



SAMPLE COURSE OUTLINE

MUSIC

ATAR YEAR 12

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. Teachers must exercise their professional judgement as to the appropriateness of any they may wish to use.

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 12 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 12 (Units 3 and 4 delivered as a pair)

Unit 3 – Identities

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 be accessed). This must be done in 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 teachers. 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 are 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 Unit 3 and Unit 4 with students. Share link/s to an online service, such as Spotify or YouTube, where students can listen to/view all six works. Discuss the unit themes that connect the designated works. Refer to the unit descriptions in Unit 3 and Unit 4 to define what is meant by 'identities' and 'innovations.' 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> simple and compound metre <p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> clefs: treble, bass chords <ul style="list-style-type: none"> major, minor, diminished, augmented, 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, 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"> chords (major, minor, augmented, diminished, dominant 7th, root position) <p>Dictations</p> <ul style="list-style-type: none"> chord progressions (major I, ii, iii, IV, V, V⁷, vi; in root position only)

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> Revise music elements for analysis: instrumentation, timbre, texture, metre, genre, style, tempo, dynamics, tonality, form, rhythmic, melodic and harmonic elements, articulations and compositional devices. Listen to/watch the three works for Unit 3 and discuss aspects of identity that are implicit in the music/lyrics directly, or indirectly through the story of the work and/or composer/artist. <p>Designated works analysis – Baker Boy, <i>Marryuna</i></p> <ul style="list-style-type: none"> Begin with an aural analysis (audio and/or video) of the work. Investigate and discuss the lyrics once familiarity with the work and its key features been reached. Note: this work does not have a published score available at the time of writing. No score analysis is required for this work during the study of the unit, or as part of the ATAR written examination. Teachers may use scores and score excerpts for this work, if they become available as part of the study of the work. Other available tools, such as https://www.hooktheory.com/theorytab/view/baker-boy-ft-yirrmal/marryuna may be useful in the analysis of this work. 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 (hip-hop), including performance conventions such as vocal style. <p>Music literacy Chord and chord progression activities using <i>Marryuna</i>.</p> <ul style="list-style-type: none"> Using instruments (can include digital instruments on laptops/tablets), students individually work out the harmonic progression for the verse and pre-chorus/chorus in <i>Marryuna</i>. Notate the chord progression in chord symbols (Fm – Bbm – Cm – Fm). 	<p>Aural and/or visual analysis of (unseen) music excerpts</p> <ul style="list-style-type: none"> number of instruments/voices type of instruments/voices instrumental/vocal techniques and effects clef instrument-specific notation styles 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 (and performing artist where relevant) has expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of the music elements and concepts 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)

- Discuss primary and secondary triads, at first in a general sense and then specifically in the key of this piece (F natural minor). Are any non-primary triads used in this work?
- Add Roman numeral labels to the whole chord progression.
- Revise treble and bass clef, write the chord progression in block chords in both clefs.

Music literacy skill activities focusing on:

- aural identification of major, minor, augmented, diminished, dominant 7th, chords
- aural identification of harmonic progressions (major I, ii, iii, IV, V, V⁷, vi; in root position only).

Music analysis

Unseen analysis – Grandmaster Flash and the Furious Five, *The Message*.

- Watch the music video and discuss the lyrics, and the presentation of life in the city. Compare this to *Marryuna*.
- Lead students in a group analysis of the work, combining group discussion and individual written responses.
- Look for similarities and differences to the designated *Marryuna*.

Practical

Note: syllabus content for the practical component (performance and/or composition portfolio) is covered on an ongoing basis through students' performance and composition work. This work is not always explicitly included in this sample course outline.

- As a class ensemble (or in several small groups for a large class), plan and rehearse an arrangement of *Marryuna*. This can be with or without the lyrics and/or verse raps 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

Performance

- 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)
- 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.

Composition portfolio

- 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

Week	Key teaching points	Syllabus content
	<p>digital equivalents), reviewing video recordings, regularly sharing work with ‘critical friends’, in-class concert practice, sharing compositions ‘in progress’ etc.</p> <ul style="list-style-type: none"> Plan for all students to perform and/or share a composition in progress during class in Week 4. 	<ul style="list-style-type: none"> 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
3–4	<p>Music literacy Interpreting guitar chord symbols in <i>Marryuna</i>.</p> <ul style="list-style-type: none"> Remind students of 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 and B strings). 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>Marryuna</i>, using a combination of notation and experimentation on an instrument. 	<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"> clefs: treble, bass, alto, tenor instrument-specific notation styles: guitar chord symbols intervals up to an octave: major, minor, perfect chords: <ul style="list-style-type: none"> major, minor, diminished, augmented, dominant 7th, minor 7th, major 7th, dominant 9th, minor 9th, major 9th, minor 7(b5) first and second inversions alternate chord symbols: +, -, O, ∅, 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>), <i>staccato</i>, <i>slur</i>, <i>legato</i>, <i>tenuto</i>

Music literacy skill activities focusing on:

- alto and tenor clefs
- chords: visual identification and writing of major, minor, augmented, diminished, dominant 7th, minor 7th and major 7th chords, including inversions. Introduce dominant 9th, minor 9th, major 9th, minor 7(b5)
- rhythmic dictations in simple and compound time signatures, up to eight bars
- intervals: aural/visual identification and writing of intervals (major, minor, perfect, within one octave).

Designated works analysis – *Marryuna*

- Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices, lyrics.
- Examine relevant personal sociopolitical 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 (and performing artist where relevant) expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of music elements and concepts?

Music analysis

Unseen analysis – Archie Roach, *Took the Children Away*.

- Watch the music video, read the lyrics and examine a score.
- 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 *Marryuna*.
- Look for similarities and differences to the designated work.

Designated works analysis – Amy Beach, *Gaelic Symphony, first movement*

- Begin with an aural analysis (audio and/or video, but no score) of the work (Week 4).

- ornamentation: trill, *glissando*/slide, scoop, bend

Texture

- monophonic, homophonic, polyphonic

Form and structure

- compositional devices: ostinato/riff, pedal, sequence, imitation

Aural identification of

- intervals (major, minor, perfect, within one octave)

Dictations

- rhythmic (maximum 8 bars)

Aural and visual analysis of (unseen) music excerpts

- texture
- expressive elements
- compositional devices

Theory skills

- intervals
- chords and harmonic/chord progressions

Composition

- compose music (small-scale and/or large-scale compositions) that:
 - demonstrates planning and structure (e.g. in a particular musical form)
- complete various activities to develop composition skills, including:
 - melody writing (for any instrument/voice)
 - chord/harmonic progression writing

Music analysis

- how the composer (and performing artist where relevant) has expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of the music elements and concepts

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> • Introduce the score once familiarity with the work and its key features has been reached. • Use the preferred score edition if possible: Boston: Arthur P. Schmidt, 1897, https://imslp.org/wiki/Special:ReverseLookup/27125. • 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 symphony) such as the importance of adherence to score directions and the role of the conductor. <p>Music analysis Unseen analysis – Antonín Dvořák, <i>Symphony No. 9 in E minor</i>.</p> <ul style="list-style-type: none"> • Listen to the work and examine a score, in particular movements two and four. • 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>Gaelic Symphony</i>. • Look for similarities and differences to the designated work, including the two composers' differing approach to nationalistic influences. <p>Composition Revision of 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. 	<ul style="list-style-type: none"> • expressive elements (dynamics, articulation etc.) • texture • compositional devices • lyrics/text • relevant personal sociopolitical 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>Performance</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 <p>Composition portfolio</p> <ul style="list-style-type: none"> • 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
	<ul style="list-style-type: none"> • 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). • Transpose the melody into in a different clef (alto or tenor) and a different key (e.g. up a 5th). Why do we do this? What are transposing instruments? <p>Practical</p> <ul style="list-style-type: none"> • Students perform and/or share a composition ‘in progress’ during 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>Marryuna</i>. • Stage a performance of <i>Marryuna</i>. This could simply be in class, or for a school assembly, lunchtime concert etc. 	
5–6	<p>Designated works analysis – Gaelic Symphony</p> <ul style="list-style-type: none"> • Focus on texture, expressive elements (dynamics, articulation etc.), and compositional devices. • Examine relevant personal sociopolitical and/or cultural influences (directly related to the designated work). • Consider relevant technological factors (developments in instruments etc.). • Ask: how has the composer (and performing artist where relevant) expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of music elements and concepts? 	<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 seven sharps and flats • accidentals: sharp, flat, natural, double sharp, double flat, enharmonic equivalents • scales/modes: major pentatonic, minor pentatonic, major (ionian), natural minor (aeolian), harmonic minor, melodic minor, chromatic, blues, dorian and mixolydian • scale degree numbers and technical names

Week	Key teaching points	Syllabus content
	<p>Designated works analysis – <i>Young, Gifted and Black</i>, Nina Simone</p> <ul style="list-style-type: none"> • Begin with an aural analysis (audio and/or video, but no score) of the work (Week 6). • 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=MN0069010. • 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 (jazz, soul), including performance conventions, such as arrangement and improvisation. <p>Music analysis</p> <p>Unseen analysis – Clara Schumann, <i>Piano Concerto in A Minor</i>, first 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>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: especially those introduced in the Year 12 syllabus: melodic minor, chromatic, dorian. 	<ul style="list-style-type: none"> • intervals up to a ninth: major, minor, perfect, diminished, augmented, tritone <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 of</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, E flat, F and A instruments) <p>Music analysis</p> <ul style="list-style-type: none"> • how the composer (and performing artist where relevant) has expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of the music elements and concepts • 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)

Composition

- Write an accompaniment taking the simple harmonic progression from the 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.

Arranging for small ensembles.

- Take eight 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.
- Review standard drum/non-tuned percussion notation.
- Where possible, utilise instruments played by peers and live workshop their arrangements.

Setting words to rhythm (and melody).

- Decide on metre, finding natural rhythm within lyrics. Consider irregular metre.
- Align syllables with notation, using hyphens and underscores.

Music literacy

Music literacy skill activities focusing on:

- rhythm: anacrusis/pick-up/upbeat, ostinato/riff, syncopation, ties, swing
- scales/modes: revise aural and visual identification, writing of major pentatonic, minor pentatonic, major, natural minor and blues. Introduce melodic, chromatic, dorian
- scale degree numbers and technical names
- accidentals: sharp, flat, natural, double sharp, double flat, enharmonic equivalents
- key signatures to seven sharps and seven flats: review the circle of fifths, mnemonics for remembering the orders of sharps and flats, the position of sharps and flats on the staff for all clefs

Composition

- complete various activities to develop composition skills, including:
 - melody writing (for any instrument/voice)
 - chord/harmonic progression writing
 - accompaniment writing and harmonisation
 - arranging/orchestrating
 - form-based compositions
- arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form)

Performance

- musical interaction and balance (e.g. with an accompanist/s and/or recorded accompaniment, as relevant to the repertoire)

Composition portfolio

- 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

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> rhythmic dictations in simple and compound time signatures, up to eight bars aural identification of intervals (major, minor, perfect, tritone, within one octave) visual identification and writing of intervals (introduce 9^{ths}, diminished, augmented, tritone) transposition for instruments in B flat, E flat, F and A. 	
7–8	<p>Practical</p> <p>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</p> <p>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 – <i>Young, Gifted and Black</i></p> <ul style="list-style-type: none"> Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices. Examine relevant personal sociopolitical and/or cultural influences (directly related to the designated work). Consider relevant technological factors (recording technologies, radio broadcasting etc.). Ask: how has the composer (and performing artist where relevant) expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of music elements and concepts? 	<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>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, atonal modulation: relative major, relative minor, subdominant, dominant <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: inversion, augmentation, diminution

Music analysis

Unseen analysis – Ella Fitzgerald, *A-Tisket, A-Tasket*.

- 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.
- Complete one additional unseen analysis of a jazz work.

Music literacy

- Revise guitar chord symbols and tab notation. Remind students that both forms of notation represent the strings on the guitar and the position of the fingers on the fretboard. Practise reading samples of tab notation, playing on real or digital (e.g. using an app on a touchscreen device) guitars and writing chords using tab notation.
- Revise terminology relating to tempo (see syllabus content opposite).
- Compositional devices: introduce inversion, augmentation, diminution.
- Aural identification of tonality of music excerpts.
- Modulations: to the relative major, relative minor, subdominant, dominant.

Melodic dictations to a maximum of eight bars.

- 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.

Composition

Introduce the assessment (Week 8) – students submit two complete, original works (note: see sample assessment task for elaboration):

- with a total duration of at least two minutes each
- with at least one work composed for a minimum of four instruments/parts/voices

Dictations

- melodic (maximum 8 bars, major or minor scale)

Music analysis

- how the composer (and performing artist where relevant) has expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of the music elements and concepts
- expressive elements (dynamics, articulation etc.)
- texture
- compositional devices
- lyrics/text
- relevant personal sociopolitical 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

Theory skills

- chords and harmonic/chord progressions (including TAB and guitar chord symbols)

Composition

- compose music (small-scale and/or large-scale compositions) that:
 - 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)

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> 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 for both works and contain the necessary detail to prepare a performance. <p>Spend some class time each week progressing the composition task work.</p> <ul style="list-style-type: none"> Discuss planning phase: decide on how the two works will be 'related' and therefore what will be common between the two works (e.g. instrumentation, style, common musical themes). Determine the musical style for each of the two works. Determine the formal structure for each work. Consider methods and resources to be utilised for experimentation and recording ideas, as well as for producing the final product. Record these decisions in draft form, to be edited and finalised before the final submission of the task in Semester 2. Note that decisions made at this stage may evolve and change during the composition process. Students present ideas to the teacher for feedback before commencing composition work. 	<ul style="list-style-type: none"> 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>Performance</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>Music literacy</p> <ul style="list-style-type: none"> Revise for music literacy assessment in Week 9. <p>Task 2: Music literacy (Week 9) – the assessment consists of questions requiring recognition, identification, analysis and notation, covering music literacy content from the Unit 3 syllabus, according to what has been covered in the course outline up to and including Week 9. Assessed content includes: scales, intervals, chords, harmonic progressions, modulations, transpositions, rhythmic and melodic dictations, and</p>	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> irregular metre <p>Pitch</p> <ul style="list-style-type: none"> instrument-specific notation styles: drum/percussion <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)

Week	Key teaching points	Syllabus content
	<p>aural/visual score analysis.</p> <p>Designated works analysis</p> <ul style="list-style-type: none"> Revise all three works for Unit 3 in preparation for upcoming assessment. <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>Composition</p> <ul style="list-style-type: none"> Guide students to experiment with melodic fragments and harmonic progressions, recording these in notation or audio form. Students consider how the purpose of the work might guide musical choices like tonality, tempo, expressive devices or the balance of long and short notes in melodic ideas. Students choose ideas from the experimental phase with which to build the work. Construct sections of the work and join them together according to the formal structure. As the work evolves, decisions made earlier can be modified or changed. Remind students to 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. 	<ul style="list-style-type: none"> 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) <ul style="list-style-type: none"> 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"> all syllabus content covered in the revision of the designated works <p>Performance</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 <p>Composition portfolio</p> <ul style="list-style-type: none"> 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
11–12	<p>Task 3: Music analysis (Week 11) – the assessment consists of visual and aural analysis of an unseen work/s and designated works from Unit 3. Assessed content includes: identifying links to unit themes, stylistic conventions, contextual features, use of music elements, instrumentation and orchestration.</p> <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: woodwind and brass identifying discrepancies in a music excerpt, including rhythm, pitch and/or form rhythmic and melodic dictations. <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 Guide students as they continue composition work:</p> <ul style="list-style-type: none"> continue to build on ideas from experimentation to construct sections of the work and join them together according to the formal structure 	<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 <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>Dictations</p> <ul style="list-style-type: none"> discrepancies (may include discrepancies in rhythm, pitch and/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)

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> • explore various accompaniment patterns and combinations of instruments to expand chord symbols or simple harmonic accompaniment into a more complex accompaniment in the arrangement • consciously select and manipulate relevant musical elements and compositional devices in the arrangement, e.g. texture, timbre, ostinato/riff • ensure each instrumental part demonstrates the relevant performance techniques specific to the instrument, e.g. bowing notations, guitar techniques • play and/or listen to the work often during composition, making adjustments to the melody and accompaniment • continually review the planning phase and save drafts of work often. <p>Provide students with informal feedback throughout the process but especially as the work approaches completion.</p>	<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) <p>Performance</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 <p>Composition portfolio</p> <ul style="list-style-type: none"> • realise performances of composed works either as a soloist, ensemble member or ensemble director, through audio/video recording or live performance for an audience
13–14	<p>Practical</p> <ul style="list-style-type: none"> • Play scales and chords from the music literacy content on students' instruments and/or keyboards. • Complete performance practice and/or sharing of compositions for feedback from teacher and peers. <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>Lawrence of Arabia</i>, <i>Schindler's List</i>), music theatre (<i>Wicked</i>, <i>Groundhog Day</i>), video game music (<i>Elden Ring</i>, the <i>Assassin's Creed</i> series). 	<p>Timbre</p> <ul style="list-style-type: none"> • string: violin, viola, cello, double bass • guitars: electric guitar, acoustic guitar, electric bass guitar • instrumental/vocal techniques and effects: vibrato, pizzicato, muted, harmonics, distortion, brushes <p>Aural identification of</p> <ul style="list-style-type: none"> • instruments <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)

- Compare unseen works and designated works, highlighting similarities and differences according to music elements and concepts as listed in the syllabus.

Music literacy

Music literacy skill activities focusing on:

- aural identification of instruments as listed in the syllabus: strings and guitars
- revision of all music literacy content and skills.

Composition

Students finalise work one and submit to teacher for written feedback:

- present the work to others for feedback (e.g. peers, parents), 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 clearly presented for a marker or performer to interpret, contains adequate performance directions, a title for the work, and the student's name.

Provide written feedback to students on work one (this need not include marks).

Commencing work two:

- guide students through additional experimentation work as required. Some students will have covered this requirement in Weeks 8–10
- students choose ideas from the experimental phase with which to build the work. Construct sections of the work and join them together according to the formal structure. As the work evolves, decisions made earlier can be modified or changed
- remind students to continually review the planning phase to determine if the developing work fits the established parameters
- ensure drafts of the work are saved often to show the development of the work as required in the final submission.

- 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

Music analysis

- all syllabus content

Performance

- 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 *Music Performance Resource Package* is provided as a guide only to the expected standard

Week	Key teaching points	Syllabus content
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 revision of all music literacy content and skills. <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 12 syllabus content from Unit 3 – reflecting the written examination design brief for this syllabus – 2.5 hours. and Performance examination: present a 12–15 minute recital with a minimum of two contrasting pieces and provide suitable accompaniment where required. or Composition portfolio: submit the complete portfolio, comprising a minimum of two compositions with a total combined time of 12–15 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, synthesiser 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>Performance</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 <p>Composition portfolio</p> <ul style="list-style-type: none"> analyse created music works by annotating a score or a written description of musical characteristics

Sample course outline

Music – ATAR Year 12

Unit 4 – Innovations

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 it can be accessed). This must be done in 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. Remind 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 are confirmed one year prior on the Authority website). Note that individual timetables can be downloaded from the Authority student portal in early September. <p>Introduction to designated works</p> <ul style="list-style-type: none"> Review the list of works for Unit 3 and Unit 4 with students. Share link/s to an online service, such as Spotify or YouTube, where students can listen to/view all six works. Remind students that the end of year examinations will draw from all six works and both Unit 3 and Unit 4 themes. 	<p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> key signatures to seven sharps and flats tonality: major, minor, modal, atonal intervals up to a ninth: major, minor, perfect, diminished, augmented, tritone chords: <ul style="list-style-type: none"> major, minor, diminished, augmented, dominant 7th, minor 7th, major 7th, dominant 9th, minor 9th, major 9th, minor 7(b5) alternate chord symbols: +, -, O, ∅, Δ root position, first and second inversions primary and secondary triads <p>Aural identification of</p> <ul style="list-style-type: none"> intervals (major, minor, perfect, tritone, within one octave) chords (major, minor, augmented, diminished, dominant 7th, root position) <p>Dictations</p> <ul style="list-style-type: none"> chord progressions (major I, ii, iii, IV, V, V⁷, vi; in root position only) <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)

- Discuss the unit themes that connect the designated works. Refer to the unit descriptions to define what is meant by ‘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.

Designated works analysis – Lisa Young, *Tha Thin Tha*

- 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://lisayoungmusic.com/music/sheet-music/> (lead sheet version).
- Focus on form/structure, pitch (melody, harmony, key, tonality), rhythm (duration, tempo, metre) and timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects).
- Revise drum notation and have students notate the main drum patterns.
- Examine musical characteristics of the associated musical style (jazz, *konnakol* South Indian vocal percussion), including swing feel and the importance of improvisation.

Music analysis

Unseen analysis – Pat Metheny, *The First Circle*.

- 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.

Practical

Note: syllabus content for the practical component (performance and/or composition portfolio) is covered on an ongoing basis through students’ performance and composition work.

- makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, four-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

Music analysis

- 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)

Performance

- 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)

Week	Key teaching points	Syllabus content
	<p>This work is not always explicitly included in this sample course outline.</p> <p>Performance students to commence preparation for Task 6: Ensemble.</p> <ul style="list-style-type: none"> Form ensembles with at least one other person (in a class of one this can be with the teacher). If the class has sufficient numbers to form more than one ensemble, consider the balance of instruments/voices between ensembles. Select either one of the designated works, or another suitable piece, students can have input into repertoire selection. Listen to/watch available audio and/or video recordings of the selected music, noting differences and similarities from various recordings, and consider aspects of recordings that may be incorporated into the class performance. Arrange the music to suit the size and instrumentation of the ensemble. The teacher and/or prerecorded tracks may be used to fill gaps within the ensemble. Try to plan at least one feature/solo/lead section for each ensemble member. Ensure that the selection of music and the arrangement allows each ensemble member to demonstrate a high level of performance skill. Provide students with the marking key and emphasise that they will be marked based on their individual musical performance. <p>Composition portfolio students to commence preparation for Task 6: Presentation.</p> <ul style="list-style-type: none"> Students present one or more works, complete or in development, from the composition portfolio to the class. Aspects of the work/s to be discussed include inspiration/purpose, application of the elements of music, creative process, form/structure, instrumentation/orchestration. The work/s should be played (live or as a recording) and the score/s viewed as part of the presentation. 	<ul style="list-style-type: none"> 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) create arrangements of musical works, where the student significantly modifies the ideas of the original work in one or more ways

- Students consult their composition teacher and/or class teacher regarding the selection of work to be included in the presentation as well as seeking feedback on the presentation itself as it evolves.

Composition

Guide students as they continue work on their second composition, providing informal feedback throughout the process:

- continue to build on ideas from experimentation to construct sections of the work and join them together according to the formal structure
- explore various accompaniment patterns and combinations of instruments to expand chord symbols or simple harmonic accompaniment into a more complex accompaniment in the arrangement
- consciously select and manipulate relevant musical elements and compositional devices in the arrangement, e.g. texture, timbre, ostinato/riff
- ensure each instrumental part demonstrates the relevant performance techniques specific to the instrument, e.g. bowing notations, guitar techniques
- play and/or listen to the work often during composition, making adjustments to the melody and accompaniment
- continually review the planning phase and save drafts of work often.

Guide students to finalise the second work, and prepare for the final submission:

- present the work to others for feedback (e.g. peers, parents), 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 presented in a way that is clear for a marker or performer to interpret, contains adequate performance directions, a title for the work, and the student's name

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> work on the 'short purpose statement and musical analysis' required as part of the final submission collate music scores, audio tracks and a sample of evidence of the development and refinement process. <p>Music literacy Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> chords: writing, aural and visual identification intervals: writing, aural and visual identification chord/harmonic progressions identification of tonality. 	
3–4	<p>Task 5: Composition (submission in Week 3) – submit two complete, original works (with a total duration of at least two minutes each, with at least one work composed for a minimum of four 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 are 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 – <i>Tha Thin Tha</i></p> <ul style="list-style-type: none"> Focus on texture, expressive elements (dynamics, articulation etc.), compositional devices, lyrics. Examine relevant personal sociopolitical and/or cultural influences (directly related to the designated work). Consider relevant technological factors (recording technology, YouTube, social media etc.). Ask: how has the composer achieved musical innovation (as a result of ideas driven by personal experience, sociopolitical and cultural influences) through the application, combination and manipulation of music elements and concepts? 	<p>Rhythm (duration, metre, tempo)</p> <ul style="list-style-type: none"> simple and compound metre irregular metre <p>Pitch (melody, harmony)</p> <ul style="list-style-type: none"> scales/modes: major pentatonic, minor pentatonic, major (ionian), natural minor (aeolian), harmonic minor, melodic minor, chromatic, blues, dorian and mixolydian modulation: relative major, relative minor, subdominant, dominant <p>Expressive elements</p> <ul style="list-style-type: none"> dynamics: <i>pianissimo (pp)</i> to <i>fortissimo (ff)</i>, <i>diminuendo (dim.)</i>, <i>decrescendo (decresc.)</i>, <i>crescendo (cresc.)</i> articulation: accent, <i>sforzando (sfz)</i>, <i>forte-piano (fp)</i>, <i>staccato</i>, slur, <i>legato</i>, <i>tenuto</i> ornamentation: trill, <i>glissando/slide</i>, scoop, bend <p>Texture</p> <ul style="list-style-type: none"> monophonic, homophonic, polyphonic

Week	Key teaching points	Syllabus content
	<p>Designated works analysis – John Adams, <i>Short Ride in a Fast Machine</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: Two Fanfares for Orchestra (Boosey & Hawkes). Multiple sources, e.g. https://www.boosey.com/shop/prod/Adams-John-Two-Fanfares-for-Orchestra-Tromba-Lontana-Short-Ride-In-A-Fast-Machine/593785. 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 (minimalism), including use of ostinato and the gradual introduction and modification of musical material. <p>Music analysis</p> <p>Unseen analysis – Arvo Pärt, <i>Spiegel im Spiegel</i>.</p> <ul style="list-style-type: none"> Listen to the work and examine the 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. instrumentation, and this work is more traditionally ‘minimalist’, whereas the Adams’ work is post-minimalist. <p>Practical</p> <ul style="list-style-type: none"> Performance: rehearse the ensemble performance across several sessions. Students may also need to practise their individual parts outside of rehearsal time. Encourage students to provide feedback to each other, as well as considering the feedback of the teacher, to improve the performance. This may include making modifications to 	<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: <ul style="list-style-type: none"> ostinato/riff pedal sequence imitation inversion augmentation diminution <p>Aural identification of</p> <ul style="list-style-type: none"> scales/modes, tonality <p>Dictations</p> <ul style="list-style-type: none"> rhythmic (maximum eight bars) <p>Aural and/or 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 tempo key metre tonality

Week	Key teaching points	Syllabus content
	<p>the arrangement as the rehearsal process progresses. Determine whether the performance assessment will take place in class time or at a school event, e.g. assembly.</p> <ul style="list-style-type: none"> Composition portfolio: continue preparation of the presentation, including considering the format of the presentation, and determining which score and audio excerpts will best exemplify the key presentation points. <p>Music literacy Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> scales/modes: writing, aural and visual identification rhythmic dictations in simple, compound, and irregular metre transposition aural and visual identification of modulation interval visual identification and writing in treble and bass score analysis (e.g. form, texture, expressive devices). 	<ul style="list-style-type: none"> scale/mode modulation texture form rhythmic, melodic and harmonic elements expressive elements compositional devices <p>Theory skills</p> <ul style="list-style-type: none"> scales/modes transposition (for any clef, and for B flat, E flat, F and A instruments) <p>Music analysis</p> <ul style="list-style-type: none"> how the composer achieved musical innovation (as a result of ideas driven by personal experience, sociopolitical and cultural influences) through the application, combination and manipulation of the music elements and concepts 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 relevant personal sociopolitical 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)

Week	Key teaching points	Syllabus content
5–6	<p>Practical</p> <ul style="list-style-type: none"> Ongoing rehearsal and preparation time for Task 6. <p>Task 6: Ensemble (Week 6) – perform one piece (one of the designated works or a suitable piece selected in consultation with the teacher) as part of an ensemble. Students will be assessed on their individual musical performance. Students may demonstrate a significant solo or leadership role.</p> <p>or</p> <p>Task 6: Presentation (Week 6) – an in-class presentation of a work/s, complete or in development, from the composition portfolio. Discuss aspects of the work, such as inspiration/purpose, application of the elements of music, creative process, form/structure, instrumentation/orchestration. The work/s should be played (live or as a recording) and the score/s viewed as part of the presentation.</p> <p>Designated works analysis – <i>Short Ride in a Fast Machine</i></p> <ul style="list-style-type: none"> Focus on texture, expressive elements (dynamics, articulation etc.) and compositional devices. Examine relevant personal sociopolitical and/or cultural influences (directly related to the designated work). Consider relevant technological factors (developments in instrument design, including synthesisers etc.). Ask: how has the composer achieved musical innovation (as a result of ideas driven by personal experience, sociopolitical and cultural influences) through the application, combination and manipulation of music elements and concepts? 	<ul style="list-style-type: none"> any content of the musical score not explicitly contained in the Music literacy content <p>Dictations</p> <ul style="list-style-type: none"> melodic (maximum eight bars, major or minor scale) discrepancies (may include discrepancies in rhythm, pitch and/or form) <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 tempo key metre tonality scale/mode modulation texture form rhythmic, melodic and harmonic elements expressive elements compositional devices <p>Music analysis</p> <ul style="list-style-type: none"> how the composer achieved musical innovation (as a result of ideas driven by personal experience, sociopolitical and cultural influences) through the application, combination and manipulation of the music elements and concepts expressive elements (dynamics, articulation etc.) texture

Week	Key teaching points	Syllabus content
	<p>Designated works analysis – Queen, <i>Bohemian Rhapsody</i></p> <ul style="list-style-type: none"> • Begin with an aural analysis (audio and/or video, but no score) of the work (Week 6). • 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=MN0064258. • 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 (rock, progressive rock), including extended, non-verse-chorus form, additions to the standard band instrumentation and poetic or obtuse lyrics. <p>Music analysis Unseen analysis – Led Zeppelin, <i>Stairway to Heaven</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 have an extended formal structure, and long instrumental solos. <p>Music literacy</p> <ul style="list-style-type: none"> • Review requirements for music literacy assessment in Week 8. <p>Music literacy skill activities focusing on:</p> <ul style="list-style-type: none"> • melodic dictations (maximum eight bars, major or minor scale) • discrepancies (rhythm, pitch and/or form in music excerpts) • aural analysis of music excerpts (e.g. instrumentation, compositional devices, metre). 	<ul style="list-style-type: none"> • compositional devices • relevant personal sociopolitical 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>Performance</p> <ul style="list-style-type: none"> • perform with other musicians as soloist, accompanist or ensemble member <p>Composition portfolio</p> <ul style="list-style-type: none"> • 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)

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7–8	<p>Task 7: Music literacy (Week 8) – the assessment consists of questions requiring recognition, identification, analysis and notation, covering music literacy content from Unit 3 and Unit 4. Assessed content includes: scales, intervals, chords, harmonic progressions, modulations, transpositions, rhythmic and melodic dictations and aural/visual score analysis.</p> <p>Practical</p> <ul style="list-style-type: none"> • Complete performance practice and/or sharing of compositions for feedback from teacher and peers. <p>Designated works analysis – <i>Bohemian Rhapsody</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 sociopolitical 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 achieved musical innovation (as a result of ideas driven by personal experience, sociopolitical and cultural influences) through the application, combination and manipulation of music elements and concepts? <p>Music analysis</p> <p>Unseen analysis – Radiohead, <i>Paranoid Android</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 could be considered examples of progressive rock, both feature multi-part vocal harmonies. 	<p>Music analysis</p> <ul style="list-style-type: none"> • how the composer achieved musical innovation (as a result of ideas driven by personal experience, sociopolitical and cultural influences) through the application, combination and manipulation of the music elements and concepts • 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
9–10	<p>Designated works analysis</p> <ul style="list-style-type: none"> Revise all six works for Unit 3 and Unit 4 in preparation for the upcoming assessment. Revise all instruments, techniques and effects listed under <i>timbre</i>. <p>Task 8: Music analysis (Week 10) – the assessment consists of visual and aural analysis of an unseen work/s and designated works from Unit 3 and Unit 4. Assessed content includes: identifying links to unit themes, stylistic conventions, contextual features, use of music elements, instrumentation and orchestration.</p> <p>Practical</p> <p>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 using the <i>repertoire cover page</i> on the Music page (under ‘examination materials’) of the Authority website 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, using the <i>composition portfolio submission form</i> on the Music page (under ‘examination materials’) of the Authority website. <p>Music literacy</p> <ul style="list-style-type: none"> Revision of various knowledge and skills in preparation for examinations. 	<p>Music literacy</p> <p>All content under <i>timbre</i></p> <p>Music analysis</p> <p>All syllabus content covered through the assessment</p> <p>Performance</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 <p>Composition portfolio</p> <ul style="list-style-type: none"> 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)
11–13	<p>Revision of Unit 3 and Unit 4 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. 	<p>Syllabus content as per revision material</p>

Week	Key teaching points	Syllabus content
	<ul style="list-style-type: none"> ▪ composers' printed scores, composition outline for each piece, audio tracks etc. <p>Task 9: Semester 2 practical examination (Week 12)</p> <ul style="list-style-type: none"> • Performance examination: present a 15–20 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 three compositions with a total combined time of 15–20 minutes, with the required documentation. • Note: Semester 2 school-based practical examinations are commonly scheduled two weeks before the external ATAR Music practical examinations period (performance examination period and composition portfolio submission date). See the Authority website for dates. 	
Written examination weeks	<p>Task 9: Semester 2 written examination</p> <ul style="list-style-type: none"> • A representative sampling of the ATAR Year 12 syllabus content from Unit 3 and Unit 4 – reflecting the written examination design brief for this syllabus – 2.5 hours. 	