



# Music General Course Year 12

## Selected Unit 3 syllabus content for the

### Externally set task 2022

This document is an extract from the *Music General Course Year 12 syllabus*, featuring all of the content for Unit 3. The content that has been highlighted in the document is the content on which the Externally set task (EST) for 2022 will be based.

All students enrolled in the course are required to complete an EST. The EST is an assessment task which is set by the Authority and distributed to schools for administering to students. The EST will be administered in schools during Term 2, 2022 under standard test conditions. The EST will take 50 minutes.

The EST will be marked by teachers in each school using a marking key provided by the Authority. The EST is included in the assessment table in the syllabus as a separate assessment type with a weighting of 15% for the pair of units.

# Unit 3

## Unit description

In this unit, students develop their skills, knowledge and understanding to listen to, compose, perform and analyse music. They develop aural and music literacy skills and learn how the elements of music can be applied when performing, composing and responding to music. Students learn about how music is created and performed, analysing musical works and exploring how social, cultural and historical factors shape music in the specific context selected for study.

Students develop skills, confidence and stylistic awareness to engage in music making as performers and audience members both individually and collaboratively.

## Suggested contexts

The selected context becomes the vehicle or framework through which the unit content is delivered. Suggested contexts could include Western Art Music, Jazz, Contemporary Music, Music Theatre, Music for Film and Television, World and Indigenous Musics or Music Technology.

## 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.

### Aural and theory

#### Practical vocal exercises

- sight-singing using examples based on the aural skills outlined in this unit.

#### Rhythm and duration

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



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



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



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



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





- chords
  - key signatures up to two sharps and two flats
  - root position
    - major, minor, dominant 7<sup>th</sup>
  - primary triads
- chord progressions
  - up to 4 bars, key signatures up to two sharps and two flats in major keys only
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IV, V, V<sup>7</sup> and vi
      - minor: i, iv, V and V<sup>7</sup>
    - chord names (as shown in C tonalities)
      - major: C, F, G, G<sup>7</sup> and Am
      - minor: Am, Dm, E and E<sup>7</sup>.

### Tempo

- terminology/symbol for tempo (to be used in conjunction with context-specific terminology)
  - fast (*allegro*), moderate (*moderato*, *andante*), slow (*adagio*).

### Expressive elements

- terminology/symbol for dynamics
  - very soft/*pianissimo* (*pp*), soft/*piano* (*p*), moderately soft/*mezzo piano* (*mp*), moderately loud/*mezzo forte* (*mf*), loud/*forte* (*f*), very loud/*fortissimo* (*ff*)
- terminology/symbol for changes in intensity of sound
  - *decrescendo* (*decresc.*), *diminuendo* (*dim.*), *crescendo* (*cresc.*)
- terminology/symbol for articulations
  - smooth and connected/*legato*, short and detached/*staccato*, accent, strong, sudden accent/*sforzando* (*sfz*).

### Texture

- unison/single line, homophonic/melody with accompaniment, canon, polyphonic, multi-voice.

### Form/structure

- forms as listed below to be studied as appropriate to selected context
  - binary/AB, ternary/ABA, AABA (popular song form), rondo/ABACA or theme and variations
- signs/symbols
  - bar line, double bar lines, final bar line, repeat signs, 1<sup>st</sup> and 2<sup>nd</sup> time bars
  - pause, *coda*, *fine*, *D.C al fine*, *D.C al coda*, *dal segno*
- compositional devices
  - ostinato/riff
  - pedal
  - sequence.

## Timbre


### Instruments

- identification and description of tonal qualities
  - string
    - violin, viola, cello, double bass
  - woodwind
    - flute, clarinet, saxophone (alto and tenor)
  - brass
    - trumpet, trombone, tuba
  - percussion
    - timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit
  - guitar
    - acoustic guitar, electric guitar, electric bass guitar
  - keyboard
    - piano, electronic piano, synthesiser
  - voice
    - female (soprano, alto), male (tenor, bass)
  - didgeridoo, claves/clapping sticks
  - solo, group/ensemble.

### Aural and visual analysis

- aural and visual analysis of music extracts related to the selected context
- 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/era/period
  - suitable tempo indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - suitable dynamics
  - appropriate articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

## Additional theory

- knowledge and function of treble and bass clef
- notes and letter names, including leger lines, in treble and bass clef
- key signatures up to and including three sharps and three flats
- accidentals
  - sharps, flats, naturals
- scales
  - treble and bass clef, ascending and descending, key signatures up to three sharps and three flats
    - major pentatonic, major, natural minor, minor pentatonic, harmonic minor
- scale structure and patterns
- scale degree numbers and/or *sol-fa* names
- intervals
  - treble and bass clef diatonic, key signatures up to three sharps and three flats, ascending and descending within an octave
    - major, minor, perfect
- chords/chord progressions/chord analysis
  - major and minor key signatures up to three sharps and three flats
  - treble and bass clef
  - root position (block) and arpeggios (broken)
    - major, minor, diminished, dominant 7<sup>th</sup>
  - primary triads
    - root position and first inversion
  - secondary triads
  - root position and first inversion
    - chord vi in major keys
- accents, articulations and ornamentations
  - 
- timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - how it is played
    - description of tonal qualities
    - playing techniques.

## Composing and arranging

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

### Melody writing

- from a given motif
- for a given rhythmic pattern
- for a given chord structure
- for given or original lyrics.

### Harmonisation

- harmonising given melodies using root position and first inversion chords
- analysing a given score comprised of up to four instruments/parts.

### Accompaniment writing

- identifying and analysing different accompaniment styles
- creating an appropriate accompaniment pattern for a given or original melody.

### Arranging

- arranging and transposing using treble and bass clef and B flat instruments
- identifying, analysing and realising instrumental devices and techniques for up to four instruments/voices
- creating, generating and manipulating sounds and sound qualities using available technology.

### Form-based compositions

- composing for solo voice or instrument using either binary (AB) or ternary/song form (ABA/AABA), rondo (ABACA), theme and variations or basic 12-bar blues
- composing context/style-specific compositions using appropriate scales, tonalities and notation.

## Investigation and analysis

### Context

- examination of the main characteristics and features of the context/culture, genre/style or era/period selected for study
- visual and aural analysis of representative works in the chosen context
  - at least two works must be studied, by different composers/performers, representing different stages/styles of development in the selected context
- analysis of social, cultural, economic, historic, political, technological and musical influences.

### **Composers/arrangers/performers**

- identification of prominent composers/arrangers/performers and analysis of their contributions to the development of a style/genre and context over an appropriate range of eras/periods of development
- comparisons between prominent composers/arrangers/performers of the context in the same era/period and other eras/periods of development
- influences upon prominent composers/arrangers/performers
- influential works, performances and/or recordings.

### **Musical characteristics**

- identification and analysis of important and defining musical characteristics and compositional techniques
- instrumentation/orchestration, instrumental/vocal techniques appropriate to the context
- stylistic/contextual characteristics and performance conventions
- use of context-appropriate notation and terminology.



## Practical component

Students can select **one** of three options to complete the practical component:

- Performance
- Composition portfolio
- Production/Practical project.

### Performance

Performance assessment can be demonstrated as a soloist and/or as part of an ensemble and assessment can be completed by the classroom teacher, instrumental teacher and/or ensemble director. Students should be encouraged to participate in relevant ensembles and given regular performance opportunities to build confidence and prepare for performance assessments.

The Practical component is worth 40% of the overall school-based assessment.

- **Prepared repertoire (20%)**
  - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire.

- **Other performance activities (20%)**

The remaining 20% 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
- **Sight-reading**
  - performing excerpts appropriate to the chosen instrument/voice
- **Improvisation**
  - improvisation skills on chosen instrument
- **Ensemble**
  - musical contribution
  - rehearsal conventions
- **Playing/singing by ear**
  - performing a musical piece which has been learnt from a recording or performance
  - imitating musical passages played by another musician
- **Playing/singing by memory**
  - performing learnt repertoire from memory.

## **Composition portfolio**

Composition students can either be tutored by the classroom teacher, or an external tutor/supervisor. A timetable, program of work and assessment outline is to be agreed to by the classroom teacher, composition tutor/supervisor and student to ensure appropriate standards and assessment requirements are met.

A composition portfolio should contain the following:

- a minimum of two contrasting pieces with a combined minimum performance time of 10 minutes
- pieces of varying length and style, written for different instruments and instrumental combinations
- scores and/or recordings of all works as appropriate
- an overview of each composition outlining the inspiration and influences behind them and an explanation of the generation and development of ideas. Any non-original material should be acknowledged.

## **Production/Practical project**

The production/practical project must be practically based. This could involve:

- composing/arranging based on research
- a performance activity based on research
- a practical activity, such as a musical theatre production, or project involving sound production and recording techniques.

If the project is to contain a written component, it cannot be purely research based and should include the following:

- a number of essay type responses or single documentation of the topic selected
- analysis of a work or a selected number of works in the style of the topic/context selected for study. The analysis should be detailed and reflect an understanding of the information documented in the written section
- at least one composition/arrangement in the style/context selected for study or a performance based activity which reflects the research and written section of the project.
-