitpoints |  |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* J. Williams, Star Wars Themes (Imperial March)
* F. Chopin, Funeral March
* G. Holst, Mas from The Planets
* J. Williams, Indianna Jones Themes
* J. Williams, Harry Potter Themes
* J. Williams, Jaws Themes
* B. Herman, Psycho Themes
* R. Strauss, Thus Spake Zarathustra
* B Rowland The Man From Snowy River – The Chase
* D. Byrne, The Last Emperor Main Title
* R.R. Bennett, Murder on the Orient Express - Waltz
* John Williamss, Schindler’s List Theme
* Rachel Portman, Emma Themes
* Howard Shore Lord of the RingsThemes
* W.A Mozart, Amadeus - Symphony No.25 In G Minor, 1st Movement

# Music in Media Value: 1.0

**Music in Media a Value: 0.5**

**Music in Media b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience across a variety of media genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced music in media * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music in media * demonstrate an understanding of notation and elements of music through written and/or aural forms * demonstrate the ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of music in media * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence mood and audience across a variety of media genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced music in media * demonstrate in written and oral form, the knowledge and understanding of key elements relating to music in media * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to music in media * create and present performance items that are suitable for a specific audience | * identify how music elements are used to influence mood and audience across a variety of media genres * Identify the elements and purpose of media music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |

Content

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of music within various forms of media * social, historical, technological, cultural, political and/ or geographical contexts in which media is made and viewed/heard * explore a range (minimum of four) of contrasting forms of media (eg Radio; Television; Podcasting; Gaming; Apps and Software; short film; online multimedia sources; music videos), one of which to be studied in depth * explore a range of functions that music has performed in various media forums throughout the history of recorded sound (eg Advertising and Jingles; Character Leitmotif; Theme Songs; development of mood, atmosphere and tension; use of sound effects; time and place) * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * media genres may include: suspense, comedy, action, drama, romance, reality shows, mini-series, game-show; news report | **Responding (Musicology)**   * evolution, function and importance of music within various forms of media * social, historical, technological, cultural, political and/ or geographical contexts in which media is made and viewed/heard * explore a range (minimum of four) of contrasting forms of media (eg Radio; Television; Podcasting; Gaming; Apps and Software; short film; online multimedia sources; music videos), one of which to be studied in depth * explore a range of functions that music has performed in various media forums throughout the history of recorded sound (eg Advertising and Jingles; Character Leitmotif; Theme Songs; development of mood, atmosphere and tension; use of sound effects; time and place) * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * media genres may include: suspense, comedy, action, drama, romance, reality shows, mini-series, game-show; news report | **Responding (Musicology)**   * importance and function of music within media genres * contexts in which music is made and presented * explore a variety of media genres and how music influences audience * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Media Music composition tasks may include:   * theme Song for TV/Radio show or computer/video game * Leitmotifs for at least two characters; * program music reflecting mood and/or character * compositions for small screen compositions (ie TV/ Games/Multimedia/Online should show a clear awareness and use of visuals including use of hitpoints | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Media Music composition tasks may include:   * theme Song for TV/Radio show or computer/video game * Leitmotifs for at least two characters; * program music reflecting mood and/or character * compositions for small screen compositions (ie TV/ Games/Multimedia/Online) should show a clear awareness and use of visuals including use of hitpoints | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * awareness of compositional ideas and techniques used in media genres |
| * compositions for audio-based compositions (ie Radio/Podcasts) should show a clear awareness and use of voice-overs and sound effects | * compositions for audio-based compositions (ie Radio/Podcasts) should show a clear awareness and use of voice-overs and sound effects |  |

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| **A Course** | **T Course** | **M Course** |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Pixar and Tropfest Short films
* Neighbours Theme
* Home and Away Them
* Reality Show Music (eg Masterchef)
* News Broadcast Themes
* Advertising Jingles
* Podcast Background Music
* Video Games (eg Zelda)
* Arcade App Games (eg Tetris/Pacman)
* Radio Advertising and Soap Operas
* John Williams, Lost in Space*, Lost In Space: Original Television Soundtrack*, Volume One, Gnp Crescendo, B000001P1R, (1997)
* Laurie Johnson, The Avengers Theme, *The Avengers & other 60's TV Themes,* Sbme Castle Us, B00005Y1MW, (2002)

# Music for Theatre Value: 1.0

**Music for Theatre a Value: 0.5**

**Music for Theatre b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to create mood and communicate with the audience across a variety of theatre genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced theatre music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to theatre music * demonstrate an understanding of notation and elements of music through written and/or aural forms * demonstrate the ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of theatre music; * create and present performance items that are suitable for an audience; | * analyse how music elements are used to create mood and communicate with the audience across a variety of theatre genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced theatre music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to theatre music * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to theatre music * create and present performance items that are suitable for a specific audience | * identify how music elements are used to create mood and communicate with the audience across a variety of theatre genres * Identify the elements and purpose of theatre music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |

Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of music for the theatre and stage * social, historical, technological, cultural, political and/ or geographical contexts in which music for the theatre and stage is created and viewed * explore a range (minimum of four) of contrasting forms of theatre (genres may include: musical theatre; operetta; opera; ballet; dance; vaudeville; Chinese opera; Kabuki theatre), one of which to be studied in depth * theatre Music Elements – characterisation and leitmotif, time and place, overture, mood and atmosphere, audience; scenery, lighting, song; recitative (secco/accompagnato); aria; chorus; repetition; stagecraft; libretto; orchestration; vocal ranges and capabilities; | **Responding (Musicology)**   * evolution, function and importance of music for the theatre and stage * social, historical, technological, cultural, political and/ or geographical contexts in which music for the theatre and stage is created and viewed * explore a range (minimum of four) of contrasting forms of theatre (genres may include: musical theatre; operetta; opera; ballet; dance; vaudeville; Chinese opera; Kabuki theatre), one of which to be studied in depth * theatre Music Elements – characterisation and leitmotif, time and place, overture, mood and atmosphere, audience; scenery, lighting, song; recitative (secco/accompagnato); aria; chorus; repetition; stagecraft; libretto; orchestration; vocal ranges and capabilities; | **Responding (Musicology)**   * importance and function of music within theatre genres * contexts in which music is made and presented * explore a variety of musical theatre genres and how music influences audience   Genres may include: musical theatre; operetta; opera; ballet; dance; vaudeville; Chinese opera; Kabuki theatre   * theatre Music Elements may include: characterisation and leitmotif, time and place, overture, mood and atmosphere, audience; scenery, lighting, song; recitative (secco/accompagnato); aria; chorus; repetition; stagecraft; libretto; orchestration; vocal ranges and capabilities; |
| * Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | * Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience | * Music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills |

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Composition tasks may include:   * overture; Ballet/Dance; **and/or** Interlude * recitative and Aria * arrangement of musical score * program music reflecting mood and/or character * compositions should show a clear awareness of lyric content for this unit (ie setting words to music; vocal capabilities; melodic structure); as well as the importance of instrumentation (including instrument ranges and timbres used for dramatic purpose) | * recording compositional intentions and processes * presenting creative works using written and/or aural methods   Composition tasks may include:   * overture; Ballet/Dance; **and/or** Interlude * recitative and Aria * arrangement of musical score * program music reflecting mood and/or character * compositions should show a clear awareness of lyric content for this unit (ie setting words to music; vocal capabilities; melodic structure); as well as the importance of instrumentation (including instrument ranges and timbres used for dramatic purpose) | * recording compositional |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

* Mozart, The Magic Flute
* Gilbert and Sullivan*, The Mikado*
* Rogers and Hammerstein*, South Pacific*
* Frank Loesser*, Guys and Dolls*
* Bart*, Oliver*
* Bernstein and Sondheim*, Westside Story*
* Sondheim and Lapine*, Into The Woods*
* Sondheim*, Sweeney Todd*
* Gershwin and Gershwin*, Porgy and Bess*
* Rice & Webber*,Jesus Christ Superstar*
* Lloyd-Webber and Strouse*, The Phantom of the Opera*
* Schwartz*, Wicked*
* Kelly and Minchin, *Roald Dahl’s Matilda*
* Tchaikovsky, *Swan Lake*

# Ensembles Value: 1.0

**Ensembles a Value: 0.5**

**Ensembles b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used within a variety of instrumental and vocal ensembles genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced the development of instrumental and vocal ensemble music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to film music * demonstrate an understanding of notation and elements of music through written and/or aural forms | * analyse how music elements are used within a variety of instrumental and vocal ensembles genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced the development of instrumental and vocal ensemble music * demonstrate in written and oral form, a knowledge and understanding of key elements relating to ensemble music * demonstrate the ability to use formal and conventional music notation in a variety of settings | * identify how music elements are used within a variety of instrumental and vocal ensembles genres * Identify the elements and purpose of ensemble music in a personal context * create music ideas using appropriate language and symbols * create and present performance items that are suitable for an audience |
| * demonstrate the ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of ensemble music * create and present performance items that are suitable for an audience | * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to ensemble music * create and present performance items that are suitable for a specific audience |  |

Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of ensemble music across a range of eras and cultural contexts * social, historical, technological, cultural, political and/ or geographical contexts in which ensemble music is created and performed * explore a range (minimum of four) of contrasting types of ensembles (eg Orchestral; Jazz; Duets and Trios; Quartets and Quintets; Choirs; Soloist and Accompaniment; Bands), one of which to be studied in depth * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * genres may include: Classical; Jazz; Contemporary; Electronic styles of music | **Responding (Musicology)**   * evolution, function and importance of ensemble music across a range of eras and cultural contexts * social, historical, technological, cultural, political and/ or geographical contexts in which ensemble music is created and performed * explore a range (minimum of four) of contrasting types of ensembles (eg Orchestral; Jazz; Duets and Trios; Quartets and Quintets; Choirs; Soloist and Accompaniment; Bands), one of which to be studied in depth * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * genres may include: Classical; Jazz; Contemporary; Electronic styles of music | **Responding (Musicology)**   * importance and function of ensemble music * contexts in which ensemble music is made and presented * explore a variety of ensemble types * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience   Ensemble types may include:   * orchestral; Jazz; Duets and Trios; Quartets and Quintets; Choirs; Soloist and Accompaniment; Bands * genres may include: Classical; Jazz; Contemporary; Electronic styles of music |
| * awareness of purpose and audience including performance spaces/forums (eg Arenas; Concert Halls; Opera Houses; Chamber/Small Venues; Online/Cyber) | * awareness of purpose and audience including performance spaces/forums (eg Arenas; Concert Halls; Opera Houses; Chamber/Small Venues; Online/Cyber) |  |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * presenting creative works using written and/or aural methods   Ensemble Music compositions may include:   * scoring/arranging music for several instruments based on an original melodic line * understanding of instrument ranges, groupings and performance capabilities; use of appropriate notation devices * compositions should show a clear awareness of structures such as (eg Sonata Form; Theme and Variation; Verse/Chorus/Bridge) | * presenting creative works using written and/or aural methods   Ensemble Music compositions may include:   * scoring/arranging music for several instruments based on an original melodic line * understanding of instrument ranges, groupings and performance capabilities; use of appropriate notation devices * compositions should show a clear awareness of structures such as (eg Sonata Form; Theme and Variation; Verse/Chorus/Bridge) | * presenting creative works using written and/or aural methods * awareness of compositional ideas and techniques used in ensemble music |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work (please note this unit is not limited to western art music ensembles; selected works from jazz and contemporary genres may be substituted):

* Trio for Piano, Violin and Cello Bb Major, D 898 – Schubert
* String Quartet Op. 76, No. 3 ‘Emperor’ – Haydn
* White Cockatoo Sprit Dance for String quartet - Ross Edwards
* Trout Piano Quintet – Schubert
* Octet in E flat, Op. 20 – Mendelssohn
* Carl Orff, Carmina Burana (Choir and Orchestra)

# Self-Directed Studies in Music Value: 1.0

**Self-Directed Studies a Value: 0.5**

**Self-Directed Studies b Value: 0.5**

## Prerequisites

Students need to have successfully completed two Music units prior to undertaking this unit of work

## Specific Unit Goals

By the end of this unit, students:

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| * describe how music elements are used to influence mood and audience in the chosen area of study * explain how social, historical, technological, cultural, political and/or geographical contexts influence the music of the chosen area of study * demonstrate in written and oral form, the knowledge and understanding of key elements relating to the music of the chosen area of study * demonstrate an understanding of notation and elements of music through written and/or aural forms * demonstrate the ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of the chosen area of study * create and present performance items that are suitable for an audience | * analyse how music elements are used to influence mood and audience in the chosen area of study * analyse how social, historical, technological, cultural, political and/or geographical contexts influence the music of the chosen area of study * demonstrate in written and oral form, the knowledge and understanding of key elements relating to the music of the chosen area of study * demonstrate the ability to use formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original music works manipulating the key elements that relate to the music of the chosen area of study * create and present performance items that are suitable for a specific audience |

## Content

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Responding (Musicology)**   * evolution, function and importance of music within the chosen field of study * social, historical, technological, cultural, political and/ or geographical contexts in which the music of the chosen field of study is made and viewed * field of Study Elements * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * identification and exploration of the genres within the chosen field of study | **Responding (Musicology)**   * evolution, function and importance of music within the chosen field of study * social, historical, technological, cultural, political and/ or geographical contexts in which the music of the chosen field of study is made and viewed * Field of Study Elements * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience * identification and exploration of the genres within the chosen field of study |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * understanding of instrumentation including ranges, groupings and performance capabilities; use of appropriate notation devices * compositions should show a clear awareness of structure/s specific to the chosen field of study * compositions should show a clear awareness of the influences and techniques of the chosen field of study * compositions may include:   scoring/arranging music for several instruments based on a melodic line | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * understanding of instrumentation including ranges, groupings and performance capabilities; use of appropriate notation devices * compositions should show a clear awareness of structure/s specific to the chosen field of study * compositions should show a clear awareness of the influences and techniques of the chosen field of study * compositions may include:   Scoring/arranging music for several instruments based on a melodic line |

|  |  |
| --- | --- |
| **A Course** | **T Course** |
| **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

## Suggested Works

Works for study in this unit are to be negotiated between the student and their teacher. However, it is expected that a range of listening extracts are selected and set at a similar level to those provided in other BSSS Music Course Unit’s Suggested Works lists

# House and Techno Value: 1.0

**House and Techno Value: 0.5**

**House and Techno Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience in House and Techno genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced House and Techno genres * demonstrate in written and oral form, the knowledge and understanding of key elements relating to House and Techno genres * demonstrate an understanding of notation and elements of music through graphic, written and/or aural forms * demonstrate an ability to use various forms of music notation to communicate music ideas | * analyse and evaluate how music elements are used to influence mood, stylistic features and audience in House and Techno genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced House and Techno Genres * demonstrate in written and oral form, the knowledge and understanding of key elements relating to House and Techno genres * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings * demonstrate an understanding of notation and elements of music through written and/or aural forms | * identify how music elements are used to influence audience in House and Techno genres * identify the elements and purpose of House and Techno music in a personal context * create music ideas using appropriate language and symbols relating to House and Techno genres * create and present performance items that are suitable for an audience |
| * create original music works that reflect the key elements of electronic music that uses MIDI and Synthesis * create and present performance items that are suitable for an audience | * create original works manipulating the key elements that relate to MIDI and synthesis * create and present performance items that are suitable for a specific audience |  |

## Content

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of midi and synthesis within house and techno genres * social, historical, technological, cultural, political and/ or geographical contexts in which House and Techno music is made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise House and Techno music genres * composers, performers and instrument manufacturers may include: Mr Fingers, Frankie Knuckles, The Belleville Three * origins of synthesis * understanding of waveform and signal flow of synthesisers, and the impact on music elements, (including pitch, duration and timbre) * origins of MIDI * production Elements – sound spectrum, sequencing, and other functions and features of (MIDI) * house Music Elements – parallel harmonic structure, use of 7th chords, kicks on all beats of 4/4 bars, sampling techniques, influences of Disco Music | **Responding (Musicology)**   * evolution, function and importance of MIDI and Synthesis within House and Techno genres * social, historical, technological, cultural, political and/ or geographical contexts in which House and Techno music is made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise House and Techno music genres * composers, performers and instrument manufacturers may include: Mr Fingers, Frankie Knuckles, The Belleville Three * origins of synthesis * understanding of waveform and signal flow of synthesisers, and the impact on music elements, (including pitch, duration and timbre) * origins of MIDI * production Elements – sound spectrum, sequencing, and other functions and features of (MIDI) * house Music Elements – parallel harmonic structure, use of 7th chords, kicks on all beats of 4/4 bars, sampling techniques, influences of Disco Music | **Responding (Musicology)**   * importance and function of House and Techno artists * contexts in which House and Techno music is made and performed * explore the origin of House and Techno music * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience relating to House and Techno music genres |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * techno Music Elements may include: specific tempo range of 120-150 bpm, use of retro hardware or samples that emulate timbres of 1980s drum machines, minimalistic approach to texture and instrumentation * Influences of Funk Music, Hip Hop and Electropop may include groups such as Yellow Magic Orchestra and Kraftwerk | * techno Music Elements may include: specific tempo range of 120-150 bpm, use of retro hardware or samples that emulate timbres of 1980s drum machines, minimalistic approach to texture and instrumentation * Influences of Funk Music, Hip Hop and Electropop may include groups such as Yellow Magic Orchestra and Kraftwerk |  |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * basic MIDI sequencing techniques * basic recording and effecting techniques using a Digital Audio Workstation (DAW) | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * basic MIDI sequencing techniques * basic recording and effecting techniques using a Digital Audio Workstation (DAW) | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * awareness of compositional ideas and instrumentation used in house and techno genres |
| * analogue synthesis processes * frequency Modulation * manipulation of waveforms * modification of signal flow of oscillators via synthesis and automation * use of VST synthesisers and analogue synthesisers | * analogue synthesis processes * frequency Modulation * manipulation of waveforms * modification of signal flow of oscillators via synthesis and automation * use of VST synthesisers and analogue synthesisers |  |

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| **A Course** | **T Course** | **M Course** |
| Composition tasks may include:   * use of a reference track to support structure and texture * a minimum of 4 MIDI instruments and 4 different synthesised and modified sounds (texture and timbre) * Timbre production through manipulation of waveforms | Composition tasks may include:   * use of a reference track to support structure and texture * a minimum of 4 MIDI instruments and 4 different synthesised and modified sounds (texture and timbre) * Timbre production through manipulation of waveforms |  |
| **Making (Performing)**   * live manipulation of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * live manipulation of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work

In order to teach units of work in the electronic music stream, appropriate equipment will be required. This will include:

* access to Digital Audio Workstations (DAWs) for example: Ableton, Logic Pro or Protools
* Electronic musical instruments for example Theremins and Telharmoniums
* MIDI controlling instruments such as MIDI Keyboards, foot and pad controllers
* Analogue and Digital VST (Virtual Studio Technology) Synthesisers
* Samplers such as the Korg Electribe Sampler or VST samplers
* PA (Public Announcement System)

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

#### House music:

* Mr Fingers, Can You Feel It
* Frankie Knuckles, The Whistle Song
* Yothu Yindi, Treaty (Filty Lucre Remix)

#### Techno Music:

* Juan Atkins, *Techno City*
* Aril Brikha, *Prey For Peace*
* Carl Cox, *Your Light Shines On*

# IDM and Hip Hop Value: 1.0

**IDM and Hip Hop a Value: 0.5**

**IDM and Hip Hop b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience in IDM (Intelligent Dance Music) and Hip Hop Production * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced IDM and Hip Hop Production * demonstrate in written and oral form, the knowledge and understanding of key elements relating to IDM and Hip Hop Production * demonstrate an understanding of notation and elements of music through graphic, written and/or aural forms | * analyse and evaluate how music elements are used to influence mood, stylistic features and audience in IDM (Intelligent Dance Music) and Hip Hop Production * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced IDM and Hip Hop Production * demonstrate in written and oral form, the knowledge and understanding of key elements relating to IDM and Hip Hop Production * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings | * identify how music elements are used to influence audience in IDM and Hip Hop genres * identify the elements and purpose of IDM and Hip Hop music in a personal context * create music ideas using appropriate language and symbols relating to IDM and Hip Hop genres * create and present performance items that are suitable for an audience |
| * demonstrate an ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of electronic music that uses vocal treatment and sampling * create and present performance items that are suitable for an audience | * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original works manipulating the key elements that relate vocal treatment and sampling * create and present performance items that are suitable for a specific audience |  |

## Content

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| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of Vocal Treatment and Sampling within IDM and Hip Hop Production * social, historical, technological, cultural, political and/ or geographical contexts in which IDM and Hip Hop is made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise IDM and Hip Hop music * composers, performers and instrument manufacturers may include Afrika Bambaata, Sylvia Robinson, Grandmaster Flash, Die Antwoord, Aphex Twin, Autechre * origins of sampling | **Responding (Musicology)**   * evolution, function and importance of Vocal Treatment and Sampling within IDM and Hip Hop Production * social, historical, technological, cultural, political and/ or geographical contexts in which IDM and Hip Hop is made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise IDM and Hip Hop music * composers, performers and instrument manufacturers may include Afrika Bambaata, Sylvia Robinson, Grandmaster Flash, Die Antwoord, Aphex Twin, Autechre * origins of sampling | **Responding (Musicology)**   * importance and function of IDM and Hip Hop Production artists * contexts in which IDM and Hip Hop artists create and perform * explore a variety of IDM and Hip Hop music and influences on audience * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience relating to IDM and Hip Hop music |
| * understanding of sampling and vocal treatment, and its impact on music elements, (including pitch, duration and timbre) * origins of vocal treatment * production Elements may include: vocal chopping, equalizing and compressing vocals, sampling and treating vocals with software and hardware instruments * IDM Elements may include: use of code programs to make music, erratic use of duration, the role of early 90s social networking and file sharing to shape IDM | * understanding of sampling and vocal treatment, and its impact on music elements, (including pitch, duration and timbre) * origins of vocal treatment * production Elements may include: vocal chopping, equalizing and compressing vocals, sampling and treating vocals with software and hardware instruments * IDM Elements may include: use of code programs to make music, erratic use of duration, the role of early 90s social networking and file sharing to shape IDM |  |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * Hip Hop Production Elements may include: sampling from vinyl and tape, instrumental/non-vocal forms, its relationship to genres such as Breakbeats, Dubstep and Trap in terms of structure, duration and timbre. | * Hip Hop Production Elements may include: sampling from vinyl and tape, instrumental/non-vocal forms, its relationship to genres such as Breakbeats, Dubstep and Trap in terms of structure, duration and timbre. |  |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * basic sampling techniques * basic recording and effecting techniques using a Digital Audio Workstation (DAW) * vocal treatment processes * vocal chopping * applying effects to vocals such as equalisation and compression | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * basic sampling techniques * basic recording and effecting techniques using a Digital Audio Workstation (DAW) * vocal treatment processes * vocal chopping * applying effects to vocals such as equalisation and compression | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * awareness of compositional ideas and techniques used in IDM and Hip Hop music |
| * use of a piano roll, drum matrix, automation and effecting via auxiliary sends   Composition tasks may include:   * use of a reference track to support structure * a minimum of 4 recorded and treated vocal sounds and 4 different sampled and modified sounds (texture, structure and timbre) * timbre production through manipulation of recorded vocals and sampled audio | * use of a piano roll, drum matrix, automation and effecting via auxiliary sends   Composition tasks may include:   * use of a reference track to support structure * a minimum of 4 recorded and treated vocal sounds and 4 different sampled and modified sounds (texture, structure and timbre) * timbre production through manipulation of recorded vocals and sampled audio |  |

|  |  |  |
| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| **Making (Performing)**   * live manipulation and sampling of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * live manipulation and sampling of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

In order to teach units of work in the electronic music stream, appropriate equipment will be required. This will include:

* access to Digital Audio Workstations (DAWs) for example: Ableton, Logic Pro or Protools
* Electronic musical instruments for example Theremins and Telharmoniums
* MIDI controlling instruments such as MIDI Keyboards, foot and pad controllers
* Analogue and Digital VST (Virtual Studio Technology) Synthesisers
* Samplers such as the Korg Electribe Sampler or VST samplers
* PA (Public Announcement System)

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

#### Hip Hop Production:

* DJ Shadow, Building Steam with a Grain of Salt
* Afrika Bambaata, Looking for the Perfect Beat
* Kurtis Blow, If I Ruled the World
* Grandmaster Flash, The Message

#### IDM:

* Autechre, *Lost*
* Aphex Twin, *Analogue Bubblebath*
* The Black Dog, *Tahr*
* Boards of Canada, *Roygbiv*

# Electroacoustic and DNB Value: 1.0

**Electroacoustic and DNB a Value: 0.5**

**Electroacoustic and DNB b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

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| --- | --- | --- |
| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience in Electroacoustic Music and DNB (Drum and Bass) genres * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced Electroacoustic and DNB genres * demonstrate in written and oral form, the knowledge and understanding of key elements relating to Electroacoustic and DNB genres * demonstrate the understanding of notation and elements of music through graphic, written and/or aural forms * demonstrate an ability to use various forms of music notation to communicate music ideas | * analyse and evaluate how music elements are used to influence mood, stylistic features and audience in Electroacoustic Music and DNB (Drum and Bass) genres * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced Electroacoustic and DNB genres * demonstrate in written and oral form, the knowledge and understanding of key elements relating to Electroacoustic and DNB genres * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings | * identify how music elements are used to influence audience in Electroacoustic Music and DNB (Drum and Bass) genres * identify the elements and purpose of Electroacoustic Music and DNB music in a personal context * create music ideas using appropriate language and symbols relating to Electroacoustic Music and DNB genres * create and present performance items that are suitable for an audience |
| * create original music works that reflect the key elements of electronic music that uses recording techniques and automation | * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original works manipulating the key elements that relate to recording techniques and automation used in Electroacoustic and DNB genres * create and present performance items that are suitable for a specific audience |  |

## Content

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| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of recording techniques and automation within Electroacoustic and DNB genres * social, historical, technological, cultural, political and/ or geographical contexts in which Electroacoustic and DNB genres are made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise Electroacoustic and DNB genres, Composers, performers and instrument manufacturers. May include John Cage, Stockhausen, Halim El-Dabh, Reich, Squarepusher, Rudimental, Netsky and Pendulum. * origins of Electroacoustic and DNB music * understanding of automation and recording techniques and their impact on music elements, (including pitch, duration and timbre) * origins of Electroacoustic and DNB genres from the Western Music tradition and the UK DIY scene * production Elements may include: miking techniques, multi-tracking and overdubbing, tape speed emulation, sound spectrum, functions and features of automation within DAWs | **Responding (Musicology)**   * evolution, function and importance of recording techniques and automation within Electroacoustic and DNB genres * social, historical, technological, cultural, political and/ or geographical contexts in which Electroacoustic and DNB genres are made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise Electroacoustic and DNB genres, Composers, performers and instrument manufacturers. May include John Cage, Stockhausen, Halim El-Dabh, Reich, Squarepusher, Rudimental, Netsky and Pendulum. * origins of Electroacoustic and DNB music * understanding of automation and recording techniques and their impact on music elements, (including pitch, duration and timbre) * origins of Electroacoustic and DNB genres from the Western Music tradition and the UK DIY scene * Production Elements may include: miking techniques, multi-tracking and overdubbing, tape speed emulation, sound spectrum, functions and features of automation within DAWs | **Responding (Musicology)**   * importance and function of Electroacoustic and DNB genres * contexts in which Electroacoustic and DNB is made and performed * explore a variety of Electroacoustic and DNB music and how audiences are influenced * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience relating to Electroacoustic and DNB genres |

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| **A Course** | **T Course** | **M Course** |
| * Electroacoustic Elements may include: recording and splicing with tape, circuit bending, and music concrete and Elektronische musik approaches * DNB Elements may include: syncopated rhythms, industrial timbres, jazz influences, some acoustic instrumentation, bass heavy, use of the ‘Amen Break’ rhythmic pattern, the relationship to Dubstep, UK Garage and Grime in terms of timbre, structure and texture | * Electroacoustic Elements may include: recording and splicing with tape, circuit bending, and music concrete and elektronische musik approaches * DNB Elements may include: syncopated rhythms, industrial timbres, jazz influences, some acoustic instrumentation, bass heavy, use of the ‘Amen Break’ rhythmic pattern, the relationship to Dubstep, UK Garage and Grime in terms of timbre, structure and texture |  |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * basic MIDI sequencing techniques | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * basic MIDI sequencing techniques | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods |
| * basic recording and effecting techniques using a digital audio workstation (daw) * analogue synthesis processes * frequency modulation * manipulation of waveforms * modification of signal flow of oscillators via synthesis and automation * use of a piano roll, drum matrix, automation and effecting via auxiliary sends | * basic recording and effecting techniques using a digital audio workstation (daw) * analogue synthesis processes * frequency modulation * manipulation of waveforms * modification of signal flow of oscillators via synthesis and automation * use of a piano roll, drum matrix, automation and effecting via auxiliary sends | * awareness of compositional ideas and instrumentation used by the artists studied |

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| **A Course** | **T Course** | **M Course** |
| Composition tasks may include:   * use of a reference track to support structure * a minimum of 4 recorded sounds and 4 different synthesised and modified sounds (texture and timbre) * timbre manipulation through the use of recording techniques and automation | Composition tasks may include:   * use of a reference track to support structure * a minimum of 4 recorded sounds and 4 different synthesised and modified sounds (texture and timbre) * timbre manipulation through the use of recording techniques and automation |  |
| **Making (Performing)**   * live manipulation of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * live manipulation of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

In order to teach units of work in the electronic music stream, appropriate equipment will be required. This will include:

* access to Digital Audio Workstations (DAWs) for example: Ableton, Logic Pro or Protools
* Electronic musical instruments for example Theremins and Telharmoniums
* MIDI controlling instruments such as MIDI Keyboards, foot and pad controllers
* Analogue and Digital VST (Virtual Studio Technology) Synthesisers
* Samplers such as the Korg Electribe Sampler or VST samplers
* PA (Public Announcement System)

## Suggested Works

The suggested works listed below may be used as a guideline for this unit of work:

**Electroacoustic music:**

* Halim El-Dabh, Leiyla and the Poet
* Steve Reich, Pendulum Music
* Karlheinz Stockhausen, Gesang der Jünglinge

**Drum and Bass:**

* Squarepusher, *My Red Hot Car*
* Pendulum, *Watercolour*
* Rudimental, *Waiting All Night*

# Dancehall and Experimental Value: 1.0

**Dancehall and Experimental a Value: 0.5**

**Dancehall and Experimental b Value: 0.5**

## Specific Unit Goals

By the end of this unit, students:

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| **A Course** | **T Course** | **M Course** |
| * describe how music elements are used to influence mood and audience in Dancehall and Experimental Electronic music * explain how social, historical, technological, cultural, political and/or geographical contexts have influenced Dancehall and Experimental Electronic music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to Dancehall and Experimental Electronic music * demonstrate the understanding of notation and elements of music through graphic, written and/or aural forms | * analyse and evaluate how music elements are used to influence mood, stylistic features and audience in Dancehall and Experimental Electronic music * analyse how social, historical, technological, cultural, political and/or geographical contexts have influenced Dancehall and Experimental Electronic music * demonstrate in written and oral form, the knowledge and understanding of key elements relating to Dancehall and Experimental Electronic music * demonstrate the ability to use graphic, formal and conventional music notation in a variety of settings | * identify how music elements are used to influence audience in Dancehall and Experimental Electronic music * identify the elements and purpose of Dancehall and Experimental Electronic music in a personal context * create music ideas using appropriate language and symbols relating to Dancehall and Experimental Electronic music * create and present performance items that are suitable for an audience |
| * demonstrate an ability to use various forms of music notation to communicate music ideas * create original music works that reflect the key elements of electronic music that uses software and hardware signal flow relating to Dancehall and Experimental Electronic music * create and present performance items that are suitable for an audience | * demonstrate an understanding of notation and elements of music through written and/or aural forms * create original works manipulating the key elements that relate to software and hardware signal flow relating to Dancehall and Experimental Electronic music * create and present performance items that are suitable for a specific audience |  |

## Content

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| **A Course** | **T Course** | **M Course** |
| **Responding (Musicology)**   * evolution, function and importance of signal software and hardware development within Dancehall and Experimental Electronic music * social, historical, technological, cultural, political and/ or geographical contexts in which Dancehall and Experimental Electronic music is made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise Dancehall and Experimental Electronic music | **Responding (Musicology)**   * evolution, function and importance of signal software and hardware development within Dancehall and Experimental Electronic music * social, historical, technological, cultural, political and/ or geographical contexts in which Dancehall and Experimental Electronic music is made and viewed * the Musical Elements (Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience) and how they are used to characterise Dancehall and Experimental Electronic music | **Responding (Musicology)**   * importance and function of Dancehall and Experimental Electronic music * contexts in which Dancehall and Experimental Electronic music are made and viewed * explore a variety of Dancehall and Experimental Electronic music and how audiences are influenced |
| * dancehall production genres may include: Reggaeton, Grime, Moombahton and Trap * composers, performers and instrument manufacturers may include: Beenie Man, Major Lazer, Don Omar, Brian Eno, Throbbing Gristle, Flying Lotus, Wendy Carlos * origins of software instruments that emulate analogue signal flow * understanding of waveform and signal flow and impact on music elements, (including pitch, duration and timbre) * origins of Dancehall and Experimental Electronic music | * dancehall production genres may include: Reggaeton, Grime, Moombahton and Trap * composers, performers and instrument manufacturers may include: Beenie Man, Major Lazer, Don Omar, Brian Eno, Throbbing Gristle, Flying Lotus, Wendy Carlos. * origins of software instruments that emulate analogue signal flow * understanding of waveform and signal flow and impact on music elements, (including pitch, duration and timbre) * origins of Dancehall and Experimental Electronic music | * music Elements – Pitch, Duration, Structure, Texture, Timbre, Expressive Techniques, Instrumentation, Style, Purpose and Audience relating to Dancehall and Experimental Electronic music |

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| **A Course** | **T Course** | **M Course** |
| * production Elements may include: signal flow, sound spectrum, functions and features of software and hardware signal flow * Dancehall Production Elements may include: use “Dembow Riddim,” 1970s drum machines, Reggaeton style (alternating between singing and rapping within a pop structure) * experimental Electronic Music Elements may include: use of synthesisers and tape, inventive use of signal flow to create or modify instruments, ambient music that experiments with duration and structure by having an absence of pulse or formal structure | * production Elements may include: signal flow, sound spectrum, functions and features of software and hardware signal flow * Dancehall Production Elements may include: use “Dembow Riddim,” 1970s drum machines, Reggaeton style (alternating between singing and rapping within a pop structure) * experimental Electronic Music Elements may include: use of synthesisers and tape, inventive use of signal flow to create or modify instruments, ambient music that experiments with duration and structure by having an absence of pulse or formal structure |  |
| **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * hardware signal flow * software signal flow * manipulation of waveforms * modification of signal flow of oscillators * modification of signal flow using VST instruments | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * hardware signal flow * software signal flow * manipulation of waveforms * modification of signal flow of oscillators * modification of signal flow using VST instruments | **Making (Creating)**   * creative tasks * theory exercises * compositional techniques, processes, self-reflective and editing skills * recording compositional intentions and processes * presenting creative works using written and/or aural methods * awareness of compositional ideas and instrumentation used in Dancehall and Experimental Electronic music |

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| **A Course** | **T Course** | **M Course** |
| Composition tasks may include:   * use of a reference track to support structure * a minimum of 4 MIDI instruments and 4 different synthesised and modified sounds created via hardware and software (texture and timbre) * timbre production through manipulation of software and hardware signal flow | Composition tasks may include:   * use of a reference track to support structure * a minimum of 4 MIDI instruments and 4 different synthesised and modified sounds created via hardware and software (texture and timbre) * timbre production through manipulation of software and hardware signal flow |  |
| **Making (Performing)**   * live manipulation of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * live manipulation of sounds * use of relevant, industry standard electronic instruments * stagecraft practices * awareness of audience * working with others – eg within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices | **Making (Performing)**   * stagecraft practices * awareness of audience * working with others – e.g. within an ensemble, accompanist, rehearsal techniques * interpretation and purpose of works * degree of technical proficiency * degree of musicality and stylistic awareness * WHS practices |

## Assessment

Refer to Assessment Task Types Guide on page 31.

## Resources

Refer to references on page 40 for suggested teaching resources suitable for this unit of work.

In order to teach units of work in the electronic music stream, appropriate equipment will be required. This will include:

* access to Digital Audio Workstations (DAWs) for example: Ableton, Logic Pro or Protools
* Electronic musical instruments for example Theremins and Telharmoniums
* MIDI controlling instruments such as MIDI Keyboards, foot and pad controllers
* Analogue and Digital VST (Virtual Studio Technology) Synthesisers
* Samplers such as the Korg Electribe Sampler or VST samplers
* PA (Public Announcement System)

## Suggested Works

#### Dance Hall Music:

* Don Omar, Belly Danza
* Major Lazer, Watch Out For This (Bumaye)
* Daddy Yankee, Gasolina

#### Experimental Electronic Music:

* Wendy Carlos, Sonic Seasonings
* Brian Eno, *Music for Airports*
* Flying Lotus, *Never Catch Me (featuring Kendrick Lamar)*

# Appendix A – Common Curriculum Elements

Common curriculum elements assist in the development of high quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

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| Organisers | Elements | Examples |
| create, compose and apply | apply | ideas and procedures in unfamiliar situations, content and processes in non-routine settings |
| compose | oral, written and multimodal texts, music, visual images, responses to complex topics, new outcomes |
| represent | images, symbols or signs |
| create | creative thinking to identify areas for change, growth and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives |
| manipulate | images, text, data, points of view |
| analyse, synthesise and evaluate | justify | arguments, points of view, phenomena, choices |
| hypothesise | statement/theory that can be tested by data |
| extrapolate | trends, cause/effect, impact of a decision |
| predict | data, trends, inferences |
| evaluate | text, images, points of view, solutions, phenomenon, graphics |
| test | validity of assumptions, ideas, procedures, strategies |
| argue | trends, cause/effect, strengths and weaknesses |
| reflect | on strengths and weaknesses |
| synthesise | data and knowledge, points of view from several sources |
| analyse | text, images, graphs, data, points of view |
| examine | data, visual images, arguments, points of view |
| investigate | issues, problems |
| organise, sequence and explain | sequence | text, data, relationships, arguments, patterns |
| visualise | trends, futures, patterns, cause and effect |
| compare/contrast | data, visual images, arguments, points of view |
| discuss | issues, data, relationships, choices/options |
| interpret | symbols, text, images, graphs |
| explain | explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses |
| translate | data, visual images, arguments, points of view |
| assess | probabilities, choices/options |
| select | main points, words, ideas in text |
| identify, summarise and plan | reproduce | information, data, words, images, graphics |
| respond | data, visual images, arguments, points of view |
| relate | events, processes, situations |
| demonstrate | probabilities, choices/options |
| describe | data, visual images, arguments, points of view |
| plan | strategies, ideas in text, arguments |
| classify | information, data, words, images |
| identify | spatial relationships, patterns, interrelationships |
| summarise | main points, words, ideas in text, review, draft and edit |

# Appendix B – Glossary of Verbs

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| --- | --- |
| Verbs | Definition |
| Analyse | Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences |
| Apply | Use, utilise or employ in a particular situation |
| Argue | Give reasons for or against something |
| Assess | Make a Judgement about the value of |
| Classify | Arrange into named categories in order to sort, group or identify |
| Compare | Estimate, measure or note how things are similar or dissimilar |
| Compose | The activity that occurs when students produce written, spoken, or visual texts |
| Contrast | Compare in such a way as to emphasise differences |
| Create | Bring into existence, to originate |
| Demonstrate | Give a practical exhibition an explanation |
| Describe | Give an account of characteristics or features |
| Discuss | Talk or write about a topic, taking into account different issues or ideas |
| Evaluate | Examine and judge the merit or significance of something |
| Examine | Determine the nature or condition of |
| Explain | Provide additional information that demonstrates understanding of reasoning and /or application |
| Extrapolate | Infer from what is known |
| Hypothesise | Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Investigate | Plan, inquire into and draw conclusions about |
| Justify | Show how argument or conclusion is right or reasonable |
| Manipulate | Adapt or change |
| Plan | Strategies, develop a series of steps, processes |
| Predict | Suggest what might happen in the future or as a consequence of something |
| Reflect | The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience |
| Relate | Tell or report about happenings, events or circumstances |
| Represent | Use words, images, symbols or signs to convey meaning |
| Reproduce | Copy or make close imitation |
| Respond | React to a person or text |
| Select | Choose in preference to another or others |
| Sequence | Arrange in order |
| Summarise | Give a brief statement of the main points |
| Synthesise | Combine elements (information/ideas/components) into a coherent whole |
| Test | Examine qualities or abilities |
| Translate | Express in another language or form, or in simpler terms |
| Visualise | The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words |