



SAMPLE COURSE OUTLINE

MUSIC – JAZZ
ATAR YEAR 12

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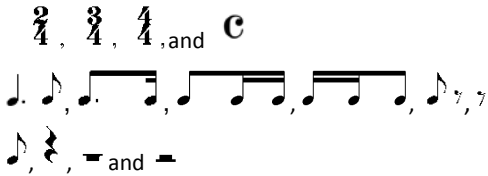

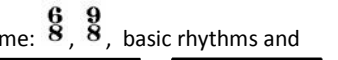


Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.

Sample course outline


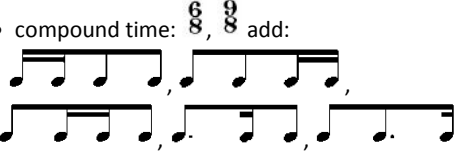
Music – ATAR Year 12

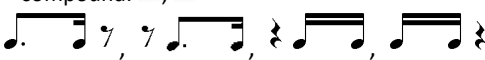
Unit 3 – Jazz – Be-Bop

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
1–3	<p>Use designated works and support material for integrated aural/composition tasks based on the styles studied.</p> <p>Sight singing</p> <ul style="list-style-type: none"> to be continued consistently throughout the semester. Examples in both treble and bass clef based on scales and intervals stipulated <p>Scales</p> <ul style="list-style-type: none"> major pentatonic, minor pentatonic, major, natural minor (aeolian), blues key signatures up to and including two sharps and two flats <p>Intervals</p> <ul style="list-style-type: none"> m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8ve (melodic only) <p>Melodic dictation</p> <ul style="list-style-type: none"> 4–8 bars, treble and bass clef, up to two sharps and two flats, based on scales covered. Rhythm and some pitch provided <p>Harmony Roman numerals</p> <ul style="list-style-type: none"> major: I, ii, IV, V, V⁷ and vi <p>Chord names (as indicated in C tonalities)</p> <ul style="list-style-type: none"> major: C, Dmi, F, G, G⁷, Ami standard progression <ul style="list-style-type: none"> ii⁷ – V⁷ – I^{Ma7} 	<p>Theory</p> <ul style="list-style-type: none"> identify and write scales and intervals in treble and bass clef in major and minor keys up to five sharps and five flats rhythm exercises in simple and compound time; regrouping, writing and performing compound rhythmic canons common extensions (6^{ths}, 7^{ths}, maj 7^{ths}, 9^{ths}) <p>Chords</p> <ul style="list-style-type: none"> identify and write major and minor dominant 7th chords in root position harmonic analysis of sample scores and harmonising a melody <p>Score analysis</p> <ul style="list-style-type: none"> forms: binary (AB), call/response, ternary (ABA)/popular song form (AABA), rondo (ABACA), 12 bar blues song sections: bridge, chorus, head, intro, outro/coda, shout chorus, solo and verse articulations: staccato, slur, scoop, bend, fall-off, shake/<i>tremolo/vibrato</i>, <i>glissando</i> signs/symbols: <i>fine</i>, <i>coda</i>, <i>dal segno</i>, <i>D.C. al coda</i>, <i>D.S. al coda</i>, repeat signs, 1st and 2nd time repeats, <i>pause/fermata</i> <p>Rhythm writing</p> <ul style="list-style-type: none"> write, interpret and perform 4–8 bar rhythm patterns using percussion clef and drum kit notation write style specific parts for a standard Jazz rhythm section 	<p>Include visual and aural analysis tasks and comparative analysis with unfamiliar works to reinforce teaching of music styles and associated characteristics</p> <p>Introduction to Be-Bop</p> <p>Supportive listening <i>Salt Peanuts</i> (Dizzy Gillespie, 1947) https://www.youtube.com/watch?v=kOmA8LQw258</p> <p><i>Bouncin' with Bud</i> (Bud Powell, 1949) http://www.youtube.com/watch?v=Ot5gbhk4I7k&feature=BFa&list=TLBs8j-omHrK4&lf=artistob</p> <p>Designated work listening <i>Confirmation</i> by Charlie Parker https://www.youtube.com/watch?v=yXKOpZx92MU</p> <p>Focus/discuss Analysis of suggested listening from the perspectives of harmonic structure, form and melody.</p> <ul style="list-style-type: none"> defining characteristics of rhythm section styles, including piano/guitar comping, the role and use of the drum kit and the development of bass lines defining characteristics of individual composers, including: <ul style="list-style-type: none"> instrumentation colouristic effects – timbral, instrumental, different articulations the role of improvisation in the compositional process and the difference between highly arranged and highly improvised compositions 	<p>Distribute technical lists and recommended repertoire from the Instrumental Resource Package.</p> <p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or composition portfolio supervisors.</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Rhythmic dictation:</p> <ul style="list-style-type: none"> 4–8 bars, simple metre rhythms, including:  <p>Skeleton score/Aural analysis</p> <ul style="list-style-type: none"> form, repeat signs, first and second time bars <p>Modulations</p> <ul style="list-style-type: none"> to the relative major to the relative minor up a 4th sing and aurally identify circle of 4^{ths}, ascending or descending to the 4th degree 	<p>Modulation</p> <ul style="list-style-type: none"> to the relative major to the relative minor up a 4th 	<ul style="list-style-type: none"> defining characteristics of individual musicians <ul style="list-style-type: none"> instrument/s timbre-quality and type of sound, use of mutes and/or effects identifiable traits of improvisatory style as seen in the use of rhythm, melody, harmony and range specific instrumental techniques appropriate to the style/era and repertoire, including virtuosity, left hand piano comping and drumming styles ('dropping bombs' etc.) influential recordings/performances compare and contrast suggested listening with the designated work 	
4–6	<p>Scales</p> <ul style="list-style-type: none"> add harmonic minor, melodic minor and Jazz minor <p>Intervals</p> <ul style="list-style-type: none"> add A4/D5/tritone to melodic intervals harmonic intervals: P4, P5, P8 <p>Harmony</p> <ul style="list-style-type: none"> recognition of major⁷, minor⁷ and dominant⁷ chords in isolation <p>Modulation</p> <ul style="list-style-type: none"> relative major/minor and dominant <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple time:  compound time: , basic rhythms and rests and  	<p>Theory</p> <ul style="list-style-type: none"> identify and write harmonic minor, melodic minor and jazz minor scales in treble and bass clef in keys up to and including five sharps and five flats rests  <p>Melody and rhythm writing</p> <ul style="list-style-type: none"> given the lyrics, create an appropriate rhythm and melody create/write 8–12 bar melody for a given chord structure <p>Chords</p> <ul style="list-style-type: none"> Jazz chord nomenclature: +, -, O, ∅, Δ guide tones passing notes (diatonic and chromatic) identify and write perfect and plagal cadences suspensions (Sus2 and Sus4) 	<p>Designated work listening</p> <p><i>Ornithology</i> (Charlie Parker) https://www.youtube.com/watch?v=fsAMAlaas94</p> <p><i>How High The Moon</i> by Morgan Lewis, performed by Ella Fitzgerald https://www.youtube.com/watch?v=2d-l7_TGnIE</p> <p>Rhythm changes – history of the chord progression</p> <p>Focus/discuss</p> <ul style="list-style-type: none"> contrafact tunes and the Be-Bop era melodic improvisation techniques surrounding techniques arpeggios guide tones tempo – extremely fast tempos that allow for virtuosic improvisation instrumentation – the interactive rhythm section for Be-Bop 	

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Melodic dictation</p> <ul style="list-style-type: none"> 4–8 bars, treble and bass clef, some rhythm provided, include chromatic passing notes <p>Chord progressions</p> <ul style="list-style-type: none"> add minor chords <ul style="list-style-type: none"> i, iv, V and V⁷ Ami, Dmi, E and E⁷ perfect and plagal cadences <p>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef, 4 bars four discrepancies in either pitch or rhythm <p>Aural analysis: recognition of music elements in short extracts</p> <ul style="list-style-type: none"> form/structure <ul style="list-style-type: none"> binary/AB, call/response, ternary/ABA, popular song form/AABA, 12 bar blues song sections <ul style="list-style-type: none"> verse, bridge, chorus, head/tag, turnaround, intro, outro/coda, solo signs/symbols <ul style="list-style-type: none"> <i>fine, coda, dal segno, D.C. al coda, D.S. al coda</i>, repeat signs, 1st and 2nd time bars 	<p>Standard progressions</p> <ul style="list-style-type: none"> key signatures up to five sharps and five flats 4–8 bars Roman numerals and chord names where appropriate major: ii⁷ – V⁷ – I^{Ma7} (I^{Ma6}, I^{Ma6/9}) <ul style="list-style-type: none"> iii⁷ – vi⁷ – ii⁷ – V⁷ – I^{Ma7} (I^{Ma6}, I^{Ma6/9}), ‘turnaround’ I^{V^{Ma7}} – V⁷ – I^{Ma7} (I^{Ma6}, I^{Ma6/9}) minor: ii^{7(b5)} – V^{7(b9)} – i⁶ circle of fourths chord progression variation and expansion of the major 12 bar blues progression (chords per bar shown in C) <ul style="list-style-type: none"> C⁷, C⁷ C⁷, C⁷, F⁷, F⁷, C⁷ C⁷, G⁷, F⁷, C⁷, C⁷ C⁷, F⁷, C⁷, C⁷, F⁷, F⁷, C⁷, A⁷, Dmi⁷, G⁷, C⁷, (G⁷) <p>Accompaniment writing</p> <ul style="list-style-type: none"> harmonise given melodies and write accompaniments for keyboard, electric or double bass create appropriate guide tones to a given chord progression 		
7	Task 1: Aural test (6%)	Task 2: Theory test (3%) <i>(Distribute Task 4: Melody and accompaniment writing (4%) due in Week 12)</i>	Complete analysis of first designated work. Comparative visual and aural analysis tasks.	
8–10	<p>Sight singing</p> <ul style="list-style-type: none"> call and response in scales and modes studied guide tone lines <p>Scales/modes</p> <ul style="list-style-type: none"> add dorian and mixolydian major and minor Be-Bop scale (extension activity, using designated and related works) 	<p>Theory</p> <ul style="list-style-type: none"> identify and write ionian, aeolian, dorian and mixolydian modes and Be-Bop scale rhythmic tasks; regrouping, regular and irregular subdivisions, rhythmic scansion of given text use of Jazz specific terminology ‘substitutions’, ‘turnarounds’ and ‘rhythm changes’ 	<p>Task 3: Unseen analysis (4%) Week 9</p> <p>Supportive listening <i>A Night In Tunisia</i> (Charlie Parker – Dial) and <i>Oleo</i> (Sonny Rollins, 1954) http://www.youtube.com/watch?v=MgZVT2m0ziY&feature=artistob&playnext=1&list=TLfaPIS7AmTUc</p>	<p>Task 1: Performance – Prepared repertoire (4%) Week 8</p> <p>OR</p> <p>Task 1: Composition portfolio – Composition assessment (8%) Week 8</p>

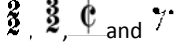
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
8–10	<p>Intervals</p> <ul style="list-style-type: none"> all melodic intervals in isolation or as part of a melodic excerpt, add 9th add m2, M2, m3, M3, to harmonic intervals <p>Chord progressions</p> <ul style="list-style-type: none"> major: add iii, Ib, I^{Ma7}, IV^{Ma7} minor: add VI standard progressions <ul style="list-style-type: none"> ii⁷ – V⁷ – I^{Ma7} add interrupted cadences in major and minor keys circle of fourths <p>Rhythmic dictation</p> <ul style="list-style-type: none"> 8 bars, simple time: <p>add </p> compound time: $\frac{6}{8}$, $\frac{9}{8}$ add: <p></p> <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble and bass clef, up to two sharps and two flats, based on scales covered include chromatic passing notes, flat 7th and natural 7th as per Be-Bop scale <p>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef four discrepancies in either pitch or rhythm <p>Modulation</p> <ul style="list-style-type: none"> up one tone and down one tone <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements, form, compositional devices, instrumentation and instrumental techniques 	<p>Chords and chord progressions</p> <ul style="list-style-type: none"> rhythm changes Jazz chord nomenclature: +, -, O, Ø, Δ primary, secondary triads in root and first inversion: I, I⁷, ii, ii⁷, iii, iii⁷, IV, IV^{Ma7}, V, V⁷, vi and vi⁷ Standard progressions <ul style="list-style-type: none"> Roman numerals and chord names where appropriate <ul style="list-style-type: none"> major: iii⁷ – VI⁷ – ii⁷ – V⁷ – I^{Ma6} (I^{Ma7}, I^{Ma6/9}) iii⁷ – bIII⁷ – ii⁷ – V⁷ – I^{Ma6} (I^{Ma7}, I^{Ma6/9}) minor: ii^{7(b5)} – V^{7(b9)} – i⁶ construction of substitution chords as follows: <ul style="list-style-type: none"> ii⁷ – V⁷ – I ii^{7(b5)} – V⁷ – i ii⁷ – bII⁷ – I <p>Melody writing</p> <ul style="list-style-type: none"> create an appropriate rhythm pattern and melody to given lyrics write an 8–12 bar guide tone melody to a given chord progression <p>Lead sheet, accompaniment writing and arranging</p> <ul style="list-style-type: none"> lead sheet writing using Jazz conventions and nomenclature 1–2 bar patterns for drum notation incorporating the full kit and various auxiliary percussion instruments realise a lead sheet for a full rhythm section (piano, bass, drum kit and guitar) 	<ul style="list-style-type: none"> analyse and discuss the harmonic structure of <i>A Night in Tunisia</i> <p>http://www.bing.com/videos/search?q=Night+in+Tunisia&qvpt=Night+in+Tunisia&FORM=VDRE#</p> <p>Latin music and its influence on Be-Bop – the role of the drums/percussion</p> <p>Discuss and analyse the rhythmic characteristics evident in the melody <i>Oleo</i> by Sonny Rollins. Compare and contrast <i>Anthropology</i> and <i>Oleo</i></p> <p>Musical characteristics</p> <ul style="list-style-type: none"> improvisation chord extensions past the 7th syncopated rhythms chordal additions and substitutions in harmony adaptation and development of form and structure <p>Designated work listening</p> <p><i>Epistrophy</i> (Thelonious Monk)</p> <p>https://www.youtube.com/watch?v=dZ9EI7k4mNo</p>	<p>Task 2: Performance – Sight reading or Improvisation (5%)</p> <p>Week 10</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
11–13	<p>Task 5: Aural analysis test (6%) Week 12</p> <p>Scales</p> <ul style="list-style-type: none"> add chromatic scale <p>Intervals</p> <ul style="list-style-type: none"> all melodic intervals in isolation or as part of a melodic excerpt add m6, M6, m7, M7 to harmonic intervals <p>Chord progressions</p> <ul style="list-style-type: none"> major: add ii⁷, iii⁷, vi⁷ and VI standard progressions <ul style="list-style-type: none"> I^V^{Ma7} – V⁷ – I^{Ma7} iii⁷ – vi⁷ – ii⁷ – V⁷ – I^{Ma7} passing notes add imperfect cadences <p>Modulation</p> <ul style="list-style-type: none"> up a 4th (subdominant), up a 5th (dominant) <p>Rhythmic dictation</p> <ul style="list-style-type: none"> compound: $\frac{6}{8}, \frac{9}{8}$  <p>Melodic dictation</p> <ul style="list-style-type: none"> chromatic passing notes, combination of melodic and harmonic dictations <p>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef, 4–8 bars, four discrepancies in both pitch and rhythm <p>Skeleton score</p> <ul style="list-style-type: none"> compositional devices, dictations, chords, cadences 	<p>Task 4: Melody and accompaniment writing (4%) Week 12</p> <p>Theory</p> <ul style="list-style-type: none"> identify and write chromatic scales, discussing double sharps, double flats and enharmonic equivalents rhythm tasks, including: double time, half time, augmentation, diminution, hemiola, anticipation and syncopation. identification and writing of perfect, plagal, interrupted and imperfect cadences in piano and vocal style in major and minor keys recognise modulations to the relative major and minor, dominant, subdominant up a tone and down a tone in a range of examples <p>Chords and chord progressions</p> <ul style="list-style-type: none"> continue analysis and harmonisation tasks variation and expansion of the standard Be-Bop forms of Blues, AABA, contrafaction rhythm changes chord progression circle of fourths chord progression altered chords guide tones passing notes and suspensions tritone substitution and application <p>Melody and rhythm writing</p> <ul style="list-style-type: none"> compose an 8–12 bar Be-Bop melody using a contrafacted chord progression <ul style="list-style-type: none"> piece is to contain standard Be-Bop techniques such as surround technique, tonic avoidance, motivic variation etc. notation-based and in lead sheet style style specific parts for all rhythm section instruments 	<p>Task 6: Cultural and historical analysis (6%) Week 13</p> <p>Continue review and analysis of the designated works.</p> <p>Review the key characteristics of Be-Bop from the following perspective:</p> <ul style="list-style-type: none"> melody harmony rhythm form socio-economic factors rebellion of Be-Bop players move from dance music to listening music <p>Supportive listening</p> <ol style="list-style-type: none"> <i>Round Midnight</i> (Thelonious Monk) https://www.youtube.com/watch?v=-yg7aZpIXRI <i>Anthropology</i> (Charlie Parker/Dizzy Gillespie) https://www.youtube.com/watch?v=AMuItUv9xZc <i>Groovin' High</i> (Dizzy Gillespie) https://www.youtube.com/watch?v=oslMF0eFoLI 	<p>Task 3: Performance – Recital practice (6%) Week 13</p> <p>OR</p> <p>Task 2: Composition portfolio – Presentation of selected compositions (12%) Week 13</p>

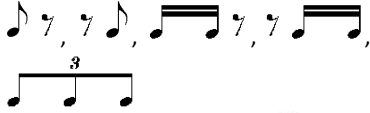

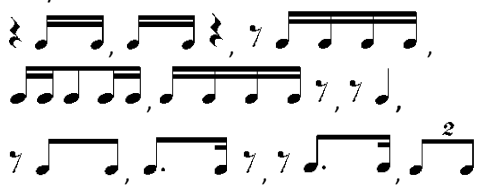
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
		Arranging <ul style="list-style-type: none"> arranging and transposing using B flat and E flat instruments arranging from a given lead sheet and/or piano score for a specified ensemble, 4–8 bars 		
14–15	<p>Revise all scales and intervals</p> <p>Modulation</p> <ul style="list-style-type: none"> relative major/relative minor and dominant using a range of examples <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple metres: 8 bars, including syncopation and anacrusis compound metres: 8 bars, including anacrusis irregular metres for dictations, imitations, call/responses and discrepancies <p>5 7 5 7 8 , 8 , 4 , 4</p> <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, include chromatic passing notes <p>Chord progressions</p> <ul style="list-style-type: none"> continue with all chords, focusing on inversions and minor blues progressions <p>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef, 4–8 bars four discrepancies in both pitch and rhythm <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements, form, compositional devices, instrumentation, instrumental techniques and special effects 	<p>Revision of Semester 1 work for exams</p>	<p>Revision of Semester 1: the development of Be-Bop using familiar and unfamiliar excerpts, focusing on the designated works.</p> <p>What comes next? Bridging between the Be-Bop era and the Hard Bop Era</p> <ul style="list-style-type: none"> introduce Cool School Jazz, discussing key stylistic and musical characteristics, composers and performers and listen to representative works compare Cool School with Be-Bop and Hard Bop, noting similarities and differences, and investigate West Coast and East Coast styles discuss the orchestration, characteristics of the ensemble formats and improvisation techniques used discuss the simultaneous presence of numerous Jazz styles being performed in the 1950s by different Jazz artists (Hard Bop, Cool School, Be-Bop, Big Band and Swing) and identify the main characteristics of each through comparative listening tasks <p>West Coast Cool</p> <ol style="list-style-type: none"> <i>Boplicity</i> (Miles Davis) https://www.youtube.com/watch?v=KTVvz6YwQw0 <i>Round Midnight</i> (Art Pepper plus 11) https://www.youtube.com/watch?v=Rsky6BNWxAk <i>Blues for Pablo</i> (Miles Davis and Gil Evans) https://www.youtube.com/watch?v=FoU1drxfdYM 	<p>Task 4: Performance – Instrumental teacher report (3%) Week 14</p> <p>Task 5: Performance – Performance examination (30%) Week 15</p> <p>OR</p> <p>Task 3: Composition portfolio – partial submission of composition portfolio (30%) Week 15</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
			<p>East Coast Cool</p> <ol style="list-style-type: none"> 1. <i>Bernie's Tune</i> (Gerry Mulligan) https://www.youtube.com/watch?v=RmZSrY6CAX8 2. <i>Take Five</i> (Dave Brubeck) https://www.youtube.com/watch?v=PHdU5sHigYQ 3. <i>You Don't Know What Love Is</i> (Chet Baker) https://www.youtube.com/watch?v=h-mxK5Vwid0 <p>From Cool to Modal</p> <ol style="list-style-type: none"> 1. <i>So What</i> (Miles Davis) https://www.youtube.com/watch?v=zqNTItOGh5c 2. <i>Blue Train</i> (John Coltrane) https://www.youtube.com/watch?v=S1GrP6thz-k 	
Exam week	Task 4: Semester 1 written examination (20%)			


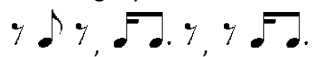
Unit 4 – Jazz – Hard Bop/Cool School

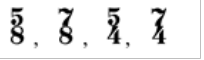
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
1–3	<p>Use suggested works and supportive material for integrated aural/composition tasks based on the genres studied.</p> <p>Sight singing</p> <ul style="list-style-type: none"> to be continued consistently throughout the semester. Examples to be based on scales, modes and intervals stipulated <p>Intervals</p> <ul style="list-style-type: none"> sing and aurally identify all melodic intervals ascending and descending, including A4/D5 within the range of an octave, in isolation or as part of a melodic excerpt <p>Scales</p> <ul style="list-style-type: none"> major pentatonic, minor pentatonic, major, natural minor, harmonic minor and blues ionian and aeolian modes <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble and bass clef, starting note and some rhythm provided key signatures up to three sharps and flats, based on scales stipulated <p>Pitch discrepancies</p> <ul style="list-style-type: none"> pitch (including key signature and tonality) <ul style="list-style-type: none"> at least four pitch discrepancies in a short musical example <p>Rhythmic discrepancies</p> <ul style="list-style-type: none"> rhythm (including time signature) <ul style="list-style-type: none"> at least four rhythmic discrepancies in a short musical example 	<p>Theory</p> <ul style="list-style-type: none"> identify and write all intervals and scales covered in isolation or as part of an excerpt key signatures up to and including six sharps and six flats rhythmic exercises: irregular time signatures, groupings and subdivisions, rhythmic regrouping, word setting, including:  <p>Harmonisation</p> <ul style="list-style-type: none"> analyse chord progressions and standard progressions in score excerpts from works studied in Hard Bop/Cool School style harmonise given melodies at phrase endings using four part cadences harmonise given melodies <p>Transposition</p> <ul style="list-style-type: none"> transposition and arrangement tasks <ul style="list-style-type: none"> clef to clef (treble and bass) B flat and E flat instruments <p>Melody writing</p> <ul style="list-style-type: none"> Create an appropriate 8–12 bar rhythm and melody for given lyrics 	<p>Include visual and aural analysis tasks and comparative analysis with unfamiliar works to reinforce teaching of music styles and associated characteristics</p> <ul style="list-style-type: none"> discuss the simultaneous presence of numerous Jazz styles being performed in the 1950s by different Jazz artists (Hard Bop, Cool School, Be-Bop, Big Band and Swing) and identify the main characteristics of each through comparative listening tasks <p>Designated Work 1 and 2 listening</p> <ul style="list-style-type: none"> <i>Subconscious-Lee</i> (Lee Konitz) https://www.youtube.com/watch?v=QQMSPEi6WPc <i>Moanin'</i> (Art Blakey and the Jazz Messengers) https://www.youtube.com/watch?v=ynZDm50EgBY analysis of suggested listening from the perspective of harmonic structure, form and melody <p>Supportive listening</p> <ul style="list-style-type: none"> <i>Caravan</i> (Art Blakey and the Jazz Messengers, 1963) <i>Worksong</i> (Nat and Cannonball Adderley, 1960) 	<p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or composition portfolio supervisors.</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple metre time signatures and rhythms for dictations: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or C $\frac{6}{8}$ compound time $\frac{6}{8}$ <p>Chords and chord progressions</p> <ul style="list-style-type: none"> major⁷, minor⁷, minor^{7(b5)}, dom⁷, dom^{7(b9)} 4–8 bars, major key signatures up to three sharps and three flats <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> I, I^{Ma7}, ii, ii⁷, IV, V, V⁷ and vi chord names (as indicated in C tonalities) <ul style="list-style-type: none"> C, C^{Ma7}, Dmi, Dmi⁷, F, G, G⁷ and Ami perfect and plagal cadences in major keys <p>Modulations</p> <ul style="list-style-type: none"> to the relative major/minor and dominant 			
4–6	<p>Intervals</p> <ul style="list-style-type: none"> all melodic and harmonic intervals, including A4/D5 <p>Scales</p> <ul style="list-style-type: none"> add Jazz minor and melodic minor mixolydian and dorian mode <p>Chord progressions</p> <ul style="list-style-type: none"> 4–8 bars, key signatures up to three sharps and three flats add the following chords to major progressions; <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> iii, iii⁷ and vi⁷ chord names (as indicated in C tonalities) <ul style="list-style-type: none"> Emi, Emi⁷ and Ami⁷ 	<p>Theory</p> <ul style="list-style-type: none"> identify and write Jazz minor and modes Jazz chord nomenclature: +, -, O, Ø, Δ <p>Melody writing</p> <ul style="list-style-type: none"> from a given motif, 8–12 bars in major or minor keys, in simple time and compound time for a given chord structure, 8–12 bars for given guide tone lines, 8–12 bars, in major or minor keys, in simple time and compound time <p>Harmonisation</p> <ul style="list-style-type: none"> analysing a given big band score creating a riff and a standard variation of the riff, 2–4 bars, to a given melody or chord structure 	<ul style="list-style-type: none"> discuss the role of vocal Jazz and its place in Cool School investigate the Jazz Ballad and discuss the various roles of the rhythm section compare and contrast the first two designated works and highlight the major differences between Hard Bop and Cool School from a cultural and historical perspective. The analysis could be categorised according to the following headings: <ul style="list-style-type: none"> melody, rhythm and harmony instrumentation and orchestration improvisation-defining instrumental characteristics socio-economic factors rebellion against the Be-Bop style of playing shift from dance music to listening music 	Task 6: Performance – Technical work (5%) Week 5

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<ul style="list-style-type: none"> include the following minor chords: <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> i, i⁷, iv, V, V⁷ and VI chord names (as indicated in C tonalities) <ul style="list-style-type: none"> Ami, Ami⁷, Dmi, E, E⁷ and F standard progressions <ul style="list-style-type: none"> ii⁷ – V⁷ – i^{Ma7} I^{V^{Ma7}} – V⁷ – I^{Ma7} Modulation <ul style="list-style-type: none"> add to the subdominant Melodic dictation <ul style="list-style-type: none"> 8 bars, treble or bass clef key signatures up to three sharps and flats, based on scales covered starting note given, no rhythm provided Rhythmic dictation <ul style="list-style-type: none"> simple time – include the following rhythms:  compound time – include  and the following rhythms:  Discrepancies <ul style="list-style-type: none"> combination of rhythm and pitch at least four discrepancies in a short musical example 	<p>Analysis and accompaniment writing</p> <ul style="list-style-type: none"> recognise compositional devices, instrumentation and instrumental techniques, Jazz conventions and nomenclature in score analysis tasks, using familiar and unseen extracts creating appropriate guide tones to a given chord progression, up to 8 bars in major and minor keys analyse accompaniment styles in a range of works harmonise a given melody and write a suitable accompaniment for either keyboard or bass 	<ul style="list-style-type: none"> move to attract a wider commercial audience and regain some market share against the emerging Rock & Roll styles discuss historical and social characteristics that influenced composers and performers of the time and contributed to the development of the style continue comparative analysis of representative works from the perspective of harmonic structure, form, melody, instrumentation and orchestration comparative aural and visual analysis of selected works, identifying the role and use of the elements of music, stylistic conventions, instrumentation and orchestration 	

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Aural analysis recognition of music elements in short extracts (form, metre, dynamics/expressive devices, tempo, instrumentation)</p>			
7	<p>Task 8: Aural analysis test (5%)</p>	<p>Chords and chord progressions</p> <ul style="list-style-type: none"> identify and analyse passing notes (diatonic and chromatic) and suspensions in short musical extracts (extracts from the designated works or related works may be used) altered and augmented chords modal interchange 	<p>Designated Work 3</p> <ul style="list-style-type: none"> listen to <i>Giant Steps</i> (John Coltrane) https://www.youtube.com/watch?v=30FTr6G53VU discuss historical and social characteristics that influenced composers and performers of the time and contributed to the development of the style continue comparative analysis of representative works from the perspective of harmonic structure, form, melody, instrumentation and orchestration comparative aural and visual analysis of selected works, identifying the role and use of the elements of music, stylistic conventions, instrumentation and orchestration 	
8–10	<p>Scales</p> <ul style="list-style-type: none"> revise chromatic scale <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble or bass clef, starting note given key signatures up to three sharps and three flats, based on scales and modes covered incorporate syncopation, some larger intervallic leaps and chromatic passing notes <p>Discrepancies</p> <ul style="list-style-type: none"> combination of rhythm and pitch at least four discrepancies in a short musical example include metre changes and mixed metre examples 	<p>Task 10: Theory and composition (4%) Week 8</p> <p>Theory and score analysis</p> <ul style="list-style-type: none"> identify and write all scales and modes and intervals in isolation and as part of an excerpt identify modulations to the relative major, relative minor, dominant and subdominant in a range of examples identify accents, articulation, ornamentation and Jazz chord nomenclature identify rhythmic devices and effects such as syncopation, polyrhythms, cross rhythms and hemiola in a range of examples 	<p>Task 9: Aural and visual analysis (4%) Week 8</p> <p>Designated Work 4</p> <ul style="list-style-type: none"> listen to <i>Maiden Voyage</i> (Herbie Hancock) https://www.youtube.com/watch?v=hwmRQ0PBtXU discuss historical and social characteristics that influenced composers and performers of the time and contributed to the development of the style continue comparative analysis of representative works from the perspective of harmonic structure, form, melody, instrumentation and orchestration 	<p>Task 4: Composition portfolio – Composition assessment (5%) Week 8</p> <p>Task 7: Performance – Performance of prepared repertoire (3%) Week 9</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple time – include the following rhythms:  compound time – include $\frac{12}{8}$, $\frac{3}{8}$ and the following rhythms:  8 bars, all time signatures and rhythms, including rests and some syncopation <p>Chords and chord progressions</p> <ul style="list-style-type: none"> 4–8 bars, key signatures up to three sharps and three flats add Ib, Ic, IV^{Ma7} and VI, to major chord progressions add ib and ic to minor progressions add to standard progressions <ul style="list-style-type: none"> iii⁷ – vi⁷ – ii⁷ – V⁷ – I^{Ma7} add interrupted and imperfect cadences in major and minor keys <p>Modulations</p> <ul style="list-style-type: none"> include up a tone and down a tone <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements, compositional devices – including retrograde, instrumentation and instrumental techniques in short extracts 	<p>Chords and chord progressions</p> <ul style="list-style-type: none"> identify and write all four cadence types in isolation and as part of a progression in keyboard and four part vocal style identification and replication of turnaround phrases, including: <ul style="list-style-type: none"> ii, V, I ii, vi, ii, V IV, vii, iii, vi, ii, V in major and minor keys circle of fourths and rhythm changes chord progressions <p>Arranging</p> <ul style="list-style-type: none"> transcribing for piano, from a given lead sheet and/or specified ensemble, which may include transposing instruments for four or more parts, 4–8 bars identifying, analysing and using instrumental devices and techniques for small Jazz ensembles <p>Rhythm section writing</p> <ul style="list-style-type: none"> realising and composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 8–12 bars 		
11–13	<p>Scales</p> <ul style="list-style-type: none"> revise all scales and modes in isolation and as part of melodic excerpts <p>Intervals</p> <ul style="list-style-type: none"> revise all intervals in isolation and as part of melodic excerpts focussing on harmonic intervals 	<p>Task 11: Composition and arranging (4%) Week 13</p> <p>Chords and chord progressions</p> <ul style="list-style-type: none"> variation and expansion of the 12 bar blues and minor blues progressions, rhythm changes chord progressions passing notes (diatonic and chromatic) and suspensions tritone substitutions 	<p>Supportive listening and analysis</p> <ul style="list-style-type: none"> <i>One Finger Snap</i> (Herbie Hancock, 1964) <i>Blue Train</i> (John Coltrane, 1956) <i>Freddie Freeloader</i> (Miles Davis, 1959) 	

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Melodic dictation</p> <ul style="list-style-type: none"> • 8 bars, treble or bass clef, based on scales and modes covered • solo transcriptions <p>Chords</p> <ul style="list-style-type: none"> • revise all chords in major and minor keys in isolation and as part of a progression and include: <ul style="list-style-type: none"> ▪ major: iib, Vb, ii^{7(b5)} and V^{7(b9)} • identification of passing notes and suspensions • standard progressions, add: <ul style="list-style-type: none"> ▪ ii^{7(b5)} – V^{7(b9)} – i⁶ • revise all cadence types in isolation and as part of a progression <p>Modulation</p> <ul style="list-style-type: none"> • to the relative major/minor, dominant, subdominant, up and down a tone, in a range of examples <p>Discrepancies</p> <ul style="list-style-type: none"> • combination of rhythm and pitch • at least four discrepancies in a short musical example • include metre changes and mixed metre examples <p>Rhythmic dictation</p> <ul style="list-style-type: none"> • 8 bars, all time signatures and rhythms, including rests and some syncopation • include examples using irregular time signatures and rhythmic groupings 	<ul style="list-style-type: none"> • continue analysis and harmonisation tasks, revising all chords, cadences and chord progressions outlined in the course content <p>Modulation</p> <ul style="list-style-type: none"> • to the relative major, relative minor, dominant, subdominant and up or down a tone. Discuss enharmonic note equivalents and relationships <p>Form-based compositions</p> <ul style="list-style-type: none"> • composing for solo voice/instrument or small Jazz ensemble, using either 12 bar blues (incorporating variation and expansion), popular song/song form or rondo form <p>Melody and accompaniment writing and Arranging</p> <ul style="list-style-type: none"> • review instrument ranges, transpositions, clefs, notation, techniques and timbral effects for all instruments • continue melody and accompaniment writing in a range of styles 		

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
14–15	<p>Task 12: Aural test (8%) Week 14</p> <p>Harmony</p> <ul style="list-style-type: none"> revise all chords in major and minor keys in isolation and as part of a progression <p>Rhythmic and melodic dictations</p> <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements, compositional devices, instrumentation, instrumental techniques and effects in short extracts <p>Revision of year’s work, focusing on aspects requiring particular attention</p>	<p>Review year’s work</p>	<p>Task 13: Cultural and historical analysis (6%) Week 14</p> <p>Review year’s work: the development of Hard Bop/Cool School from Be-Bop, using familiar and unfamiliar excerpts, focusing on the designated works</p>	<p>Task 8: Performance – Recital night (7%) Week 14</p> <p>OR</p> <p>Task 6: Composition Portfolio – Presentation of selected compositions (10%) Week 14</p> <p>Task 9: Performance – Instrumental Teacher Report (3%) Week 14</p> <p>OR</p> <p>Task 5: Composition Portfolio – Composition portfolio supervisor report (5%) Week 14</p> <p>Task 10: Performance – Ensemble (4%) Week 14</p>
Exam week	<p>Task 14: Semester 2 written examination (20%)</p>			<p>Task 11: Performance – Performance examination (30%)</p> <p>OR</p> <p>Task 7: Composition portfolio – Submission of final composition portfolio (30%)</p>