IMPORTANT INFORMATION

This syllabus is effective from 1 January 2020.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the School Curriculum and Standards Authority on a cyclical basis, typically every five years.

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Content

Rationale ........................................................................................................................................... 1
Course outcomes ................................................................................................................................. 2
Organisation ......................................................................................................................................... 4
  Structure of the syllabus .................................................................................................................... 4
  Organisation of content .................................................................................................................... 4
  Representation of the general capabilities ....................................................................................... 7
  Representation of the cross-curriculum priorities .......................................................................... 8
Unit 3 – Western Art Music .................................................................................................................. 9
  Unit description ............................................................................................................................... 9
  Defined context .............................................................................................................................. 9
  Unit content .................................................................................................................................. 10
  Written component ....................................................................................................................... 10
  Practical component ..................................................................................................................... 19
Unit 4 – Western Art Music ................................................................................................................ 22
  Unit description ............................................................................................................................. 22
  Defined context ............................................................................................................................. 22
  Unit content .................................................................................................................................. 23
  Written component ....................................................................................................................... 23
  Practical component ..................................................................................................................... 32
Unit 3 – Jazz ........................................................................................................................................ 35
  Unit description .............................................................................................................................. 35
  Defined context ............................................................................................................................. 35
  Unit content .................................................................................................................................. 36
  Written component ....................................................................................................................... 36
  Practical component ..................................................................................................................... 47
Unit 4 – Jazz .......................................................................................................................................... 50
  Unit description .............................................................................................................................. 50
  Defined context ............................................................................................................................. 50
  Unit content .................................................................................................................................. 51
  Written component ....................................................................................................................... 51
  Practical component ..................................................................................................................... 62
Unit 3 – Contemporary Music ............................................................................................................. 65
  Unit description .............................................................................................................................. 65
  Defined context ............................................................................................................................. 65
  Unit content .................................................................................................................................. 66
  Written component ....................................................................................................................... 66
Rationale

Music is an aural art form that involves the exploration, organisation and manipulation of sound and silence. Music has the capacity to engage, inspire and enrich students, stimulating imaginative and innovative responses and fostering critical thinking and aesthetic understanding. Music is processed through aural discrimination, memory and emotional response, all of which interact with each other and with physical processes as a means of perceiving, learning, composing and performing.

Students listen, perform, improvise, compose and analyse music, developing skills to confidently engage with a diverse array of musical experiences both independently and collaboratively. Through continuous sequential music learning, students develop music knowledge, skills and understanding to create, communicate and evaluate music ideas with increasing depth and complexity. Students are encouraged to reach their creative and expressive potential, communicating ideas with current and emerging technologies.

Music is an expression of human experience and has a universal place in every culture across the globe and throughout history. Studying music provides the basis for significant lifelong engagement and enjoyment, and fosters understanding and respect for all music and music practices across different times, places, cultures and contexts.

The Music ATAR course encourages students to explore a range of musical experiences through a choice of different musical contexts. The course consists of a written component and a practical component, incorporating the following content areas; Aural and theory, Composition and arrangement, Cultural and historical analysis, and Performance. Students can choose to perform on voice or instrument in a choice of four contexts: Western Art Music, Jazz, Contemporary Music and Music Theatre, and/or submit a composition portfolio to fulfil the requirements of the practical component. The Music ATAR course provides an opportunity for creative expression, the development of aesthetic appreciation and the pleasure and satisfaction that comes from listening to and making music independently and collaboratively with others. Studying music may also provide a pathway for further training and employment in a range of professions within the music industry.
Course outcomes

The Music ATAR course is designed to facilitate achievement of the following outcomes.

Outcome 1 – Performing
Students apply musicianship skills, techniques and conventions when performing.

In achieving this outcome, students:

- demonstrate musicianship and control of instrument-specific techniques
- demonstrate stylistic and expressive awareness
- demonstrate awareness of the roles and contributions of other performers and performance contexts and different audience roles.

Students participate in practical activities in instrumental, vocal and ensemble music in a range of settings through formal and informal learning processes. This can involve playing from notation, from memory, improvising, playing by ear and the use of technology.

Outcome 2 – Composing/arranging
Students apply music language, stylistic awareness and knowledge of instrumental and performance techniques when composing or arranging.

In achieving this outcome, students:

- use music language, notation and terminology, skills, techniques and technologies when composing or arranging
- use the elements of music with stylistic and expressive awareness
- understand the roles and needs of performers, audiences and performance contexts.

Students engage in the creative process of improvising, composing, arranging and transcribing music using notation and/or technology. Students have the opportunity to perform their own works or hear them performed by others.

Outcome 3 – Listening and responding
Students respond to, reflect on and evaluate music.

In achieving this outcome, students:

- respond to the elements and characteristics of music
- reflect on the elements and characteristics of their own and others’ music works
- identify and evaluate the elements and characteristics of music.

Students engage with music literature, scores and recordings through activities, including aural and score/visual analysis to recognise, reflect on and critically evaluate music.
Outcome 4: Culture and society

Students understand how social, cultural and historical factors shape music in society.

In achieving this outcome, students:

- understand how the elements and characteristics of music contribute to specific music works
- understand the ways in which the elements and characteristics of music reflect time, place and culture
- understand the social significance of music across different times, places, contexts and cultures.

Students engage with the wider social and cultural contexts within which music is created and experienced through the study of specific repertoire.
Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

Structure of the syllabus

The Year 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

Each unit includes:

- a unit description – a short description of the purpose of the unit
- defined contexts – a particular context in which a student can be enrolled
- unit content – the content to be taught and learned.

Organisation of content

The Music course is divided into a written component and a practical component, each worth 50%. The unit content is the focus of the learning program and describes the degree of complexity of the knowledge and skills required across the following content areas:

- Aural and theory
- Composition and arrangement
- Cultural and historical analysis
- Practical (performance and/or composition).

The written component for each unit is through one of three defined contexts: Western Art Music; Jazz; and Contemporary Music.

The practical component can be undertaken in a different context, independent of the written component. There are four defined contexts in the Music course for the performance option: Western Art Music; Jazz; Contemporary Music; and Music Theatre. The composition portfolio option has no defined context.

Written component

There are three defined contexts in the Music ATAR Year 12 course for the written component:

- Western Art Music
- Jazz
- Contemporary Music.

For each context, there are a number of areas of study that enable in-depth investigation of the context. The choice of context and areas of study will depend on staff expertise, student interest, and availability of suitable/appropriate school resources.
Compulsory areas of study

<table>
<thead>
<tr>
<th>Context</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Western Art Music</strong></td>
<td>Concerto</td>
<td>Symphony</td>
</tr>
<tr>
<td><strong>Jazz</strong></td>
<td>Be-Bop</td>
<td>Hard Bop/Cool School</td>
</tr>
<tr>
<td><strong>Contemporary Music</strong></td>
<td>Pop</td>
<td>Rock</td>
</tr>
</tbody>
</table>

The compulsory areas of study and the designated works will be reviewed at the end of a three-year cycle. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.

**Western Art Music**

For this course, Western Art Music involves the study of the European tradition of art music and its development over time. The Western Art Music areas of study (genres) are:

- Chamber music
- Choral music
- Concerto
- Opera
- Solo works (instrumental/vocal)
- Symphony.

Two areas of study (genres) must be studied in Year 12. Symphony is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (genre) completed in Year 11 may be repeated in Year 12.

Four designated works are required for the external examination; each area of study (genre) has been assigned two designated works.

**Jazz**

Jazz is a musical style with its origin in the mid to late 19th century in America. It is a fusion of African and European musical traditions. It has a heavy reliance on syncopation, swing rhythms, extended chord vocabularies and improvisation.

Jazz content can be taught using either an historical or a genre/style approach, or a combination of both.

The Jazz areas of study (eras) are:

- Be-Bop
- Big Band/Swing
- Early Jazz/Blues
- Hard Bop/Cool School
- Post Bop/Contemporary trends.

Two areas of study (eras) must be studied in Year 12. Hard Bop/Cool School is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (era) completed in Year 11 may be repeated in Year 12.

Eight designated works are required for the external examination; each area of study (era) has been assigned four designated works.
Contemporary Music

Contemporary Music encompasses popular music from the 1950s to the present day. It is predominantly commercial in nature and is constantly evolving through the influence of youth culture and the emergence of new artists and styles.

The Contemporary Music areas of study (styles) are:

- African-American
- Country
- Electronica
- Folk
- Pop
- Rock.

Two areas of study (styles) must be studied in Year 12. Rock is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (style) completed in Year 11 may be repeated in Year 12.

Eight designated works are required for the external examination; each area of study (style) has been assigned four designated works.

Practical component

Students can choose to perform on an instrument or voice and/or submit a composition portfolio to fulfil the requirements of the practical component. The practical component can be undertaken in a different context, independent of the written component. The composition portfolio option has no defined context. There are four defined contexts in the Music course for the performance option:

- Western Art Music
- Jazz
- Contemporary Music
- Music Theatre.

The Music Performance Resource Package contains recommended and suggested repertoire lists for each instrument across all contexts, indicating an appropriate standard or level of performance required. This document can be accessed on the Music course page of the Authority website under Support Materials: Practical component.
Representation of the general capabilities

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities into the teaching and learning program for the Music ATAR course. The general capabilities are not assessed unless they are identified within the specified unit content.

Literacy

Music is unique in the Arts in that it has its own language. Students develop music literacy both aurally and visually, exploring the elements of music and using specific symbols, notation and terminology when performing, composing, describing, evaluating and analysing music. They use literacy skills to express ideas and opinions about music, and develop aesthetic knowledge using research and analytical skills to compare and evaluate music from a variety of contexts, times and cultures.

Numeracy

In music, students use numeracy knowledge and skills to compose, interpret, analyse and record music. They explore and apply compositional processes involving the use and manipulation of time, patterns, forms and structures, recording skills; time, ratio, rate, layers and analytical skills; identifying the use of the elements of music, including form, structure, rhythm and texture.

Information and communication technology capability

Music students use information and communication technology (ICT) to create, improvise, compose, arrange, perform and communicate music ideas. Students use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information and communicate with a variety of audiences.

Critical and creative thinking

When creating and sharing music, students draw on their imagination, aesthetic knowledge, analytical and critical thinking skills. They provide feedback and express personal preferences, and consider opinions and interpretations to refine their music making, both individually and collaboratively. When analysing music, they reflect critically and creatively on the thinking and processes that underpin music making, identifying and evaluating the use of the elements of music and considering cultural, social and historical influences across a variety of styles, contexts, times and cultures.

Personal and social capability

Learning music promotes self-discipline, initiative, confidence, empathy and adaptability as students practise, rehearse and perform individually and collaboratively. They learn to empathise with and respect the emotions, needs and situations of others, to appreciate diverse perspectives and negotiate different types of relationships. Students learn to communicate effectively, work collaboratively, make considered and informed decisions, and show leadership when making and responding to music as performers and audience members.
Ethical understanding

Students develop and apply moral, social and ethical understanding when composing, performing, evaluating and recording music. This includes an awareness of copyright, intellectual and cultural property rights, respect of ethical, cultural and social factors which may govern or influence the creation, performance or recording of a musical work.

Intercultural understanding

Students develop and practise intercultural understanding through performing, analysing and composing music from a range of cultures, times and contexts. They explore the influence and impact of cultural, social and historical practices and traditions on musical developments and are encouraged to consider and demonstrate respect and empathy as performers and audience members.

Representation of the cross-curriculum priorities

The cross-curriculum priorities address the contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Music ATAR course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

Aboriginal and Torres Strait Islander histories and cultures

The Aboriginal and Torres Strait Islander cultures carry an ancient tradition with stories of the Dreaming that are both unique and share parallels with other ancient cultures. Exploration of the history and cultures of Aboriginal and Torres Strait Islander cultures provides a rich opportunity to build a greater understanding of a part of Australian history as well as fostering values of mutual understanding and respect between cultures included under the broad identity of this country.

Asia and Australia's engagement with Asia

The Asia region represents a highly diverse spectrum of cultures, traditions and peoples with a third of the world’s population located immediately north of Australia. Engaging in a respectful exploration of particular traditions from countries like China, India, North Korea, South Korea and Japan, for example, enables students to understand more deeply the values and histories of our near neighbours with whom we share important interrelationships.

Sustainability

Students consider sustainable practices and develop world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. Through their music, they may use creative problem solving to address behaviours contributing to negative and positive impacts on our environment, and challenge, inspire and persuade others to take positive action for sustainable futures.
Unit 3 – Western Art Music

Unit description

Across the two units, students extend and apply their skills, knowledge and understanding of music to create, communicate and evaluate music ideas with increasing depth and complexity. They continue to develop and consolidate aural and music literacy skills, learning how the elements of music can be applied, combined and manipulated when listening, performing, composing and analysing music.

Students explore how social, cultural and historical factors shape music, developing an understanding of music conventions and practices in the specific context selected for study. They apply critical listening and thinking skills and develop aesthetic understanding through comparing and analysing musical works.

Students are encouraged to reach their creative and expressive potential, developing skills and stylistic awareness to confidently engage in music making as performers and/or composers and audience members, both individually and collaboratively.

Defined context

For this course, Western Art Music involves the study of the European tradition of art music and its development over time.

The Western Art Music areas of study (genres) are:

- Chamber music
- Choral music
- Concerto
- Opera
- Solo works (instrumental/vocal)
- Symphony.

Two areas of study (genres) must be studied in Year 12; one genre per unit. Symphony is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (genre) completed in Year 11 may be repeated in Year 12.

Four designated works are required for the external examination; each area of study (genre) has been assigned two designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three-year cycle. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.
Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

Written component

Aural and theory

Practical vocal exercises

- sight-singing, using examples appropriate to the context, based on the aural skills outlined in this unit.

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies

\[
\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \quad \text{or} \quad \frac{8}{4}
\]

- compound metres for dictations, imitations, call and responses and discrepancies

\[
\frac{6}{8}, \frac{9}{8}, \frac{12}{8}
\]

- irregular metres for dictations, imitations, call and responses and discrepancies

\[
\frac{5}{8}, \frac{7}{8}, \frac{5}{4}, \frac{7}{4}
\]

- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[
\cd, \cd, \cd, \cd, \cd, \cd, \cd
\]

- simple metre rests for dictations, imitations, call and responses and discrepancies

\[
\cd, \cd, \cd, \cd
\]

- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

\[
\cd, \cd, \cd, \cd, \cd, \cd, \cd, \cd, \cd
\]

- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[
\cd, \cd, \cd, \cd, \cd
\]

- compound metre rests for dictations, imitations, call and responses and discrepancies

\[
\cd, \cd, \cd, \cd
\]
• subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies

• anacrusis

• ostinato

• syncopation

• ties

• correct grouping of rhythms and rests within the bar

• rhythmic dictation
  ▪ with or without given pitches, 4–8 bars

• rhythmic discrepancies
  ▪ rhythm (including time signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example.

Pitch – melody, harmony and tonality

• scales
  ▪ treble and bass clef, ascending and descending
  ▪ key signatures up to three sharps and three flats
    o major/do pentatonic, minor/la pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone

• modes
  ▪ treble and bass clef, ascending and descending
    o ionian, mixolydian, aeolian

• intervals
  ▪ diatonic, melodic and harmonic, ascending and descending, within an octave
    o major, minor, perfect, augmented 4th/diminished 5th

• melodic dictation
  ▪ treble or bass clef, starting note given, rhythm may be given, 4–8 bars
  ▪ key signatures up to three sharps and three flats in major and minor keys
    o major/do pentatonic, major, minor/la pentatonic, natural minor, harmonic minor, melodic minor

• pitch discrepancies
  ▪ pitch (including key signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example
• imitation and call and response
  ▪ examples based on the aural skills outlined in this unit, up to 4 bars

• tonal qualities
  ▪ specific to scales listed
  ▪ atonal

• modulations
  ▪ to the relative minor
  ▪ to the relative major
  ▪ to the dominant

• chords
  ▪ key signatures up to three sharps and three flats in major and minor keys
  ▪ root position, first and second inversions
    □ major, minor, dominant 7th, diminished, augmented
  ▪ primary triads
    □ root position
    □ major, minor
  ▪ secondary triads
    □ root position
    □ ii and vi in major keys and VI in minor keys

• chord progressions
  ▪ key signatures up to three sharps and three flats in major and minor keys, 4–8 bars
  ▪ Roman numerals and chord names where appropriate
    □ Roman numerals
      ▪ major: I, I♭/I6, Ic/I6, ii, IV, V, V7 and vi
      ▪ minor: i, iv, V, V7 and VI
    □ chord names (as indicated in the tonality of C)
      ▪ major: C, C/E, C/G, Dm, F, G, G7 and Am
      ▪ minor: Am, Dm, E, E7 and F

• passing notes

• cadences
  ▪ perfect, plagal, interrupted, imperfect.

Tempo

• terminology/symbol for tempo
  ▪ presto, vivo, vivace, allegro, allegretto, andante, moderato, adagio, lento, largo

• terminology/symbol for modifications of tempo
  ▪ a tempo, accelerando, allargando, rallentando, ritardando, ritenuto, rubato.

Expressive elements

• terminology/symbol for dynamics
  ▪ pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)

• terminology/symbol for changes in intensity of sound
  ▪ decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp)
• terminology/symbol for accents
  ▪ accent, sforzando (sfz)

• terminology/symbol for articulations
  ▪ legato, marcato, phrasing, slur, staccato

• terminology/symbol for ornamentations
  ▪ acciaccatura, appoggiatura, turn, trill, vibrato, glissando.

Texture

• monophonic, homophonic, polyphonic.

Form/structure

• forms to be studied appropriate to selected genre
  ▪ binary (simple, rounded, extended), strophic, ternary, rondo, theme and variations, minuet (scherzo) and trio, sonata, fugue, ritornello, through-composed, cyclic/thematic transformation, arch

• signs/symbols
  ▪ bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
  ▪ Maelzel's metronome marks, pause/fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine

• compositional devices
  ▪ ostinato
  ▪ pedal
  ▪ sequence
  ▪ imitation
  ▪ Alberti bass
  ▪ tierce de Picardie
  ▪ augmentation
  ▪ diminution
  ▪ inversion.

Timbre

Instruments

• identification and description of tonal qualities
  ▪ woodwind
    ○ piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, contra bassoon
    ○ saxophones
      ▪ alto, tenor, baritone
  
• brass
  ▪ trumpet, horn, trombone, tuba

• string
  ○ guitar, harp, violin, viola, cello, double bass

• percussion
  ○ timpani, snare drum, bass drum, crash cymbals, suspended cymbals, finger cymbals, triangle, tambourine, shaker, wood block, cowbell, claves, xylophone, glockenspiel, vibraphone, marimba, wind chimes, tubular bells, gong, concert toms, congas, bongos, timbale, drum kit
- keyboard
  - piano, harpsichord, pipe organ
- voice
  - coloratura soprano, soprano, mezzo-soprano, alto, tenor, baritone, bass
- non-western
  - gamelan
  - instruments specific to works studied
- ensemble combinations
  - orchestral, trio, quartet, quintet
- impact of technology on instrumentation and orchestration.

Aural and visual analysis

- identification and evaluation of the elements of music as specified in the aural and theory content
- aural and visual analysis of music extracts related to the selected genre
  - number of instruments and/or voices
  - type of instruments and/or voices
  - metre
  - genre
  - style
  - tempo indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - arco, pizzicato, harmonics, con sordino/muted, tremolo, glissando, rolls, mallets (hard, soft, brushes), flutter-tongue, cuivré.

Additional theory

- knowledge and function of the following clefs
  - treble, bass, alto and tenor clef notes and letter names (including leger lines)
- key signatures up to six sharps and flats
- accidentals
  - sharps, double sharps, flats, double flats, naturals
- enharmonic note equivalents
- scale structure and patterns
- scale degree numbers and/or sol-fa names
- all technical names of the scale degrees
- **scales**
  - treble and bass clef, ascending and descending
  - key signatures up to six sharps and six flats
    - major/do pentatonic, minor/la pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone
- **modes**
  - treble and bass clef, ascending and descending
    - ionian, dorian, mixolydian, aeolian
- **intervals**
  - treble, bass, alto and tenor clef, diatonic, within an octave
    - major, minor, perfect, augmented, diminished
- **tonal qualities**
  - specific to scales listed
  - atonal
- **chords**
  - major and minor key signatures up to six sharps and six flats
  - major, minor, dominant 7th, diminished, augmented
  - primary and secondary triads
    - root position, first inversion and second inversion
- **chord analysis/harmonisation**
  - using a combination of the following chords
    - Roman numerals
      - major: I, I\flat, I\natural, ii, IV, V, V\natural and vi
      - minor: i, iv, V, V\natural and VI
    - chord names (as indicated in the tonality of C)
      - major: C, C/E, C/G, Dm, F, G, G\natural and Am
      - minor: Am, Am/C, Dm, E, E\natural and F
- **circle/cycle of fifths**
- **harmonic terminology**
  - passing notes (accented and unaccented), appoggiaturas (accented and unaccented), anticipations, suspensions
  - tierce de Picardie
- **cadences**
  - key signatures up to six sharps and flats
  - vocal style and piano style
    - perfect, plagal, imperfect, interrupted
- **time signatures**
  - \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \) or \( \C \)
- **rests**
  - \( \gamma^{\prime}, \gamma \)
- **terminology/symbol**
- tempo
  - *con moto, grave, largamente, larghetto, l’istesso tempo, prestissimo, tempo primo*
- modifications of tempo
  - *allargando, meno mosso, più mosso, rubato, stringendo*
- articulations
  - *marcato, mezzo staccato, staccatissimo, tenuto*
- ornamentations
  - *acciaccatura, appoggiatura, turn, inverted turn, lower mordent, upper mordent, trill*
- other terminology
  - *ad libitum, alla marcia, assai, agitato, animato, attacca, ben marcato, calando, cantabile, cantando, con anima, con brio, con forza, con fuoco, con grazia, con sordino, cuivré, dolce, dolente, doloroso, giocosò, grazioso, leggiero, maestoso, molto, morendo, opus, perdendosi, poco, quasi, risoluto, scherzando, sempre, senza, smorzando, sostenuto, sotto voce, subito, tranquillo*

- timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - alternative language names relevant to the composer and/or score, for example, oboe/hautbois
    - idiomatic writing techniques.
Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the unit content.

Melody writing

- from a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- for a given 8–12 bar rhythmic pattern
- for a given chord structure, 8–12 bars
- for given lyrics, creating an appropriate rhythm and melody, 8–12 bars.

Harmonisation

- harmonising given melodies up to 8 bars for four parts at cadence points/phrase endings, SATB, or keyboard style, using root position and first inversion chords as stipulated in the theory content
- harmonising with melody and selected parts given, 8 bars
- analysing a given score comprising of 4–8 instruments/parts, using root position, first and second inversions.

Accompaniment writing

- 4–8 bars in major or minor keys, using Alberti bass, vamping and arpeggiated patterns for keyboard.

Orchestration

- arranging and transposing using alto and tenor clef and B flat, A and F instruments
- arranging 8 bars from a given piano score for a specified ensemble, incorporating transposing instruments
- transcribing for piano, 8 bars from a specified ensemble for four or more parts
- identifying, analysing and using instrumental devices and techniques for small chamber ensemble.

Form-based compositions

- composing for solo voice/instrument or small chamber ensemble using binary, ternary, rondo, minuet (scherzo) and trio, fugue or sonata form.
Cultural and historical analysis

Areas of study: two areas of study (genres) must be studied in Year 12. Symphony is the compulsory area of study and the other area of study is to be selected from the following:

- Chamber music
- Choral music
- Concerto
- Opera
- Solo works (instrumental/vocal).

Designated works: each area of study (genre) has been assigned two designated works. The designated works document is located on the Years 11 and 12 Music course page.

Genre

- historical development of both the compulsory and chosen genre
- detailed visual and aural analysis of designated and representative works, incorporating context appropriate and genre-specific terminology
- in addition to the designated works, at least two other representative works in the same genre over an appropriate range of eras (minimum of two) must be studied
- in addition to the designated works, at least one other work by the same composer in the same or similar genre must be studied.

Composers

- comparisons between prominent composers of the genre in the same era and in other eras
- influences upon prominent composers
- contributions made by composers to the development of the genre over an appropriate range of eras (minimum of two).

Era/Period

- relevant cultural-art, literature and architecture, social and political issues in different eras and their influence on musical developments and composers
- musical characteristics appropriate to era/period.

Musical characteristics as appropriate to the era, genre and works studied

- form/structure and use of thematic material
- instrumentation and orchestration – score order, all terms, instrumental techniques and timbres relating to the designated works
- use of tonality, melody, rhythm, harmony, phrasing, tempo and texture
- use of dynamics and expressive elements
- compositional devices.
Practical component

School-based assessment

Delivery of the practical component requires individual tuition from an instrumental teacher or composition tutor/supervisor and generally takes place outside the allocated classroom time. The classroom teacher is responsible for managing the delivery and assessment process of the practical component. A timetable, program of work and assessment outline are to be determined and agreed to by the classroom teacher, instrumental teacher or composition tutor/supervisor and student to ensure appropriate standards, assessment and submission requirements are met.

Performance students are expected to have a weekly instrumental lesson and commit to a regular practice routine. Students should be encouraged to participate in relevant ensembles and be given regular performance opportunities to build confidence and prepare for recital examinations. Composition students should also be given the opportunity to present their compositions to prepare for the submission of the composition portfolio, and are to be ranked collectively with performance students for the practical component.

The practical component is worth 50% of the overall school-based assessment. 30% of this 50% is allocated to the school-based practical examination, which correlates with the ATAR course examination, structure and requirements.

The remaining 20% is allocated to performance and/or composition tasks which can be assessed in class time by the classroom teacher or in conjunction with the instrumental teacher, composition tutor/supervisor, ensemble director and/or external markers.

Performance

- Prepared repertoire (10%)
  - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context.

- Other performance activities (10%)

The remaining 10% is to be distributed between at least two of the following other performance activities:

- Technical work
  - skills and techniques appropriate to the chosen instrument/voice, as outlined in the *Music Performance Resource Package*

- Sight-reading
  - pieces up to 16 bars in length, in keys appropriate for the instrument and context, as outlined in the *Music Performance Resource Package*

- Ensemble
  - rehearsal conventions
  - demonstration of a significant solo or leadership role

- Playing/singing by ear
  - performing a musical piece which has been learnt from a recording or performance
  - imitating musical passages performed by another musician

- Playing/singing by memory
  - performing learnt repertoire from memory.
Composition

- **Composition portfolio (10%)**
  - students will submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.

- **Other composition activities (10%)**
  The remaining 10% is to be distributed between at least two of the following other composition activities:
  - **Presentation**
    - in-class presentation of a work or works from the composition portfolio
    - composer discusses aspects of the work(s) such as its inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    - presentation includes playing the work (audio recording or live performance) and viewing the score (printed copies or digital projection)
    - work(s) may be complete or still in development
  - **Interview**
    - interview by a teacher or panel, answering questions regarding the composition portfolio in development
    - topics could include the overall plan for the portfolio (including pieces not yet commenced), and aspects of the individual work(s) such as inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    - questions may be provided to the student in advance
  - **Portfolio proposal**
    - written proposal addressed to the teacher, outlining the plan for the portfolio
    - includes samples (short written and/or audio excerpts, thematic ideas etc.) of each piece
  - **Performance**
    - 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 (including leading rehearsals and directing the performance).

Practical examination

Note: the *Music Performance Resource Package* contains recommended and suggested repertoire lists for each instrument across all contexts, indicating an appropriate standard or level of performance required. This document can be accessed on the course page under Support Materials: Practical component.
Candidates must select ONE of the following options outlined in the table below for the practical examination.

<table>
<thead>
<tr>
<th>Options</th>
<th>Examination type</th>
<th>Weighting</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Performance examination</strong>&lt;br&gt;Candidates can perform:&lt;br&gt;(a) one context, one instrument OR&lt;br&gt;(b) one context, two instruments OR&lt;br&gt;(c) two contexts, one instrument OR&lt;br&gt;(d) two contexts, two instruments</td>
<td>50%</td>
<td>• Minimum of two contrasting pieces&lt;br&gt;• Warm-up/set up/tuning (5 minutes)&lt;br&gt;• Option (a): 10–15 minutes&lt;br&gt;• Options (b–d): 5–8 minutes for each instrument/context</td>
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<td><strong>Composition portfolio</strong></td>
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<td>• Minimum of three compositions with a total combined time of 10–15 minutes&lt;br&gt;• Minimum of two compositions for an ensemble of three or more instruments/ parts/ voices and a maximum of one composition for a solo instrument&lt;br&gt;• One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
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<td>• Minimum of two contrasting pieces&lt;br&gt;• Warm-up/set up/tuning (5 minutes)&lt;br&gt;• Performance (a) option only (5–8 minutes)</td>
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Unit 4 – Western Art Music

Unit description

Across the two units, students extend and apply their skills, knowledge and understanding of music to create, communicate and evaluate music ideas with increasing depth and complexity. They continue to develop and consolidate aural and music literacy skills, learning how the elements of music can be applied, combined and manipulated when listening, performing, composing and analysing music.

Students explore how social, cultural and historical factors shape music, developing an understanding of music conventions and practices in the specific context selected for study. They apply critical listening and thinking skills and develop aesthetic understanding through comparing and analysing musical works.

Students are encouraged to reach their creative and expressing potential, developing skills and stylistic awareness to confidently engage in music making as performers and/or composers and audience members, both individually and collaboratively.

Defined context

For this course, Western Art Music involves the study of the European tradition of art music and its development over time.

The Western Art Music areas of study (genres) are:

- Chamber music
- Choral music
- Concerto
- Opera
- Solo works (instrumental/vocal)
- Symphony.

Two areas of study (genres) must be studied in Year 12; one genre per unit. Symphony is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (genre) completed in Year 11 may be repeated in Year 12.

Four designated works are required for the external examination; each area of study (genre) has been assigned two designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three-year cycle. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.
Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

Written component

Aural and theory

Practical vocal exercises

- sight-singing, using examples appropriate to the context, based on the aural skills outlined in this unit.

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies

\[
\begin{align*}
\frac{2}{4}, \frac{3}{4}, \frac{4}{4} & \quad \text{or} \quad \frac{c}{4} \\
\end{align*}
\]

- compound metres for dictations, imitations, call and responses and discrepancies

\[
\begin{align*}
\frac{6}{8}, \frac{9}{8}, \frac{12}{8}, \frac{3}{8} \\
\end{align*}
\]

- irregular metres and mixed metres for dictations, imitations, call and responses and discrepancies

\[
\begin{align*}
\frac{5}{8}, \frac{7}{8}, \frac{4}{8}, \frac{7}{8} \\
\end{align*}
\]

- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[
\begin{align*}
\text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-} \\
\end{align*}
\]

- simple metre rests for dictations, imitations, call and responses and discrepancies

\[
\begin{align*}
\text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-} \\
\end{align*}
\]

- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

\[
\begin{align*}
\text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-} \\
\end{align*}
\]

- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[
\begin{align*}
\text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-} \\
\end{align*}
\]

- compound metre rests for dictations, imitations, call and responses and discrepancies

\[
\begin{align*}
\text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-}, \text{-} \\
\end{align*}
\]
• subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies

\[\text{\textbf{Music | ATAR | Year 12 syllabus [from 2020]}}\]

• anacrusis

• ostinato

• syncopation

• ties

• correct grouping of rhythms and rests within the bar

• rhythmic dictation
  ▪ with or without given pitches, 4–8 bars

• rhythmic discrepancies
  ▪ rhythm (including time signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example.

Pitch – melody, harmony and tonality

• scales
  ▪ treble and bass clef, ascending and descending
  ▪ key signatures up to three sharps and three flats
    o major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone

• modes
  ▪ treble and bass clef, ascending and descending
    o ionian, dorian, phrygian, lydian, mixolydian, aeolian and locrian

• intervals
  ▪ diatonic, melodic and harmonic, ascending and descending, within an octave
    o major, minor, perfect, augmented 4\textsuperscript{th}/diminished 5\textsuperscript{th}

• melodic dictation
  ▪ treble or bass clef, starting note given, 4–8 bars
  ▪ key signatures up to three sharps and three flats in major and minor keys
    o major/\textit{do} pentatonic, major, minor/\textit{la} pentatonic, natural minor, harmonic minor, melodic minor
- pitch discrepancies
  - pitch (including key signature and tonality)
    - at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example
- imitation and call and response
  - examples based on the aural skills outlined in this unit, up to 4 bars
- tonal qualities
  - specific to scales listed
  - atonal
- modulations
  - to the relative major
  - to the relative minor
  - to the dominant
  - to the subdominant
- chords
  - key signatures up to three sharps and three flats in major and minor keys
  - root position, first and second inversions
    - major, minor, dominant 7th, diminished, augmented
  - primary triads
    - root position
    - major, minor
  - secondary triads
    - root position
    - ii and vi in major keys and VI in minor keys
- chord progressions
  - key signatures up to three sharps and three flats in major and minor keys, 4–8 bars
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, I6, I6, ii, ii6, IV, V, V6, V7 and vi
      - minor: i, i6, i6, iv, V, V7 and VI
    - chord names (as indicated in the tonality of C)
      - major: C, C/E, C/G, Dm, Dm/F, F, G, G/B, G7 and Am
      - minor: Am, Am/C, Am/E, Dm, E, E7 and F
- passing notes, suspensions
- cadences
  - perfect, plagal, interrupted, imperfect.

Tempo
- terminology/symbol for tempo
  - presto, vivo, vivace, allegro, allegretto, andante, moderato, adagio, lento, largo
- terminology/symbol for modifications of tempo
  - a tempo, accelerando, rallentando, ritardando, ritenuto, rubato.
Expressive elements

- terminology/symbol for dynamics
  - pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)
- terminology/symbol for changes in intensity of sound
  - decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp)
- terminology/symbol for accents
  - accent, sforzando (sfz)
- terminology/symbol for articulations
  - legato, marcato, phrasing, slur, staccato
- terminology/symbol for ornamentations
  - acciaccatura, appoggiatura, turn, trill.

Texture

- monophonic, homophonic, polyphonic.

Form/structure

- forms as listed below to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, rondo, theme and variations, minuet (scherzo) and trio, sonata, fugue, ritornello, through-composed, cyclic/thematic transformation, arch
- signs/symbols
  - bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
  - Maelzel’s metronome marks, pause/fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine
- compositional devices
  - ostinato
  - pedal
  - sequence
  - imitation
  - Alberti bass
  - tierce de Picardie
  - augmentation
  - diminution
  - inversion
  - retrograde.

Timbre

Instruments

- identification and description of tonal qualities
  - woodwind
    - piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, contra bassoon
  - saxophones
    - soprano, alto, tenor, baritone
• brass
  o trumpet, horn, trombone, tuba
• string
  o guitar, harp, violin, viola, cello, double bass
• percussion
  o timpani, snare drum, bass drum, crash cymbals, suspended cymbals, finger cymbals, triangle, tambourine, shaker, wood block, cowbell, claves, xylophone, glockenspiel, vibraphone, marimba, wind chimes, tubular bells, gong, concert toms, congas, bongos, timbale, drum kit
• keyboard
  o piano, harpsichord, pipe organ, electric organ, synthesiser
• voice
  o coloratura soprano, soprano, mezzo-soprano, alto, tenor, baritone, bass
• non-western
  o gamelan
• ensemble combinations
  o orchestral, trio, quartet, quintet

• impact of technology on instrumentation and orchestration.

Aural and visual analysis

• identification and evaluation of the elements of music as specified in the aural and theory content
• aural and visual analysis of music extracts related to the selected genre
  • number of instruments and/or voices
  • type of instruments and/or voices
  • metre
  • genre
  • style
  • tempo indications
  • tonality
  • textural features
  • form
  • rhythmic, melodic and harmonic elements
  • dynamics
  • articulations
  • compositional devices
  • instrumental timbres and colouristic effects
    o arco, pizzicato, harmonics, con sordino/muted, tremolo, glissando, rolls, mallets (hard, soft brushes) flutter-tongue, cuivré.

Additional theory

• knowledge and function of the following clefs
  • treble, bass, alto and tenor clef notes and letter names (including leger lines)
• key signatures, all sharps and flats
• accidentals
  • sharps, double sharps, flats, double flats, naturals
• enharmonic note equivalents

• scales
  ▪ treble, bass, alto and tenor clef, ascending and descending
  ▪ all key signatures
    o major/do pentatonic, minor/la pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone

• modes
  ▪ treble and bass clef, ascending and descending
    o ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian

• intervals
  ▪ treble, bass, alto and tenor clef, diatonic, ascending and descending within an octave
    o major, minor, perfect, augmented, diminished

• chords
  ▪ major and minor key signatures all key signatures
  ▪ major, minor, dominant 7th, diminished, augmented
  ▪ primary and secondary triads
    o root position, first inversion and second inversion

• chord analysis/harmonisation
  ▪ chord progressions using a combination of the following chords
    o Roman numerals
      – major: I, Ib/Ib, Ic/Ic, ii, ib/ii, iv, Vb/Vb, V7 and vi
      – minor: i, ib/i, ic/i, iv, Vb/Vb, V7 and VI
    o chord names (as indicated in the tonality of C)
      – major: C, C/E, C/G, Dm, Dm/F, F, G, G/B, G7 and Am
      – minor: Am, Am/C, Dm, E, E/G, E7 and F

• circle/cycle of fifths

• harmonic terminology
  ▪ passing notes (accented and unaccented), appoggiaturas (accented and unaccented), anticipations, suspensions, auxiliary notes
  ▪ tierce de Picardie

• cadences
  ▪ all key signatures
  ▪ piano and vocal style
    o perfect, plagal, imperfect, interrupted

• time signatures
  \( \frac{3}{4}, \frac{4}{4}, \frac{2}{4}, C \)

• rests
  \( \gamma^, \gamma^\prime \)
• terminology/symbol
  ▪ tempo
    o con moto, grave, largamente, larghetto, l’istesso tempo, non troppo, prestissimo, tempo primo
  ▪ modifications of tempo
    o allargando, meno mosso, più mosso, rubato, stringendo
  ▪ other terminology
    o ad libitum, alla marcia, assai, agitato, animato, attacca, ben marcato, calando, cantabile, cantando, con anima, con brio, con forza, con fuoco, con grazia, con sordino, cuivré, dolce, dolente, doloroso, giocoso, grazioso, leggiero, maestoso, molto, morendo, opus, perdendosi, poco, quasi, risoluto, scherzando, sempre, senza, smorzando, sostenuto, sotto voce, subito, tranquillo
  ▪ articulations
    o marcato, mezzo staccato, staccatissimo, tenuto
  ▪ ornamentations
    o acciaccatura, appoggiatura, turn, inverted turn, lower mordent, upper mordent, trill

• timbre
  ▪ instrument
    o identification, purpose, physical features
    o where it is used
    o description of tonal qualities
    o range
    o transpositions
    o playing techniques
    o alternative language names relevant to the composer and/or score, for example, oboe/hautbois
    o idiomatic writing techniques.
Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the unit content.

Melody writing

- from a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- for a given 8–12 bar rhythmic pattern
- for a given chord structure, 8–12 bars
- for given lyrics, creating an appropriate rhythm and melody, 8–12 bars.

Harmonisation

- harmonising given melodies up to 8 bars, for four parts, in simple or compound time using treble, bass, alto and tenor clef, chords stipulated and first inversions of primary triads
- harmonising given melodies up to 8 bars for four parts at cadence points/phrase endings, SATB, or keyboard style, using root position, first and second inversion chords as stipulated in the theory content
- harmonising with melody and selected parts given, 8 bars
- harmonising 2–3 parts where part of the melody or bass line is given
- analysing a given orchestral score.

Accompaniment writing

- writing a second part to a given extract which may include a modulation
- 4–8 bars in major and minor keys, using Alberti bass, vamping and arpeggiated patterns for keyboard or small chamber ensemble.

Orchestration

- arranging and transposing using alto and tenor clef and B flat, A, F and E flat instruments
- arranging 8 bars from a given piano score for a specified ensemble, incorporating transposing instruments
- transcribing 8 bars for piano, from a specified ensemble, which may include transposing instruments for four or more parts
- identifying, analysing and using instrumental devices and techniques for small chamber ensemble.

Form-based compositions

- composing for solo voice/instrument or small chamber ensemble using binary, ternary, rondo, minuet (scherzo) and trio, fugue or sonata form.
Cultural and historical analysis

Areas of study: two areas of study (genres) must be studied in Year 12. Symphony is the compulsory area of study and the other area of study is to be selected from the following:

- Chamber music
- Choral music
- Concerto
- Opera
- Solo works (instrumental/vocal).

Designated works: four designated works are required for the external examination; each area of study (genre) has been assigned two designated works. The designated works document is located on the Years 11 and 12 Music course page.

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- historical development of both the compulsory and chosen genre
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- in addition to the designated works, at least one other work by the same composer in the same or similar genre must be studied.

Composers

- comparisons between prominent composers of the genre in the same era and in other eras
- influences upon prominent composers
- contributions made by composers to the development of the genre over an appropriate range of eras (minimum of two).

Era/Period

- relevant cultural-art, literature and architecture, social and political issues in different eras and their influence on musical developments and composers
- musical characteristics appropriate to era/period.

Musical characteristics as appropriate to the era, genre and works studied

- form/structure and use of thematic material
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- use of dynamics and expressive elements
- compositional devices.
Practical component

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Performance

- Prepared repertoire (10%)
  - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context.

- Other performance activities (10%)

  The remaining 10% is to be distributed between at least two of the following other performance activities:

  - Technical work
    - skills and techniques appropriate to the chosen instrument/voice, as outlined in the *Music Performance Resource Package*

  - Sight-reading
    - pieces up to 16 bars in length, in keys appropriate for the instrument and context, as outlined in the *Music Performance Resource Package*

  - Ensemble
    - rehearsal conventions
    - demonstration of a significant solo or leadership role

  - Playing/singing by ear
    - performing a musical piece which has been learnt from a recording or performance
    - imitating musical passages performed by another musician

  - Playing/singing by memory
    - performing learnt repertoire from memory.
Composition

- **Composition portfolio (10%)**
  - students will submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.

- **Other composition activities (10%)**
  The remaining 10% is to be distributed between at least two of the following other composition activities:
  - **Presentation**
    - in-class presentation of a work or works from the composition portfolio
    - composer discusses aspects of the work(s) such as its inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    - presentation includes playing the work (audio recording or live performance) and viewing the score (printed copies or digital projection)
    - work(s) may be complete or still in development
  - **Interview**
    - interview by a teacher or panel, answering questions regarding the composition portfolio in development
    - topics could include the overall plan for the portfolio (including pieces not yet commenced), and aspects of the individual work(s) such as inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    - questions may be provided to the student in advance
  - **Portfolio proposal**
    - written proposal addressed to the teacher, outlining the plan for the portfolio
    - includes samples (short written and/or audio excerpts, thematic ideas etc.) of each piece
  - **Performance**
    - 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 (including leading rehearsals and directing the performance).

**Practical examination**

Note: the *Music Performance Resource Package* contains recommended and suggested repertoire lists for each instrument across all contexts, indicating an appropriate standard or level of performance required. This document can be accessed on the course page under Support Materials: Practical component.
Candidates must select ONE of the following options outlined in the table below for the practical examination.

<table>
<thead>
<tr>
<th>Options</th>
<th>Examination type</th>
<th>Weighting</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Performance examination</strong>&lt;br&gt;Candidates can perform:&lt;br&gt;(a) one context, one instrument OR&lt;br&gt;(b) one context, two instruments OR&lt;br&gt;(c) two contexts, one instrument OR&lt;br&gt;(d) two contexts, two instruments</td>
<td>50%</td>
<td>• Minimum of two contrasting pieces&lt;br&gt;• Warm-up/set up/tuning (5 minutes)&lt;br&gt;• Option (a): 10–15 minutes&lt;br&gt;• Options (b–d): 5–8 minutes for each instrument/context</td>
<td>• Minimum of two contrasting pieces&lt;br&gt;• Warm-up/set up/tuning (5 minutes)&lt;br&gt;• Option (a): 15–20 minutes&lt;br&gt;• Options (b–d): 7–10 minutes for each instrument/context</td>
</tr>
<tr>
<td>2</td>
<td><strong>Composition portfolio</strong></td>
<td>50%</td>
<td>• Minimum of three compositions with a total combined time of 10–15 minutes&lt;br&gt;• Minimum of two compositions for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument&lt;br&gt;• One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
<td>• Minimum of three compositions with a total combined time of 15–20 minutes&lt;br&gt;• Minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument&lt;br&gt;• One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
</tr>
<tr>
<td>3</td>
<td><strong>Performance examination</strong>&lt;br&gt;AND&lt;br&gt;<strong>Composition portfolio</strong></td>
<td>25%</td>
<td>• Minimum of two contrasting pieces&lt;br&gt;• Warm-up/set up/tuning (5 minutes)&lt;br&gt;• Performance (a) option only (5–8 minutes)</td>
<td>• Minimum of two contrasting pieces&lt;br&gt;• Warm-up/set up/tuning (5 minutes)&lt;br&gt;• Performance (a) option only (7–10 minutes)</td>
</tr>
</tbody>
</table>

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Music | ATAR | Year 12 syllabus [from 2020]
**Unit 3 – Jazz**

**Unit description**

Across the two units, students extend and apply their skills, knowledge and understanding of music to create, communicate and evaluate music ideas with increasing depth and complexity. They continue to develop and consolidate aural and music literacy skills, learning how the elements of music can be applied, combined and manipulated when listening, performing, composing and analysing music.

Students explore how social, cultural and historical factors shape music, developing an understanding of music conventions and practices in the specific context selected for study. They apply critical listening and thinking skills and develop aesthetic understanding through comparing and analysing musical works.

Students are encouraged to reach their creative and expressive potential, developing skills and stylistic awareness to confidently engage in music making as performers and/or composers and audience members, both individually and collaboratively.

**Defined context**

Jazz is a musical style with its origin in the mid to late 19th century in America. It is a fusion of African and European musical traditions. It has a heavy reliance on syncopation, swing rhythms, extended chord vocabularies and improvisation.

Jazz content can be taught using either an historical or a genre/style approach, or a combination of both.

The Jazz areas of study (eras) are:

- Be-Bop
- Big Band/Swing
- Early Jazz/Blues
- Hard Bop/Cool School
- Post Bop/Contemporary trends.

Two areas of study (eras) must be studied in Year 12; one era per unit. Hard Bop/Cool School is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided.

One of the areas of study (era) completed in Year 11 may be repeated in Year 12.

Each area of study (era) has been assigned four designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three-year cycle. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.
Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

Written component

Aural and theory

Practical vocal exercises

- sight-singing, using examples appropriate to the context, based on the aural skills outlined in this unit.

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies
  \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \) or C

- compound metres for dictations, imitations, call and responses and discrepancies
  \( \frac{6}{8}, \frac{9}{8}, \frac{12}{8} \)

- irregular metres and mixed metres for dictations, imitations, call and responses and discrepancies
  \( \frac{5}{8}, \frac{7}{8}, \frac{5}{4}, \frac{7}{4} \)

- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \( \circ, \downarrow, \downarrow, \uparrow, \uparrow \)

- simple metre rests for dictations, imitations, call and responses and discrepancies
  \( \Box, \Box, \Box, \Box, \Box \)

- subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call and responses and discrepancies
  \( \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box} \)

- subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call and responses and discrepancies
  \( \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box}, \frac{\Box}{\Box} \)
• compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[ \frac{3}{4}, \frac{6}{8}, \frac{9}{16}, \frac{12}{32} \]

• compound metre rests or the following dictations, imitations, call and responses and discrepancies

\[ \frac{3}{4}, \frac{6}{8}, \frac{9}{16}, \frac{12}{32} \]

• subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies

\[ \frac{3}{4}, \frac{6}{8}, \frac{9}{16}, \frac{12}{32} \]

• anacrusis/upbeat/pick-up
• ostinato/riff
• syncopation
• ties
• correct grouping of rhythms and rests within the bar
• American and British terminology/symbol for rhythmic units
• duplets
• cross-rhythm
  ▪ polyrhythm
• rhythmic dictation
  ▪ with or without given pitches, 4–8 bars
• rhythmic discrepancies
  ▪ rhythm (including time signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example.

Pitch – melody, harmony and tonality

• scales
  ▪ treble and bass clef, ascending and descending
  ▪ key signatures up to three sharps and three flats
    o major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, Jazz minor, blues, chromatic
• modes
  ▪ treble and bass clef, ascending and descending
    o ionian, dorian, mixolydian, aeolian
• **intervals**
  ▪ diatonic, melodic and harmonic, ascending and descending, within an octave
    o major, minor, perfect, augmented 4\textsuperscript{th}/diminished 5\textsuperscript{th}
    o compound interval
    - 9\textsuperscript{th}

• **melodic dictation**
  ▪ treble or bass clef, starting note given, rhythm may be given, 4–8 bars
  ▪ key signatures up to three sharps and three flats in major and minor keys
    o major pentatonic, major, minor pentatonic, harmonic minor, blues
  ▪ solo transcriptions

• **pitch discrepancies**
  ▪ pitch (including key signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example

• **imitation and call and response**
  ▪ examples based on the aural skills outlined in this unit, up to 4 bars

• **tonal qualities**
  ▪ specific to scales listed

• **modulations**
  ▪ to the relative minor
  ▪ to the relative major
  ▪ up a 5\textsuperscript{th} (dominant)
  ▪ up a 4\textsuperscript{th} (subdominant)
  ▪ up a tone
  ▪ down a tone

• **combination of melodic and harmonic dictations**

• **chords**
  ▪ key signatures up to three sharps and three flats
  ▪ root position, chords, arpeggios, first inversion
    o major\textsuperscript{7}, minor\textsuperscript{7}, dominant\textsuperscript{7}
  ▪ primary triads
    o root position
    o major, minor
  ▪ secondary triads
    o root position
    o ii, iii and vi in major keys and VI in minor keys

• **chord progressions**
  ▪ key signatures up to three sharps and three flats in major and minor keys, 4–8 bars
  ▪ Roman numerals and chord names where appropriate
- Roman numerals
  - major: I, I\textsuperscript{b}, I\textsuperscript{Ma7}, ii, iii, iv, IV\textsuperscript{Ma7}, V, V\textsuperscript{7}, vi, vi\textsuperscript{7} and VI
  - minor: i, iv, V, V\textsuperscript{7} and VI
- chord names (as indicated in the tonality of C)
  - major: C, C/E, CMa\textsuperscript{7}, Dmi, Dmi\textsuperscript{7}, Emi, Emi\textsuperscript{7}, F, FMa\textsuperscript{7}, G, G\textsuperscript{7}, Ami, Ami\textsuperscript{7} and A
  - minor: Ami, Dmi, E, E\textsuperscript{7} and F

- standard progressions
  - key signatures up to three sharps and three flats, 4–8 bars
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - ii\textsuperscript{7} − V\textsuperscript{7} − I\textsuperscript{Ma7}
      - iii\textsuperscript{7} − vi\textsuperscript{7} − ii\textsuperscript{7} − V\textsuperscript{7} − I\textsuperscript{Ma7}
      - IV\textsuperscript{Ma7} − V\textsuperscript{7} − I\textsuperscript{Ma7}

- passing notes
- cadences
  - perfect, plagal, interrupted, imperfect.

**Tempo**

- terminology/symbol for tempo (to be used in conjunction with genre specific terminology)
  - fast, medium tempo/moderate, slow, steady, up-tempo/up-beat, bright
  - prefix to style/s
    - medium, bright
- terminology/symbol for modifications of tempo
  - accelerando, rallentando, ritardando, ritenuto, on-stick, rubato/freely, ad lib, caesura, a tempo.

**Expressive elements**

- general dynamics descriptions
- terminology/symbol for dynamics
  - pianissimo (pp) – very soft; piano (p) – soft; mezzo piano (mp) – moderately soft;
    mezzo forte (mf) – moderately loud; forte (f) – loud; fortissimo (ff) – very loud
- terminology/symbol for changes in intensity of sound
  - decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp), sforzando (sfz)
- terminology/symbol for articulations
  - staccato, slur, phrasing, legato, glissando, scoop, bend, fall-off, accent, grace note, turn, trill,
    shake/tremolo/vibrato, marcato, tenuto.

**Texture**

- unison, block voicing, homophonic, polyphonic, call and response, imitation, backing riffs, standard
  comping/voicing techniques, pedal point.
Form/structure

- binary (AB), call and response, ternary (ABA), song form (AABA), rondo (ABACA), 12-bar blues
- song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
- signs/symbols
  - bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
  - bpm, pause/fermata, fine, coda, dal segno, D.C. al coda, D.S. al coda, 8va, 8vb
- compositional devices
  - ostinato/riff
  - pedal point
  - sequence
  - imitation
  - call and response
  - double time
  - half time
  - diminution
  - augmentation.

Timbre

Instruments

- identification and description of tonal qualities
  - woodwind
    - flute, clarinet
  - saxophones
    - soprano, alto, tenor, baritone
  - brass
    - trumpet, trombone, tuba
  - string
    - violin, double bass
  - guitar
    - acoustic, banjo, electric, electric bass
  - percussion
    - snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, shaker, wood block, cowbell, claves, xylophone, vibraphone, marimba, congas, bongos, timbale, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - miscellaneous
    - appropriate to the genre/repertoire studied
  - ensemble combinations
    - big band, combo, solo, quartet, quintet.
Aural and visual analysis

- identification and evaluation of the elements of music as specified in the aural and theory content
- aural and visual analysis of music extracts related to the selected genre
  - number of instruments and/or voices
  - type of instruments and/or voices
  - metre
  - genre
  - style
  - tempo indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Additional theory

- knowledge and function of the following clefs
  - treble and bass clef notes and letter names (including leger lines)
  - percussion
- key signatures
  - up to five sharps and five flats
- accidentals
  - sharps, double sharps, flats, double flats, naturals
- enharmonic note equivalents
- scale structure and patterns
- scale degree numbers
- all technical names of the scale degrees
- scales
  - treble clef and bass clef, ascending and descending
  - key signatures up to five sharps and five flats
    - major pentatonic, minor pentatonic, major, natural minor, Jazz minor, chromatic, blues
- modes
  - treble and bass clef, ascending and descending
    - ionian, dorian, mixolydian, aeolian
- intervals
  - treble and bass clef, diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, augmented, diminished
    - compound intervals
      - 9th and 11th
- **chords**
  - key signatures up to five sharps and five flats
    - major, major\(^6\), major\(^9\), minor, minor\(^6\), minor\(^9\), minor\(^7\)\(^{\#5}\), dominant\(^7\)\(^{\#5}\), diminished\(^7\)
  - primary triads
    - root position and first inversion
    - major, minor
  - secondary triads
    - root position and first inversion
    - only using chords ii, II, iii, III, vi and VI

- **chord progressions/chord analysis**
  - Roman numerals and chord names where appropriate
  - key signatures up to five sharps and five flats
    - Roman numerals
      - major: I, Ib, I\(^7\), I\(^6\), I\(^5\), I\(^4\), C, C/E, C
      - minor: i, i\(^6\), i\(^7\), ii, II\(^7\), iii, iii\(^7\), IV, IV\(^7\), V, V\(^7\), V\(^7\)(\(^{\#5}\)), V\(^7\)(\(^{\#9}\), V\(^7\)(\(^{\#11}\), V\(^{\#4}\), vi, vi\(^7\), VI and VI\(^7\)
    - minor: i, i\(^6\), i\(^7\), ii\(^{\#5}\), III, iv, V, V\(^7\), V\(^7\)(\(^{\#9}\), VI and VI\(^7\)
  - chord names (as indicated in the tonality of C)
    - major: C, C/E, C\(^7\), C\(^6\), C\(^5\), C\(^4\), Dmi, Dmi\(^7\), D\(^7\), Emi, Emi\(^7\), F, F\(^7\), G, G\(^7\), G\(^7\)(\(^{\#5}\)), G\(^7\)(\(^{\#9}\), G\(^{\#4}\), G\(^{\#11}\), Ami, Ami\(^7\), A and A\(^7\)
    - minor: Ami, Ami\(^6\), Ami\(^7\), Ami\(^{\#5}\), Bmi, Bmi\(^7\)(\(^{\#5}\), C, Dmi, E, E\(^7\), E\(^7\)(\(^{\#9}\), F and F\(^7\)

- **standard progressions**
  - key signatures up to five sharps and five flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: ii\(^7\) – VII – I\(^7\)\(^{\#5}\) (I\(^{\#5}\), I\(^{\#9}\))
      - ii\(^7\) – VII\(^{\#5}\) – ii\(^7\) – VII – I\(^{\#5}\)\(^{\#9}\) (I\(^{\#5}\), I\(^{\#9}\))
      - ii\(^7\) – VII\(^{\#11}\) – ii\(^7\) – VII – I\(^{\#5}\)\(^{\#9}\) (I\(^{\#5}\), I\(^{\#9}\))
      - IV\(^{\#5}\) – VII – I\(^{\#5}\)\(^{\#9}\) (I\(^{\#5}\), I\(^{\#9}\))
      - ii\(^7\) – VII\(^{\#5}\) – ii\(^7\) – VII – I\(^{\#5}\)\(^{\#9}\) (I\(^{\#5}\), I\(^{\#9}\))
      - minor: ii\(^{\#5}\)(\(^{\#15}\) – VII\(^{\#19}\) – i\(^6\)

- **Jazz chord nomenclature:** +, -, O, ∅, Δ
- **passing notes** (diatonic and chromatic)
- **sus2, sus4**
- **guide tones**
- **tritone substitution and application in Jazz**
- **voice-leading**
- **rhythm changes chord progression**
- **circle/cycle of fourths/fifths chord progression**
- **altered chords**

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**Music | ATAR | Year 12 syllabus [from 2020]**
• variation and expansion of the dominant 7\textsuperscript{th} 12-bar blues progression \textit{(chords per bar as indicated in the tonality of C)}
  \begin{itemize}
  \item $C^7, C^7, C^7, F^7, F^7, C^7, G^7, F^7, C^7, C^7$
  \item $C^7, F^7, C^7, C^7, F^7, F^7, C^7, A^7, Dm^7, G^7, C^7, G^7$
  \item $C^7, F^7, C^7, Gm^7 – C^7, F^7, F^7, C^7, A^7, Dm^7, G^7, C^7 – (A^7, Dm^7 – G^7)$
  \end{itemize}

• variation and expansion of the minor blues progression
  \begin{itemize}
  \item $Cm^7, Cm^7, Cm^7, Cm^7, Fm^7, Fm^7, Cm^7, Cm^7, A^7, G^7, Cm^7, Cm^7$
  \end{itemize}

• cadences
  \begin{itemize}
  \item key signatures up to five sharps and five flats
  \item vocal and keyboard style
    \begin{itemize}
    \item perfect, plagal, interrupted, imperfect
  \end{itemize}
  \end{itemize}

• accents, articulations and ornamentations
  \begin{itemize}
  \item $\ddagger, \ddagger, \ddagger, \ddagger, \ddagger, \ddagger, \ddagger, \ddagger, \ddagger$
  \end{itemize}

• rests
  \begin{itemize}
  \item $\ddagger, \ddagger$
  \end{itemize}

• timbre
  \begin{itemize}
  \item instrument
    \begin{itemize}
    \item identification, purpose, physical features
    \item where it is used
    \item description of tonal qualities
    \item range
    \item transpositions
    \item playing techniques
    \item idiomatic writing techniques.
  \end{itemize}
  \end{itemize}
Composition and arrangement

Compositions and arrangements based on the chosen Jazz style, encompassing the elements of music as specified in the unit content.

Melody writing

- from a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- for a given 8–12 bar rhythmic pattern
- for a given chord structure, 8–12 bars
- for given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- for given guide tone lines, up to 8 bars, in major keys, in simple time signatures.

Harmonisation

- harmonising given melodies up to 8 bars, for at least four parts, in simple time or compound time
- harmonising given melodies, up to 8 bars for four parts at cadence points/phrase endings, using Jazz voicings, no inversions
- harmonising with melody and selected parts given, up to 8 bars
- harmonising 2–3 parts where a melody or bass line is provided
- analysing a given score comprising of 4–8 instruments/parts
- creating a riff and a standard variation of the riff, 2–4 bars, to a given melody or chord structure.

Accompaniment writing

- 8 bars in major or minor keys, using walking bass for either keyboard, electric or double bass
- creating appropriate guide tones to a given chord progression, up to 8 bars in major or minor keys.

Arranging

- arranging and transposing using treble and bass clef and B flat and E flat flat instruments
- arranging from a given lead sheet and/or piano score for a specified ensemble, incorporating transposing instruments, 8 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble for four or more parts, 8 bars
- identifying, analysing and using instrumental devices and techniques for small jazz ensembles.

Form-based compositions

- composing for solo voice/instrument or small jazz ensemble using binary, ternary, 12-bar blues (incorporating variation and expansion), popular song/song form or rondo form.

Rhythm section writing

- composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 8 bars.

Composing a lead sheet

- lead sheet writing using Jazz conventions and nomenclature
- creating/writing 8–16 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style.
Cultural and historical analysis

Areas of study: two areas of study (eras) must be studied in Year 12. Hard Bop/Cool School is the compulsory area of study and the other area of study is to be selected from the following:

- Be-Bop
- Big Band/Swing
- Early Jazz/Blues
- Post Bop/Contemporary trends.

Designated works: eight designated works are required for the external examination; each area of study has been assigned four designated works. The designated works document is located on the Years 11 and 12 Music course page.

Styles

- styles in Jazz as elaborated by the era/period
  - performance styles, including swing, shuffle, straight and bossa, that define the way the music is played
  - defining characteristics of rhythm section styles, including piano/guitar comping, the role and use of the drum kit and the development of bass lines
  - geographical differences in style, such as west coast/east coast, Chicago/Kansas
  - at least two different Jazz styles are to be covered under each era, such as Latin, cool, modal, fusion, swing, ballad, vocal jazz, orchestral jazz, jazz funk, avant garde jazz, free jazz.

Composers/Performers

- prominent performers/composers within a style/era and their contribution to that style/era
  - defining characteristics of individual composers, including
    - instrumentation
    - colouristic/timbral effects – different instruments and articulations
    - the role of improvisation in the compositional process and the difference between highly arranged and highly improvised compositions
  - defining characteristics of individual musicians
    - instrument/s
    - timbre – quality and type of sound, use of mutes and/or effects
    - identifiable traits of improvisatory style as seen in the use of rhythm, melody, harmony and range
    - specific instrumental techniques appropriate to the style/era and repertoire, including virtuosity and left hand piano comping
    - influential recordings/performances.
Era

- visual and aural analysis of four designated works within the era studied
  - for each designated work, one other exemplar of the same era by a different composer is to be studied
  - for each designated work, one other exemplar of the same composer is to be studied
  - for each era studied, students are expected to know the broad characteristics of the preceding and following eras, to allow for the era to be learnt in context
  - for each era studied, students are expected to cover at least two different Jazz styles.

While historical and socio-economic influences are important, it is expected that these are referenced in relation to musical eras in support of musical development.

Musical characteristics

- important and defining musical characteristics of Jazz music incorporating context-appropriate terminology
  - improvisation
  - chord extensions past the 7th
  - syncopated rhythms
  - swing feel
    \[
    \begin{array}{c}
    \text{\#\#\#} = \text{\#\#}\n    \end{array}
    \]
  - call and response
  - chordal additions and substitutions in harmony
  - adaptation and development of form and structure.
Practical component

School-based assessment

Delivery of the practical component requires individual tuition from an instrumental teacher or composition tutor/supervisor and generally takes place outside the allocated classroom time. The classroom teacher is responsible for managing the delivery and assessment process of the practical component. A timetable, program of work and assessment outline are to be determined and agreed to by the classroom teacher, instrumental teacher or composition tutor/supervisor and student to ensure appropriate standards, assessment and submission requirements are met.

Performance students are expected to have a weekly instrumental lesson and commit to a regular practice routine. Students should be encouraged to participate in relevant ensembles and be given regular performance opportunities to build confidence and prepare for recital examinations. Composition students should also be given the opportunity to present their compositions to prepare for the submission of the composition portfolio, and are to be ranked collectively with performance students for the practical component.

The practical component is worth 50% of the overall school-based assessment. 30% of this 50% is allocated to the school-based practical examination, which correlates with the ATAR course examination, structure and requirements.

The remaining 20% is allocated to performance and/or composition tasks which can be assessed in class time by the classroom teacher or in conjunction with the instrumental teacher, composition tutor/supervisor, ensemble director and/or external markers.

Performance

- **Prepared repertoire (10%)**
  - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context.

- **Other performance activities (10%)**

  The remaining 10% is to be distributed between at least two of the following other performance activities:

  - **Technical work**
    - skills and techniques appropriate to the chosen instrument/voice, as outlined in the *Music Performance Resource Package*

  - **Improvisation**
    - improvisation skills on chosen instrument

  - **Sight-reading**
    - pieces up to 16 bars in length, in keys appropriate for the instrument and context, as outlined in the *Music Performance Resource Package*

  - **Ensemble**
    - rehearsal conventions
    - demonstration of a significant solo or leadership role

  - **Playing/singing by ear**
    - performing a musical piece which has been learnt from a recording or performance
    - imitating musical passages performed by another musician
• Playing/singing by memory
  o performing learnt repertoire from memory.

Composition

• Composition portfolio (10%)
  ▪ students will submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.

• Other composition activities (10%)
  The remaining 10% is to be distributed between at least two of the following other composition activities:
  ▪ Presentation
    o in-class presentation of a work or works from the composition portfolio
    o composer discusses aspects of the work(s) such as its inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    o presentation includes playing the work (audio recording or live performance) and viewing the score (printed copies or digital projection)
    o work(s) may be complete or still in development
  ▪ Interview
    o interview by a teacher or panel, answering questions regarding the composition portfolio in development
    o topics could include the overall plan for the portfolio (including pieces not yet commenced), and aspects of the individual work(s) such as inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    o questions may be provided to the student in advance
  ▪ Portfolio proposal
    o written proposal addressed to the teacher, outlining the plan for the portfolio
    o includes samples (short written and/or audio excerpts, thematic ideas etc.) of each piece
  ▪ Performance
    o live performance of a completed work from the composition portfolio
    o composer should be involved, as appropriate to the work, as the solo performer, an ensemble member, or the ensemble director (including leading rehearsals and directing the performance).

Practical examination

Note: the Music Performance Resource Package contains recommended and suggested repertoire lists for each instrument across all contexts, indicating an appropriate standard or level of performance required. This document can be accessed on the course page under Support Materials: Practical component.
Candidates must select ONE of the following options outlined in the table below for the practical examination.

<table>
<thead>
<tr>
<th>Options</th>
<th>Examination type</th>
<th>Weighting</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Performance examination</td>
<td>50%</td>
<td>• Minimum of two contrasting pieces</td>
<td>• Minimum of two contrasting pieces</td>
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<td></td>
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<td>• Warm-up/set up/tuning (5 minutes)</td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
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<td></td>
<td>• Option (a): 10–15 minutes</td>
<td>• Option (a): 15–20 minutes</td>
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<td></td>
<td>• Options (b–d): 5–8 minutes for each instrument/context</td>
<td>• Options (b–d): 7–10 minutes for each instrument/context</td>
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<tr>
<td></td>
<td>(a) one context, one instrument OR (b) one context, two instruments OR (c) two contexts, one instrument OR (d) two contexts, two instruments</td>
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<tr>
<td>2</td>
<td>Composition portfolio</td>
<td>50%</td>
<td>• Minimum of three compositions with a total combined time of 10–15 minutes</td>
<td>• Minimum of three compositions with a total combined time of 15–20 minutes</td>
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<td></td>
<td></td>
<td></td>
<td>• Minimum of two compositions for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
<td>• Minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
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<tr>
<td></td>
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<td>• One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
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</tr>
<tr>
<td>3</td>
<td>Performance examination AND Composition portfolio</td>
<td>25%</td>
<td>• Minimum of two contrasting pieces</td>
<td>• Minimum of two contrasting pieces</td>
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<td>• Warm-up/set up/tuning (5 minutes)</td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
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<td>• Performance (a) option only (5–8 minutes)</td>
<td>• Performance (a) option only (7–10 minutes)</td>
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<td>• Minimum of two compositions with a total combined time of 5–8 minutes</td>
<td>• Minimum of two compositions with a total combined time of 7–10 minutes</td>
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<tr>
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<td>• Minimum of one composition for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
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</table>
Unit 4 – Jazz

Unit description
Across the two units, students extend and apply their skills, knowledge and understanding of music to create, communicate and evaluate music ideas with increasing depth and complexity. They continue to develop and consolidate aural and music literacy skills, learning how the elements of music can be applied, combined and manipulated when listening, performing, composing and analysing music.

Students explore how social, cultural and historical factors shape music, developing an understanding of music conventions and practices in the specific context selected for study. They apply critical listening and thinking skills and develop aesthetic understanding through comparing and analysing musical works.

Students are encouraged to reach their creative and expressive potential, developing skills and stylistic awareness to confidently engage in music making as performers and/or composers and audience members, both individually and collaboratively.

Defined context
Jazz is a musical style with its origin in the mid to late 19th century in America. It is a fusion of African and European musical traditions. It has a heavy reliance on syncopation, swing rhythms, extended chord vocabularies and improvisation.

Jazz content can be taught using either an historical or a genre/style approach, or a combination of both.

The Jazz areas of study (eras) are:
- Be-Bop
- Big Band/Swing
- Early Jazz/Blues
- Hard Bop/Cool School
- Post Bop/Contemporary trends.

Two areas of study (eras) must be studied in Year 12; one era per unit. Hard Bop/Cool School is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (era) completed in Year 11 may be repeated in Year 12.

Eight designated works are required for the external examination; each area of study (era) has been assigned four designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three-year cycle. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.
Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

Written component

Practical vocal exercises

- sight-singing, using examples appropriate to the context, based on the aural skills outlined in this unit.

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies
  \[ \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \text{ or } \frac{c}{c} \]

- compound metres for dictations, imitations, call and responses and discrepancies
  \[ \frac{6}{8}, \frac{9}{8}, \frac{12}{8}, \frac{3}{8} \]

- irregular metres and mixed metres for dictations, imitations, call and responses and discrepancies
  \[ \frac{5}{8}, \frac{7}{8}, \frac{5}{4}, \frac{7}{4} \]

- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[ \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r} \]

- simple metre rests for dictations, imitations, call and responses and discrepancies
  \[ \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r} \]

- subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call and responses and discrepancies
  \[ \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r} \]

- subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call and responses and discrepancies
  \[ \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r}, \text{r} \]
- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \( \cdot, \cdot, \cdot, \cdot, \cdot \)

- compound metre rests or the following dictations, imitations, call and responses and discrepancies
  \( \cdot, \cdot, \cdot, \cdot \)

- subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies

- anacrusis/upbeat/pick-up
- ostinato/riff
- syncopation
- ties
- correct grouping of rhythms and rests within the bar
- American and British terminology/symbol for rhythmic units
- duplets
- cross-rhythm
  - polyrhythm
- rhythmic dictation
  - with or without given pitches, 4–8 bars
- rhythmic discrepancies
  - rhythm (including time signature)
    - at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example.

**Pitch – melody, harmony and tonality**

- scales
  - treble and bass clef, ascending and descending
  - key signatures up to three sharps and three flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, Jazz minor, blues, chromatic
- **modes**
  - treble and bass clef, ascending and descending
    - ionian, dorian, mixolydian, aeolian

- **intervals**
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, augmented 4\(^{th}\)/diminished 5\(^{th}\)
    - compound intervals
      - 9\(^{th}\), 11\(^{th}\), 13\(^{th}\)

- **melodic dictation**
  - treble or bass clef, starting note given, 4–8 bars
  - key signatures up to three sharps and three flats in major and minor keys
    - major pentatonic, major, minor pentatonic, natural minor, harmonic minor, melodic minor, jazz minor, blues
  - solo transcriptions

- **pitch discrepancies**
  - pitch (including key signature)
    - at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example

- **imitation and call and response**
  - examples based on the aural skills outlined in this unit, up to 4 bars

- **tonal qualities**
  - specific to scales listed
  - atonal

- **modulations**
  - to the relative minor
  - to the relative major
  - up a 5\(^{th}\) (dominant)
  - up a 4\(^{th}\) (subdominant)
  - up a tone
  - down a tone

- **combination of melodic and harmonic dictations**

- **chords**
  - key signatures up to three sharps and three flats
  - root position, chords, arpeggios, first and second inversion
    - major\(^{7}\), minor\(^{7}\), minor\(^{7}(\#5)\), dominant\(^{7}\), dominant\(^{7}(\#9)\)
  - primary triads
    - root position
    - major, minor
  - secondary triads
    - root position
    - ii, iii and vi in major keys and VI in minor keys
chord progressions
- key signatures up to three sharps and three flats in major and minor keys, 4–8 bars
- Roman numerals and chord names where appropriate
  - Roman numerals
    - major: I, Ib, Ic, I\textsuperscript{Ma7}, ii, ii\textsuperscript{7}, ii\textsuperscript{6}, iii\textsuperscript{7}, IV, IV\textsuperscript{Ma7}, V, V\textsuperscript{7}, V\textsuperscript{7(19)}, Vb, vi, vi\textsuperscript{7} and VI
    - minor: i, i\textsuperscript{7}, ib, ic, iv, V, V\textsuperscript{7} and VI
  - chord names (as indicated in the tonality of C)
    - major: C, C/E, C/G, C\textsuperscript{Ma7}, Dmi, Dmi\textsuperscript{7}, Dmi\textsuperscript{7(5)}, Dm/F, Emi, Emi\textsuperscript{7}, F, F\textsuperscript{Ma7}, G, G\textsuperscript{7}, G\textsuperscript{7(19)}, G/B, Ami, Ami\textsuperscript{7} and A
    - minor: Ami, Ami\textsuperscript{7}, Am/C, Am/E, Dmi, E, E\textsuperscript{7} and F

standard progressions
- key signatures up to three sharps and three flats
- 4–8 bars
- Roman numerals and chord names where appropriate
  - Roman numerals
    - ii\textsuperscript{7} – V\textsuperscript{7} – I\textsuperscript{Ma7}
    - iii\textsuperscript{7} – vii\textsuperscript{6} – ii\textsuperscript{7} – V\textsuperscript{7} – I\textsuperscript{Ma7}
    - IV\textsuperscript{Ma7} – V\textsuperscript{7} – I\textsuperscript{Ma7}
    - ii\textsuperscript{6}\textsuperscript{(5)}, V\textsuperscript{7(19)}, i\textsuperscript{6}

- passing notes, suspensions
- cadences
  - perfect, plagal, interrupted, imperfect.

Tempo
- terminology/symbol for tempo (to be used in conjunction with genre specific terminology)
  - fast, medium tempo/moderate, slow, steady, up-tempo/up-beat, bright
  - prefix to style/s
    - medium, bright
- terminology/symbol for modifications of tempo
  - accelerando, rallentando, ritardando, ritenuto, on-stick, rubato/freely, ad lib, caesura, a tempo.

Expressive elements
- general dynamics descriptions
- terminology/symbol for dynamics
  - pianissimo (pp) – very soft; piano (p) – soft; mezzo piano (mp) – moderately soft; mezzo forte (mf) – moderately loud; forte (f) – loud; fortissimo (ff) – very loud
- terminology/symbol for changes in intensity of sound
  - decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp), sforzando (sfz)
- terminology/symbol for articulations
  - staccato, slur, phrasing, legato, glissando, scoop, bend, fall-off, accent, grace note, turn, trill, shake/tremolo/vibrato, marcato, tenuto.
Texture

- unison, monophonic, block voicing, homophonic, polyphonic, call and response, imitation, backing riffs, standard comping/voicing techniques, pedal point.

Form/structure

- binary (AB), call and response, ternary (ABA), song form (AABA), rondo (ABACA), 12-bar blues
- song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
- signs/symbols
  - bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
- compositional devices
  - ostinato/riff
  - pedal point
  - sequence
  - imitation
  - call and response
  - double time
  - half time
  - diminution
  - augmentation
  - retrograde
  - inversion.

Timbre

Instruments

- identification and description of tonal qualities
  - woodwind
    - flute, clarinet
    - saxophones
      - soprano, alto, tenor, baritone
  - brass
    - trumpet, trombone, euphonium, tuba
  - string
    - violin, double bass
  - guitar
    - acoustic, banjo, electric, electric bass
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, claves, xylophone, vibraphone, marimba, congas, bongos, timbale, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
- miscellaneous
  - appropriate to the genre/repertoire studied
- ensemble combinations
  - big band, combo, solo, quartet, quintet.

Aural and visual analysis

- identification and evaluation of the elements of music as specified in the aural and theory content
- aural and visual analysis of music extracts related to the selected genre
  - number of instruments and/or voices
  - type of instruments and/or voices
  - metre
  - genre
  - style
  - tempo indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Additional theory

- knowledge and function of the following clefs
  - treble and bass clef notes and letter names (including leger lines)
  - percussion
- key signatures
  - up to six sharps and six flats
- accidentals
  - sharps, flats, naturals
- enharmonic note equivalents
- scale structure and patterns
- scale degree numbers
- technical names of the scale degrees
  - tonic, subdominant, dominant, leading note
- scales
  - treble clef and bass clef, ascending and descending
  - key signatures up to six sharps and six flats
    - major pentatonic, minor pentatonic, major, natural minor, Jazz minor, chromatic, blues
• **modes**
  ▪ treble and bass clef, ascending and descending
    o ionic, dorian, mixolydian, aeolian

• **intervals**
  ▪ treble and bass clef, diatonic and chromatic, melodic and harmonic, ascending and descending, within an octave
    o major, minor, perfect, augmented, diminished
  ▪ compound intervals
    - 9th, 11th, 13th

• **chords**
  ▪ all keys
    o major7, major6, major6/9, minor7, minor6, minor6/9, minor7(5), dominant7, dominant7(9), diminished7, augmented
  ▪ primary triads
    o root position, first inversion, second inversion
  ▪ secondary triads
    o root position, first inversion
    o using chords ii, II, iii, III, vi and VI
  ▪ altered triads
    o root position
    o diminished, augmented

• **chords/chord progressions/chord analysis**
  ▪ Roman numerals and chord names where appropriate
  ▪ key signatures up to and including six sharps and six flats
    o Roman numerals
      - major: I, Ia, I, I,Ma7, I,Ma7(5), I,Ma6, I,Ma6/9, ii, ii7, II, iii, iii7, IV, IV7, V, V7, V7(5), V7(9), V7(#5), V7(#9), V7(#11), V7(9sus4), V11, vi, vi7, VI and VI7
      - minor: i, i6, ii,Ma7, ii,Ma6, ii7, iii, iv, V, V7, V7(5), V7(9), VI and VI7
    o chord names *(as indicated in the tonality of C)*
      - major: C, C/E, C7, C,Ma7, C,Ma7(5), C,Ma6, C,Ma6/9, Dmi, Dmi7, D7, Emi, Emi7, F, F7, G, G7, G7(5), G7(#5), G7(#9), G7(#11), G9(sus4), G11, Ami, Ami7, A and A7
      - minor: Ami, Ami6, Ami,Ma7, Ami,Ma6, Bmi, Bmi7(5), C, Dmi, E, E7, E7(5), E7(#9), F and F7

• **standard progressions**
  ▪ key signatures up to six sharps and six flats
  ▪ Roman numerals and chord names where appropriate
    o Roman numerals
      - major: ii7 – V7 – I,Ma7 (I,Ma6, I,Ma6/9)
      - iii7 – VI7 – ii7 – V7 – I,Ma6 (I,Ma7, I,Ma6/9)
      - iii7 – III7 – ii7 – V7 – I,Ma6 (I,Ma7, I,Ma6/9)
      - IV,Ma7 – V7 – I,Ma7 (I,Ma6, I,Ma6/9)
      - iii7 – vii7 – ii7 – V7 – I,Ma6 (I,Ma7, I,Ma6/9)
      - minor: ii7(5) – V7(#9) – i6
Jazz chord nomenclature: +, -, O, Ø, ∆

passing notes (diatonic and chromatic)

suspending notes
- sus2, sus4

guide tones

tritone substitution and its application in Jazz

voice-leading

rhythm changes chord progression

circle/cycle of fourths/fifths chord progression

altered chords

variation and expansion of the dominant 7th 12-bar blues progression (chords per bar as indicated in the tonality of C)
- C7, C7, C7, C7, F7, F7, C7, G7, F7, C7, C7
- C7, F7, C7, C7, F7, C7, A7, Dmi7, G7, C7, (G7)
- C7, F7, C7, Gmi7 - C7, F7, F7, C7, A7, Dmi7, G7, C7 - (A7, Dmi - G7)

variation and expansion of the minor blues progression
- Cmi7, Cmi7, Cmi7, Fmi7, Fmi7, Cmi7, Cmi7, A7, G7, Cmi7, Cmi7
- Cmi7, Fmi7, Cmi7, Cmi7, Fmi7, Fmi7, Cmi7, Cmi7, A7, G7, Cmi7, (Dmi7♭5 - G7♭9)

cadences
- key signatures up to six sharps and six flats
- vocal and keyboard style
- perfect, plagal, interrupted, imperfect

accents, articulations and ornamentations

rests

timbre
- identification, purpose, physical features
  - where it is used
  - description of tonal qualities
  - range
  - transpositions
  - playing techniques
  - notations
  - idiomatic writing techniques.
Composition and arrangement

Compositions and arrangements based on the chosen Jazz style, encompassing the elements of music as specified in the unit content.

Melody writing
- from a given motif, 8–12 bars in major or minor keys, in simple time and compound time
- for a given chord structure, 8–12 bars
- for given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- for given guide tone lines, 8–12 bars, in major or minor keys, in simple time and compound time.

Harmonisation
- harmonising given melodies up to 4 bars, for at least four parts, in simple time or compound time
- harmonising given melodies 4–8 bars for four parts at cadence points/phrase endings, SATB, or keyboard style, using root position and first inversion chords as stipulated in the theory content
- harmonising with melody and selected parts given, 4–8 bars
- harmonising 2–3 parts where part of the melody or bass line is given
- analysing a given big band score
- creating a riff and a standard variation of the riff, 2–4 bars, to a given melody or chord structure.

Accompaniment writing
- 8 bars in major or minor keys, using walking bass for either keyboard, electric or double bass
- creating appropriate guide tones to a given chord progression, up to 8 bars in major or minor keys.

Arranging
- arranging and transposing using treble and bass clef and B flat and E flat instruments
- arranging from a given lead sheet and/or piano score for a specified ensemble, incorporating transposing instruments, 8 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble, which may include transposing instruments for four or more parts, 8 bars
- identifying, analysing and using instrumental devices and techniques for small jazz ensembles.

Form-based compositions
- composing for solo voice/instrument or small jazz ensemble using binary, ternary, 12-bar blues (incorporating variation and expansion), popular song/song form or rondo form.

Rhythm section writing
- composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 8–12 bars.

Composing a lead sheet
- lead sheet writing using Jazz conventions and nomenclature
- creating/writing 8–16 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the unit content
  - notation-based and in lead sheet style.
Cultural and historical analysis

Areas of study: two areas of study (eras) must be studied in Year 12. Hard Bop/Cool School is the compulsory area of study and the other area of study is to be selected from the following:

- Be-Bop
- Big Band/Swing
- Early Jazz/Blues
- Post Bop/Contemporary trends.

Designated works: eight designated works are required for the external examination; each area of study has been assigned four designated works. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.

Styles

- styles in Jazz as elaborated by the era/period
  - performance styles, including swing, shuffle, straight and bossa, that define the way the music is played
  - defining characteristics of rhythm section styles, including piano/guitar comping, the role and use of the drum kit and the development of bass lines
  - geographical differences in style, such as west coast/east coast, Chicago/Kansas
  - at least two different Jazz styles are to be covered under each era, such as Latin, cool, modal, fusion, swing, ballad, vocal jazz, orchestral jazz, jazz funk, avant-garde jazz, free jazz.

Composers/Performers

- prominent performers/composers within a style/era and their contribution to that style/era
  - defining characteristics of individual composers, including
    - instrumentation
    - colouristic/timbral effects – different instruments and articulations
    - the role of improvisation in the compositional process and the difference between highly arranged and highly improvised compositions
  - defining characteristics of individual musicians
    - instrument/s
    - timbre – quality and type of sound, use of mutes and/or effects
    - identifiable traits of improvisatory style as seen in the use of rhythm, melody, harmony and range
    - specific instrumental techniques appropriate to the style/era and repertoire, including virtuosity and left hand piano comping
    - influential recordings/performances.
Era

- visual and aural analysis of four designated works within the era studied
  - for each designated work, one other exemplar of the same era by a different composer is to be studied
  - for each designated work, one other exemplar of the same composer is to be studied
  - for each era studied, students are expected to know the broad characteristics of the preceding and following eras, to allow for the era to be learnt in context
  - for each era studied, students are expected to cover at least two different Jazz styles.

While historical and socio-economic influences are important, it is expected that these are referenced in relation to musical eras in support of musical development.

Musical characteristics

- important and defining musical characteristics of Jazz music incorporating context appropriate terminology
  - improvisation
  - chord extensions past the 7\textsuperscript{th}
  - syncopated rhythms
  - swing feel

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- call and response
- chordal additions and substitutions in harmony
- adaptation and development of form and structure
- chordal additions and substitutions in harmony
- adaptation and development of form and structure.
Practical component

School-based assessment

Delivery of the practical component requires individual tuition from an instrumental teacher or composition tutor/supervisor and generally takes place outside the allocated classroom time. The classroom teacher is responsible for managing the delivery and assessment process of the practical component. A timetable, program of work and assessment outline are to be determined and agreed to by the classroom teacher, instrumental teacher or composition tutor/supervisor and student to ensure appropriate standards, assessment and submission requirements are met.

Performance students are expected to have a weekly instrumental lesson and commit to a regular practice routine. Students should be encouraged to participate in relevant ensembles and be given regular performance opportunities to build confidence and prepare for recital examinations. Composition students should also be given the opportunity to present their compositions to prepare for the submission of the composition portfolio, and are to be ranked collectively with performance students for the practical component.

The practical component is worth 50% of the overall school-based assessment. 30% of this 50% is allocated to the school-based practical examination, which correlates with the ATAR course examination, structure and requirements.

The remaining 20% is allocated to performance and/or composition tasks which can be assessed in class time by the classroom teacher or in conjunction with the instrumental teacher, composition tutor/supervisor, ensemble director and/or external markers.

Performance

- Prepared repertoire (10%)
  - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context.

- Other performance activities (10%)
  - The remaining 10% is to be distributed between at least two of the following other performance activities:
    - Technical work
      - skills and techniques appropriate to the chosen instrument/voice, as outlined in the Music Performance Resource Package
    - Improvisation
      - improvisation skills on chosen instrument
    - Sight-reading
      - pieces up to 16 bars in length, in keys appropriate for the instrument and context, as outlined in the Music Performance Resource Package
    - Ensemble
      - rehearsal conventions
      - demonstration of a significant solo or leadership role
    - Playing/singing by ear
      - performing a musical piece which has been learnt from a recording or performance
      - imitating musical passages performed by another musician
- **Playing/singing by memory**
  - performing learnt repertoire from memory.

**Composition**

- **Composition portfolio (10%)**
  - students will submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.

- **Other composition activities (10%)**
  
  The remaining 10% is to be distributed between at least two of the following other composition activities:
  
  - **Presentation**
    - in-class presentation of a work or works from the composition portfolio
    - composer discusses aspects of the work(s) such as its inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    - presentation includes playing the work (audio recording or live performance) and viewing the score (printed copies or digital projection)
    - work(s) may be complete or still in development
  
  - **Interview**
    - interview by a teacher or panel, answering questions regarding the composition portfolio in development
    - topics could include the overall plan for the portfolio (including pieces not yet commenced), and aspects of the individual work(s) such as inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    - questions may be provided to the student in advance
  
  - **Portfolio proposal**
    - written proposal addressed to the teacher, outlining the plan for the portfolio
    - includes samples (short written and/or audio excerpts, thematic ideas etc.) of each piece
  
  - **Performance**
    - 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 (including leading rehearsals and directing the performance).

**Practical examination**

Note: the Music Performance Resource Package contains recommended and suggested repertoire lists for each instrument across all contexts, indicating an appropriate standard or level of performance required. This document can be accessed on the course page under Support Materials: Practical component.
Candidates must select ONE of the following options outlined in the table below for the practical examination.

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<tr>
<th>Options</th>
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<td>Composition portfolio</td>
<td>50%</td>
<td>• Minimum of three compositions with a total combined time of 10–15 minutes • Minimum of two compositions for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument • One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
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<td>Performance examination AND Composition portfolio</td>
<td>25%</td>
<td>• Minimum of two contrasting pieces • Warm-up/set up/tuning (5 minutes) • Performance (a) option only (5–8 minutes)</td>
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Unit 3 – Contemporary Music

Unit description

Across the two units, students extend and apply their skills, knowledge and understanding of music to create, communicate and evaluate music ideas with increasing depth and complexity. They continue to develop and consolidate aural and music literacy skills, learning how the elements of music can be applied, combined and manipulated when listening, performing, composing and analysing music.

Students explore how social, cultural and historical factors shape music, developing an understanding of music conventions and practices in the specific context selected for study. They apply critical listening and thinking skills and develop aesthetic understanding through comparing and analysing musical works.

Students are encouraged to reach their creative and expressive potential, developing skills and stylistic awareness to confidently engage in music making as performers and/or composers and audience members, both individually and collaboratively.

Defined context

Contemporary Music encompasses popular music from the 1950s to the present day. It is predominantly commercial in nature and is constantly evolving through the influence of youth culture and the emergence of new artists and styles.

The Contemporary Music areas of study (styles) are:

- African-American
- Country
- Electronica
- Folk
- Pop
- Rock.

Two areas of study (styles) must be studied in Year 12; one style per unit. Rock is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (style) in Year 11 may be repeated in Year 12.

Eight designated works are required for the external examination; each area of study (style) has been assigned four designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three-year cycle. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.
Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

Written component

Aural and theory

Practical vocal exercises

- sight-singing, using examples appropriate to the context, based on the aural skills outlined in this unit.

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies

\[ \frac{2}{4} , \frac{3}{4} , \frac{4}{4} \text{ or } \frac{5}{4} \]

- compound metres for dictations, imitations, call and responses and discrepancies

\[ \frac{6}{8} , \frac{9}{8} , \frac{12}{8} \]

- irregular metres and mixed metres for dictations, imitations, call and responses and discrepancies

\[ \frac{5}{8} , \frac{7}{8} , \frac{5}{4} , \frac{7}{4} \]

- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[ \text{crotchet, quaver, semi-quaver, minims, whole notes, crotchettes} \]

- simple metre rests for dictations, imitations, call and responses and discrepancies

\[ \text{minim, crotchet, quaver, rests} \]

- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

\[ \text{minim, crotchet, quaver, rests} \]

- swung/shuffle feel

\[ \text{swung/shuffle feel} \]
• compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[\begin{align*}
\text{ compounds } & \text{ metres } \\
\text{ rhythms } & \text{ for } \\
\text{ dictations, } & \text{ imitations, } \\
\text{ call and } & \text{ responses } \\
\text{ and } & \text{ discrepancies } \end{align*}\]

• compound metre rests for dictations, imitations, call and responses and discrepancies

\[\begin{align*}
\text{ compounds } & \text{ metres } \\
\text{ rests } & \text{ for } \\
\text{ dictations, } & \text{ imitations, } \\
\text{ call and } & \text{ responses } \\
\text{ and } & \text{ discrepancies } \end{align*}\]

• subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies

\[\begin{align*}
\text{ compounds } & \text{ metres } \\
\text{ subdivisions } & \text{ of } \\
\text{ the dotted } & \text{ crotchet } \\
\text{ beat } & \text{ in } \\
\text{ compound } & \text{ metres } \\
\text{ for } & \text{ dictations, } \\
\text{ imitations, } & \text{ call and } \\
\text{ responses } & \text{ and } \\
\text{ discrepancies } \end{align*}\]

• anacrusis/upbeat/pick-up

• ostinato/riff

• syncopation

• ties

• correct grouping of rhythms and rests within the bar

• rhythmic dictation
  ▪ with or without given pitches, 4–8 bars

• rhythmic discrepancies
  ▪ rhythm (including time signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example.

Pitch – melody, harmony and tonality

• scales
  ▪ treble and bass clef, ascending and descending
  ▪ key signatures up to three sharps and three flats
    o major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, blues, chromatic

• modes
  ▪ treble and bass clef, ascending and descending
    o ionian, aeolian, mixolydian

• intervals
  ▪ diatonic, melodic and harmonic, ascending and descending, within an octave
    o major, minor, perfect, augmented 4th/diminished 5th
    o compound interval
      - 9th
• melodic dictation
  ▪ treble or bass clef, starting note given, rhythm may be given, 4–8 bars
  ▪ key signatures up to three sharps and three flats in major and minor keys
    o major pentatonic, minor pentatonic, major, harmonic minor, melodic minor, blues

• pitch discrepancies
  ▪ pitch (including key signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example

• imitation and call and response
  ▪ examples based on the aural skills outlined in this unit, up to 4 bars

• tonal qualities
  ▪ specific to scales listed

• modulations
  ▪ to the relative minor
  ▪ to the relative major
  ▪ to the dominant
  ▪ to the subdominant

• chords
  ▪ key signatures up to three sharps and three flats in major and minor keys
  ▪ root position (block), arpeggios (broken), first and second inversions
    o major, minor, dominant7, min7, maj7
  ▪ primary triads
    o root position
    o major, minor
  ▪ secondary triads
    o root position
    o ii and vi in major keys and VI in minor keys

• chord progressions
  ▪ key signatures up to three sharps and three flats in major and minor keys, 4–8 bars
  ▪ Roman numerals and chord names where appropriate
    o Roman numerals
      – major: I, Ib/I6, I7, ii, IV, V, V7 and vi
      – minor: i, ib/I6, i7, iv, V, V7 and VI
    o chord names *(as indicated in the tonality of C)*
      – major: C, C/E, C/G Dm, F, G, G7 and Am
      – minor: Am, Am/C, Am/E, Dm, E, E7 and F
    o power chords
  ▪ standard blues progressions
    ▪ I, I7, IV, IV7, V and V7
- minor blues progression
  - i, i\(^7\), iv, iv\(^7\), V and V\(^7\)
  - i, i\(^7\), IV, IV\(^7\), V and V\(^7\)
  - i, i\(^7\), iv, iv\(^7\), v and v\(^7\)
- passing notes.

**Tempo**
- terminology/symbol for tempo
  - very fast, fast, moderate, very slow, slow, upbeat, \textit{ad lib}, bpm
- terminology/symbol for modifications of tempo
  - gradually becoming faster, gradually becoming slower, \textit{ad lib}, \textit{rubato}.

**Expressive elements**
- general dynamics descriptions
- terminology/symbol for dynamics
  - \textit{pianissimo (pp)} – very soft; \textit{piano (p)} – soft; \textit{mezzo piano (mp)} – moderately soft;
  - \textit{mezzo forte (mf)} – moderately loud; \textit{forte (f)} – loud; \textit{fortissimo (ff)} – very loud
- terminology/symbol for changes in intensity of sound
  - \textit{decrecendo (decresc.)}, \textit{diminuendo (dim.)}, \textit{crescendo (cresc.)}
- terminology/symbol for accents, articulations and ornamentations
  - \textit{accent}, strong accent, \textit{sforzando (sfz)}, \textit{tenuto}, \textit{staccato}, detached, phrasing, slur, smooth,
  - \textit{glissando/slide}, scoop, bend, trill, roll.

**Texture**
- single line, melody with accompaniment, multi-voice, block voicing.

**Form/structure**
- binary (AB), call and response, ternary (ABA), song form (AABA), 8 bar structure, 12 bar structure,
  - 16 bar structure, 12-bar blues, strophic, through-composed
- signs/symbols
  - bar line, double bar lines, final bar line, bpm, pause, \textit{fine, coda, dal segno, D.C. al coda, D.S. al coda, segue}, repeat signs, 1\textsuperscript{st} and 2\textsuperscript{nd} time bars
- song sections
  - bridge, chorus, hook, intro, middle 8, outro, pre-chorus, verse, solo, call and response
- compositional devices
  - \textit{ostinato/riff}
  - \textit{pedal note}
  - \textit{sequence}
  - \textit{imitation}
  - \textit{inversion}
  - \textit{diminution}
  - \textit{augmentation}
  - \textit{backing riff}. 
Timbre

Instruments

- identification and description of tonal qualities
  - orchestral instruments
    - woodwind, brass, percussion, string
  - woodwind
    - flute, clarinet
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone
  - string
    - violin, double bass
  - guitar
    - 12-string, electric, electric bass, nylon string, steel string, slide
  - guitar techniques
    - bend, slide, palm mute, harmonics, vibrato, hammer-on, pull-off
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, claves, vibraphone, congas, bongos, drum kit
    - drum machines
  - drum techniques
    - side stick, rim shot, double kick, open and closed hi-hat
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - vocal techniques
    - scoop, falsetto, vibrato
  - electronic
    - turntable, samples
  - non-western
    - didgeridoo, sitar
  - miscellaneous
    - harmonica, banjo, mandolin.

Aural and visual analysis

- identification and evaluation of the elements of music as specified in the aural and theory content
- aural and visual analysis of music extracts related to the selected genre
  - number of instruments and/or voices
  - type of instruments and/or voices
  - metre
  - genre
▪ style
▪ tempo indications
▪ tonality
▪ textural features
▪ form
▪ rhythmic, melodic and harmonic elements
▪ dynamics
▪ articulations
▪ compositional devices
▪ instrumental timbres and colouristic effects
  o chorus, delay, distortion, feedback, phasing, reverb, tremolo, vibrato, wah-wah, brushes and mallets.

Additional theory
▪ knowledge and function of tab notation and percussion clef
▪ knowledge and function of the following clefs
  ▪ treble and bass clef notes, including leger lines
▪ key signatures up to five sharps and five flats
▪ accidentals
  ▪ sharps, double sharps, flats, double flats, naturals
▪ enharmonic note equivalents
▪ scales
  ▪ treble clef and bass clef, ascending and descending
  ▪ key signatures up to five sharps and five flats
  o major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, blues, chromatic
▪ modes
  ▪ treble clef and bass clef, ascending and descending
  o ionian, aeolian and dorian
▪ scale structure and patterns
▪ scale degree numbers
▪ intervals
  ▪ treble and bass clef, diatonic, within an octave
  o major, minor, perfect, augmented and diminished
  o compound intervals
    - 9th, 11th
▪ chord progressions/chord analysis
  ▪ Roman numerals and chord names, where appropriate
  ▪ key signatures up to five sharps and five flats in major and minor keys
  ▪ primary and secondary triads
    o root position, first inversion and second inversion
  ▪ root position (block), arpeggios (broken)
    o major, minor, diminished and augmented
    o dominant⁷, dominant⁹, min⁷, maj⁷
- blues and minor blues progression
- variation and expansion of the 12-bar blues progression, rhythm changes chord progressions
- passing notes (diatonic and chromatic)
- suspensions
- circle/cycle of fourths/fifths

- time signatures

\[ \frac{3}{4} \text{ or } \frac{4}{4} \]

- simple and compound metre rests

\[ \gamma, \vec{\gamma} \]

- accents, articulations and ornamentations

\[ \dddot{\text{..}}, \dddot{\text{.}}, \dddot{\text{.}}, \dddot{\text{.}} \]

- timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - idiomatic writing techniques.
Composition and arrangement

Compositions and arrangements based on the chosen Contemporary style, encompassing the elements of music as specified in the unit content.

Melody and rhythm writing

- from a given motif, 8–12 bars in major and minor keys, in simple time and compound time, in treble or bass clef
- for a given 8–12 bar rhythmic pattern
- for a given chord structure, 8–12 bars
- for given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- for a given style or mood, 8–12 bars, for a solo instrument or voice, sections to demonstrate contrast through use of modulation, major and minor keys
  - may be instrument and/or notation-based (treble and/or bass clef)
- basic Rock/Pop beats for drum kit, 4–8 bars
- basic Rock/Pop melodies for solo instrument or voice, up to 8 bars.

Chart and accompaniment writing

- harmonising given melodies or bass lines, for at least two parts, in simple or compound time
- choosing appropriate notation to score individual parts in a song, up to 8 bars, for
  - lead guitar (or vocal or keyboards)
  - rhythm guitar (and/or keyboards)
  - bass guitar
  - drums (and/or auxiliary percussion)
- writing chart parts for all instruments in a style-specific song, up to 8 bars
- drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, up to 8 bars
- correct notation of basic rhythm guitar and/or keyboards chord charts, up to 8 bars
- analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave), up to 8 bars
- analysing accompaniment styles – some basic differences (Country, Reggae, Hard Rock)
- analysing a given score comprising up to four instruments/parts.

Arranging

- arranging and transposing using treble and bass clef and B flat and E flat instruments, 8 bars
- arranging from a given lead sheet and/or piano score for a specified ensemble, incorporating transposing instruments, 8 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble up to four parts, 8 bars
- identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Note: original and/or cover version material may be used.
Form-based compositions
• composing for solo voice or instrument using binary, call and response, verse, pre-chorus, chorus, bridge, 12 bar structure, 12-bar blues
  ▪ notation-based and in lead sheet style.

Rhythm section writing
• composing appropriate and stylistic scores/charts for all Contemporary rhythm section instruments.

Composing a lead sheet
• lead sheet writing using Contemporary conventions and compositional devices
• creating/writing 8–16 bars melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the unit content
  ▪ notation-based and in lead sheet style.

Cultural and historical analysis
Areas of study: two areas of study (styles) must be studied in Year 12. Rock is the compulsory area of study and the other area of study is to be selected from the following:
• African-American
• Country
• Electronica
• Folk
• Pop.

Designated works: eight designated works are required for the external examination; each area of study (style) has been assigned four designated works. The designated works document is located on the Years 11 and 12 Music course page.

Musical characteristics of the area of study
• visual and aural analysis of designated works incorporating context appropriate and style specific terminology
  ▪ supplementary works used for comparison and contrast
• important and defining musical characteristics of chosen area of study
  ▪ influence of other earlier or contemporary styles on musical characteristics
• prominent artists within the chosen area of study, in addition to the designated works
  ▪ songwriters and performers who were influential in the development of the style
  ▪ influences on prominent artists and their influence on other artists
  ▪ detail at least two important works by each of these artists
  ▪ contributions made by prominent artists to the development of the style.
Overview of historical influences

- influences in Contemporary Music, including social, cultural, technological, historical, political, image and promotional factors over different decades from the 1950s through to the present, such as:
  - anti-establishment trends
  - British influence
  - charity mega events
  - classical music influence/art music
  - developments in radio and television
  - disco/funk culture
  - electronic/dance culture
  - emergence of ‘teenage culture’
  - glam rock culture
  - grunge culture
  - heavy metal culture
  - hip-hop/R&B culture
  - hippy culture
  - media, including MTV
  - post-war USA
  - protest movement
  - punk culture
  - racial considerations, civil rights, feminism
  - Rasta/reggae culture
  - recording technology developments
  - stadium concert phenomenon
  - surf culture.

Overview of development of Contemporary Music

- origins of Contemporary Music
  - Blues
    - blues scale
    - 12-bar blues form
    - call and response
    - syncopation
    - improvisation
    - use of primary triads, relevant chord structure and relationships appropriate to the pieces studied
  - influence of technology on instruments and music creation
  - comparison between roles and influence of producers, managers, performers and songwriters/arrangers.
Practical component

School-based assessment

Delivery of the practical component requires individual tuition from an instrumental teacher or composition tutor/supervisor and generally takes place outside the allocated classroom time. The classroom teacher is responsible for managing the delivery and assessment process of the practical component. A timetable, program of work and assessment outline are to be determined and agreed to by the classroom teacher, instrumental teacher or composition tutor/supervisor and student to ensure appropriate standards, assessment and submission requirements are met.

Performance students are expected to have a weekly instrumental lesson and commit to a regular practice routine. Students should be encouraged to participate in relevant ensembles and be given regular performance opportunities to build confidence and prepare for recital examinations. Composition students should also be given the opportunity to present their compositions to prepare for the submission of the composition portfolio, and are to be ranked collectively with performance students for the practical component.

The practical component is worth 50% of the overall school-based assessment. 30% of this 50% is allocated to the school-based practical examination, which correlates with the ATAR course examination, structure and requirements.

The remaining 20% is allocated to performance and/or composition tasks which can be assessed in class time by the classroom teacher or in conjunction with the instrumental teacher, composition tutor/supervisor, ensemble director and/or external markers.

Performance

- Prepared repertoire (10%)
  - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context.

- Other performance activities (10%)
  - Technical work
    - skills and techniques appropriate to the chosen instrument/voice, as outlined in the *Music Performance Resource Package*
  - Improvisation
    - improvisation skills on chosen instrument
  - Sight-reading
    - pieces up to 16 bars in length, in keys appropriate for the instrument and context, as outlined in the *Music Performance Resource Package*
  - Ensemble
    - rehearsal conventions
    - demonstration of a significant solo or leadership role
  - Playing/singing by ear
    - performing a musical piece which has been learnt from a recording or performance
    - imitating musical passages performed by another musician
Playing/singing by memory
  o performing learnt repertoire from memory.

Composition

• Composition portfolio (10%)
  ▪ students will submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.

• Other composition activities (10%)
  The remaining 10% is to be distributed between at least two of the following other composition activities:
  ▪ Presentation
    o in-class presentation of a work or works from the composition portfolio
    o composer discusses aspects of the work(s) such as its inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    o presentation includes playing the work (audio recording or live performance) and viewing the score (printed copies or digital projection)
    o work(s) may be complete or still in development
  ▪ Interview
    o interview by a teacher or panel, answering questions regarding the composition portfolio in development
    o topics could include the overall plan for the portfolio (including pieces not yet commenced), and aspects of the individual work(s) such as inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    o questions may be provided to the student in advance
  ▪ Portfolio proposal
    o written proposal addressed to the teacher, outlining the plan for the portfolio
    o includes samples (short written and/or audio excerpts, thematic ideas etc.) of each piece
  ▪ Performance
    o live performance of a completed work from the composition portfolio
    o composer should be involved, as appropriate to the work, as the solo performer, an ensemble member, or the ensemble director (including leading rehearsals and directing the performance).

Practical examination

Note: the Music Performance Resource Package contains recommended and suggested repertoire lists for each instrument across all contexts, indicating an appropriate standard or level of performance required. This document can be accessed on the course page under Support Materials: Practical component.
Candidates must select ONE of the following options outlined in the table below for the practical examination.

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<td>Composition portfolio</td>
<td>50%</td>
<td>• Minimum of three compositions with a total combined time of 10–15 minutes • Minimum of two compositions for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument • One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
<td>• Minimum of three compositions with a total combined time of 15–20 minutes • Minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument • One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
</tr>
<tr>
<td>3</td>
<td>Performance examination AND Composition portfolio</td>
<td>25%</td>
<td>• Minimum of two contrasting pieces • Warm-up/set up/tuning (5 minutes) • Performance (a) option only (5–8 minutes)</td>
<td>• Minimum of two contrasting pieces • Warm-up/set up/tuning (5 minutes) • Performance (a) option only (7–10 minutes)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Minimum of two compositions with a total combined time of 5–8 minutes • Minimum of one composition for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument • One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
<td>• Minimum of two compositions with a total combined time of 7–10 minutes • Minimum of one composition for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument • One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
</tr>
</tbody>
</table>
Unit 4 – Contemporary Music

Unit description

Across the two units, students extend and apply their skills, knowledge and understanding of music to create, communicate and evaluate music ideas with increasing depth and complexity. They continue to develop and consolidate aural and music literacy skills, learning how the elements of music can be applied, combined and manipulated when listening, performing, composing and analysing music.

Students explore how social, cultural and historical factors shape music, developing an understanding of music conventions and practices in the specific context selected for study. They apply critical listening and thinking skills and develop aesthetic understanding through comparing and analysing musical works.

Students are encouraged to reach their creative and expressive potential, developing skills and stylistic awareness to confidently engage in music making as performers and/or composers and audience members, both individually and collaboratively.

Defined context

Contemporary Music encompasses popular music from the 1950s to the present day. It is predominantly commercial in nature and is constantly evolving through the influence of youth culture and the emergence of new artists and styles.

The Contemporary Music areas of study (styles) are:

- African-American
- Country
- Electronica
- Folk
- Pop
- Rock.

Two areas of study (styles) must be studied in Year 12; one style per unit. Rock is the compulsory area of study for Year 12, and the other area of study is to be selected from the list provided. One of the areas of study (style) in Year 11 may be repeated in Year 12.

Eight designated works are required for the external examination; each area of study (style) has been assigned four designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three-year cycle. The reviewed works will be published in the designated works document, located on the Years 11 and 12 Music course page.
Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

Written component

Aural and theory

Practical vocal exercises

- sight-singing, using examples appropriate to the context, based on the aural skills outlined in this unit.

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies

\[
\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \text{ or } \frac{8}{4}
\]

- compound metres for dictations, imitations, call and responses and discrepancies

\[
\frac{6}{8}, \frac{8}{8}, \frac{12}{8}, \frac{16}{8}
\]

- irregular metres and mixed metres for dictations, imitations, call and responses and discrepancies

\[
\frac{5}{8}, \frac{7}{8}, \frac{5}{4}, \frac{7}{4}
\]

- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from

\[
\frac{crotchets}{eighth}, \frac{crotchets}{quarter}, \frac{crotchets}{third}, \frac{crotchets}{sixth}
\]

- simple metre rests for dictations, imitations, call and responses and discrepancies

\[
\frac{rests}{quarter}, \frac{rests}{third}, \frac{rests}{sixth}, \frac{rests}{eighth}
\]

- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

\[
\frac{some}{crotchets}, \frac{some}{quarter}, \frac{some}{third}, \frac{some}{sixth}
\]

- swung/shuffle feel

\[
\frac{swung}{quarter} = \frac{duple}{triple}
\]
- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[\frac{3}{4}, \frac{3}{8}, \frac{9}{8}, \frac{9}{16}\]

- compound metre rests for dictations, imitations, call and responses and discrepancies
  \[-, \frac{1}{4}, \frac{1}{8}, \frac{3}{16}\]

- subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies
  \[\frac{3}{4}, \frac{3}{8}, \frac{3}{16}, \frac{9}{16}, \frac{9}{32}, \frac{9}{64}\]

- anacrusis/upbeat/pick-up
- ostinato/riff
- syncopation
- ties
- correct grouping of rhythms and rests within the bar
- rhythmic dictation
  - with or without given pitches, 4–8 bars
- rhythmic discrepancies
  - rhythm (including time signature)
    - at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example.

Pitch – melody, harmony and tonality

- scales
  - treble and bass clef, ascending and descending
  - key signatures up to three sharps and three flats
    - major, major pentatonic, minor pentatonic, natural minor, harmonic minor, melodic minor, jazz minor, chromatic, blues
- modes
  - treble and bass clef, ascending and descending
    - ionian, aeolian, mixolydian and dorian
- intervals
  - diatonic, melodic and harmonic, ascending and descending within an octave
    - major, minor, perfect, augmented 4th/diminished 5th
    - compound intervals
      - 9th, 11th
• melodic dictation
  ▪ treble or bass clef, starting note given, 4–8 bars
  ▪ key signatures up to three sharps and three flats in major and minor keys
    o major pentatonic, minor pentatonic, major, harmonic minor, melodic minor, blues

• pitch discrepancies
  ▪ pitch (including key signature)
    o at least four discrepancies in a short musical example
  ▪ combination of rhythm and pitch
    o at least four discrepancies in a short musical example

• imitation and call and response
  ▪ examples based on the aural skills outlined in this unit, up to 4 bars

• tonal qualities
  ▪ specific to scales listed

• modulations
  ▪ to the relative minor
  ▪ to the relative major
  ▪ to the dominant
  ▪ to the subdominant

• chords
  ▪ key signatures up to three sharps and three flats in major and minor keys
  ▪ root position (block), arpeggios (broken), first and second inversions
    o major, minor, dominant7, min7, maj7
  ▪ primary triads
    o root position
    o major, minor
  ▪ secondary triads
    o root position
    o ii and vi in major keys and VI in minor keys

• chord progressions
  ▪ key signatures up to three sharps and three flats in major and minor keys, 4–8 bars
  ▪ Roman numerals and chord names where appropriate
    o Roman numerals
      - major: I, Ib/I6, I/V6, ii, iib/iV6, iii, IV, V, V7, Vb/V6 and vi
      - minor: i, ib/i6, i/V6, iv, V, V7 and VI
    o chord names (as indicated in the tonality of C)
      - major: C, C/E, C/G Dm, Dm/F, Em, F, G, G7, G/B and Am
      - minor: Am, Am/C, Am/E, Dm, E, E7 and F
    o power chords
  ▪ standard blues progression
    - I, I7, IV, IV7, V and V7
- minor blues progression
  - i, iⅦ, iv, iv, V and VⅦ
  - i, iⅦ, IV, IVⅦ, V and VⅦ
  - i, iⅦ, iv, ivⅦ, v and vⅦ
- variation and expansion of the 12-bar blues progression
- variation and expansion of the minor blues progression
- passing notes, suspensions.

**Tempo**

- terminology/symbol for tempo
  - very fast, fast, moderate, very slow, slow, upbeat
- terminology/symbol for modifications of tempo
  - gradually becoming faster, gradually becoming slower, *ad lib*, *rubato*.

**Expressive elements**

- terminology/symbol for dynamics
  - *pianissimo* (pp) – very soft; *piano* (p) – soft; *mezzo piano* (mp) – moderately soft; *mezzo forte* (mf) – moderately loud; *forte* (f) – loud; *fortissimo* (ff) – very loud
- terminology/symbol for changes in intensity of sound
  - *decrescendo* (decresc.), *diminuendo* (dim.), *crescendo* (cresc.)
- terminology/symbol for accents, articulations and ornamentations

**Texture**

- single line, melody with accompaniment, multi-voice, block voicing.

**Form/structure**

- binary (AB), call and response, ternary (ABA), song form (AABA), 8 bar structure, 12 bar structure, 16 bar structure, 12-bar blues, strophic, through-composed
- signs/symbols
  - bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
  - bpm, pause, *fine*, *coda*, *dal segno*, *D.C. al coda*, *D.S. al coda*, *segue*
- song sections
  - bridge, chorus, hook, intro, middle 8, outro, pre-chorus, verse, solo, call and response
- compositional devices
  - ostinato/riff
  - backing riff
  - pedal note
  - sequence
  - imitation
  - inversion
  - diminution
  - augmentation.
Timbre

Instruments

- identification and description of tonal qualities
  - orchestral instruments
    - woodwind, brass, percussion, string
  - woodwind
    - flute, clarinet
    - saxophones
      - soprano, alto, tenor, baritone
  - brass
    - trumpet, trombone
  - string
    - violin, double bass
  - guitar
    - 12-string, electric, electric bass, nylon string, steel string, slide
  - guitar techniques
    - bend, slide, palm mute, harmonics, vibrato, hammer-on, pull-off
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, ride cymbal, triangle,
      tambourine, shaker, wood block, cowbell, claves, vibraphone, marimba, congas, bongos, timbale,
      drum kit
    - drum machines
  - drum techniques
    - side stick, rim shot, double kick, open and closed hi-hat
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - vocal techniques
    - scoop, falsetto, vibrato
  - electronic
    - turntable, samples
  - non-western
    - didgeridoo, sitar
  - miscellaneous
    - harmonica, banjo, mandolin.
Aural and visual analysis

- identification and evaluation of the elements of music as specified in the aural and theory content
- aural and visual analysis of music extracts related to the selected genre
  - number of instruments and/or voices
  - type of instruments and/or voices
  - metre
  - genre
  - style
  - tempo indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - chorus, delay, distortion, feedback, phasing, reverb, tremolo, vibrato, wah-wah, brushes and mallets.

Additional theory

- knowledge and function of tab notation and percussion clef
- knowledge and function of the following clefs
  - treble and bass clef notes, including leger lines
- key signatures up to six sharps and six flats
- accidentals
  - sharps, double sharps, flats, double flats, naturals
- enharmonic note equivalents
- scales
  - treble clef and bass clef, ascending and descending
  - key signatures up to six sharps and six flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, blues, chromatic
- modes
  - treble clef and bass clef, ascending and descending
    - ionian, aeolian, dorian and mixolydian
- scale structure and patterns
- scale degree numbers
- intervals
  - treble and bass clef, diatonic, within an octave
    - major, minor, perfect, diminished and augmented
    - compound intervals
      - 9th, 11th, 13th
- chords/chord progressions/chord analysis
  - Roman numerals and chord names, where appropriate
  - major and minor key signatures up to six sharps and six flats
  - primary and secondary triads
    - root position, first inversion and second inversion
    - root position (block), arpeggio (broken)
      - major, minor, diminished, augmented
      - dominant7, dominant9, min7, maj7
    - 9, 9, add 9
      - power
  - blues and minor blues progression
  - variation and expansion of the 12-bar blues progression, rhythm changes chord progressions
  - passing notes (diatonic and chromatic)
  - suspensions
  - circle/cycle of fourths/fifths

- time signatures
  \[\frac{3}{2}, \frac{2}{2}\] or \[\frac{1}{4}\]

- simple and compound metre rests
  \[\flat, \natural\]

- accents, articulations and ornamentations
  \[\flat, \natural, \flat, \natural\]

- timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - idiomatic writing techniques.
Composition and arrangement

Compositions and arrangements based on the chosen Contemporary style, encompassing the elements of music as specified in the unit content.

Melody and rhythm writing

- from a given motif, 8–12 bars in major and minor keys, in simple time and compound time, in treble or bass clef
- for a given 8–12 bar rhythmic pattern
- for a given chord structure, 8–12 bars
- for given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- for a given style or mood, 8–12 bars, for a solo instrument or voice, sections to demonstrate contrast through use of modulation, major and minor keys
  - may be instrument and/or notation-based (treble and/or bass clef)
- basic Rock/Pop beats for drum kit, 4–8 bars
- basic Rock/Pop melodies for solo instrument or voice, up to 8 bars.

Chart and accompaniment writing

- harmonising given melodies or bass lines, for at least two parts, in simple or compound time
- choosing appropriate notation to score individual parts in a song, up to 8 bars, for
  - lead guitar (or vocal or keyboards)
  - rhythm guitar (and/or keyboards)
  - bass guitar
  - drums (and/or auxiliary percussion)
- writing chart parts for all instruments in a style-specific song, up to 8 bars
- drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, up to 8 bars
- correct notation of basic rhythm guitar and/or keyboards chord charts, up to 8 bars
- analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave), up to 8 bars
- analysing accompaniment styles – some basic differences (Country, Reggae, Hard Rock)
- analysing a given score comprising up to four instruments/parts.

Arranging

- arranging and transposing using treble and bass clef and B flat and E flat instruments, 8 bars
- arranging from a given lead sheet and/or piano score for a specified ensemble, incorporating transposing instruments, 8 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble up to four parts, 8 bars
- identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Note: original and/or cover version material may be used.
Form-based compositions

- composing for solo voice or instrument using binary, call and response, verse, pre-chorus, chorus, bridge, 12 bar structure, 12-bar blues
  - notation-based and in lead sheet style.

Rhythm section writing

- composing appropriate and stylistic scores/charts for all Contemporary rhythm section instruments.

Composing a lead sheet

- lead sheet writing using contemporary conventions and compositional devices
- creating/writing 8–16 bars melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the unit content
  - notation-based and in lead sheet style.

Cultural and historical analysis

Areas of study: two areas of study (styles) must be studied in Year 12. Rock is the compulsory area of study and the other area of study is to be selected from the following:

- African-American
- Country
- Electronica
- Folk
- Pop.

Designated works: eight designated works are required for the external examination; each area of study (style) has been assigned four designated works. The designated works document is located on the Years 11 and 12 Music course page.

Musical characteristics of the area of study

- visual and aural analysis of designated works, incorporating context-appropriate and style-specific terminology
  - supplementary works used for comparison and contrast
- important and defining musical characteristics of chosen area of study
  - influence of other earlier or contemporary styles on musical characteristics
- prominent artists within the chosen area of study, in addition to the designated works’
  - songwriters and performers who were influential in the development of the style
  - influences on prominent artists and their influence on other artists
  - detail at least two important works by each of these artists
  - contributions made by prominent artists to the development of the style.
Overview of historical influences

- influences in Contemporary Music, including social, cultural, technological, historical, political, image and promotional factors over different decades from the 1950s through to the present, such as:
  - anti-establishment trends
  - British influence
  - charity mega events
  - classical music influence/art music
  - developments in radio and television
  - disco/funk culture
  - electronic/dance culture
  - emergence of ‘teenage culture’
  - glam rock culture
  - grunge culture
  - heavy metal culture
  - hip-hop/R&B culture
  - hippy culture
  - media, including MTV
  - post-war USA
  - protest movement
  - punk culture
  - racial considerations, civil rights, feminism
  - Rasta/reggae culture
  - recording technology developments
  - stadium concert phenomenon
  - surf culture.

Overview of development of Contemporary Music

- origins of Contemporary Music
  - Blues
    - blues scale
    - 12-bar blues form
    - call and response
    - syncopation
    - improvisation
    - use of primary triads, relevant chord structure and relationships appropriate to the pieces studied
  - influence of technology on instruments and music creation
  - comparison between roles and influence of producers, managers, performers and songwriters/arrangers.
Practical component

School-based assessment

Delivery of the practical component requires individual tuition from an instrumental teacher or composition tutor/supervisor and generally takes place outside the allocated classroom time. The classroom teacher is responsible for managing the delivery and assessment process of the practical component. A timetable, program of work and assessment outline are to be determined and agreed to by the classroom teacher, instrumental teacher or composition tutor/supervisor and student to ensure appropriate standards, assessment and submission requirements are met.

Performance students are expected to have a weekly instrumental lesson and commit to a regular practice routine. Students should be encouraged to participate in relevant ensembles and be given regular performance opportunities to build confidence and prepare for recital examinations. Composition students should also be given the opportunity to present their compositions to prepare for the submission of the composition portfolio, and are to be ranked collectively with performance students for the practical component.

The practical component is worth 50% of the overall school-based assessment. 30% of this 50% is allocated to the school-based practical examination, which correlates with the ATAR course examination, structure and requirements.

The remaining 20% is allocated to performance and/or composition tasks which can be assessed in class time by the classroom teacher or in conjunction with the instrumental teacher, composition tutor/supervisor, ensemble director and/or external markers.

Performance

- Prepared repertoire (10%)
  - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context.

- Other performance activities (10%)
  The remaining 10% is to be distributed between at least two of the following other performance activities:

  - Technical work
    - skills and techniques appropriate to the chosen instrument/voice, as outlined in the Music Performance Resource Package
  
  - Improvisation
    - improvisation skills on chosen instrument
  
  - Sight-reading
    - pieces up to 16 bars in length, in keys appropriate for the instrument and context, as outlined in the Music Performance Resource Package
  
  - Ensemble
    - rehearsal conventions
    - demonstration of a significant solo or leadership role

  - Playing/singing by ear
    - performing a musical piece which has been learnt from a recording or performance
    - imitating musical passages performed by another musician
• Playing/singing by memory
  o performing learnt repertoire from memory.

Composition

• Composition portfolio (10%)
  ▪ students will submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.

• Other composition activities (10%)
  The remaining 10% is to be distributed between at least two of the following other composition activities:
  ▪ Presentation
    o in-class presentation of a work or works from the composition portfolio
    o composer discusses aspects of the work(s) such as its inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    o presentation includes playing the work (audio recording or live performance) and viewing the score (printed copies or digital projection)
    o work(s) may be complete or still in development
  ▪ Interview
    o interview by a teacher or panel, answering questions regarding the composition portfolio in development
    o topics could include the overall plan for the portfolio (including pieces not yet commenced), and aspects of the individual work(s) such as inspiration or purpose, music elements, creative process, form/structure, style, instrumentation/orchestration etc.
    o questions may be provided to the student in advance
  ▪ Portfolio proposal
    o written proposal addressed to the teacher, outlining the plan for the portfolio
    o includes samples (short written and/or audio excerpts, thematic ideas etc.) of each piece
  ▪ Performance
    o live performance of a completed work from the composition portfolio
    o composer should be involved, as appropriate to the work, as the solo performer, an ensemble member, or the ensemble director (including leading rehearsals and directing the performance).

Practical examination

Note: the Music Performance Resource Package contains recommended and suggested repertoire lists for each instrument across all contexts, indicating an appropriate standard or level of performance required. This document can be accessed on the course page under Support Materials: Practical component.
Candidates must select ONE of the following options outlined in the table below for the practical examination.

<table>
<thead>
<tr>
<th>Options</th>
<th>Examination type</th>
<th>Weighting</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Performance examination</td>
<td>50%</td>
<td>- Minimum of two contrasting pieces</td>
<td>- Minimum of two contrasting pieces</td>
</tr>
<tr>
<td></td>
<td>Candidates can perform: (a) one context, one instrument OR (b) one context, two instruments OR (c) two contexts, one instrument OR (d) two contexts, two instruments</td>
<td></td>
<td>- Warm-up/set up/tuning (5 minutes)</td>
<td>- Warm-up/set up/tuning (5 minutes)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>- Option (a): 10–15 minutes</td>
<td>- Option (a): 15–20 minutes</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>- Options (b–d): 5–8 minutes for each instrument/context</td>
<td>- Options (b–d): 7–10 minutes for each instrument/context</td>
</tr>
<tr>
<td>2</td>
<td>Composition portfolio</td>
<td>50%</td>
<td>- Minimum of three compositions with a total combined time of 10–15 minutes</td>
<td>- Minimum of three compositions with a total combined time of 15–20 minutes</td>
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<td>- Minimum of two compositions for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
<td>- Minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>- One composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
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</tr>
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<td>3</td>
<td>Performance examination AND Composition portfolio</td>
<td>25%</td>
<td>- Minimum of two contrasting pieces</td>
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<td></td>
<td>- Warm-up/set up/tuning (5 minutes)</td>
<td>- Warm-up/set up/tuning (5 minutes)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Performance (a) option only (5–8 minutes)</td>
<td>- Performance (a) option only (7–10 minutes)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Minimum of two compositions with a total combined time of 5–8 minutes</td>
<td>- Minimum of two compositions with a total combined time of 7–10 minutes</td>
</tr>
<tr>
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<td></td>
<td>- Minimum of one composition for an ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
<td>- Minimum of one composition for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
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<tr>
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</tbody>
</table>
School-based assessment

The Western Australian Certificate of Education (WACE) Manual contains essential information on principles, policies and procedures for school-based assessment that needs to be read in conjunction with this syllabus.

Teachers design school-based assessment tasks to meet the needs of students. The tables below provide details of the assessment types for the Music ATAR Year 12 syllabus and the weighting for each assessment type.

Assessment table – practical component

The practical component can be undertaken in a context which is independent of the written component.

<table>
<thead>
<tr>
<th>Type of assessment</th>
<th>Weighting</th>
<th>To SCSA</th>
<th>Weighting for combined mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prepared repertoire</td>
<td>20%</td>
<td>100%</td>
<td>50%</td>
</tr>
<tr>
<td>Students perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Assessment can be completed by the classroom teacher and/or instrumental teacher.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Other performance activities</td>
<td>20%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance examination</td>
<td>60%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Typically conducted at the end of semester and/or unit and reflecting the practical examination design brief and the practical (Performance/Portfolio) examination requirements document. The examination consists of a performance examination (recital only) and/or submission of a composition portfolio.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

OR

<table>
<thead>
<tr>
<th>Type of assessment</th>
<th>Weighting</th>
<th>To SCSA</th>
<th>Weighting for combined mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition portfolio</td>
<td>20%</td>
<td>100%</td>
<td>50%</td>
</tr>
<tr>
<td>Students submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other composition activities</td>
<td>20%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition must be assessed on at least two occasions, selecting from the following: presentation, interview, portfolio proposal and performance.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Submission of composition portfolio</td>
<td>60%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The complete portfolio is to be submitted for marking as part of the practical examination process. This is typically conducted at the end of semester/unit and reflects the practical examination design brief and the Practical (performance and/or composition portfolio) examination requirements document.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Type of assessment

<table>
<thead>
<tr>
<th>Type of assessment</th>
<th>Weighting</th>
<th>To SCSA</th>
<th>Weighting for combined mark</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composition portfolio</strong></td>
<td>10%</td>
<td>100%</td>
<td>50%</td>
</tr>
<tr>
<td>Students submit a portion (one or two compositions) of their portfolio for marking by the class teacher, composition tutor/supervisor, external marker or a panel of markers.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other composition activities</strong></td>
<td>10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition must be assessed on at least one occasion, selecting from the following: presentation, interview, portfolio proposal and performance.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Prepared repertoire</strong></td>
<td>10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students perform with technical skills and stylistic interpretation appropriate to the selected repertoire and context. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Assessment can be completed by the classroom teacher and/or instrumental teacher.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other performance activities</strong></td>
<td>10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance must be assessed on at least one occasion, selecting from the following: technical work, sight-reading, improvisation, playing/singing by ear, playing/singing from memory, performing as part of an ensemble. Assessment can be completed by the classroom teacher, instrumental teacher and/or ensemble director.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Submission of composition portfolio</strong></td>
<td>30%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The complete portfolio is to be submitted for marking as part of the practical examination process. This is typically conducted at the end of semester/unit and reflects the practical examination design brief and the Practical (performance and/or composition portfolio) examination requirements document.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Performance examination</strong></td>
<td>30%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Typically conducted at the end of semester and/or unit and reflecting the practical examination design brief and the practical (Performance/Portfolio) examination requirements document. The examination consists of a performance examination (recital only) and/or submission of a composition portfolio.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Assessment table – written component

The written component is context specific.

<table>
<thead>
<tr>
<th>Type of assessment</th>
<th>Weighting</th>
<th>To SCSA</th>
<th>Weighting for combined mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural</td>
<td>25%</td>
<td>100%</td>
<td>50%</td>
</tr>
<tr>
<td>Singing, listening, recognition, identification and analysis of music elements developing inner-hearing through aural-based activities. Types of evidence can include: recognition, identification, analysis and notation of scales, intervals, chords, chord progressions, modulations, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, aural analysis and skeleton score.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theory and composition</td>
<td>15%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Application of theoretical knowledge and skills related to composing/arranging music. Types of evidence can include: identification, analysis and writing of scales, intervals, chords, chord progressions, cadences, modulations, transposition, transcription, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead sheet, form and structure, texture, dynamics and expressive devices, instrumental/vocal techniques, melody writing and stylisation.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultural and historical analysis</td>
<td>20%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research, visual and aural analysis of selected works and composers/arrangers-performers in a particular area of study, identifying and analysing the development of a style or genre, stylistic conventions, contextual features, the use of music elements, instrumentation and orchestration. Understand and analyse the influence and relevance of cultural, historical and social features associated with a musical era, style or genre.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Written examination</td>
<td>40%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Typically conducted at the end of semester and/or unit and reflecting the written examination design brief for this syllabus. Incorporates all written assessment types: Aural; Theory and composition; and Cultural and historical analysis. Examination items can include notated musical responses (using Western staff notation), multiple-choice, short answer and extended paragraph questions.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Teachers are required to use the assessment table to develop an assessment outline for the pair of units.

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

In the assessment outline for the pair of units, each assessment type must be included at least twice (except in the combined performance/composition option where the non-examination practical assessment types are only required to be assessed once).

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes.
Grading

Schools report student achievement in terms of the following grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent achievement</td>
</tr>
<tr>
<td>B</td>
<td>High achievement</td>
</tr>
<tr>
<td>C</td>
<td>Satisfactory achievement</td>
</tr>
<tr>
<td>D</td>
<td>Limited achievement</td>
</tr>
<tr>
<td>E</td>
<td>Very low achievement</td>
</tr>
</tbody>
</table>

The teacher prepares a ranked list and assigns the student a grade for the pair of units. The grade is based on the student’s overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. In Music, the teacher applies the description for either performance, or composition portfolio, or both, according to the Assessment Outline set for their students. The grade descriptions for the Music ATAR Year 12 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, under the Grading tab on the Music course page of the Authority website.

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the WACE Manual for further information about the use of a ranked list in the process of assigning grades.
**ATAR course examination**

All students enrolled in the Music ATAR Year 12 course are required to sit the ATAR course written and practical examinations.

**Written examination**

The examination is based on a representative sampling of the content for Unit 3 and Unit 4. There are separate written examinations for each pair of units in each context.

Section One of the written examination: Aural and Analysis is based on generic content common to all three contexts. Refer to Appendix 2 – *Music Scope and sequence: Aural and theory common content – Unit 3 and Unit 4*.

The compulsory areas of study required for Section Three of the examination are outlined below.

**Compulsory areas of study**

<table>
<thead>
<tr>
<th>Context</th>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Western Art Music</strong></td>
<td>Concerto</td>
<td>Symphony</td>
</tr>
<tr>
<td><strong>Jazz</strong></td>
<td>Be-Bop</td>
<td>Hard Bop/Cool School</td>
</tr>
<tr>
<td><strong>Contemporary Music</strong></td>
<td>Pop</td>
<td>Rock</td>
</tr>
</tbody>
</table>

The designated works assigned for each area of study are also required for Section Three of the written examination can be found in the designated works document located on the Years 11 and 12 Music course page.

**Practical examination**

Detailed information about the ATAR course practical examination is available in the separate course document: *Music ATAR course Practical (performance and/or composition portfolio) Examination requirements*. This document can be accessed on the course page under Examination Materials.

Details of the written and practical (performance and/or composition portfolio) ATAR course examinations are prescribed in the ATAR course examination design briefs on the following pages.

Refer to the WACE Manual for further information.
Practical (performance and/or composition portfolio) examination design brief – Year 12

Provided by the candidate

Performance:  Personalised practical examination timetable
three copies of each performing score, or explanatory notes if a score is not required
accompanist/s (with no more than eight ensemble members)
additional performance equipment if required
a Practical examination repertoire cover page form

Composition:  a signed Declaration of authenticity form

Portfolio:  a Composition portfolio submission form
scores and recordings of all compositions

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Options</td>
<td>Supporting Information</td>
</tr>
<tr>
<td>1. Performance</td>
<td>The candidate is required to perform one of the following four performance options:</td>
</tr>
<tr>
<td>100% of the practical examination</td>
<td>(a) one context, one instrument</td>
</tr>
<tr>
<td>• warm-up/set up/tuning (5 minutes)</td>
<td>(b) one context, two instruments</td>
</tr>
<tr>
<td>• option (a): 15–20 minutes</td>
<td>(c) two contexts, one instrument</td>
</tr>
<tr>
<td>• options (b–d): 7–10 minutes for each instrument/context</td>
<td>(d) two contexts, two instruments</td>
</tr>
<tr>
<td>2. Composition portfolio</td>
<td>The composition portfolio must contain a degree of contrast. This contrast may be evident through style/context, tempo, form, instrumentation etc.</td>
</tr>
<tr>
<td>100% of the practical examination</td>
<td>The portfolio may be limited to a single context, or contain pieces across multiple contexts. In addition to the four performance contexts, composition students may compose works in any other context, such as film music or indigenous music from various cultures.</td>
</tr>
<tr>
<td>The composition portfolio must contain:</td>
<td>Recordings for all compositions must be included.</td>
</tr>
<tr>
<td>• a minimum of three compositions with a total combined time of 15–20 minutes</td>
<td></td>
</tr>
<tr>
<td>• a minimum of two compositions for an ensemble of four or more instruments/part/voices and a maximum of one composition for a solo instrument</td>
<td></td>
</tr>
<tr>
<td>• one composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
<td></td>
</tr>
<tr>
<td>3. Performance examination</td>
<td>The candidate can only perform one context, one instrument (option a).</td>
</tr>
<tr>
<td>50% of the practical examination</td>
<td>The candidate is required to present a minimum of two contrasting pieces for the performance.</td>
</tr>
<tr>
<td>• minimum of two contrasting pieces</td>
<td>Jazz and Contemporary instrumentalists are required to demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire.</td>
</tr>
<tr>
<td>• warm-up/set up/tuning (5 minutes) and</td>
<td>The composition portfolio must contain a degree of contrast. This contrast may be evident through style/context, tempo, form, instrumentation etc.</td>
</tr>
<tr>
<td>Composition portfolio</td>
<td>The portfolio may be limited to a single context, or contain pieces across multiple contexts. In addition to the four performance contexts, composition students may compose works in any other context, such as film music or indigenous music from various cultures.</td>
</tr>
<tr>
<td>50% of the practical examination</td>
<td>Recordings for all compositions must be included.</td>
</tr>
<tr>
<td>The composition portfolio must contain:</td>
<td></td>
</tr>
<tr>
<td>• a minimum of two compositions with a total combined time of 7–10 minutes</td>
<td></td>
</tr>
<tr>
<td>• a minimum of one composition for an ensemble of four or more instruments/part/voices and a maximum of one composition for a solo instrument</td>
<td></td>
</tr>
<tr>
<td>• one composition may be an arrangement of another composer’s work. This composition must constitute less than 50% of the total combined time of the portfolio</td>
<td></td>
</tr>
</tbody>
</table>
Written examination design brief – Year 12

Time allowed
Reading time before commencing work: ten minutes
Working time for paper: two and a half hours

Permissible items
Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters
Special items: nil

Provided by the School Curriculum and Standards Authority
Personal listening device
Headphones

<table>
<thead>
<tr>
<th>Section</th>
<th>Supporting information</th>
</tr>
</thead>
</table>
| Section One  
Aural and analysis  
36% of the written examination  
Common to all contexts  
6–8 questions  
Suggested working time: 50 minutes | The candidate is required to listen and respond to a selection of music excerpts using the personal listening device provided. Questions can include: recognition of tonality and/or modulations, scales, intervals, pitch, melodic and rhythmic dictations, chord progressions, rhythmic and/or pitch discrepancies, skeleton scores, aural and visual analysis. Questions can have parts. Question formats include multiple-choice and short answer. Some responses require Western staff notation. |
| Part A  
Analysis (11%)  
One question  
Part B: Short response (23%)  
(i) compulsory area of study (11%)  
one question  
(ii) non-compulsory area of study (12%)  
one question  
Suggested working time: 55 minutes | Part A  
The candidate is provided with a score and listens to a music excerpt similar to the designated works for a selected area of study, using the personal listening device provided. The question is based on the compulsory area of study in each context. The question has parts and the response can be in the form of short answer or analysis tasks.  
Part B  
(i) One question, based on the compulsory area of study and the correlating designated works, is provided for each context. The candidate will be provided with score excerpt/s. The question requires critical analysis and application of an understanding of the cultural, historical, social, political and musical features of an area of study. The question has parts and the response can be in the form of short answer or analysis tasks.  
(ii) The question is answered using the non-compulsory area of study and the correlating designated works. The question requires critical analysis and application of an understanding of cultural, historical, social and political influences and musical characteristics relevant to an area of study. The question has 2–4 parts which require extended paragraph responses, one of which can be common to all contexts. |
<table>
<thead>
<tr>
<th>Section</th>
<th>Supporting information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section Three</strong>&lt;br&gt;<strong>Theory and composition</strong>&lt;br&gt;30% of the total examination&lt;br&gt;Context specific&lt;br&gt;2–4 questions&lt;br&gt;Suggested working time: 45 minutes</td>
<td><strong>Western Art Music</strong>&lt;br&gt;Theory questions are based on a range of the following: identification and writing of scales, intervals, chords, cadences, identification of form and structure, transposition, transcriptions, orchestration, arrangements, chord analysis and/or harmonisation tasks.&lt;br&gt;Composition questions are based on one or more of the following: melody writing, harmonisation, SATB setting, accompaniment writing, form-based compositions, orchestration and arranging.&lt;br&gt;Questions can have parts.&lt;br&gt;&lt;br&gt;<strong>Jazz</strong>&lt;br&gt;Theory questions are based on a range of the following: identification and writing of scales, intervals, chords, identification of form and structure, transposition, transcriptions, orchestration, arrangements and/or chord analysis tasks.&lt;br&gt;Composition questions are based on one or more of the following: melody writing, harmonisation, accompaniment writing, arranging, form-based compositions, lead sheet and/or rhythm section writing.&lt;br&gt;Questions can have parts.&lt;br&gt;&lt;br&gt;<strong>Contemporary Music</strong>&lt;br&gt;Theory questions are based on a range of the following: identification and writing of scales, intervals and chords, chord analysis, identification of form and structure, transposition, transcriptions and/or arrangements.&lt;br&gt;Composition questions are based on one or more of the following: melody writing, chart and accompaniment writing, arranging, form-based compositions, lead sheet and/or rhythm section writing.&lt;br&gt;Questions can have parts.</td>
</tr>
</tbody>
</table>
## Appendix 1 – Grade descriptions Year 12

### Aural
Identifies and proficiently applies a wide range of music elements, concepts and processes, consistently and accurately relating sound to notation.

### Theory and composition
Proficiently selects, applies and manipulates music elements, demonstrating accurate application of a comprehensive range of theory skills.

Creates detailed, well-planned and well-structured compositions, effectively integrating the elements and conventions of music, manipulating a variety of styles and/or frameworks to create new ideas.

### Cultural and historical analysis
Accurately identifies, classifies and compares musical works, articulately discussing their significant features and overall importance with reference to a wide range of other works.

Effectively and independently analyses a wide range of musical works, both aurally and visually, synthesising relevant musical concepts evident in the works and the contexts within which they were written.

Makes creative and insightful observations, providing detailed and accurate explanations of terms and devices, adeptly identifying and evaluating the use of music elements and considering their purpose and effectiveness in contributing to the intent of the work.

Provides an insightful and detailed evaluation of the relationship between music and a broad range of social, historical and cultural factors.

### Performance
Performs confidently, consistently demonstrating excellent technique and integrity of style and expression.

Effectively performs a wide variety of contrasting musical works as a soloist and/or ensemble member.

### Composition portfolio
Composes with excellent application of music elements, form/structure and orchestration. Demonstrates an excellent degree of creativity and development of musical ideas, effectively applying a range of stylistic conventions.

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### Aural
Identifies and applies a range of music elements, concepts and processes, competently relating sound to notation, displaying only occasional errors.

### Theory and composition
Selects, applies and manipulates music elements, demonstrating a mostly accurate application of a broad range of theory skills.

Plans and structures compositions, competently integrating the elements and conventions of music, using a variety of styles and/or frameworks to create new ideas.

### Cultural and historical analysis
Identifies, classifies and compares musical works, discussing their main points and features with reference to a range of other works.

Effectively analyses a wide range of musical works, both aurally and visually, correlating musical concepts evident in the works with the contexts within which they were written.

Provides detailed explanations of terms and devices in well-written responses, identifying and explaining the use and purpose of music elements.

Evaluates the relationship between music and a broad range of social, historical and cultural factors.

### Performance
Performs confidently, demonstrating proficient technique with appropriate style and expression, recovering well from occasional errors.

Performs a wide variety of contrasting musical works as a soloist and/or ensemble member.

### Composition portfolio
Composes with proficient application of music elements, form/structure and orchestration. Demonstrates a high degree of creativity and development of musical ideas, effectively applying stylistic conventions.
<table>
<thead>
<tr>
<th>Grade</th>
<th>Aural</th>
<th>Theory and composition</th>
<th>Cultural and historical analysis</th>
<th>Performance</th>
<th>Composition portfolio</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Identifies and applies a range of music elements, concepts and processes, inconsistently relating sound to notation and making some partial and/or incorrect responses.</td>
<td>Selects, applies and manipulates music elements, demonstrating a sometimes inaccurate and inconsistent application of a range of theory skills. Structures compositions according to given frameworks to create new ideas, sometimes displaying incorrect or ineffective use of musical and/or stylistic elements.</td>
<td>Inconsistently identifies, classifies and compares musical works, providing some evidence of their importance, and drawing simple parallels to other familiar works. Satisfactorily analyses musical works, both aurally and visually, identifying some terms and devices. Makes reference to the use and purpose of music elements and the relationship between music and social, historical and cultural factors, in generally superficial responses.</td>
<td>Performs with satisfactory technique, style and expression, with some inconsistency and errors. Performs a range of works satisfactorily as a soloist and/or with other members of an ensemble.</td>
<td>Composes with satisfactory application of music elements, form/structure and orchestration. Demonstrates a satisfactory degree of creativity and development of musical ideas, applying stylistic conventions with some inconsistency.</td>
</tr>
<tr>
<td>D</td>
<td>Inconsistently identifies and applies music elements, concepts and processes, demonstrating little evidence of relating sound to notation, making frequent errors.</td>
<td>Frequently makes incorrect and/or ineffective selections of music elements, and displays an inconsistent application of a range of theory skills. Creates compositions which lack structure and cohesion, and/or relies heavily on existing ideas and frameworks, demonstrates an incorrect or ineffective application of a style/context, and/or produces an incomplete work.</td>
<td>Inaccurately identifies and/or analyses musical works, making little reference to the use of music elements and providing little evidence or justification to support visual or aural analysis. Demonstrates minimal consideration of the relationship between music and social, historical and cultural factors.</td>
<td>Performs with limited technique displaying frequent errors and a general lack of style and expression. Performs ineffectively as a soloist and/or with other members of an ensemble.</td>
<td>Composes with limited skill in the application of music elements, form/structure and orchestration. Demonstrates limited evidence of creativity and development of musical ideas, with limited application of appropriate stylistic conventions.</td>
</tr>
<tr>
<td>E</td>
<td>Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Appendix 2 – Music scope and sequence:
### Aural and theory common content – Unit 3 and Unit 4

<table>
<thead>
<tr>
<th>Common Content</th>
<th>Unit 3</th>
<th>Common Content</th>
<th>Unit 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm and duration</strong></td>
<td></td>
<td><strong>Rhythm and duration</strong></td>
<td></td>
</tr>
<tr>
<td>• simple metres for dictations, imitations, call and responses and discrepancies</td>
<td>$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $C$</td>
<td>• simple metres for dictations, imitations, call and responses and discrepancies</td>
<td>$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $C$</td>
</tr>
<tr>
<td>• compound metres for dictations, imitations, call and responses and discrepancies</td>
<td>$\frac{6}{8}, \frac{9}{12}, \frac{4}{4}$</td>
<td>• compound metres for dictations, imitations, call and responses and discrepancies</td>
<td>$\frac{6}{8}, \frac{9}{12}, \frac{4}{4}$</td>
</tr>
<tr>
<td>• irregular metres for dictations, imitations, call and responses and discrepancies</td>
<td>$\frac{6}{8}, \frac{9}{12}, \frac{4}{4}$</td>
<td>• irregular metres and mixed metres for dictations, imitations, call and responses and discrepancies</td>
<td>$\frac{6}{8}, \frac{9}{12}, \frac{4}{4}$</td>
</tr>
<tr>
<td>• simple metre rhythms for dictations, imitations, call and responses and discrepancies</td>
<td></td>
<td>• simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from</td>
<td></td>
</tr>
<tr>
<td>• simple metre rests for dictations, imitations, call and responses and discrepancies</td>
<td></td>
<td>• simple metre rests for dictations, imitations, call and responses and discrepancies</td>
<td></td>
</tr>
<tr>
<td>• subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies</td>
<td></td>
<td>• subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call and responses and discrepancies</td>
<td></td>
</tr>
<tr>
<td>• compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from</td>
<td></td>
<td>• compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from</td>
<td></td>
</tr>
<tr>
<td>• compound metre rests for dictations, imitations, call and responses and discrepancies</td>
<td></td>
<td>• compound metre rests for dictations, imitations, call and responses and discrepancies</td>
<td></td>
</tr>
<tr>
<td>• subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies</td>
<td></td>
<td>• subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies</td>
<td></td>
</tr>
</tbody>
</table>
### Common Content

**Unit 3**

- Anacrusis/upbeat/pick-up
- Ostinato/riff
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - Rhythm (including time signature)
    - At least four discrepancies in a short musical example
  - Combination of rhythm and pitch
    - At least four discrepancies in a short musical example.

### Pitch – melody, harmony and tonality

- Scales
  - Treble and bass clef, ascending and descending
  - Key signatures up to three sharps and three flats
    - Major, major pentatonic, minor pentatonic, natural minor, harmonic minor, melodic minor, chromatic
- Modes
  - Ionian, aeolian and mixolydian
- Intervals
  - Diatonic, melodic and harmonic, ascending and descending within an octave
    - Major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - Treble or bass clef, starting note given, rhythm may be given, 4–8 bars
  - Key signatures up to three sharps and three flats
    - Major pentatonic, major, minor pentatonic, harmonic minor, melodic minor
- Pitch discrepancies
  - Pitch (including key signature)
    - At least four discrepancies in a short musical example
  - Combination of rhythm and pitch
    - At least four discrepancies in a short musical example
- Imitation and call and response
  - Up to 4 bars
  - Examples based on the aural skills outlined in this unit
- Tonal qualities
  - Specific to scales listed
- Modulations
  - To the relative minor
  - To the relative major
  - To the dominant
- Chords
  - Key signatures up to three sharps and three flats in major and minor keys
  - Root position, arpeggio/triads
    - Major, minor, dominant 7th
  - Primary triads
    - Root position, first inversion
  - Secondary triads
    - Root position
    - II and VI in major keys and VI in minor keys

### Unit 4

- Anacrusis/upbeat/pick-up
- Ostinato/riff
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - Rhythm (including time signature)
    - At least four discrepancies in a short musical example
  - Combination of rhythm and pitch
    - At least four discrepancies in a short musical example.

### Pitch – melody, harmony and tonality

- Scales
  - Key signatures up to three sharps and three flats
    - Major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- Modes
  - Ionian, aeolian, mixolydian and dorian
- Intervals
  - Diatonic, melodic and harmonic, ascending and descending, within an octave
    - Major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - Treble or bass clef, starting note given, 4–8 bars
  - Key signatures up to three sharps and three flats
    - Major pentatonic, major, minor pentatonic, major, natural minor, harmonic minor, melodic minor
- Pitch discrepancies
  - Pitch (including key signature)
    - At least four pitch discrepancies in a short musical example
  - Combination of rhythm and pitch
    - At least four discrepancies in a short musical example
- Imitation and call and response
  - Up to 4 bars
  - Examples based on the aural skills outlined in this unit
- Tonal qualities
  - Specific to scales listed
- Modulations
  - To the relative minor
  - To the relative major
  - To the dominant
  - To the subdominant
- Chords
  - Key signatures up to three sharps and three flats in major and minor keys
  - Root position, triads, first and second inversions
    - Major, minor, dominant 7th
  - Primary triads
    - Root position, first and second inversions
  - Secondary triads
    - Root position
    - II and VI in major keys and VI in minor keys
### Common Content

#### Unit 3

- **Timbre**
  - Identification and tonal qualities
    - Woodwind
      - flute, clarinet
    - Saxophones
      - alto, tenor, baritone
    - Brass
      - trumpet, trombone
    - String
      - violin, double bass
    - Guitar
  - Roman numerals and chord names where appropriate
    - Major: I, I\#, V, V\#
    - Minor: i, i\#, IV, V\#

- **Form/structure**
  - Chord progressions
    - 4–8 bars, key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Major: I, I\#, V, V\#
    - Minor: i, i\#, IV, V\#

- **Expressive elements**
  - Terminology/symbol for changes in intensity of sound
    - Pianissimo (pp), piano (p), mezzo forte (mf), forte (f)
  - Terminology/symbol for modifications of tempo
    - Rubato, lento, adagio, moderato, allegro, presto
  - Terminology/symbol for accents, articulations and ornamentations
    - Accent, staccato, detached, phrasing, slur, legato/smooth

- **Texture**
  - Single line/homophonic, melody with accompaniment/homophonic, multi-voice/polyphonic

- **Form/structure**
  - Forms as listed below to be studied as appropriate to genre chosen
    - Binary/AB, ternary/ABA
  - Signs/symbols
    - Bar line, double bar lines, final bar line, repeat signs, 1\textsuperscript{st} and 2\textsuperscript{nd} time bars
  - Maelzel's metronome marks/bpm, pause/fermata, codetta, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, fine

- **Compositional devices**
  - Ostinato/riff
  - Pedal, pedal note, pedal point
  - Sequence
  - Imitation
  - Inversion
  - Diminution
  - Augmentation

#### Unit 4

- **Timbre**
  - Identification and description of tonal qualities
    - Woodwind
      - flute, clarinet
    - Saxophones
      - soprano, alto, tenor, baritone
    - Brass
      - trumpet, trombone
    - String
      - violin, double bass

### Music | ATAR | Year 12 syllabus [from 2020]
### Common Content

**Unit 3**
- **percussion**
  - snare drum, bass drum, crash cymbal, suspended cymbal, ride cymbal, triangle, tambourine, shaker, wood block, cowbell, claves, vibraphone, drum kit
- **keyboard**
  - piano
- **voice**
  - female (soprano, alto), male (tenor, bass).

**Unit 4**
- **percussion**
  - snare drum, bass drum, crash cymbal, suspended cymbal, ride cymbal, triangle, tambourine, shaker, wood block, cowbell, claves, vibraphone, marimba, congas, bongos, timbale, drum kit
- **keyboard**
  - piano, electric organ, synthesiser
- **voice**
  - female (soprano, alto), male (tenor, bass).

### Aural and visual analysis
- aural and visual analysis of music extracts related to the selected genre
- identification from a short musical excerpt, the elements of music as specified in the aural and theory content
- number of instruments and/or voices
- type of instruments and/or voices
- metre
- genre
- style
- tempo indications
- tonality
- textural features
- form
- rhythmic, melodic and harmonic elements
- dynamics
- articulations
- compositional devices
- instrumental timbres and colouristic effects.

### Aural and visual analysis
- aural and visual analysis of music extracts related to the selected genre
- identification from a short musical excerpt, the elements of music as specified in the aural and theory content
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- compositional devices
- instrumental timbres and colouristic effects.