



## SAMPLE COURSE OUTLINE

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**MUSIC**  
**GENERAL YEAR 11**

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






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



## Sample course outline


### Music – General Year 11

#### Unit 1 – Sample course outline (exemplified for performance practical component)

| Week | Written component   |  |   | Practical component   |
|------|---|--|---|---|
|      | Aural and theory  | Composing and arranging  | Investigation and analysis  | Performance   |
|      | Teachers should integrate music learning across all aspects of the course through the selected context, including performance where possible. Opportunities should be provided for integrated tasks which incorporate two or more assessment types.   |  |   |   |
| 1–3  | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>introduce note values</li> </ul>  <ul style="list-style-type: none"> <li>use a range of labels and identifying symbols (e.g. crotchet, ¼ note, ta, l )</li> <li>simple time signatures, correct rhythmic grouping, bar lines</li> </ul> <p><b>2/4 C</b></p> <ul style="list-style-type: none"> <li>echo clapping, rhythm clocks, beat/rhythm coordination activities, simple dictations</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>C major pentatonic</li> <li>sing/play back and notate simple pentatonic pitch patterns in C</li> <li>major 2<sup>nd</sup> and minor 3<sup>rd</sup> as occurring in C major pentatonic scale, ascending only</li> </ul> | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>introduce rhythmic note values</li> </ul>  <ul style="list-style-type: none"> <li>use a range of labels and identifying symbols (e.g. crotchet, ¼ note, ta, l )</li> <li>simple time signatures</li> <li>beat/subdivision exercises</li> <li>provide bar lines and/or time signatures in given extracts, rhythmic regrouping</li> <li>treble clef and note names</li> <li>write C major pentatonic scale in treble clef</li> <li>scale degree numbers and/or <i>sol-fa</i> names</li> <li>scale structures and patterns</li> <li>keyboard layout</li> <li>identify and write major 2<sup>nds</sup> and minor 3<sup>ds</sup> ascending only in treble clef</li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>simple rhythm compositions: 2–4 bars</li> <li>add pentatonic notes to rhythmic compositions or given 2–4 bar rhythm pattern</li> <li>signs and symbols: bar line, double bar lines, final bar line, repeat signs</li> <li>pause, <i>coda</i></li> </ul> | <p><b>Introduction to context/culture, selected genre/style or era/period</b></p> <ul style="list-style-type: none"> <li>discussion of the main characteristics and features of the context/culture, genre/style or era/period selected for study</li> <li>listen to key works by prominent composers/arrangers/performers and discuss main musical characteristics, e.g. form and structure, use of thematic material, instrumentation and orchestration, texture, dynamics, rhythmic, melodic and harmonic elements</li> <li>discuss use of context-appropriate notation and terminology</li> </ul> | <p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or composition portfolio/production project supervisors/teachers</p> |

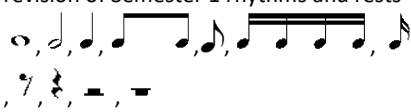
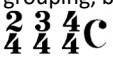

| Week | Written component  |  |   | Practical component  |
|------|--|--|---|--|
|      | Aural and theory   | Composing and arranging  | Investigation and analysis  | Performance  |
| 4–6  | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>simple time signatures – add  and , rests</li> <li>correct grouping of rhythms and rests</li> <li>rhythm clocks, beat/rhythm coordination activities, rhythmic regrouping</li> <li>simple 2–4 bar dictations</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>C, F and G major pentatonic</li> <li>add perfect unison, perfect 8<sup>ve</sup></li> <li>simple 2 bar pentatonic melodies in C, F and G, treble clef only</li> </ul> <p><b>Aural analysis</b></p> <ul style="list-style-type: none"> <li>identify, in short musical examples, tempo, time signature, dynamics, instruments: strings (violin, double bass), guitar (acoustic guitar, electric guitar, electric bass guitar)</li> </ul> | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>simple time signatures</li> <li>add , ,  to rhythmic dictations, discrepancies and rhythmic regrouping exercises</li> <li>transposition exercises using C, F and G pentatonic</li> <li>visual identification and writing of intervals; M2, m3, perfect unison, P8<sup>ve</sup></li> <li>terminology for tempo: fast (<i>allegro</i>), moderate (<i>moderato, andante</i>), slow (<i>adagio</i>)</li> <li>timbre (instrument listed in aural analysis): identification, purpose, physical features, where it is used, how it is played, description of tonal qualities, playing techniques</li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>2–4 bar rhythm compositions containing rests and anacrusis</li> <li>provide a rhythmic word-setting to given lyrics</li> <li>compose a 4–8 bar melody to fit the lyrics and rhythm</li> </ul> | <ul style="list-style-type: none"> <li>listen to a range of works by prominent composers/arrangers/performers and discuss their contribution to the development of the selected genre/style</li> <li>discuss influences upon prominent composers/arrangers/performers and influential works composed or performed by prominent representatives of the context, genre/style being studied</li> </ul> | <p><b>Techniques for practice:</b> a practical teacher-guided session where students share practice techniques and the classroom teacher observes and provides guidance about practice and performance strategies and techniques</p> |
| 7    | <p><b>Task 1: Theory test (5%)</b></p>   | <p><b>Melody writing</b></p> <ul style="list-style-type: none"> <li>complete an 8 bar melody in binary form, composing a 4 bar <b>B</b> section to a given 4 bar <b>A</b> section</li> </ul>   | <ul style="list-style-type: none"> <li>comparative visual and aural analysis of representative works</li> </ul>   | <p><b>Task 1 – Performance – Class performance (3%)</b></p>  |
| 8–10 | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>add , </li> <li>add rest </li> <li>continue beat/rhythm exercises, correct grouping of rhythms and rests</li> <li>simple 2–4 bar dictations in simple time</li> </ul>   | <p><b>Week 9: Task 2b – Melody writing/arranging (5%)</b></p> <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>include , , </li> <li>bass clef and note names</li> <li>introduce C major scale, identifying scale</li> </ul>  | <p><b>Week 9: Task 2a – Investigation task (6%)</b></p> <ul style="list-style-type: none"> <li>introduction of another style/genre within the context studied. Background information including social, cultural, economic, historic, political, technological and musical influences</li> <li>listen to representative works by key</li> </ul>   | <p><b>Week 9: Task 2 – Performance – Technical work (7%)</b></p> <p><b>Week 10: Task 3 – Performance – Performance of composition (written task 2b) (3%)</b></p>   |

| Week  | Written component  |  |   | Practical component |
|-------|--|--|---|---------------------|
|       | Aural and theory   | Composing and arranging  | Investigation and analysis  | Performance         |
|       | <p>signatures, include anacrusis</p> <ul style="list-style-type: none"> <li>identify and correct at least one rhythmic discrepancy in a short musical example</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>add major 3<sup>rd</sup> as occurring in major scale, melodic, ascending only</li> <li>C, F and G major pentatonic, introduce C major scale</li> <li>simple 2–4 bar melodies based on C, F and G pentatonic and C major scales in treble and bass clef</li> <li>identify and correct at least one pitch discrepancy in a short musical example</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>C major, root position, I and V in treble and bass clef</li> </ul> <p><b>Aural analysis</b></p> <ul style="list-style-type: none"> <li>recognition of music elements, form (binary or ternary), compositional devices (pedal), instruments: percussion (auxiliary percussion, snare drum, bass drum, crash cymbals, suspended cymbals), keyboard (piano, electronic piano, synthesizer)</li> </ul> | <p>patterns; tetra chords and intervals</p> <ul style="list-style-type: none"> <li>include min2 and Maj3 in interval writing and recognition</li> <li>C major, root position, I and V in treble and bass clef</li> <li>block chords and arpeggios</li> <li>general dynamic descriptions, and terminology: <i>soft/piano (p)</i>, <i>loud/forte (f)</i></li> <li>terminology/symbol for changes in intensity of sound: <i>decrescendo</i>, <i>diminuendo</i>, <i>crescendo</i></li> <li>timbre (instrument listed in aural analysis): identification, purpose, physical features, where it is used, how it is played, description of tonal qualities, playing techniques</li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>compose a rhythmic ostinato to accompany a known song and perform on percussion instruments</li> <li>compose a drone/pedal part and a melodic ostinato/riff to accompany a known song</li> <li>write a simple, context-specific 4 bar melody in C major and harmonise using I and V</li> </ul> | <p>composers and discuss main musical features</p>  |                     |
| 11–13 | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>add  rest</li> <li>simple 2–4 bar dictations in simple time signatures, treble and bass clef, include anacrusis/up-beat/pick-up</li> <li>identify and correct at least one rhythmic discrepancy in a short musical example</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>add perfect 4<sup>th</sup> and perfect 5<sup>th</sup></li> <li>simple 2–4 bar melodies based on C, F and</li> </ul>  | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>add  rest to rhythmic activities</li> <li>A, D and E minor pentatonic scales (treble and bass clef)</li> <li>recognition and writing of primary triads I, IV and V in C major in treble and bass clef</li> <li>recognise and write intervals, including perfect 4<sup>th</sup> and perfect 5<sup>th</sup></li> <li>transposing clef to clef using treble and</li> </ul>   | <ul style="list-style-type: none"> <li>comparative aural and visual analysis of representative works, identifying and discussing important and defining musical characteristics of the style/context studied</li> </ul> |                     |

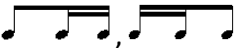

| Week | Written component   |   |                            | Practical component |
|------|---|---|----------------------------|---------------------|
|      | Aural and theory  | Composing and arranging   | Investigation and analysis | Performance         |
|      | <p>G pentatonic and C major scales in treble and bass clef</p> <ul style="list-style-type: none"> <li>identify and correct at least one pitch discrepancy in a short musical example</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>simple chord progressions in C major, root position, I, IV and V in treble and bass clef</li> <li>identify chord changes in simple melodies using I, IV and V in C major</li> </ul> | <p>bass</p> <ul style="list-style-type: none"> <li>terminology/symbol for articulations: smooth and connected/<i>legato</i> (slur symbol), short and detached/<i>staccato</i> </li> </ul> <p><b>Composing/arranging</b></p> <ul style="list-style-type: none"> <li>write a 4–8 bar melody from a given motif</li> <li>arrange given melody with chord progression for a two-piece ensemble (melody and accompaniment instruments)</li> </ul> |                            |                     |

| Week  | Written component   |   |   | Practical component |
|-------|---|---|---|---------------------|
|       | Aural and theory  | Composing and arranging   | Investigation and analysis  | Performance         |
| 14–15 | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>• simple 2–4 bar dictations in simple time signatures, treble and bass clef, include anacrusis/up-beat/pick-up</li> <li>• identify and correct at least one rhythmic discrepancy in a short musical example</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>• revise all intervals (m2, M2, m3, M3, P4, P5, P8<sup>ve</sup>) in isolation and as part of a melodic excerpt</li> <li>• 2–4 bar melodies based on stipulated scales in treble and bass clef</li> <li>• identify and correct at least one pitch discrepancy in a short musical example</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>• simple chord progressions in C, F and G major, root position, I, IV and V in treble and bass clef</li> <li>• identify chord changes in simple melodies using I, IV and V in C, F and G major</li> </ul> <p><b>Aural analysis</b></p> <ul style="list-style-type: none"> <li>• recognition of music elements, form (binary or ternary), compositional devices (pedal), instruments (soprano, alto, tenor and bass voices, didgeridoo, claves/clapping sticks, solo, group/ensemble) and instrumental techniques, textural features (unison/single line, homophonic/melody with accompaniment)</li> </ul> <p><b>Week 15: Task 3 – Aural and theory test (6%)</b></p> | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>• recognition and writing of primary triads in F and G major</li> <li>• harmonise a given melody using primary triads</li> <li>• visual analysis of given score identifying form, compositional devices, intervals, chords, scales, dynamics and expressive devices and simple music terms</li> <li>• timbre (instrument listed in aural analysis): identification, purpose, physical features, where it is used, how it is played, description of tonal qualities, playing techniques</li> </ul> <p><b>Melody writing</b></p> <ul style="list-style-type: none"> <li>• compose a 4–8 bar melody for a given chord progression, using primary triads</li> <li>• write a contrasting <b>B</b> section for a given <b>A</b> section to create a ternary form composition</li> <li>• identifying, analysing and realising instrumental devices and techniques. Select instruments from aural syllabus relevant to context</li> </ul> | <p>Complete analysis of selected works and comparative analysis tasks using familiar and unfamiliar examples</p> <p><b>Revision of Semester 1</b></p> <p><b>Week 15: Task 4 – Aural and visual analysis test (6%)</b></p> |                     |

## Unit 2 – Sample course outline (exemplified for performance practical component)

| Week | Written component – Key teaching points   |   |   | Practical component   |
|------|---|---|---|---|
|      | Aural and theory  | Composition and arrangement   | Investigation and analysis  | Performance   |
| 1–3  | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>revision of Semester 1 rhythms and rests<br/> </li> <li>simple time signatures, correct rhythmic grouping, bar lines<br/> </li> <li>echo clapping, rhythm clocks, beat/rhythm coordination activities</li> <li>2–4 bar rhythmic dictations</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>revise all melodic intervals from Semester 1 ascending only, from the tonic, in treble and bass clefs (unison, M2, m3, M3, P4, P5, P8<sup>ve</sup>)</li> <li>C, F and G major pentatonic; C major scale</li> <li>2–4 bar melodic dictations in treble and bass clef, given the rhythm and first note</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>simple chord progressions in C, F and G major, root position, I, IV and V in treble and bass clef</li> </ul> | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>revision of Semester 1 rhythms and rests and correct rhythmic grouping in simple time</li> <li>revision of C, F and G major pentatonic and major scales</li> <li>transposition exercise, clef to clef and key to key</li> <li>using accidentals: sharps, flats, naturals</li> <li>the accent </li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>analyse given score up to 4 instruments/parts. Use harmonic language developed through the course</li> <li>harmonise a given melody using primary triads</li> <li>compose a 4–8 bar melody over a given chord progression</li> <li>complete a rhythmic word-setting for given lyrics and compose a melody to fit both the rhythm and the lyrics</li> </ul> | <p><b>Introduction to context/culture, selected genre/style or era/period</b></p> <ul style="list-style-type: none"> <li>discussion of the main characteristics and features of the context/culture, genre/style or era/period selected for study</li> <li>listen to key works by important composers/artists and discuss main musical characteristics, e.g. form and structure, use of thematic material, instrumentation and orchestration, texture, dynamics, rhythmic, melodic and harmonic elements</li> </ul> | <p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or composition portfolio/production project supervisors/teachers</p> |



| Week | Written component – Key teaching points  |   |   | Practical component  |
|------|--|---|---|--|
|      | Aural and theory   | Composition and arrangement   | Investigation and analysis  | Performance  |
| 4–6  | <p><b>Week 4: Task 5 – Aural analysis (6%)</b></p> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>rhythmic grouping tasks</li> <li>identify, perform and compose rhythmic ostinatos/riffs</li> <li>2–4 bar rhythmic dictations, including ties</li> <li>rhythmic discrepancies: identify and correct 1–2 rhythmic errors in a short excerpt</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>add minor pentatonic scale</li> <li>add minor 2<sup>nd</sup>, major and minor 6<sup>ths</sup></li> <li>2–4 bar melodic dictations, treble and bass clef, given the first note and some rhythm and pitch</li> <li>pitch discrepancies: identify and correct 1–2 pitch errors in a short excerpt</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>simple chord progressions in C, F and G major, root position, I, IV and V in treble and bass clef</li> <li>identify chord changes in simple melodies using I, IV and V</li> </ul> <p><b>Aural analysis</b></p> <ul style="list-style-type: none"> <li>identification of form/structure: repeat signs, 1<sup>st</sup> and 2<sup>nd</sup> time bars, binary, ternary form</li> <li>woodwind instruments: flute, clarinet, alto saxophone</li> </ul> | <p><b>Week 5: Task 6 – Harmonisation and melody writing (5%)</b></p> <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>leger lines for writing notes</li> <li>all theory includes keys up to two sharps and two flats</li> <li>identify and write minor pentatonic scale</li> <li>add major 2<sup>nd</sup>, major and minor 6<sup>ths</sup> to interval recognition and writing tasks</li> <li>working with ties</li> <li>dynamics add: very soft/<i>pianissimo</i> (<i>pp</i>), very loud/<i>fortissimo</i> (<i>ff</i>)</li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>given a 4 bar <b>A</b> melody, compose a 4 bar <b>B</b> melody and a 4 bar <b>C</b> melody to create a rondo form composition</li> <li>harmonise the rondo form melody using primary triads</li> <li>identifying and analysing different accompaniment styles: for different melodies, analysing the chords they are based on, how they fit the chord structure and their suitability for the melody</li> <li>create an appropriate accompaniment pattern to a given 4 bar melody</li> </ul> <p><b>Arranging</b></p> <ul style="list-style-type: none"> <li>transpose given excerpts from clef to clef and key to key</li> </ul> | <ul style="list-style-type: none"> <li>listen to a range of works by prominent composers/arrangers/performers and discuss their contribution to the development of the selected genre/style</li> <li>discuss influences upon prominent composers/arrangers and performers and influential works composed or performed by prominent representatives of the context, genre/style being studied</li> </ul> | <p><b>Techniques for practice:</b> a practical teacher-guided session where students share practice techniques and the classroom teacher observes and provides guidance about practice and performance strategies and techniques</p> |
| 7–9  | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>add  to dictations and discrepancies</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>add A natural minor and pentatonic minor scales in treble and bass clef</li> <li>2–4 bar melodic dictations in treble and</li> </ul>   | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>add , to dictations and discrepancies</li> <li>introduce A natural minor and pentatonic minor scales in treble and bass clef</li> <li>recognition and writing of minor primary triads i, iv and V in A minor</li> </ul>   | <ul style="list-style-type: none"> <li>comparative visual and aural analysis of representative works</li> <li>introduction of another style/genre within the context studied. Background information including cultural, social and historical features and characteristics</li> <li>listen to representative works by key</li> </ul>   | <p><b>Week 8: Task 4 – Performance – Recital practice (4%)</b></p>   |

| Week | Written component – Key teaching points   |   |  | Practical component |
|------|---|---|--|---------------------|
|      | Aural and theory  | Composition and arrangement   | Investigation and analysis                         | Performance         |
|      | <p>bass clef in A minor</p> <ul style="list-style-type: none"> <li>pitch discrepancies: identify 1–2 errors in key signature and/or pitch using excerpts in A minor</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>identifying chords in block and arpeggio form</li> <li>add i, iv and V in A minor in simple progressions</li> </ul> <p><b>Aural analysis</b></p> <ul style="list-style-type: none"> <li>identify metre, rhythmic and melodic elements, dynamics, tonality, form and compositional devices (pedal, ostinato/riff) in a short musical example</li> <li>brass instruments: trumpet, trombone<br/>Percussion instruments add: timpani, triangle, tambourine</li> </ul> | <ul style="list-style-type: none"> <li>1<sup>st</sup> and 2<sup>nd</sup> time bars, <i>fine</i>, <i>D.C. al fine</i>, <i>D.C. al coda</i></li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>harmonise given minor melodies using minor primary triads</li> <li>write a minor melody over a given minor chord progression</li> <li>compose a suitable accompaniment pattern for a given melody</li> <li>creating, generating and manipulating sounds and sound qualities using available technology</li> </ul> | <p>composers and discuss main musical features</p> |                     |

| Week  | Written component – Key teaching points  |  |   | Practical component  |
|-------|--|--|---|--|
|       | Aural and theory   | Composition and arrangement  | Investigation and analysis  | Performance  |
| 10–12 | <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>• 4 bar rhythmic dictations using rhythms covered in simple time signatures</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>• add major and minor 7<sup>ths</sup> in treble and bass clef examples</li> <li>• add D and E natural minor and pentatonic minor scales in treble and bass clef to melodic dictations and discrepancies</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>• add i, iv and V in D and E minor in isolation and as part of a simple progression</li> </ul> <p><b>Modulation</b></p> <ul style="list-style-type: none"> <li>• identify a modulation to the relative major and/or relative minor in short excerpts</li> </ul> | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>• include major and minor 7<sup>ths</sup> with interval recognition and writing</li> <li>• identify and write A, D and E natural minor and pentatonic minor scales in treble and bass clef</li> <li>• recognition and writing of minor primary triads i, iv and V in A, D and E minor</li> <li>• identify modulations to the relative major and/or minor in given excerpts</li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>• harmonise given minor melodies using minor primary triads in A, D and E minor</li> <li>• write minor melodies from a given motif and/or given chord progression</li> </ul> <p><b>Arranging</b></p> <ul style="list-style-type: none"> <li>• discuss ranges, playing techniques and expressive devices for instruments appropriate to the selected context, examining score excerpts</li> <li>• write an accompaniment pattern for a minor melody for a treble and bass instrument relevant to the context, incorporating appropriate stylistic and expressive indications</li> </ul> <p><b>Week 12: Task 7 – Accompaniment writing and arranging (5%)</b></p> | <ul style="list-style-type: none"> <li>• comparative aural and visual analysis of representative works, identifying and discussing important and defining musical characteristics of the style/context studied</li> </ul> | <p><b>Week 12: Task 5 – Performance – Recital (8%)</b></p> |

| Week  | Written component – Key teaching points  |   |  | Practical component  |
|-------|--|---|--|--|
|       | Aural and theory   | Composition and arrangement   | Investigation and analysis   | Performance  |
| 13–15 | <p><b>Week 14: Task 8 – Aural and theory test (8%)</b></p> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>• 4 bar rhythmic dictations</li> <li>• identify 1–2 discrepancies in rhythm and/or time signature</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>• revise all intervals in isolation and as part of a melodic excerpt</li> <li>• 4 bar melodic dictations given the first note and some of the rhythm in treble and bass clef and in major and minor keys</li> <li>• identify 1–2 discrepancies in pitch and/or key signature</li> </ul> <p><b>Chords</b></p> <ul style="list-style-type: none"> <li>• simple chord progressions in root position in treble and bass clef (I, IV and V in major keys and i, iv and V in minor keys)</li> </ul> <p><b>Modulation</b></p> <ul style="list-style-type: none"> <li>• identify a modulation to the relative major and/or relative minor in short excerpts played by a piano or using recorded examples</li> </ul> <p><b>Aural analysis</b></p> <ul style="list-style-type: none"> <li>• identify instruments and timbral effects/instrumental techniques such as</li> <li>• identify metre, rhythmic and melodic elements, dynamics, tonality, form and compositional devices in a short musical example</li> </ul> | <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>• the dominant 7<sup>th</sup> chord</li> </ul> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>• harmonise given melodies using major and minor primary triads</li> <li>• compose a melody in a given style, using appropriate scales and expressive devices</li> </ul> <p><b>Arranging</b></p> <ul style="list-style-type: none"> <li>• discuss ranges, playing techniques and expressive devices/articulation for context specific instruments examining score excerpts</li> <li>• arrange a given 4 bar piano score for context appropriate instruments, using suitable clefs, articulation and expressive devices</li> </ul> | <ul style="list-style-type: none"> <li>• complete analysis of selected works and comparative analysis tasks using familiar and unfamiliar examples</li> </ul> <p><b>Revision of Semester 1 and Semester 2</b></p> <p><b>Week 14: Task 9 – Cultural and historical analysis test (8%)</b></p> | <p><b>Week 14: Task 6 – Performance – Ensemble (7%)</b></p> <p><b>Week 14: Task 7 – Performance – Instrumental/vocal teacher report (8%)</b></p> |