



SAMPLE COURSE OUTLINE

MUSIC – WESTERN ART MUSIC
ATAR YEAR 12

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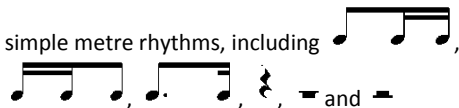
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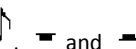
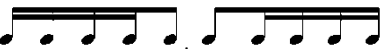


Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.

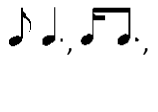
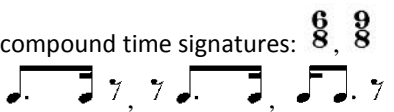
Sample course outline



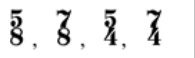
Music – ATAR Year 12

Unit 3 – WAM – Development of the Concerto



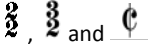
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
1–3	<p>Use suggested works and supportive material for integrated aural/composition tasks based on the genres studied.</p> <p>Sight singing</p> <ul style="list-style-type: none"> to be continued consistently throughout the semester. Examples in both treble and bass clef based on scales and intervals stipulated <p>Scales</p> <ul style="list-style-type: none"> major/<i>do</i> pentatonic, minor/<i>la</i> pentatonic, major, natural minor (aeolian), harmonic minor, melodic minor <p>Intervals</p> <ul style="list-style-type: none"> m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8ve (melodic only) <p>Harmony</p> <ul style="list-style-type: none"> I, IV, V and V⁷ in major keys, i, iv, V and V⁷ in minor keys perfect and plagal cadences in major and minor keys <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple metre rhythms, including , <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>Theory</p> <ul style="list-style-type: none"> identify and write scales and intervals in treble and base clef in major and minor keys up to six sharps and six flats identify and write perfect and plagal cadences in major and minor keys, using appropriate voice leading in both vocal and keyboard style rhythm exercises in simple and compound time; regrouping, writing and performing compound rhythmic canons <p>Harmonisation</p> <ul style="list-style-type: none"> analyse a given score (up to four parts) identifying chords and cadences provide chords to a given melody harmonise given melodies at cadence points/phrase endings, using appropriate voice leading principles in vocal and keyboard styles <p>Orchestration</p> <ul style="list-style-type: none"> transposing from key to key and clef to clef using treble, bass, alto and tenor clefs in keys up to and including three sharps and flats <p>Melody writing</p> <ul style="list-style-type: none"> examine and analyse existing melodies, discussing structure, balance, composer and era-related features and suitability for instrument/voice discuss melody writing techniques, examining selected samples, noting use of motivic development, melodic line, climax, form/structure, phrasing, implied cadence points and dynamics complete an 8 bar melody from a given motif, and perform to the class 	<p>Development of the concerto</p> <ul style="list-style-type: none"> examine and discuss the development of the concerto from the Baroque period through to the 20th century, noting changes in form, instrumentation and orchestration (Use Roger Fiske: <i>Score Reading Book 3: Concertos</i>) summative table outlining role of soloist, orchestra and changes to form <p>Baroque period</p> <ul style="list-style-type: none"> introduction to the Baroque era (architecture, art, literature, social, political and cultural features) discuss the differences between the solo concerto and the concerto grosso in the Baroque period, listening to representative works (Bach, Handel, Corelli, Vivaldi, Telemann) <p>Aural analysis (to support areas covered above)</p> <p>Era, genre, style, form, instrumentation, tonality, melody, rhythm, texture, tempo, compositional devices (Continue as works are introduced)</p>	<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
4–6	<p>Scales: add chromatic scale</p> <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"> add ii and vi in major keys and VI in minor keys to progressions recognition of major, minor, augmented and diminished triads in isolation <p>Modulation: relative major/minor and dominant</p> <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple time ,  and  compound time – basic rhythms and rests and include  <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>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef, 4 bars, four discrepancies in either pitch or rhythm <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements in short extracts (form, metre, dynamics and expressive devices, tempo, instrumentation) 	<p>Theory</p> <ul style="list-style-type: none"> identify and write chromatic scales, incorporating double sharps, double flats and enharmonic equivalents identify modulations to the relative minor and major and dominant in melodic excerpts rests ,  <p>Harmonisation</p> <ul style="list-style-type: none"> identify and write major, minor, augmented and diminished triads identify and write first and second inversions of major and minor chords recognise and analyse unaccented passing notes/<i>appoggiaturas</i> and suspensions <p>Melody writing</p> <ul style="list-style-type: none"> compose a melody to a given chord progression <p>Accompaniment writing</p> <ul style="list-style-type: none"> analyse a range of piano examples with different accompaniment patterns from a variety of eras and genres provide an accompaniment to a given 4–8 bar melody in major or minor keys, using alberti bass, vamping and/or arpeggiated patterns for keyboard <p>Orchestration</p> <ul style="list-style-type: none"> transcribing for piano from a specific ensemble of four or more parts, including at least two transposing instruments (clef and/or key) arranging a given piano score for specified ensemble, including at least two transposing instruments (clef and/or key) 	<p>Score analysis</p> <ul style="list-style-type: none"> comparative listening exercises using excerpts from solo concerto and concerto grosso works, discussing the role of the soloist/s, orchestra and the use of form complete comparative summary table, outlining differences between form, instrumentation, role of soloist, role of orchestra and cadenza from the Baroque through to the Romantic era overview of composer of first designated work and contribution to the development of the concerto listen to selected excerpts from other concerti by the same composer and compare and contrast <p>Designated work: detailed analysis of the set movements</p> <p>Listen to excerpts from representative works, noting significant contributions made by other composers, comparing and contrasting differences in instrumentation, orchestration, form, texture, thematic material and use of music elements</p>	
7	<p>Task 1: Aural test (6%)</p>	<p>Task 2: Theory test (3%)</p> <p><i>(Distribute Task 4: Melody and accompaniment writing (4%) due in Week 12)</i></p>	<p>Review of the development of the concerto, focusing on the designated works</p> <p>Comparative aural and visual analysis of familiar and unfamiliar works</p>	


Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
11–13	<p>Scales</p> <ul style="list-style-type: none"> revise all scales, add mixolydian and dorian modes <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>Harmony</p> <ul style="list-style-type: none"> Ib/I⁶ and Ic/I⁶₄ in major keys imperfect cadences in major and minor keys passing notes <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple time signatures: add  compound time signatures:  <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble and bass clef, based on scales and intervals covered include chromatic passing notes <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 5: Aural analysis test (6%) Week 12</p>	<p>Theory</p> <ul style="list-style-type: none"> identify and write aeolian, mixolydian and dorian modes transposition exercises for B^b, A and F instruments <p>Harmony</p> <ul style="list-style-type: none"> harmonic analysis and harmonisation exercises in major and minor keys using all chords and inversions covered identify and write all cadence types in keyboard and vocal style, in isolation or as part of a harmonic analysis or harmonisation task harmonising 2–3 parts where a melody or bass line is provided, using chords and cadences in root position, introducing interrupted and imperfect <p>Piano accompaniment</p> <ul style="list-style-type: none"> continue a given accompaniment pattern in a similar style provide suitable chords for a given melody, analyse melodic structure and style and compose an appropriate accompaniment pattern using alberti bass, arpeggiated chords or vamping bass <p>Task 4: Melody and accompaniment writing (4%) Week 12</p> <p>Orchestration</p> <ul style="list-style-type: none"> idiomatic techniques of performance associated with wind instruments, i.e. range, clefs and timbral effects arranging exercises up to four bars for wind instruments 	<p>Development of the concerto in the era that the designated work was written in.</p> <ul style="list-style-type: none"> listen to excerpts and discuss significant features, e.g. <i>form and structure, use of thematic material, instrumentation and orchestration, texture, dynamics, rhythmic, melodic and harmonic elements</i> listen to excerpts from representative composers listen to designated work and complete a detailed analysis of the set movements <p>Task 6: Cultural and historical analysis (6%) Week 13</p>	<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>

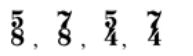
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
14–15	<p>Revise all scales and intervals</p> <p>Harmony</p> <ul style="list-style-type: none"> revise all cadence types and chords in major and minor keys in isolation and as part of a progression <p>Modulation</p> <ul style="list-style-type: none"> to the 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>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble and bass clef, based on scales and intervals covered <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 and instrumental techniques 	<p>Theory</p> <ul style="list-style-type: none"> rhythmic exercises: irregular time signatures and rhythmic subdivisions, regrouping, word scansion score analysis tasks, using familiar and unseen extracts: recognition of music elements, form, compositional devices, instrumentation and instrumental techniques <p>Harmony</p> <ul style="list-style-type: none"> continue harmonisation and analysis tasks, revising all chord and cadence types <p>Modulation</p> <ul style="list-style-type: none"> identify modulations to the relative major/relative minor and dominant using choral and orchestral examples <p>Orchestration</p> <ul style="list-style-type: none"> idiomatic techniques of performance associated with brass instruments, i.e. range, clefs and timbral effects arranging exercises up to 8 bars for brass instruments arrangement tasks for mixed ensemble; strings, wind, brass, incorporating at least two transposing instruments (clef and/or key) <p>Revision of Semester 1 work for exams</p>	<p>Complete analysis of final designated work</p> <p>Revision of Semester 1: the development of the concerto, using familiar and unfamiliar excerpts, focusing on the designated works</p>	<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>
Exam week	Task 7: Semester 1 written examination (20%)			

Unit 4 – WAM – Choral Music

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 in treble, bass and alto clefs based on scales and intervals stipulated <p>Intervals</p> <ul style="list-style-type: none"> sing and aurally identify all melodic intervals ascending and descending, 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, melodic minor <p>Melodic dictation</p> <ul style="list-style-type: none"> 4–8 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>Rhythmic dictation</p> <ul style="list-style-type: none"> simple metre time signatures and rhythms for dictations:  or  	<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 rhythmic exercises: irregular time signatures, groupings and subdivisions, rhythmic regrouping, word setting, including:  <p>Melody writing</p> <ul style="list-style-type: none"> examine and analyse given melodies, discussing structure, balance, suitability of for instrument/voice discuss good melody writing techniques examining selected samples, noting use of motivic development, melodic line, climax, form/structure, phrasing, implied cadence points, dynamics and expressive devices compose an 8–12 bar melody form a given motif or a given chord progression <p>Harmony</p> <ul style="list-style-type: none"> identification and writing of chords in isolation: major, minor, diminished and augmented visual analysis, chord writing and harmonisation <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> major: I, Ib/I⁶, Ic/I₄⁶, ii, iib/ii⁶, IV, V, Vb/V⁶, V⁷ and vi minor: i, ib/i⁶, ic/i₄⁶, iv, V, Vb/V⁶, V⁷ and VI 	<p>Overview of Choral music of the Baroque period</p> <ul style="list-style-type: none"> examine and discuss different choral genres – oratorio, cantata, opera, mass and associated forms – recitative, aria, chorus and chorale – analysing representative examples of each through aural and visual analysis, identify the main features of each, using the summary table as a guide when comparing and contrasting representative works and sections <p>Oratorio: Handel – <i>Messiah</i>, <i>Israel in Egypt</i> Opera: Monteverdi – <i>L'Orfeo</i>, Purcell – <i>Dido and Aeneas</i> Mass: Bach – <i>Mass in B minor</i>, <i>Masses</i> by Charpentier or Vivaldi Cantata: Bach – sacred and secular examples</p> <p>In addition, discuss features of Baroque style, examining architecture, artwork, literature, political, social and cultural issues and their influence on musical developments. Discuss the use of melody, rhythm, harmony, form, dynamics, instrumentation/orchestration/timbre and texture in representative Baroque works.</p> <p>Begin analysis of designated work</p> <ul style="list-style-type: none"> visual and aural analysis of set sections, identifying forms, musical features, use of instrumentation and orchestration, word painting, vocal techniques and compositional devices identify salient characteristics of composer's writing style and era-specific stylistic features 	<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
	<ul style="list-style-type: none"> compound time: $\frac{6}{8}$, $\frac{9}{8}$, basic rhythms and rests  <p>and</p> <p>Harmony</p> <ul style="list-style-type: none"> major, minor, diminished and augmented triads in isolation <p>Chord progressions</p> <ul style="list-style-type: none"> 4–8 bars, key signatures up to three sharps and three flats Roman numerals and chord names where appropriate <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> major: I, Ib/I⁶, Ic/I⁶₄, ii, IV, V, V⁷ and vi minor: i, iv, V, V⁷ and VI chord names (<i>as shown in C tonalities</i>) <ul style="list-style-type: none"> major: C, C/E, C/G, Dm, F, G, G⁷ and Am minor: Am, Dm, E, E⁷ and F <p>Modulations</p> <ul style="list-style-type: none"> to the relative major/minor and dominant 	<ul style="list-style-type: none"> cadences in piano and vocal style <ul style="list-style-type: none"> perfect, plagal, interrupted harmonise given melodic extracts at cadence points <p>Orchestration</p> <ul style="list-style-type: none"> transposition and arrangement tasks <ul style="list-style-type: none"> clef to clef, including alto and tenor clefs B\flat, A, F and E\flat instruments 		
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 chromatic and whole tone ionian, aeolian, mixolydian and dorian modes <p>Cadences</p> <ul style="list-style-type: none"> include recognition of cadences in isolation and as part of a harmonic progression <ul style="list-style-type: none"> perfect, plagal, interrupted and imperfect in keyboard and vocal style 	<p>Theory</p> <p>Scales</p> <ul style="list-style-type: none"> identify and write chromatic and whole tone scales, including revision of double sharps, double flats and enharmonic equivalents identify and write mixolydian and dorian modes <p>Cadences</p> <ul style="list-style-type: none"> identify and write imperfect cadences in piano and 4-part vocal style in isolation and as part of a harmonic progression 	<p>Complete analysis of designated work</p> <ul style="list-style-type: none"> comparative aural and visual analysis of representative works showing the development of sacred and secular choral styles across different eras. Complete Choral music summary table 	<p>Task 6: Performance – Technical work (5%) Week 5</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
7	<p>Task 8: Aural analysis test (5%)</p>	<p>Orchestration</p> <ul style="list-style-type: none"> transposition exercises from key to key and clef to clef, using treble, bass, alto and tenor clefs review of string instruments: instrument ranges, idiomatic writing and playing techniques, bowings. Aural and visual analysis of given excerpts arrange a given piano excerpt for string ensemble, incorporating bowings and string playing techniques 	<ul style="list-style-type: none"> complete comparative analysis of choral works across different eras and begin listening to and discussing excerpts from the second designated work outline contributing characteristics of the period/era in which the work was written (architecture, art, literature, social, political and cultural features) 	
8–10	<p>Scales</p> <ul style="list-style-type: none"> revise all scales in isolation and as part of melodic excerpts include phrygian, lydian and locrian modes <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 chromatic passing notes, large intervallic leaps and syncopation <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 compound time – include $\frac{12}{8}$, $\frac{3}{8}$ and the following rhythms: 	<p>Scales</p> <ul style="list-style-type: none"> identify and write phrygian, lydian and locrian modes in isolation and as part of an excerpt <p>Harmony</p> <ul style="list-style-type: none"> continue analysis and harmonisation tasks, revising all chord and cadence types as outlined in the course content <p>Modulation</p> <ul style="list-style-type: none"> identify modulations to the relative major, relative minor, dominant and subdominant in a range of examples <p>Orchestration</p> <ul style="list-style-type: none"> review instrumental ranges, transpositions, clefs, techniques and timbral effects for instruments arrangement tasks for mixed ensembles (strings, winds and brass) incorporating at least two transposing instruments (clef and/or key) <p>Task 10: Theory and composition (4%) Week 8</p>	<p>Task 9: Aural and visual analysis (4%) Week 8</p> <p>Analysis of designated work</p> <ul style="list-style-type: none"> listen to and watch performances of designated sections, or whole work if time, in class or as an out-of-class activity visual and aural analysis of set sections identifying forms, musical features, use of instrumentation and orchestration, word painting, vocal techniques and compositional devices identify salient characteristics of composer's writing style and overall stylistic features 	<p>Task 7: Performance – Prepared repertoire (3%) Week 9</p> <p>Task 4: Composition portfolio – Composition assessment (5%) Week 8</p>

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 examples using irregular time signatures and rhythmic groupings  <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 and include: <ul style="list-style-type: none"> major: iib/ii⁶, Vb/V⁶ identification of passing notes and suspensions <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 			
11–13	<p>Scales</p> <ul style="list-style-type: none"> revise all scales in isolation and as part of melodic excerpts, focusing on modes <p>Intervals</p> <ul style="list-style-type: none"> revise all intervals in isolation and as part of melodic excerpts, focusing on harmonic intervals <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble or bass clef, based on scales and modes covered incorporate chromatic passing notes, large intervallic leaps and syncopation <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>Modulation</p> <ul style="list-style-type: none"> to the relative major/minor, dominant and subdominant in a range of examples 	<p>Melody writing</p> <ul style="list-style-type: none"> write an 8–12 bar melody from a given motif, incorporating a sequence and modulation write an 8–12 bar melody in a selected form <p>Accompaniment patterns</p> <ul style="list-style-type: none"> harmonise given melodies and provide stylistically suitable accompaniment patterns <p>Harmony</p> <ul style="list-style-type: none"> continue analysis and harmonisation tasks, revising all chords and cadence types as outlined in the course content <p>Orchestration</p> <ul style="list-style-type: none"> arrangement tasks for mixed ensembles (strings, wind, brass), including at least two transposing instruments (clef and/or key) review instrumental ranges, transpositions, clefs, techniques and timbral effects for instruments <p>Task 11: Composition and arranging (4%) Week 13</p>	<p>Complete analysis of Designated work and continue comparative analysis of examples by the same composer and different composers across a range of eras and styles</p> <p>Revise the development of choral music, focusing on main characteristics, stylistic differences, designated works, historical, cultural and social features</p>	

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<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 			
14–15	<p>Task 12: Aural test (8%) Week 14</p> <p>Revision of year’s work, focusing on aspects requiring particular attention</p>	<p>Revision of year’s work, focusing on aspects requiring particular attention</p>	<p>Task 13: Cultural and historical analysis (6%) Week 14</p> <p>Revision of year’s work, focusing on aspects requiring particular attention</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>