



SAMPLE COURSE OUTLINE

MUSIC
ATAR YEAR 11

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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Disclaimer

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

Notes on the sample course outline:

- this sample course outline is provided as an example of how teachers may choose to plan for the delivery of the Year 11 Music ATAR course
- assessment tasks are numbered according to the sample assessment outline and sample assessment tasks that are companions to this document
- it is the expectation of the Authority that teachers will develop their own course outline, customised to reflect their school's context and the needs of their student cohort
- the school's course outline may be in any format, but must indicate:
 - the sequence in which **all** the syllabus content will be delivered
 - the timing of delivery
- information about the assessment tasks can be included in the course outline, as it has in this sample course outline, but is not essential because it is included in the assessment outline
- the school's course outline and assessment outline must be provided to the students, in either hard copy or electronic format, before teaching begins.

Sample course outline

Music – ATAR Year 11 (Units 1 and 2 delivered as a pair)

Unit 1 – Elements

Week	Key teaching points	Syllabus content
1–2	<p>Administration</p> <ul style="list-style-type: none"> Distribute assessment outline and course outline (or remind students of the digital location where they can access). This must be done on the first lesson (can be done before the first lesson if students are sent links, or use an online learning management system). Highlight key dates and discuss assessment requirements, including examination specifications. Set class procedures, such as starting every Monday lesson with instruments out, or that Wednesday always starts with an unseen analysis activity. Discuss students’ practical component – performance (including instrument and style focus) or composition portfolio. Confirm names and contact details for students’ specialist performance and/or composition teacher. Inform students of the window for the Year 12 ATAR external performance examinations (typically the first week of the September/October school holidays, including both Saturdays and Sundays and any public holidays. Dates confirmed one year prior on the Authority website). <p>Introduction to designated works</p> <ul style="list-style-type: none"> Share the list of works for Units 1–4 with students. Share link/s to an online service, such as Spotify or YouTube, where students can listen to/view all 12 works. Discuss the unit themes that connect the designated works. Refer to the unit descriptions in all four units to define what is meant by elements, narratives, identities and innovations. Revise music elements for analysis: instrumentation, timbre, texture, metre, genre, style, tempo, dynamics, tonality, form, rhythmic, melodic and harmonic elements, articulations, compositional devices. 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> simple metre <p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> clefs: treble, bass chords <ul style="list-style-type: none"> major, minor, dominant 7th, including abbreviations root position primary and secondary triads chord progressions in Roman numerals and chord names <p>Form and structure</p> <ul style="list-style-type: none"> forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations signs/symbols: repeat signs, 1st and 2nd time bars, <i>pause/fermata</i>, <i>fine</i>, <i>coda</i>, <i>da capo</i> (D.C.), <i>dal segno</i> (D.S.), <i>D.C. al coda</i>, <i>D.C. al fine</i>, <i>D.S. al coda</i>, <i>segue/attacca</i> compositional devices: ostinato/riff, pedal, sequence, imitation <p>Aural identification of</p> <ul style="list-style-type: none"> chords (major, minor, dominant 7th, root position) <p>Dictations</p> <ul style="list-style-type: none"> chord progressions (major I, IV, V, V⁷, vi; in root position only) <p>Aural and visual analysis of (unseen) music excerpts</p> <ul style="list-style-type: none"> number of instruments/voices type of instruments/voices clef instrument-specific notation styles

Week	Key teaching points	Syllabus content
	<p>Designated works analysis – The Shirelles, <i>Will You Love Me Tomorrow</i></p> <ul style="list-style-type: none"> • Begin with an aural analysis (audio and/or video, but no score) of the work. • Introduce the score once familiarity with the work and its key features has been reached https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0089534 [piano/vocal/guitar (PVG); no backing vocals]. • Focus on form/structure, pitch (melody, harmony, key, tonality), rhythm (duration, tempo, metre) and timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects). • Examine musical characteristics of the associated musical style (pop), including performance conventions such as vocal style. <p>Music literacy</p> <p>Chord and chord progression activities using <i>Will You Love Me Tomorrow</i>.</p> <ul style="list-style-type: none"> • Using instruments (can include digital instruments on laptops/tablets), students individually work out the harmonic progression of the first 8 bars of the verse in <i>Will You Love Me Tomorrow</i>. • Notate the chord progression in chord symbols (C – C – F – G – C – C – G7 – G7). • Work out the next 8 bars of the song (E7 – E7 – Am – Am – F – G – C – C). Students may need a clue to work out the E7. • Discuss primary and secondary triads, at first in a general sense and then specifically in the key of this piece (C major). Which chord is neither a primary nor a secondary triad in C major? • Add Roman numeral labels to the whole chord progression. • Revise treble and bass clef, write the chord progression in block chords in both clefs. <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> • aural identification of major, minor and dominant 7th chords • aural identification of harmonic progressions (major I, IV, V, V⁷, vi; in root position only). 	<ul style="list-style-type: none"> • tempo • key • metre • tonality • scale/mode • modulation • form • rhythmic, melodic and harmonic elements <p>Music analysis</p> <ul style="list-style-type: none"> • how the composer has applied, combined and manipulated music elements and concepts to create a music work • form/structure (including arrangement) • pitch (melody, harmony, key, tonality) • rhythm (duration, tempo, metre) • timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects) • musical characteristics of the associated musical style/era/performer (directly related to the designated work) • performance conventions and improvisation (directly related to the designated work) <p>Performance</p> <ul style="list-style-type: none"> • build performance technique, through ongoing practise, reflection and feedback, including the areas of: rhythmic accuracy/control, tempo control, technical skills, pitch accuracy, intonation (as applicable to the instrument/voice), tone • understand and apply aspects of style/expression to performance repertoire, including the areas of: application and manipulation of expressive elements (e.g dynamics, articulation and tempo), musical interaction and balance (e.g. with an accompanist/s and/or recorded accompaniment, as relevant to the repertoire), stylistic interpretation of performance conventions, melody, rhythm, harmony and phrasing (particular to the musical style of the repertoire)

Week	Key teaching points	Syllabus content
	<p>Music analysis Unseen analysis – Rolling Stones, <i>(I Can't Get No) Satisfaction</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine a score of the <i>(I Can't Get No) Satisfaction</i>. Lead students in a group analysis of the work, combining group discussion and individual written responses. Focus on the same content as with the designated work <i>Will You Love Me Tomorrow</i>. Look for similarities and differences to the designated <i>Will You Love Me Tomorrow</i>. <p>Practical Note: syllabus content for the practical component (performance and/or composition portfolio) is covered in an ongoing basis through students' performance and composition work. This work is not always explicitly included in this sample course outline.</p> <ul style="list-style-type: none"> As a class ensemble (or in several small groups for a large class), plan and rehearse an arrangement of <i>Will You Love Me Tomorrow</i>. This can be with or without the lyrics at teacher discretion. The vocal line could be played on an instrument rather than sung. Discuss the different ways performers and composers can engage in a reflective process to improve their performance/composition, including reviewing their own work and consideration of the constructive criticism of others. Discuss techniques such as journal writing (or digital equivalents), reviewing video recordings, regularly sharing work with 'critical friends', in-class concert practice/sharing compositions-in-progress etc. Plan for all students to perform and/or share a composition 'in progress' in class in Week 4. 	<ul style="list-style-type: none"> select and learn a wide variety of repertoire for their chosen instrument/voice and musical style that meets the minimum expected standard perform with other musicians as soloist, accompanist or ensemble member <p>Composition portfolio</p> <ul style="list-style-type: none"> create and notate/record a wide variety of musical ideas (e.g. melodies, harmonic progressions, accompaniment patterns), applying and manipulating the elements of music and compositional devices create small- and large-scale compositions: establishing, sustaining and developing musical ideas, and utilising stylistic conventions appropriate to style/genre chosen for a particular work select and combine instruments/voices/parts to produce desired effects and a balanced sound produce music scores that contain the necessary detail to prepare a performance (e.g. notation relevant to the musical style, performance directions, terminology) build a balanced portfolio of compositions that demonstrate a degree of contrast (e.g. in style, tempo, form, instrumentation) compose for a variety of ensemble sizes (e.g. solo instrument/voice, duet, small ensemble, large ensemble) make use of technologies as relevant to the musical style (e.g. use software to notate compositions, electronic effects in recordings) create arrangements of musical works, where the student significantly modifies the ideas of the original work in one or more ways

Week	Key teaching points	Syllabus content
3–4	<p>Music literacy Interpreting guitar chord symbols in <i>Will You Love Me Tomorrow</i>.</p> <ul style="list-style-type: none"> Teach the open strings on guitar with a mnemonic like ‘Eddie Ate Dynamite; Good Bye Eddie’, as well as considering the intervals between the strings (all fourths apart with the exception of the G-B). Experiment with real instruments, if available. Play root position chord notation from previous lessons on keyboards. Note: jumping between root position chords neither sounds good nor is smooth to play. Discuss inversions – first, second and so on. Demonstrate how using a mixture of root position and inversions improves the sound of the progression and makes playing smoother. Students create their own keyboard accompaniment arrangement for <i>Will You Love Me Tomorrow</i>, using a combination of notation and experimentation on an instrument. <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> chords: visual identification and writing of major, minor and dominant 7th chords, including inversions rhythmic dictations in simple time signatures, up to four bars intervals: aural/visual identification and writing of intervals (major, minor, perfect, within one octave). <p>Designated works analysis – The Shirelles, <i>Will You Love Me Tomorrow</i></p> <ul style="list-style-type: none"> Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices, lyrics. Examine relevant personal socio-political and/or cultural influences (directly related to the designated work). Consider relevant technological factors (recording technology, radio and television etc.). 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> durations (including all possible combinations): semibreve, minim, crotchet, quaver, semiquaver, dotted notes, triplets, duplets, equivalent rests, correct groupings <p>Pitch</p> <ul style="list-style-type: none"> instrument-specific notation styles: guitar chord symbols intervals up to an octave: major, minor, perfect chords: first and second inversions <p>Expressive elements</p> <ul style="list-style-type: none"> dynamics: <i>pianissimo</i> (<i>pp</i>) to <i>fortissimo</i> (<i>ff</i>), <i>diminuendo</i> (<i>dim.</i>), <i>decrescendo</i> (<i>decresc.</i>), <i>crescendo</i> (<i>cresc.</i>) articulation: accent, <i>sforzando</i> (<i>sfz</i>), <i>forte-piano</i> (<i>fp</i>), <i>staccato</i>, <i>slur</i>, <i>legato</i>, <i>tenuto</i> ornamentation: trill, <i>glissando</i>/slide, scoop, bend <p>Texture</p> <ul style="list-style-type: none"> monophonic, homophonic, polyphonic <p>Form and structure</p> <ul style="list-style-type: none"> compositional devices: ostinato/riff, pedal, sequence, imitation <p>Aural identification</p> <ul style="list-style-type: none"> intervals (major, minor, perfect, within one octave) <p>Dictations</p> <ul style="list-style-type: none"> rhythmic (maximum 4 bars) <p>Aural and visual analysis of (unseen) music excerpts</p> <ul style="list-style-type: none"> texture expressive elements compositional devices <p>Theory skills</p> <ul style="list-style-type: none"> intervals chords (root position) and harmonic/chord progressions (maj, min, dom⁷ only)

Week	Key teaching points	Syllabus content
	<p>Music analysis Unseen analysis – Carole King, <i>You’ve Got A Friend</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine a score. Note that King is the composer of <i>Will You Love Me Tomorrow</i>. Lead students in a group analysis of the work, combining group discussion and individual written responses. Focus on the same content as with the designated work <i>Will You Love Me Tomorrow</i>. Look for similarities and differences to the designated work. <p>Composition Introduction to melody writing.</p> <ul style="list-style-type: none"> Analyse main themes of the designated works for contour, rhythmic patterns, pitch patterns, harmonic structure etc. Write 8-bar melodies to a simple, teacher-supplied formula, e.g. using primary triads to guide note choice, start and end on the tonic, use a low–high–low contour and a simple, repetitive rhythm. Write short melodies from a starting point, e.g. for a given rhythmic pattern or melodic motif. Play and discuss student-composed melodies in pairs, small groups or as a class. Consider harmony and melody – how tunes and chords always work together. Which to compose first? Record harmony in simple ways – chord symbols or block chords. Finalise a harmonic progression for one 8-bar melody. Finish with a cadence point/turnaround (e.g. ii-V-I). <p>Practical</p> <ul style="list-style-type: none"> Students perform and/or share a composition ‘in progress’ in class (Week 4). In most cases this should be related to the first practical assessment in Week 7. Support students in appropriate ways to give and receive feedback on their practical work. Continue to rehearse class ensemble version of <i>Will You Love Me Tomorrow</i>. Stage a performance of <i>Will You Love Me Tomorrow</i>. This could simply be in class, or for a school assembly, lunchtime concert etc. 	<p>Composition</p> <ul style="list-style-type: none"> compose music (small-scale and/or large-scale compositions) that <ul style="list-style-type: none"> demonstrates planning and structure (e.g. in a particular musical form) complete various activities to develop composition skills, including: <ul style="list-style-type: none"> melody writing (for any instrument/voice) chord/harmonic progression writing <p>Music analysis</p> <ul style="list-style-type: none"> how the composer has applied, combined and manipulated music elements and concepts to create a music work expressive elements (dynamics, articulation etc.) texture compositional devices lyrics/text relevant personal socio-political and/or cultural influences (directly related to the designated work) technological factors (directly related to the designated work) any content of the musical score not explicitly contained in the Music literacy content <p>Practical</p> <ul style="list-style-type: none"> musical interaction and balance (e.g. with an accompanist/s and/or recorded accompaniment, as relevant to the repertoire) perform with other musicians as soloist, accompanist or ensemble member engage in a reflective process to improve and refine their compositions, including consideration of feedback and constructive criticism of others present both works-in-progress and fully-realised compositions in a range of situations (e.g. when interviewed by the teacher, as a presentation to the class, submission of a recorded video analysis of a work)

Week	Key teaching points	Syllabus content
5–6	<p>Designated works analysis – Louis Armstrong, <i>West End Blues</i></p> <ul style="list-style-type: none"> • Begin with an aural analysis (audio and/or video, but no score) of the work. • Introduce the score once familiarity with the work and its key features has been reached. • Use the preferred score edition if possible: Alfred Essential Jazz Editions (multiple sources, e.g.: https://www.sheetmusicplus.com/title/west-end-blues-sheet-music/3802067). • Focus on form/structure, pitch (melody, harmony, key, tonality), rhythm (duration, tempo, metre) and timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects). • Examine musical characteristics of the associated musical style (early jazz, blues), including performance conventions and improvisation (instrumental and vocal). <p>Practical</p> <ul style="list-style-type: none"> • Provide a session of performance practice/composition feedback prior to the assessment of Task 1 in Week 7. • Play scales on student instruments and/or keyboards: major pentatonic, minor pentatonic, major, natural minor and blues. • Link to <i>West End Blues</i>: simple improvisations using pentatonic and blues scales. Teacher to play a backing for students to improvise over, either individually or collectively. • Highlight and demonstrate use of syncopation and swing feel. <p>Music literacy</p> <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> • scales: aural and visual identification, writing of major pentatonic, minor pentatonic, major, natural minor and blues • accidentals: sharp, flat, natural, enharmonic equivalents • key signatures to five sharps and five flats: review the circle of fifths, mnemonics for remembering the orders of sharps and flats, the position of sharps and flats on the treble and bass staves • rhythmic dictations in simple time signatures, up to four bars • intervals: aural/visual identification and writing of intervals (major, minor, perfect, within one octave). 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> • anacrusis/pick-up/upbeat, ostinato/riff, syncopation, ties, swing <p>Pitch</p> <ul style="list-style-type: none"> • key signatures to five sharps and flats • accidentals: sharp, flat, natural, enharmonic equivalents • scales/modes: major pentatonic, minor pentatonic, major (ionian), natural minor (aeolian) and blues <p>Form and structure</p> <ul style="list-style-type: none"> • forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations • signs/symbols: repeat signs, 1st and 2nd time bars, pause/fermata, <i>fine</i>, <i>coda</i>, <i>da capo</i> (D.C.), <i>dal segno</i> (D.S.), <i>D.C. al coda</i>, <i>D.C. al fine</i>, <i>D.S. al coda</i>, <i>segue/attacca</i> <p>Aural identification</p> <ul style="list-style-type: none"> • scales/modes, tonality <p>Theory skills</p> <ul style="list-style-type: none"> • scales/modes • transposition (for any clef and for B flat instruments) <p>Music analysis</p> <ul style="list-style-type: none"> • how the composer has applied, combined and manipulated music elements and concepts to create a music work • form/structure (including arrangement) • pitch (melody, harmony, key, tonality) • rhythm (duration, tempo, metre) • timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects) • musical characteristics of the associated musical style/era/performer (directly related to the designated work) • performance conventions and improvisation (directly related to the designated work)

Week	Key teaching points	Syllabus content
	<p>Music analysis Unseen analysis – Scott Joplin, <i>Maple Leaf Rag</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine a score. Lead students in a group analysis of the work, combining group discussion and individual written responses. Highlight examples of ostinato/riff, anacrusis and ties. Look for similarities and differences to the designated work. <p>Composition</p> <ul style="list-style-type: none"> Transpose 8-bar melody from previous session into a different clef and a different key (one tone higher). Why do we do this? What are transposing instruments? Link to West End Blues. Note: transposing one tone higher is required for ‘B flat’ instruments like trumpet and clarinet. Write an accompaniment taking the simple harmonic progression from previous session and make a full accompaniment (e.g. guitar strumming notation, Alberti bass, simple string section). Compose a ‘B section’ melody and harmony to create a ternary/verse-chorus/AABA form composition. Consider expressive elements to enhance the composition. 	<p>Composition</p> <ul style="list-style-type: none"> complete various activities to develop composition skills, including: <ul style="list-style-type: none"> melody writing (for any instrument/voice) chord/harmonic progression writing accompaniment writing and harmonisation arranging/orchestrating form-based compositions <p>Practical</p> <ul style="list-style-type: none"> musical interaction and balance (e.g. with an accompanist/s and/or recorded accompaniment, as relevant to the repertoire) present both works-in-progress and fully-realised compositions in a range of situations (e.g. when interviewed by the teacher, as a presentation to the class, submission of a recorded video analysis of a work) engage in a reflective process to improve and refine their compositions, including consideration of feedback and constructive criticism of others
7–8	<p>Practical Task 1: Prepared repertoire (Week 7) – students will select one piece that they are preparing for the Semester 1 performance examination to present to the class. Assessment is of technical skills and stylistic interpretation appropriate to the selected repertoire and style.</p> <p>OR Task 1: Composition portfolio (Week 7) – students will submit one work from the Semester 1 portfolio for marking by the classroom and/or composition teacher.</p> <p>Designated works analysis – Louis Armstrong, <i>West End Blues</i></p> <ul style="list-style-type: none"> Focus on texture, expressive elements (dynamics, articulation etc.), and compositional devices. 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> tempo: <i>adagio</i>/slow, <i>andante</i>/medium slow, <i>moderato</i>/moderate/medium, <i>allegro</i>/fast, <i>presto</i>/very fast modification of tempo: <i>accelerando</i> (<i>accel.</i>), <i>rallentando</i> (<i>rall.</i>), <i>a tempo</i>, <i>rubato</i>, double time, half time beats per minute (BPM)/Maelzel’s metronome marks (MM) <p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> instrument-specific notation styles: TAB tonality: major, minor, modal

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> Examine relevant personal socio-political and/or cultural influences (directly related to the designated work). Consider relevant technological factors (recording technology, radio etc.). Revise <i>Will You Love Me Tomorrow</i> prior to assessment in Week 9. <p>Music literacy</p> <ul style="list-style-type: none"> Revise guitar chord symbols and introduce tab notation. Note that these share similar characteristics, representing the strings on the guitar and the position of the fingers on the fretboard. Practice reading samples of tab notation and playing on real or digital (e.g. using an app on a touchscreen device) guitars. Revise terminology relating to tempo (see syllabus content opposite). <p>Melodic dictations to a maximum of four bars.</p> <ul style="list-style-type: none"> Begin by allowing students time to sing/hum/play excerpts and dictate at their own pace. Move to listening and writing only, with no assistance from instruments or singing. <p>Music analysis</p> <p>Unseen analysis – Benny Goodman, <i>Sing, Sing, Sing</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine a score. Lead students in a group analysis of the work, combining group discussion and individual written responses. Consider tonality, especially major, minor and modal. Look at other musical examples. Look for similarities and differences to the designated work. <p>Composition</p> <p>Arranging for small ensembles.</p> <ul style="list-style-type: none"> Take 8 bars of the composition and arrange for a small ensemble with at least three accompaniment parts (e.g. guitar, bass, drums; piano trio; small jazz combo) and a particular music style in mind. Include appropriate expressive elements for each part. 	<p>Expressive elements</p> <ul style="list-style-type: none"> dynamics: <i>pianissimo</i> (<i>pp</i>) to <i>fortissimo</i> (<i>ff</i>), <i>diminuendo</i> (<i>dim.</i>), <i>decrescendo</i> (<i>decresc.</i>), <i>crescendo</i> (<i>cresc.</i>) articulation: accent, <i>sforzando</i> (<i>sfz</i>), <i>forte-piano</i> (<i>fp</i>), <i>staccato</i>, slur, <i>legato</i>, <i>tenuto</i> ornamentation: trill, <i>glissando</i>/slide, scoop, bend <p>Texture</p> <ul style="list-style-type: none"> monophonic, homophonic, polyphonic <p>Form and structure</p> <ul style="list-style-type: none"> compositional devices: ostinato/riff, pedal, sequence, imitation <p>Dictations</p> <ul style="list-style-type: none"> melodic (maximum 4 bars, major or minor scale, some rhythm may be provided) <p>Music analysis</p> <ul style="list-style-type: none"> how the composer has applied, combined and manipulated music elements and concepts to create a music work expressive elements (dynamics, articulation etc.) texture compositional devices lyrics/text relevant personal socio-political and/or cultural influences (directly related to the designated work) technological factors (directly related to the designated work) any content of the musical score not explicitly contained in the Music literacy content <p>Composition</p> <ul style="list-style-type: none"> arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form) complete various activities to develop composition skills, including: <ul style="list-style-type: none"> melody writing (for any instrument/voice) arranging/orchestrating

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> Where possible, utilise instruments played by peers and live workshop their arrangements. <p>Setting words to rhythm (and melody).</p> <ul style="list-style-type: none"> Decide on metre, finding natural rhythm within lyrics, aligning syllables with notation, using hyphens and underscores. 	<p>Practical</p> <ul style="list-style-type: none"> make use of relevant technologies (e.g. use a metronome, use recorded accompaniment, record and review their own performances, incorporate electronic effects into live performances)
9–10	<p>Task 2: Analysis (Week 9) – visual and aural analysis of designated works (The Shirelles and Louis Armstrong only), and unseen works, identifying stylistic conventions, contextual features, the use of music elements, instrumentation and orchestration.</p> <p>Designated works analysis – Joseph Haydn, <i>Trumpet Concerto in E flat, third movement</i></p> <ul style="list-style-type: none"> Begin with an aural analysis (audio and/or video, but no score) of the work. Introduce the score once familiarity with the work and its key features has been reached. Use the preferred score edition if possible: https://imslp.org/wiki/Special:ReverseLookup/3256. Focus on form/structure, pitch (melody, harmony, key, tonality), rhythm (duration, tempo, metre) and timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects). Examine musical characteristics of the associated musical style (classical concerto), including performance conventions such as the importance of adherence to score directions. <p>Practical</p> <ul style="list-style-type: none"> Share with students (and their instrumental/vocal teachers) the video recording of the performance task. Students are to review the video, reflecting on their performance and identifying both positive aspects of the performance as well as areas for improvement. The instrumental/vocal teacher and/or classroom teacher should be involved in this reflection process to guide the students. Discuss the ideas of balance and variety in students' recital programs. Selecting varying repertoire that demonstrates versatility of technique, style and expression is desirable for the listener, as well as satisfying the marking criteria. 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> compound metre <p>Pitch</p> <ul style="list-style-type: none"> modulation: relative major, relative minor, dominant <p>Form and structure</p> <ul style="list-style-type: none"> forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations signs/symbols: repeat signs, 1st and 2nd time bars, pause/<i>fermata</i>, <i>fine</i>, <i>coda</i>, <i>da capo</i> (D.C.), <i>dal segno</i> (D.S.), <i>D.C. al coda</i>, <i>D.C. al fine</i>, <i>D.S. al coda</i>, <i>segue/attacca</i> <p>Composition</p> <ul style="list-style-type: none"> compose music (small-scale and/or large-scale compositions) that <ul style="list-style-type: none"> demonstrates planning and structure (e.g. in a particular musical form) reflects a chosen musical style (e.g. pop, swing, baroque) is created/intended for a particular purpose (e.g. a film/video game score, an advertising jingle, a live performance) makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, 4-piece rock band, jazz combo) or large ensembles (e.g. concert band, rock band with added winds, jazz orchestra) engage in a refinement process: seek and receive feedback, evaluate and make decisions about changes to their work share their completed music works (e.g. live performances, printed musical scores, audio/video recordings, digital audio workstation (DAW) files, midi files)

Week	Key teaching points	Syllabus content
	<p>Music analysis Unseen analysis – Mozart, <i>Symphony No 22</i>, 3rd movement.</p> <ul style="list-style-type: none"> • Listen to the work and examine a score. • Lead students in a group analysis of the work, combining group discussion and individual written responses. • Focus on compound metre. • Look for similarities and differences to the designated work. • Examine other examples of compound metre, e.g. Aretha Franklin, <i>A Natural Woman</i>. • Students play some excerpts of music in compound time (chordal accompaniment patterns will suffice) to focus on the compound ‘feel’. <p>Music literacy</p> <ul style="list-style-type: none"> • Introduce modulation to relative minor, relative major or dominant in musical examples. • Revise for music literacy assessment in Week 11. Aural and visual recognition, identification, analysis and notation, covering music literacy content covered so far, including: scales, intervals, chords, harmonic progressions, rhythmic and melodic dictations, and score analysis. <p>Composition Introduce the assessment (Week 10) – students submit two complete, original works (note: see sample assessment task for elaboration):</p> <ul style="list-style-type: none"> • with a total duration of at least 90 seconds each • with at least one work composed for a minimum of two instruments/parts/voices • that have been developed and refined over time. A selection of draft materials, recordings and other evidence of the creative and refinement processes is submitted, along with a short purpose statement and musical analysis • a score must be submitted and contain the necessary detail to prepare a performance. 	<p>Music analysis</p> <ul style="list-style-type: none"> • how the composer has applied, combined and manipulated music elements and concepts to create a music work • form/structure (including arrangement) • pitch (melody, harmony, key, tonality) • rhythm (duration, tempo, metre) • timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects) • musical characteristics of the associated musical style/era/performer (directly related to the designated work) <p>Practical</p> <ul style="list-style-type: none"> • build a balanced recital program of varying repertoire that demonstrates versatility of technique, style and expression • engage in a reflective process to improve performance, including reviewing their own performances and consideration of the constructive criticism of others • engage in a reflective process to improve and refine their compositions, including consideration of feedback and constructive criticism of others

Week	Key teaching points	Syllabus content
	<p>Spend some class time each week progressing the composition task work.</p> <ul style="list-style-type: none"> • Discuss and complete planning for work one: decide on purpose for the work, music style/s and formal structure. Record these decisions in draft form, to be edited and finalized before the final submission of the task in Semester 2. • Students present ideas to teacher for feedback before commencing composition work. 	
11–12	<p>Task 3: Music literacy (Week 11) – formal in-class assessment based on a sampling of music literacy content including recognition, identification, analysis and notation of: scales, intervals, chords, chord progressions, modulations, rhythmic dictation, melodic dictation and aural analysis.</p> <p>Music analysis</p> <p>Unseen analysis – Beethoven, <i>Violin Concerto in D Major</i>, 3rd movement.</p> <ul style="list-style-type: none"> • Listen to the work and examine a score. • Lead students in a group analysis of the work, combining group discussion and individual written responses. • Look for similarities and differences to the designated work. <p>Designated works analysis – Joseph Haydn, <i>Trumpet Concerto in E flat, third movement</i></p> <ul style="list-style-type: none"> • Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices. • Examine relevant personal socio-political and/or cultural influences (directly related to the designated work). • Consider relevant technological factors (developments in instrument design etc.). <p>Music literacy (Week 12)</p> <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> • aural and visual identification, and writing of major 7th and minor 7th chords • alternate chord symbols for major 7th (^Δ) and minor 7th (°) • aural identification of instruments as listed in the syllabus: woodwind and brass. 	<p>Pitch</p> <ul style="list-style-type: none"> • chords <ul style="list-style-type: none"> ▪ minor 7th, major 7th including abbreviations ▪ alternate chord symbols: -, Δ <p>Expressive elements</p> <ul style="list-style-type: none"> • dynamics: <i>pianissimo</i> (<i>pp</i>) to <i>fortissimo</i> (<i>ff</i>), <i>diminuendo</i> (<i>dim.</i>), <i>decrescendo</i> (<i>decresc.</i>), <i>crescendo</i> (<i>cresc.</i>) • articulation: accent, <i>sforzando</i> (<i>sfz</i>), <i>forte-piano</i> (<i>fp</i>), staccato, slur, <i>legato</i>, <i>tenuto</i> • ornamentation: trill, <i>glissando</i>/slide, scoop, bend <p>Texture</p> <ul style="list-style-type: none"> • monophonic, homophonic, polyphonic <p>Form and structure</p> <ul style="list-style-type: none"> • compositional devices: ostinato/riff, pedal, sequence, imitation <p>Timbre</p> <ul style="list-style-type: none"> • woodwind: flute, oboe, clarinet, bassoon, saxophones (alto, tenor, baritone) • brass: horn, trumpet, trombone, tuba <p>Aural identification of</p> <ul style="list-style-type: none"> • instruments <p>Theory skills</p> <ul style="list-style-type: none"> • chords (root position, first inversion and second inversion) and harmonic/chord progressions (including TAB and guitar chord symbols)

Week	Key teaching points	Syllabus content
	<p>Practical</p> <ul style="list-style-type: none"> • Complete performance practice and/or sharing of compositions for feedback from teacher and peers. • Discuss the importance of analysing the music works being learned as performance repertoire, with guidance from the instrumental/vocal teacher and/or classroom teacher. • Discuss the importance of listening to/watching available audio and/or video recordings of students' performance repertoire. Encourage students to note differences and similarities from different recordings, consider aspects of recordings that may be incorporated into their own performance. <p>Composition</p> <ul style="list-style-type: none"> • Experiment with melodic fragments and harmonic progressions. • Build on ideas from experimentation to form the main musical ideas for the work. • Continually review the planning phase to determine if the developing work fits these parameters. • Ensure drafts of the work are saved often to show the development of the work as required in the final submission. 	<p>Composition</p> <ul style="list-style-type: none"> • compose music (small-scale and/or large-scale compositions) that <ul style="list-style-type: none"> ▪ demonstrates planning and structure (e.g. in a particular musical form) ▪ reflects a chosen musical style (e.g. pop, swing, baroque) ▪ is created/intended for a particular purpose (e.g. a film/video game score, an advertising jingle, a live performance) ▪ makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, 4-piece rock band, jazz combo) or large ensembles (e.g. concert band, rock band with added winds, jazz orchestra) <p>Music analysis</p> <ul style="list-style-type: none"> • how the composer has applied, combined and manipulated music elements and concepts to create a music work • expressive elements (dynamics, articulation etc.) • texture • compositional devices • relevant personal socio-political and/or cultural influences (directly related to the designated work) • technological factors (directly related to the designated work) • any content of the musical score not explicitly contained in the Music literacy content <p>Practical</p> <ul style="list-style-type: none"> • analyse the music works being learned as performance repertoire • listen to/watch available audio and/or video recordings of their performance repertoire. Note differences and similarities from different recordings, consider aspects of recordings that may be incorporated into their own performance

Week	Key teaching points	Syllabus content
13–14	<p>Practical</p> <ul style="list-style-type: none"> Complete performance practice and/or sharing of compositions for feedback from teacher and peers. Discuss the requirements for the upcoming technical work assessment (Task 5: Semester 2, Week 6) and the need for students to coordinate with their instrumental/vocal teacher both on the selection of technical items, and the decision on completing either a sight-reading or improvisation component or both. Show students the marking key and discuss the marking criteria. Play scales on students' instruments and/or keyboards: harmonic minor and mixolydian mode. <p>Music analysis</p> <ul style="list-style-type: none"> Complete additional unseen analysis activities, revising all categories for analysis in the syllabus. Ensure a range of music styles are covered, e.g. film score (<i>Star Wars</i>, <i>Inception</i>), music theatre (<i>Hamilton</i>, <i>West Side Story</i>), video game music (<i>Hades</i>, <i>The Witcher 3</i>). Compare unseen works and designated works, highlighting similarities and differences according to music elements and concepts as listed in the syllabus. <p>Music literacy</p> <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> scales: aural and visual identification, writing of harmonic minor and mixolydian mode scale degree numbers and technical names (i.e. tonic, supertonic, mediant etc.) discrepancy questions involving pitch or rhythm or form. Students can create the 'discrepancy' by each performing an excerpt where they deliberately insert an error and asking the class to identify aural identification of instruments as listed in the syllabus: strings and guitars. <p>Composition</p> <ul style="list-style-type: none"> Continue refining ideas and building the work according to the structural design decided upon in the planning phase. 	<p>Pitch</p> <ul style="list-style-type: none"> scales/modes: harmonic minor and mixolydian scale degree numbers and technical names <p>Timbre</p> <ul style="list-style-type: none"> string: violin, viola, cello, double bass guitars: electric guitar, acoustic guitar, electric bass guitar <p>Aural identification of</p> <ul style="list-style-type: none"> instruments <p>Dictations</p> <ul style="list-style-type: none"> discrepancies (may include discrepancies in rhythm or pitch or form) <p>Composition</p> <ul style="list-style-type: none"> compose music (small-scale and/or large-scale compositions) that <ul style="list-style-type: none"> demonstrates planning and structure (e.g. in a particular musical form) reflects a chosen musical style (e.g. pop, swing, baroque) is created/intended for a particular purpose (e.g. a film/video game score, an advertising jingle, a live performance) makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, 4-piece rock band, jazz combo) or large ensembles (e.g. concert band, rock band with added winds, jazz orchestra) engage in a refinement process: seek and receive feedback, evaluate and make decisions about changes to their work <p>Practical</p> <ul style="list-style-type: none"> practise a range of technical work (e.g. scales, chords, exercises, studies) as relevant to the chosen instrument/voice, style and repertoire to develop technical proficiency. The <i>Music Performance Resource Package</i> is provided as a guide only to the expected standard

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> Listen to and/or play the work often, making adjustments to the melody and accompaniment. Review decisions made in the planning phase – does the developing work fit these? 	
15–16	<p>Music literacy Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> aural identification of instruments as listed in the syllabus: percussion, keyboard, electronic, didgeridoo, voice. <p>Revision of Semester 1 work for examinations Practical examination preparation: performance practice and/or composition portfolio presentations and feedback.</p> <ul style="list-style-type: none"> Performance students to finalise their list of repertoire and create score booklets. Composition portfolio students to work on finalising their portfolios, including a list of works, composer’s statement and individual work analysis. The <i>composition portfolio submission form</i> on the music page (under ‘examination materials’) of The Authority website may be used for this purpose. <p>Task 4: Semester 1 examination</p> <ul style="list-style-type: none"> Written: a representative sampling of the ATAR Year 11 syllabus content from Semester 1 – using a format similar to the Year 12 ATAR course examination – 2.5 hours. <p>AND</p> <ul style="list-style-type: none"> Performance examination – students present an 8–10 minute recital with a minimum of two contrasting pieces and provide suitable accompaniment where required. <p>OR</p> <ul style="list-style-type: none"> Submission of composition portfolio – submit the complete portfolio, comprising a minimum of two compositions with a total combined time of 8–10 minutes, with the required documentation. 	<p>Timbre</p> <ul style="list-style-type: none"> percussion: snare drum, bass drum, cymbals, triangle, tambourine, shaker, wood block, cowbell, vibraphone, glockenspiel, marimba, xylophone, congas, timpani, drum kit (bass/kick drum, snare, tom-toms, hi-hat, crash cymbal, ride cymbal) keyboard: piano, pipe organ, harpsichord, synthesizer electronic: turntable, samples didgeridoo (or yidaki, mandapul, mako etc.) voice: soprano, alto, tenor, bass <p>Aural identification of</p> <ul style="list-style-type: none"> instruments <p>Practical</p> <ul style="list-style-type: none"> engage in a reflective process to improve performance, including reviewing their own performances and consideration of the constructive criticism of others analyse created music works by annotating a score or a written description of musical characteristics

Sample course outline

Music – ATAR Year 11

Unit 2 – Narratives

Week	Key teaching points	Syllabus content
1–2	<p>Administration</p> <ul style="list-style-type: none"> Distribute assessment outline and course outline (or remind students of the digital location where they can access these). This must be done on the first lesson (can be done before the first lesson if students are sent links, or using an online learning management system). Highlight key dates and discuss assessment requirements, including examination specifications. Set class procedures, such as starting every Monday lesson with instruments out, or that Wednesday always starts with an unseen analysis activity. Discuss students’ practical component – performance (including instrument and style focus) or composition portfolio. Confirm names and contact details for students’ specialist performance and/or composition teacher. <p>Introduction to designated works</p> <ul style="list-style-type: none"> Review the list of works for Units 1–4 with students. Share link/s to an online service, such as Spotify or YouTube, where students can listen to/view all 12 works. Discuss the unit themes that connect the designated works. Refer to the unit descriptions in all four units to define what is meant by elements, narratives, identities and innovations. Revise music elements for analysis: instrumentation, timbre, texture, metre, genre, style, tempo, dynamics, tonality, form, rhythmic, melodic and harmonic elements, articulations, compositional devices. <p>Designated works analysis – Ella Fitzgerald/Duke Ellington, <i>Take the A Train</i></p> <ul style="list-style-type: none"> Begin with an aural analysis (audio and/or video, but no score) of the work. Introduce the score once familiarity with the work and its key features has been reached. Use the preferred score edition if possible: Ella Fitzgerald 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> simple metre durations (including all possible combinations): semibreve, minim, crotchet, quaver, semiquaver, dotted notes, triplets, duplets, equivalent rests, correct groupings <p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> clefs: treble, bass instrument-specific notation styles: drum/percussion <p>Form and structure</p> <ul style="list-style-type: none"> forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations signs/symbols: repeat signs, 1st and 2nd time bars, pause/<i>fermata</i>, <i>fine</i>, <i>coda</i>, <i>da capo</i> (D.C.), <i>dal segno</i> (D.S.), <i>D.C. al coda</i>, <i>D.C. al fine</i>, <i>D.S. al coda</i>, <i>segue/attacca</i> <p>Aural identification</p> <ul style="list-style-type: none"> scales/modes, tonality <p>Dictations</p> <ul style="list-style-type: none"> rhythmic (maximum 4 bars) melodic (maximum 4 bars, major or minor scale, some rhythm may be provided) <p>Aural and visual analysis of (unseen) music excerpts</p> <ul style="list-style-type: none"> number of instruments/voices type of instruments/voices clef instrument-specific notation styles

Week	Key teaching points	Syllabus content
	<p>Original Keys for Singers (Hal Leonard. Multiple sources, e.g.: https://www.halleonard.com/product/740252/ella-fitzgerald-original-keys-for-singers).</p> <ul style="list-style-type: none"> Focus on form/structure, pitch (melody, harmony, key, tonality), rhythm (duration, tempo, metre) and timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects). Introduce drum notation and have students notate the main drum patterns. Examine musical characteristics of the associated musical style (swing), including swing feel and the importance of improvisation. <p>Music analysis</p> <p>Unseen analysis – Count Basie, <i>Basie</i>, <i>Straight Ahead</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine a score. Lead students in a group analysis of the work, combining group discussion and individual written responses. Look for similarities and differences to the designated work. <p>Practical</p> <p>Note: syllabus content for the practical component (performance and/or composition portfolio) is covered in an ongoing basis through students' performance and composition work. This work is not always explicitly included in this sample course outline.</p> <ul style="list-style-type: none"> Remind performance students of the requirements for the upcoming technical work assessment and that their list of technical work, signed by the instrumental/vocal teacher, must be submitted in Week 5. The list should specify whether the student will be completing either sight-reading, improvisation or both. Remind composition portfolio students of the requirements for the upcoming composition performance assessment. Facilitate some rehearsal time where required. As a class ensemble (or in several small groups for a large class), plan and rehearse an arrangement of <i>Take the A Train</i>. This can be with or without the lyrics at teacher discretion. The vocal line could be played on an instrument rather than sung. 	<ul style="list-style-type: none"> tempo key metre tonality scale/mode modulation form rhythmic, melodic and harmonic elements <p>Theory skills</p> <ul style="list-style-type: none"> scales/modes <p>Composition</p> <ul style="list-style-type: none"> compose music (small-scale and/or large-scale compositions) that <ul style="list-style-type: none"> demonstrates planning and structure (e.g. in a particular musical form) reflects a chosen musical style (e.g. pop, swing, baroque) is created/intended for a particular purpose (e.g. a film/video game score, an advertising jingle, a live performance) makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, 4-piece rock band, jazz combo) or large ensembles (e.g. concert band, rock band with added winds, jazz orchestra) engage in a refinement process: seek and receive feedback, evaluate and make decisions about changes to their work <p>Music analysis</p> <ul style="list-style-type: none"> form/structure (including arrangement) pitch (melody, harmony, key, tonality) rhythm (duration, tempo, metre) timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects) musical characteristics of the associated musical style/era/performer (directly related to the designated work) performance conventions and improvisation (directly related to the designated work)

Week	Key teaching points	Syllabus content
	<p>Composition</p> <ul style="list-style-type: none"> Finalise work one: present the work to the teacher for feedback, make final changes in response to feedback, check the score for neatness of presentation and adequate performance directions etc. Complete a brief, written musical analysis of the work according to the elements of music. <p>Music literacy</p> <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> rhythmic and melodic dictations practice using excerpts from <i>Take the A Train</i> and <i>Basie, Straight Ahead</i>, as well as others aural identification of scales/modes, tonality scale/mode visual identification and writing in treble and bass playing (using real drum kits, apps, chair drumming) and notating simple drum patterns. 	<p>Performance</p> <ul style="list-style-type: none"> build performance technique, through ongoing practice, reflection and feedback, including the areas of: rhythmic accuracy/control, tempo control, technical skills, pitch accuracy, intonation (as applicable to the instrument/voice), tone understand and apply aspects of style/expression to performance repertoire, including the areas of: application and manipulation of expressive elements (e.g. dynamics, articulation and tempo), musical interaction and balance (e.g. with an accompanist/s and/or recorded accompaniment, as relevant to the repertoire), stylistic interpretation of performance conventions, melody, rhythm, harmony and phrasing (particular to the musical style of the repertoire) select and learn a wide variety of repertoire for their chosen instrument/voice and musical style that meets the minimum expected standard perform with other musicians as soloist, accompanist or ensemble member <p>Composition portfolio</p> <ul style="list-style-type: none"> create and notate/record a wide variety of musical ideas (e.g. melodies, harmonic progressions, accompaniment patterns), applying and manipulating the elements of music and compositional devices create small- and large-scale compositions: establishing, sustaining and developing musical ideas, and utilising stylistic conventions appropriate to style/genre chosen for a particular work select and combine instruments/voices/parts to produce desired effects and a balanced sound produce music scores that contain the necessary detail to prepare a performance (e.g. notation relevant to the musical style, performance directions, terminology) build a balanced portfolio of compositions that demonstrate a degree of contrast (e.g. in style, tempo, form, instrumentation) compose for a variety of ensemble sizes (e.g. solo instrument/voice, duet, small ensemble, large ensemble) make use of technologies as relevant to the musical style (e.g. use software to notate compositions, electronic effects in recordings)

Week	Key teaching points	Syllabus content
3–4	<p>Designated works analysis – Ella Fitzgerald/Duke Ellington, <i>Take the A Train</i></p> <ul style="list-style-type: none"> Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices, lyrics. Examine relevant personal socio-political and/or cultural influences (directly related to the designated work). Consider relevant technological factors (recording technology, radio and television etc.). Ask: how has the composer expressively communicated narrative through the application, combination and manipulation of the music elements and concepts? <p>Designated works analysis – Bedřich Smetana, <i>Die Moldau</i></p> <ul style="list-style-type: none"> Begin with an aural analysis (audio and/or video, but no score) of the work (Week 4). Introduce the score once familiarity with the work and its key features has been reached. Use the preferred score edition if possible: https://imslp.org/wiki/Special:ReverseLookup/20152. Focus on form/structure, pitch (melody, harmony, key, tonality), rhythm (duration, tempo, metre) and timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects). Examine musical characteristics of the associated musical style (romantic programme music), including methods for imitating environmental sounds, and using melodic motifs to represent locations or characters in a story. <p>Music analysis</p> <p>Unseen analysis – Ella Fitzgerald, <i>Oh, Lady Be Good</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine score. Lead students in a group analysis of the work, combining group discussion and individual written responses. Look for similarities and differences to the designated work, e.g. Fitzgerald: same singer, different era (Be-bop rather than Swing). 	<ul style="list-style-type: none"> create arrangements of musical works, where the student significantly modifies the ideas of the original work in one or more ways <p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> compound metre <p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> instrument-specific notation styles: guitar chord symbols chords: first and second inversions <p>Expressive elements</p> <ul style="list-style-type: none"> dynamics: <i>pianissimo</i> (<i>pp</i>) to <i>fortissimo</i> (<i>ff</i>), <i>diminuendo</i> (<i>dim.</i>), <i>decrescendo</i> (<i>decresc.</i>), <i>crescendo</i> (<i>cresc.</i>) articulation: accent, <i>sforzando</i> (<i>sfz</i>), <i>forte-piano</i> (<i>fp</i>), <i>staccato</i>, slur, <i>legato</i>, <i>tenuto</i> ornamentation: trill, <i>glissando</i>/slide, scoop, bend <p>Texture</p> <ul style="list-style-type: none"> monophonic, homophonic, polyphonic <p>Form and structure</p> <ul style="list-style-type: none"> forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations signs/symbols: repeat signs, 1st and 2nd time bars, pause/<i>fermata</i>, <i>fine</i>, <i>coda</i>, <i>da capo</i> (D.C.), <i>dal segno</i> (D.S.), <i>D.C. al coda</i>, <i>D.C. al fine</i>, <i>D.S. al coda</i>, <i>segue/attacca</i> compositional devices: ostinato/riff, pedal, sequence, imitation <p>Aural identification of</p> <ul style="list-style-type: none"> intervals (major, minor, perfect, within one octave) <p>Dictations</p> <ul style="list-style-type: none"> rhythmic (maximum 4 bars) melodic (maximum 4 bars, major or minor scale, some rhythm may be provided)

Week	Key teaching points	Syllabus content
	<p>Composition</p> <ul style="list-style-type: none"> Formal feedback on composition task. Students either submit work to the teacher for written feedback, or meet face to face with the teacher to present their work. Commence work two: an arrangement of work one for a quartet. The choice of instruments/voices for the quartet would ideally enable the class/school to perform the work. The finished work must have a duration of at least 90 seconds. Decide how the melody is allocated among the four parts. Explore various accompaniment patterns and combinations of instruments to expand the simple accompaniment from work one into a more complex accompaniment in the arrangement. <p>Practical</p> <ul style="list-style-type: none"> Continue to rehearse class ensemble version of <i>Take the A Train</i>. Stage a performance of <i>Take the A Train</i>. This could simply be in class, or for a school assembly, lunchtime concert etc. <p>Music literacy</p> <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> rhythmic and melodic dictations in compound time aural identification of intervals interval visual identification and writing in treble and bass. 	<p>Aural and visual analysis of (unseen) music excerpts</p> <ul style="list-style-type: none"> texture expressive elements compositional devices <p>Theory skills</p> <ul style="list-style-type: none"> intervals <p>Composition</p> <ul style="list-style-type: none"> compose music (small-scale and/or large-scale compositions) that <ul style="list-style-type: none"> makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, 4-piece rock band, jazz combo) or large ensembles (e.g. concert band, rock band with added winds, jazz orchestra) arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form) engage in a refinement process: seek and receive feedback, evaluate and make decisions about changes to their work share their completed music works (e.g. live performances, printed musical scores, audio/video recordings, digital audio workstation (DAW) files, midi files) <p>Music analysis</p> <ul style="list-style-type: none"> how the composer has expressively communicated narrative through the application, combination and manipulation of the music elements and concepts (as listed below) expressive elements (dynamics, articulation etc.) form/structure (including arrangement) pitch (melody, harmony, key, tonality) rhythm (duration, tempo, metre) texture timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects) compositional devices lyrics/text

Week	Key teaching points	Syllabus content
		<ul style="list-style-type: none"> relevant personal socio-political and/or cultural influences (directly related to the designated work) musical characteristics of the associated musical style/era/performer (directly related to the designated work) technological factors (directly related to the designated work) any content of the musical score not explicitly contained in the Music literacy content <p>Practical</p> <ul style="list-style-type: none"> perform with other musicians as soloist, accompanist or ensemble member
5–6	<p>Practical</p> <ul style="list-style-type: none"> Submit list of technical work, signed by the instrumental/vocal teacher, or confirm work selection for composition performance (Week 5). <p>Note: provide rehearsal time for Task 5, if possible.</p> <p>Task 5: Technical work (Week 6) – present a selection of technical work (scales, other technical exercises, studies etc., selected in consultation with, and approved by, the instrumental/vocal teacher) to demonstrate skills and techniques appropriate to the chosen instrument/voice and style which support the development of repertoire. Includes either a sight-reading and/or improvisation component.</p> <p>OR</p> <p>Task 5: Composition performance (Week 6) – a live performance of a completed work from the composition portfolio. Composer should be involved, as appropriate to the work, as the solo performer, an ensemble member, or the ensemble director.</p> <p>Designated works analysis – Bedřich Smetana, <i>Die Moldau</i></p> <ul style="list-style-type: none"> Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices. Examine relevant personal socio-political and/or cultural influences (directly related to the designated work). Consider relevant technological factors (developments in instrument design etc.). 	<p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> chords <ul style="list-style-type: none"> major, minor, dominant 7th, minor 7th, major 7th including abbreviations alternate chord symbols: -, Δ root position, first and second inversions primary and secondary triads <p>Expressive elements</p> <ul style="list-style-type: none"> dynamics: <i>pianissimo</i> (<i>pp</i>) to <i>fortissimo</i> (<i>ff</i>), <i>diminuendo</i> (<i>dim.</i>), <i>decrescendo</i> (<i>decresc.</i>), <i>crescendo</i> (<i>cresc.</i>) articulation: accent, <i>sforzando</i> (<i>sfz</i>), <i>forte-piano</i> (<i>fp</i>), <i>staccato</i>, slur, <i>legato</i>, <i>tenuto</i> ornamentation: trill, <i>glissando</i>/slide, scoop, bend <p>Texture</p> <ul style="list-style-type: none"> monophonic, homophonic, polyphonic <p>Form and structure</p> <ul style="list-style-type: none"> compositional devices: ostinato/riff, pedal, sequence, imitation <p>Aural identification of</p> <ul style="list-style-type: none"> chords (major, minor, dominant 7th, root position) <p>Dictations</p> <ul style="list-style-type: none"> discrepancies (may include discrepancies in rhythm or pitch or form)

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> Ask: how has the composer expressively communicated narrative through the application, combination and manipulation of the music elements and concepts? <p>Composition</p> <ul style="list-style-type: none"> Consciously select and manipulate relevant musical elements and compositional devices in the arrangement, such as texture, timbre, ostinato/riff. Decide how to build upon or change aspects of work one, such as including key changes or additional sections (like an introduction), so that the arrangement looks and sounds significantly different to work one, rather than being a simple copy. <p>Music analysis</p> <p>Unseen analysis – Nikolai Rimsky-Korsakov, <i>Scheherezade, I. The Sea and Sinbad's Ship</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine a score. Lead students in a group analysis of the work, combining group discussion and individual written responses. Look for similarities and differences to the designated work, e.g. the narrative in both works is closely tied to water, how is this expressed musically? <p>Music literacy</p> <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> discrepancy dictations (either rhythm or pitch or form only in a single excerpt) aural identification of chords chord visual identification and writing in treble and bass. 	<p>Theory skills</p> <ul style="list-style-type: none"> chords (root position, first inversion and second inversion) and harmonic/chord progressions (including TAB and guitar chord symbols) <p>Composition</p> <ul style="list-style-type: none"> arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form) <p>Music analysis</p> <ul style="list-style-type: none"> how the composer has expressively communicated narrative through the application, combination and manipulation of the music elements and concepts (as listed below) expressive elements (dynamics, articulation etc.) texture compositional devices relevant personal socio-political and/or cultural influences (directly related to the designated work) technological factors (directly related to the designated work) any content of the musical score not explicitly contained in the Music literacy content <p>Practical</p> <ul style="list-style-type: none"> practise a range of technical work (e.g. scales, chords, exercises, studies) as relevant to the chosen instrument/voice, style and repertoire to develop technical proficiency. The <i>Music Performance Resource Package</i> is provided as a guide only to the expected standard realise performances of composed works either as a soloist, ensemble member or ensemble director, through audio/video recording or live performance for an audience

Week	Key teaching points	Syllabus content
7–8	<p>Designated works analysis – The Beatles, <i>A Day in the Life</i></p> <ul style="list-style-type: none"> Begin with an aural analysis (audio and/or video, but no score) of the work. Introduce the score once familiarity with the work and its key features has been reached. Use the preferred score edition if possible: https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0076880. Focus on form/structure, pitch (melody, harmony, key, tonality), rhythm (duration, tempo, metre) and timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects). Examine musical characteristics of the associated musical style (pop, early example of prog rock), including extended, non-verse-chorus form, additions to the standard band instrumentation and poetic or obtuse lyrics. <p>Practical</p> <ul style="list-style-type: none"> Individually work out how to play the chord progression and opening melody in <i>A Day In the Life</i>. Note: students own primary instruments or classroom instruments. Create a rough class arrangement of the opening of <i>A Day In the Life</i>. Plan for all students to perform and/or share a composition ‘in progress’ in class in Week 10. <p>Music analysis</p> <p>Unseen analysis – The Beach Boys, <i>Good Vibrations</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine a score. Lead students in a group analysis of the work, combining group discussion and individual written responses. Look for similarities and differences to the designated work, e.g. both works are early examples of progressive rock. <p>Composition</p> <ul style="list-style-type: none"> Continue to develop arrangement. Ensure each instrumental part demonstrates the relevant performance techniques specific to the instrument, e.g. bowing notations, guitar techniques. 	<p>Pitch</p> <ul style="list-style-type: none"> chord progressions in Roman numerals and chord names <p>Timbre</p> <ul style="list-style-type: none"> woodwind: flute, oboe, clarinet, bassoon, saxophones (alto, tenor, baritone) brass: horn, trumpet, trombone, tuba string: violin, viola, cello, double bass guitars: electric guitar, acoustic guitar, electric bass guitar percussion: snare drum, bass drum, cymbals, triangle, tambourine, shaker, wood block, cowbell, vibraphone, glockenspiel, marimba, xylophone, congas, timpani, drum kit (bass/kick drum, snare, tom-toms, hi-hat, crash cymbal, ride cymbal) keyboard: piano, pipe organ, harpsichord, synthesiser electronic: turntable, samples didgeridoo (or yidaki, mandapul, mako etc.) keyboard: piano, pipe organ, harpsichord, synthesiser voice: soprano, alto, tenor, bass <p>Form and structure</p> <ul style="list-style-type: none"> forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations signs/symbols: repeat signs, 1st and 2nd time bars, pause/fermata, fine, coda, da capo (D.C.), dal segno (D.S.), D.C. al coda, D.C. al fine, D.S. al coda, segue/attacca <p>Aural identification of</p> <ul style="list-style-type: none"> instruments <p>Dictations</p> <ul style="list-style-type: none"> chord progressions (major I, IV, V, V⁷, vi; in root position only) <p>Theory skills</p> <ul style="list-style-type: none"> transposition (for any clef and for B flat instruments) <p>Composition</p> <ul style="list-style-type: none"> arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form)

Week	Key teaching points	Syllabus content
	<p>Music literacy</p> <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> • chord progressions exercises • aural identification of instruments as listed in the syllabus (review all instruments) • transposition exercises for any clef and B flat instruments • review requirements for music literacy assessment in Week 9. 	<p>Music analysis</p> <ul style="list-style-type: none"> • how the composer has expressively communicated narrative through the application, combination and manipulation of the music elements and concepts (as listed below) • form/structure (including arrangement) • pitch (melody, harmony, key, tonality) • rhythm (duration, tempo, metre) • timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects) • musical characteristics of the associated musical style/era/performer (directly related to the designated work) • performance conventions and improvisation (directly related to the designated work)
9–10	<p>Task 6: Music literacy (Week 9) – formal in-class assessment based on a sampling of music literacy content including recognition, identification, analysis and notation of: scales, intervals, chords, chord progressions, modulations, transpositions, rhythmic dictation, melodic dictation and aural analysis.</p> <p>Designated works analysis – The Beatles, <i>A Day in the Life</i></p> <ul style="list-style-type: none"> • Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices, lyrics. • Revise instrument-specific notation styles as exemplified in this and other scores – tab, guitar chord symbols, drum/percussion. • Examine relevant personal socio-political and/or cultural influences (directly related to the designated work). • Consider relevant technological factors (recording technology, radio and television etc.). • Ask: how has the composer expressively communicated narrative through the application, combination and manipulation of the music elements and concepts? 	<p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> • instrument-specific notation styles: TAB, guitar chord symbols, drum/percussion <p>Expressive elements</p> <ul style="list-style-type: none"> • dynamics: <i>pianissimo</i> (<i>pp</i>) to <i>fortissimo</i> (<i>ff</i>), <i>diminuendo</i> (<i>dim.</i>), <i>decrescendo</i> (<i>decresc.</i>), <i>crescendo</i> (<i>cresc.</i>) • articulation: accent, <i>sforzando</i> (<i>sfz</i>), <i>forte-piano</i> (<i>fp</i>), <i>staccato</i>, slur, <i>legato</i>, <i>tenuto</i> • ornamentation: trill, <i>glissando</i>/slide, scoop, bend <p>Texture</p> <ul style="list-style-type: none"> • monophonic, homophonic, polyphonic <p>Form and structure</p> <ul style="list-style-type: none"> • compositional devices: ostinato/riff, pedal, sequence, imitation

Week	Key teaching points	Syllabus content
	<p>Music analysis Unseen analysis – Elton John, <i>Rocket Man</i>.</p> <ul style="list-style-type: none"> • Listen to the work and examine a score. • Lead students in a group analysis of the work, combining group discussion and individual written responses. • Look for similarities and differences to the designated work, e.g. this is a standard verse-chorus form, lyrics provide a clear, obvious narrative (unlike <i>A Day In The Life</i>). <p>Composition Finalising the composition task before submission in Week 11.</p> <ul style="list-style-type: none"> • Provide a further opportunity for formal teacher feedback. • Review the assessment requirements to ensure they have been met, including number of pieces, duration, evidence of the development process etc. • Consider organising an informal performance/playing of audio samples for the class, where possible. • Consider all the feedback sources available and decide on any adjustments to the work based on this feedback. • Check that the music score is neatly presented, contains adequate performance directions, a title for the work and the composer’s name. • Review the purpose statement and analysis of work one, complete an analysis of work two. <p>Practical</p> <ul style="list-style-type: none"> • Perform and/or share a composition ‘in progress’ in class (Week 10). Note: in most cases this should be related to the Semester 2 practical examination. Support students in appropriate ways to give and receive feedback on their practical work. 	<p>Composition</p> <ul style="list-style-type: none"> • arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form) • engage in a refinement process: seek and receive feedback, evaluate and make decisions about changes to their work • share their completed music works (e.g. live performances, printed musical scores, audio/video recordings, digital audio workstation (DAW) files, midi files) <p>Music analysis</p> <ul style="list-style-type: none"> • how the composer has expressively communicated narrative through the application, combination and manipulation of the music elements and concepts (as listed below) • expressive elements (dynamics, articulation etc.) • texture • compositional devices • lyrics/text • relevant personal socio-political and/or cultural influences (directly related to the designated work) • technological factors (directly related to the designated work) • any content of the musical score not explicitly contained in the Music literacy content <p>Practical</p> <ul style="list-style-type: none"> • engage in a reflective process to improve performance, including reviewing their own performances and consideration of the constructive criticism of others • engage in a reflective process to improve and refine their compositions, including consideration of feedback and constructive criticism of others • present both works-in-progress and fully-realised compositions in a range of situations (e.g. when interviewed by the teacher, as a presentation to the class, submission of a recorded video analysis of a work)

Week	Key teaching points	Syllabus content
11–12	<p>Task 7: Composition (submission in Week 11) – include at least two complete, original works (with a total duration of at least 90 seconds each, with at least one work composed for a minimum of two instruments/parts/voices) that has been developed and refined over time. A selection of draft materials, recordings and other evidence of the creative and refinement processes is submitted, along with a short purpose statement and musical analysis. A score must be submitted and contain the necessary detail to prepare a performance.</p> <p>Designated works analysis</p> <ul style="list-style-type: none"> • Revise all Unit 1 designated works. • Revise all Unit 2 designated works. • Include a focus on the unit themes. • Review assessment requirements for Task 8 in Week 13. <p>Music analysis</p> <ul style="list-style-type: none"> • Complete additional unseen analysis activities, revising all categories for analysis in the syllabus. • Ensure a range of music styles are covered, e.g. film score (<i>The Good, The Bad and The Ugly, The Lord of the Rings</i> trilogy), music theatre (<i>Les Miserables, Wicked</i>), video game music (the <i>Final Fantasy</i> series, <i>The Legend of Zelda</i> series). • Make comparison between unseen works and designated works, highlighting similarities and differences according to music elements and concepts as listed in the syllabus. <p>Music literacy</p> <ul style="list-style-type: none"> • Complete integrated literacy activities using music excerpts from the above works. Include opportunities to use instruments to work out intervals, melodies, rhythms, chords, chord progressions etc. • Complete activities based on needs identified from literacy assessment. <p>Practical</p> <ul style="list-style-type: none"> • Include practical links to various unseen analysis pieces, e.g. melodic and harmonic dictations with instruments, improvisation activities, quick class arrangements. • Review requirements for Semester 2 practical examinations, including timetabling of sessions. 	<p>Syllabus content as per revision material</p>

Week	Key teaching points	Syllabus content
13–14	<p>Task 8: Analysis (Week 13) – visual and aural analysis of designated works (all Unit 1 and Unit 2 works), and unseen works, identifying links to the Unit themes, stylistic conventions, contextual features, the use of music elements, instrumentation and orchestration.</p> <p>Practical</p> <ul style="list-style-type: none"> • Performance students finalise their list of repertoire and create score booklets. • Composition portfolio students work on finalising their portfolios, including a list of works, composer’s statement and individual work analysis. The <i>composition portfolio submission form</i> on the music page (under ‘examination materials’) of the Authority website may be used for this purpose. <p>Note: provide at least one session of performance practice/composition feedback to support students’ preparations for the Semester 2 practical examination.</p> <p>Music literacy</p> <ul style="list-style-type: none"> • Revise all major activity types, including dictations, intervals, chords, scales etc. • Continue to focus on activities identified as areas of particular need. <p>Music analysis</p> <ul style="list-style-type: none"> • Complete additional unseen analysis activities, revising all categories for analysis in the syllabus. • Review analysis assessment. (Week 14). 	<p>Practical</p> <ul style="list-style-type: none"> • engage in a reflective process to improve performance, including reviewing their own performances and consideration of the constructive criticism of others • analyse created music works by annotating a score or a written description of musical characteristics <p>Other syllabus content as per revision material</p>
	<p>Note: depending on school calendar, teachers may need to add additional weeks here.</p>	

Week	Key teaching points	Syllabus content
15–16	<p>Revision of Unit 1 and Unit 2 content for examinations</p> <ul style="list-style-type: none"> • Complete in-class performance practice and/or composition portfolio presentation with feedback. • Review practical examination requirements. Teacher to inspect: <ul style="list-style-type: none"> ▪ performers’ printed scores, repertoire list, check suitability of accompaniment etc. ▪ composers’ printed scores, composition outline for each piece, audio tracks etc. <p>Task 9: Semester 2 examination</p> <ul style="list-style-type: none"> • Written: a representative sampling of the ATAR Year 11 syllabus content from Unit 1 and Unit 2 – using a format similar to the Year 12 ATAR course examination – 2.5 hours. <p>AND</p> <ul style="list-style-type: none"> • Performance examination – students present a 10–15-minute recital with a minimum of two contrasting pieces and provide suitable accompaniment where required. <p>OR</p> <ul style="list-style-type: none"> • Submission of composition portfolio – submit the complete portfolio, comprising a minimum of two compositions with a total combined time of 10–15 minutes, with the required documentation. <p>Note: practical examinations are commonly scheduled one to two weeks before the written examinations period.</p>	