MUSIC
ATAR COURSE

Year 11 syllabus
Teaching from 2019
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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. It is recommended that students studying Unit 1 and Unit 2 ATAR Music have previously completed Music in Years 7–10.

Structure of the syllabus

The Year 11 syllabus is divided into two units, each of one semester duration, which are typically delivered as a pair. The notional time for each unit is 55 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 delivered 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 11 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

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<tr>
<th>Context</th>
<th>Year 11</th>
<th>Year 12</th>
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<tr>
<td>Western Art Music</td>
<td>Concerto</td>
<td>Symphony</td>
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<tr>
<td>Jazz</td>
<td>Be-Bop</td>
<td>Hard Bop/Cool School</td>
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<tr>
<td>Contemporary Music</td>
<td>Pop</td>
<td>Rock</td>
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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 11. Concerto is the compulsory area of study for Year 11, 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.

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 11. Be-Bop is the compulsory area of study for Year 11, 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.
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 11. Pop is the compulsory area of study for Year 11, 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.

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.
Progression from the Year 7–10 curriculum

Through a study of music, students listen to, compose and perform music, acquiring skills and knowledge with increasing depth and complexity through continuous and sequential learning. Music learning is aurally based, with students learning about and evaluating the role and use of the elements of music through listening, analysing, composing and performing activities. Students develop music literacy skills as they learn to read, write, interpret, create, compose, arrange and perform music, communicating ideas through the use of music symbols, notation, terminology and technology.

As musicians, students listen to and experience music as both performers and audience members, developing an increasing awareness of their different roles and expectations. Through practice and performance as soloists or ensemble members, they develop and refine technical skill and control, musical sensitivity and stylistic interpretation, to reach their creative and expressive potential.

Students learn to compare and evaluate music, expressing personal preferences, differentiating between subjective and objective responses, and providing strategies to inform and improve music making. They explore music from a broad range of contexts, times and cultures, using critical analysis and research to evaluate the influence of social, cultural and historical factors on musical developments developing aesthetic knowledge/understanding and respect for different music practices and traditions.

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 priorities 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 1 – 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 11; one genre per unit. Concerto is the compulsory area of study for Year 11, 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.

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

The unit content is divided into a written and a practical component and includes the knowledge, understandings and skills described below.

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 \[\text{c}\]
- compound metres for dictations, imitations, call and responses and discrepancies
  \[\frac{6}{8}, \frac{9}{8}\]
- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[\text{c}, \text{f}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}\]
- simple metre rests for dictations, imitations, call and responses and discrepancies
  \[\text{c}, \text{f}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}\]
- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[\text{c}, \text{f}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}\]
- compound metre rests for dictations, imitations, call and responses and discrepancies
  \[\text{c}, \text{f}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}\]
- subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies
  \[\text{c}, \text{f}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}, \text{d}\]
- 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 rhythmic discrepancies in a short musical example.

Pitch – melody, harmony and tonality

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

• 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, rhythms may be given, 4–8 bars
  • key signatures up to two sharps and two 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 pitch 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

• chords
  • key signatures up to two sharps and two flats in major and minor keys
  • root position
    o major, minor, diminished and augmented
  • primary triads
    o root position
    o major, minor
secondary triads
  o root position
  o vi in major keys

chord progressions/chord analysis
  o key signatures up to two sharps and two flats in major and minor keys, 4–8 bars
  Roman numerals and chord names where appropriate
    o Roman numerals
      – major: I, IV, V, V₇, vi
      – minor: i, iv, V and V₇
    o chord names (as indicated in the tonality of C)
      – major: C, F, G, G₇ and Am
      – minor: Am, Dm, E and E₇

cadences
  o perfect, plagal.

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

Expressive elements
  o terminology/symbol for dynamics
    – pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)
  o terminology/symbol for changes in intensity of sound
    – decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)
  o terminology/symbol for accents
    – accent, sforzando (sfz)
  o terminology/symbol for articulations
    – legato, phrasing, slur, staccato.

Texture
  o monophonic, homophonic, polyphonic.

Form/structure
  o 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
  o 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.

Timbre

Instruments

• identification and description of tonal qualities
  ▪ woodwind
    ▪ piccolo, flute, oboe, cor anglais, clarinet, bassoon
  ▪ saxophones
    ▪ alto, tenor
  ▪ brass
    ▪ trumpet, horn, trombone, tuba
  ▪ string
    ▪ guitar, harp, violin, viola, cello, double bass
  ▪ percussion
    ▪ timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker,
      xylophone, glockenspiel, wind chimes, wood block, cowbell, claves, vibraphone, gong, concert
      toms, drum kit
  ▪ keyboard
    ▪ piano, harpsichord, pipe organ
  ▪ voice
    ▪ coloratura soprano, soprano, mezzo-soprano, alto, tenor, baritone, bass
  ▪ non-western
    ▪ gamelan
  ▪ ensemble combinations
    ▪ orchestral, trio, 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
  - *arco*, *pizzicato*, harmonics, *con sordino/muted*, *tremolo*, *glissando*.

**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 four sharps and four flats
- accidentals
  - sharps, flats, naturals
- enharmonic note equivalents
- scales
  - treble and bass clef, ascending and descending
  - key signatures up to four sharps and four flats
    - major/do pentatonic, minor/la pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- scale structure and patterns
- scale degree numbers and/or *sol-fa* names
- all technical names of the scale degrees
- intervals
  - treble and bass clef, diatonic, ascending and descending within an octave
    - major, minor, perfect, augmented 2\(^{\text{nd}}\) and 4\(^{\text{th}}\), diminished 5\(^{\text{th}}\)
- chords/chord analysis
  - major and minor key signatures up to four sharps and four flats
  - major, minor, dominant 7\(^{\text{th}}\), diminished, augmented
  - primary triads
    - root position, first inversion and second inversion
  - secondary triads
    - chords ii and vi in major keys
    - root position, first inversion and second inversion
- chord progressions/harmonisation
  - using a combination of the following chords
    - Roman numerals
      - major: I, ii, IV, V, V\(^7\), vi
      - minor: i, iv, V and V\(^7\)
    - chord names *(as indicated in the tonality of C)*
      - major: C, Dm, F, G, G\(^7\) and Am
      - minor: Am, Dm, E and E\(^7\)
- harmonic terminology
  - passing notes (accented and unaccented), *appoggiaturas* (accented and unaccented)
  - circle/cycle of fifths

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

- modulations
  - to the relative minor
  - to the relative major
  - to the dominant

- time signatures
  \( \frac{6}{8}, \frac{9}{8}, \frac{12}{8} \)

- rests
  \( \textfamilydefault{\cdot} \)

- terminology/symbol
  - tempo
    - *con moto, grave, largamente, prestissimo*
  - modifications of tempo
    - *allargando, meno mosso, più mosso*
  - expressive elements
    - *alla marcia, assai, cantabile, con forza, con fuoco, dolce, dolente, doloroso, grazioso, leggiero, maestoso, molto, poco, scherzando, sempre, senza, subito, con sordino, tranquillo*
  - articulations
    - *marcato, staccatissimo, tenuto*
  - ornamentations
    - *acciaccatura, appoggiatura*, turn, inverted turn, lower mordent, upper mordent, trill

- 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, 4–8 bars in major keys, in simple time signatures
- for a given 4 bar rhythmic pattern
- for a given chord structure, 4–8 bars
- for given lyrics, creating an appropriate rhythm, 4–8 bars.

Harmonisation
- harmonising given melodies up to 4 bars, in simple time signatures, using treble and bass clef and first inversions of primary triads
- harmonising given melodies up to four parts at cadence points/phrase endings, SATB, no inversions
- harmonising with melody and selected parts given, up to 4 bars, no inversions
- analysing a given score using root position, first and second inversions.

Accompaniment writing
- up to 4 bars in major keys only, using Alberti bass and vamping for keyboard.

Orchestration
- arranging and transposing 4 bars using alto and tenor clef
- arranging 4 bars from a given piano score for a specified ensemble, not incorporating transposing instruments
- transcribing 4 bars for piano, from a specified ensemble up to four parts
- identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- composing for solo voice or instrument using binary, ternary or rondo form.
Cultural and historical analysis

Areas of study: two areas of study (genres) must be studied in Year 11. Concerto is the compulsory area of study and the other area of study is to be selected from the following:

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

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 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 Year 11 practical options are modelled on the Year 12 practical examination requirements. Detailed information about the 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.

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.
Students 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>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Option (a): 10–15 minutes</td>
<td>• Option (a): 15–20 minutes</td>
</tr>
<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>
</tr>
<tr>
<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>
</tr>
<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>
<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>
</tr>
<tr>
<td></td>
<td></td>
<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>
<td></td>
<td></td>
<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>
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</table>
Unit 2 – 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 11; one genre per unit. Concerto is the compulsory area of study for Year 11, 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.

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

The unit content is divided into a written and a practical component and includes the knowledge, understandings and skills described below.

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
  \[\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \text{ or } \frac{3}{8}\]
- compound metres for dictations, imitations, call and responses and discrepancies
  \[\frac{6}{8}, \frac{9}{8}, \frac{12}{8}\]
- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[\text{simple metre rests for dictations, imitations, call and responses and discrepancies}\]
- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[\text{compound metre rests for dictations, imitations, call and responses and discrepancies}\]
- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies
  \[\text{subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies}\]
• 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)
    ○ at least four rhythmic discrepancies in a short musical example.

Pitch – melody, harmony and tonality
• scales
  ▪ treble and bass clef
  ▪ key signatures up to three sharps and three flats
    ○ major/do pentatonic, minor/la pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
• intervals
  ▪ diatonic, melodic and harmonic, ascending and descending, within an octave
    ○ major, minor, perfect, augmented 4\textsuperscript{th}/diminished 5\textsuperscript{th}
• melodic dictation
  ▪ treble or bass clef, starting note given, rhythms may be given, 4–8 bars
  ▪ key signatures up to three sharps and three flats in major and minor keys
    ○ major/do pentatonic, major, minor/la pentatonic, natural minor, harmonic minor, melodic minor
• pitch discrepancies
  ▪ pitch (including key signature)
    ○ at least four pitch 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
• chords
  ▪ key signatures up to three sharps and three flats in major and minor keys
  ▪ root position
    ○ major, minor, diminished and augmented
• primary triads
  o root position
  o major, minor
• secondary triads
  o root position
  o vi in major keys
• chord progressions/chord analysis
  ▪ 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, IV, V, V\(^{7}\), vi
      - minor: i, iv, V and V\(^{7}\)
    o chord names (as indicated in the tonality of C)
      - major: C, F, G, G\(^{7}\) and Am
      - minor: Am, Dm, E and E\(^{7}\)
• cadences
  ▪ perfect, plagal.

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.

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.)
• terminology/symbol for accents
  ▪ accent, sforzando (sfz)
• terminology/symbol for articulations
  ▪ legato, phrasing, slur, staccato.

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, 1\(^{st}\) and 2\(^{nd}\) 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
- *tiers de Picardie.*

Timbre

Instruments

- identification and description of tonal qualities
  - woodwind
    - piccolo, flute, oboe, cor anglais, clarinet, 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, triangle, tambourine, shaker,
      - xylophone, glockenspiel, wind chimes, wood block, cowbell, claves, vibraphone, gong, concert
      - toms, drum kit
  - keyboard
    - piano, harpsichord, pipe organ
  - voice
    - coloratura soprano, soprano, mezzo-soprano, alto, tenor, baritone, bass
  - non-western
    - gamelan
  - ensemble combinations
    - orchestral, trio, 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, bass, alto and tenor clef, notes and letter names (including leger lines)
- key signatures, up to four sharps and four flats
- accidentals
  - sharps, flats, naturals
- enharmonic note equivalents
- scales
  - treble and bass clef, ascending and descending
  - key signatures up to four sharps and four flats
    - major/do pentatonic, minor/la pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- scale structure and patterns
- scale degree numbers and/or sol-fa names
- all technical names of the scale degrees
- intervals
  - treble and bass clef, diatonic, ascending and descending within an octave
    - major, minor, perfect, augmented 2nd and 4th, diminished 5th
- chords/chord analysis
  - major and minor key signatures up to four sharps and four flats
  - major, minor, dominant 7th, diminished, augmented
  - primary triads
    - root position, first inversion and second inversion
  - secondary triads
    - chords ii and vi in major keys
    - root position, first inversion and second inversion
- chord progressions/harmonisation
  - using a combination of the following chords
    - Roman numerals
      - major: I, ii, IV, V, V7, vi
      - minor: i, iv, V and V7
  - chord names *(as indicated in the tonality of C)*
    - major: C, Dm, F, G, G7 and Am
    - minor: Am, Dm, E and E7
- circle/cycle of fifths
- harmonic terminology
  - passing notes (accented and unaccented), *appoggiaturas* (accented and unaccented), anticipations
  - *tierce de Picardie*
- cadences
  - key signatures up to five sharps and flats
  - vocal style and piano style
    - perfect, plagal, imperfect, interrupted
- modulations
  - to the relative major
  - to the dominant
- time signatures
  - \( \frac{3}{2} \) or \( \frac{6}{2} \)
- rests
  - \( \hat{\} \)
- terminology/symbol
  - tempo
    - *con moto*, *grave*, *largamente*, *larghetto*, *prestissimo*
  - modifications of tempo
    - *allargando*, *meno mosso*, *più mosso*
  - articulations
    - *legato*, *marcato*, phrasing, slur, *staccatissimo*, *staccato*, *tenuto*
  - ornamentations
    - *acciaccatura*, *appoggiatura*, turn, inverted turn, lower mordent, upper mordent, trill
  - other terminology
    - *alla marcia*, *assai*, *agitato*, *animato*, *attacca*, *ben marcato*, *cantabile*, *cantando*, *con anima*, *con brio*, *con forza*, *con fuoco*, *con grazia*, *con sordino*, *dolce*, *dolente*, *doloroso*, *giocoso*, *grazioso*, *leggiero*, *maestoso*, *molto*, *pesante*, *poco*, *risoluto*, *scherzando*, *sempre*, *senza*, *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, 4–8 bars in major or minor key, in simple time signatures
- for a given 4–8 bar rhythmic pattern
- for a given chord structure, 4–8 bars
- for given lyrics, creating an appropriate rhythm, 4–8 bars.

Harmonisation

- harmonising given melodies up to four parts at cadence points/phrase endings, SATB, or keyboard style, no inversions
- harmonising with given melody and selected parts given, up to 4 bars using root position and first inversions of primary triads
- analysing a given score comprising 4–8 instruments/parts, using root position, first and second inversions.

Accompaniment writing

- up to 4–8 bars in major keys only, using Alberti bass, vamping and arpeggiated patterns for keyboard.

Orchestration

- arranging and transposing 4 bars using alto and tenor clef and B flat instruments
- arranging 4–8 bars from a given piano score for a specified ensemble, incorporating transposing instruments
- transcribing 4 bars for piano, from a specified ensemble up to four parts
- identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions

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

Areas of study: two areas of study (genres) must be studied in Year 11. Concerto is the compulsory area of study and the other area of study is to be selected from the following:

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

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 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
    - 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 Year 11 practical options are modelled on the Year 12 practical examination requirements. Detailed information about the 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.

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.
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<td>1</td>
<td><strong>Performance examination</strong>&lt;br&gt;Candidates can perform:&lt;br&gt;(a) one context, one instrument&lt;br&gt;OR&lt;br&gt;(b) one context, two instruments&lt;br&gt;OR&lt;br&gt;(c) two contexts, one instrument&lt;br&gt;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>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>
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<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>
<tr>
<td></td>
<td></td>
<td>25%</td>
<td>• Minimum of two compositions with a total combined time of 5–8 minutes&lt;br&gt;• Minimum of one composition 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 two compositions with a total combined time of 7–10 minutes&lt;br&gt;• Minimum of one composition 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>
</tbody>
</table>
Unit 1 – 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 11; one era per unit. Be-Bop is the compulsory area of study for Year 11, 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

The unit content is divided into a written and a practical component and includes the knowledge, understandings and skills described below.

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

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

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

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

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

\[ \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8} \]

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

\[ \frac{\cancel{\frac{3}{8}}}{\cancel{3}}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8} \]

• subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call and responses and discrepancies

\[ \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8} \]

• subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call and responses and discrepancies

\[ \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8} \]

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

\[ \frac{\cancel{\frac{3}{8}}}{\cancel{3}}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8} \]

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

\[ \frac{\cancel{\frac{3}{8}}}{\cancel{3}}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8}, \frac{\cancel{3}}{8} \]
• 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
• rhythmic dictation
  ▪ with or without given pitches, 4–8 bars
• rhythmic discrepancies
  ▪ rhythm (including time signature)
    o at least four rhythmic discrepancies in a short musical example.

Pitch – melody, harmony and tonality

• scales
  ▪ treble and bass clef, ascending and descending
  ▪ key signatures up to two sharps and two flats
    o major pentatonic, minor pentatonic, major, natural minor, harmonic minor, Jazz minor, blues
• 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 4th/diminished 5th
• melodic dictation
  ▪ treble or bass clef, starting note given, 4–8 bars
  ▪ key signatures up to two sharps and two flats in major and minor keys
    o major pentatonic, minor pentatonic, major, natural minor, harmonic minor, blues
  ▪ solo transcriptions
• pitch discrepancies
  ▪ pitch (including key signature)
    o at least four pitch 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
  ▪ up a 4th (subdominant)
  ▪ up a 5th (dominant)
  ▪ to the relative major
  ▪ to the relative minor

chords
  ▪ key signatures up to two sharps and two flats in major and minor keys
    ▪ major, major7, minor, minor7, minor6, dominant7
  ▪ primary triads
    ▪ root position
    ▪ major, minor
  ▪ secondary triads
    ▪ root position
    ▪ ii and vi in major keys

chord progressions/chord analysis
  ▪ key signatures up to two sharps and two flats in major and minor keys, 4–8 bars,
  ▪ Roman numerals and chord names where appropriate
    ▪ Roman numerals
      ▪ major: I, I\(^{M7}\), ii, ii\(^7\), IV, V, V\(^7\) and vi
      ▪ minor: i, iv, V and V\(^7\)
    ▪ chord names (as indicated in the tonality of C)
      ▪ major: C, C\(^{M7}\), Dmi, Dmi\(^7\), F, G, G\(^7\) and Ami
      ▪ minor: Ami, Dmi, E and E\(^7\)

standard progressions
  ▪ 4–8 bars, key signatures up to two sharps and two flats
  ▪ Roman numerals and chord names where appropriate
    ▪ Roman numerals
      ▪ ii\(^7\) – V\(^7\) – I\(^{M7}\)

cadences
  ▪ perfect, plagal.

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.
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.)
- terminology/symbol for articulations

Texture

- unison, block voicing, homophonic, polyphonic, call and response, imitation, backing riffs, standard.

Form/structure

- call and response (AB), popular song/song form (ABA), 12-bar blues (AABA)
- 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, 1\textsuperscript{st} and 2\textsuperscript{nd} time bars
  - bpm, pause/fermata, *fine*, *coda*, *dal segno*, *D.C. al coda*, *D.S. al coda*, 8\textsuperscript{va}, 8\textsuperscript{vi}
- 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
    - alto, tenor, baritone
  - brass
    - trumpet, trombone, tuba
  - string
    - violin, double bass
• guitar
  o acoustic, banjo, electric, electric bass
• percussion
  o 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
  o piano, electric piano, synthesiser, electric organ
• voice
  o female, male, choral, backing singers
• miscellaneous
  o appropriate to the genre/repertoire studied
• ensemble combinations
  o 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 three sharps and three flats
• accidentals
  • sharps, 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 three sharps and three flats
    o major pentatonic, minor pentatonic, major, natural minor (aeolian), Jazz minor, blues

• modes
  ▪ treble and bass clef, ascending and descending, key signatures up to three sharps and three flats
    o ionian (major), dorian, mixolydian, aeolian (natural minor)

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

• chords
  ▪ key signatures up to three sharps and three flats
    o major\textsuperscript{7}, major\textsuperscript{6}, major\textsuperscript{6/9}, minor\textsuperscript{7}, minor\textsuperscript{6}, dominant\textsuperscript{7}
  ▪ primary triads
    o root position and first inversion
    o major, minor
  ▪ secondary triads
    o root position and first inversion
    o only using chords ii, II, vi and VI

• chord progressions/chord analysis
  ▪ key signatures up to three sharps and three flats
  ▪ Roman numerals and chord names where appropriate
    o Roman numerals
      - major: I, I\textsuperscript{Ma7}, I\textsuperscript{Ma6}, I\textsuperscript{Ma6/9}, ii, iii\textsuperscript{7}, IV, IV\textsuperscript{Ma7}, V, V\textsuperscript{7}, vi and vi\textsuperscript{7}
      - minor: i, iv, V and V\textsuperscript{7}
    o chord names \textit{(as indicated in the tonality of C)}
      - major: C, C\textsuperscript{Ma7}, C\textsuperscript{Ma6}, C\textsuperscript{Ma6/9}, Dmi, Dmi\textsuperscript{7}, Emi, Emi\textsuperscript{7}, F, F\textsuperscript{Ma7}, G, G\textsuperscript{7}, Ami, and Ami\textsuperscript{7}
      - minor: Ami, Dmi, E and E\textsuperscript{7}

• standard progressions
  ▪ key signatures up to two sharps and two flats
  ▪ 4–8 bars
  ▪ Roman numerals and chord names where appropriate
    o Roman numerals
      - major: ii\textsuperscript{7} – V\textsuperscript{7} – I\textsuperscript{Ma7} (I\textsuperscript{Ma6}, I\textsuperscript{Ma6/9})
      - iii\textsuperscript{7} – vi\textsuperscript{7} – ii\textsuperscript{7} – V\textsuperscript{7} – I\textsuperscript{Ma7} (I\textsuperscript{Ma6}, I\textsuperscript{Ma6/9})
      - IV\textsuperscript{Ma7} – V\textsuperscript{7} – I\textsuperscript{Ma7} (I\textsuperscript{Ma6}, I\textsuperscript{Ma6/9})
      - minor: ii\textsuperscript{7(5)} – V\textsuperscript{7(9)} – i\textsuperscript{6}

• guide tones

• Jazz chord nomenclature: +, -, O, Ø, ∆

• passing notes (diatonic and chromatic)
• suspensions
  ▪ sus2, sus4

• voice-leading

• circle/cycle of fourths/fifths chord progression

• variation and expansion of the major 12-bar blues progression (*chords per bar shown in the tonality of C*)

• accents, articulations and ornamentations
  ▪ marcato, tenuto, grace note, turn, trill, shake/tremolo/vibrato

• rest

• 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 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, 4–8 bars in major keys, in simple time signatures
- for a given 4 bar rhythmic pattern
- for a given chord structure, 4–8 bars
- for given lyrics, creating an appropriate rhythm, 4–8 bars
- for given guide tone lines, up to 4 bars, in major keys, in simple time signatures.

Harmonisation
- harmonising given melodies up to 4 bars, for at least two parts, in simple time signatures
- harmonising given melodies up to four parts at phrase endings, using Jazz voicings, no inversions
- harmonising with melody and selected parts given, up to 4 bars
- writing a melody to a given bass line, up to 4 bars, a chord structure may be provided
- analysing a given score comprising up to four instruments/parts (identifying jazz chord nomenclature, chords, guide tones)
- creating a riff, up to 2 bars, to a given melody or chord structure.

Accompaniment writing
- up to 4 bars in major keys only, using walking bass for either keyboard, electric or double bass
- creating guide tones to a given chord progression, up to 4 bars in major keys only.

Arranging
- arranging and transposing using treble and bass clef, 4 bars
- arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble up to four parts, 4 bars
- identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- composing for solo voice or instrument, using binary, ternary or 12-bar blues form.

Rhythm section writing
- composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 4 bars.

Composing a lead sheet
- lead sheet writing using Jazz conventions and nomenclature
- creating/writing 8 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 11. Be-Bop is the compulsory area of study for Year 11. The other area of study is to be selected from the following:

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

Designated works: 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

\[ \text{\includegraphics{v7.png}} \]

- 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*
  - **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 Year 11 practical options are modelled on the Year 12 practical examination requirements. Detailed information about the 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.

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.
Students 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 - Warm-up/set up/tuning (5 minutes) - Option (a): 10–15 minutes - Options (b–d): 5–8 minutes for each instrument/context</td>
<td>- Minimum of two contrasting pieces - Warm-up/set up/tuning (5 minutes) - Option (a): 15–20 minutes - 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 - 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>
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<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>
</tbody>
</table>

- Students must select ONE of the following options outlined in the table below for the practical examination.
Unit 2 – 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 11; one era per unit. Be-Bop is the compulsory area of study for Year 11, 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

The unit content is divided into a written and a practical component and includes the knowledge, understandings and skills described below.

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

\[
\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \text{ or } \frac{3}{8}, \frac{6}{8}, \frac{9}{8}
\]

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

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

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

\[\cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot\]

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

\[\cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot\]

• subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call and responses and discrepancies

\[\cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot\]

• subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call and responses and discrepancies

\[\cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot\]

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

\[\cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot\]

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

\[\cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot, \cdot\]
- 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
- rhythmic dictation
  - with or without given pitches, 4–8 bars
- rhythmic discrepancies
  - rhythm (including time signature)
    - at least four rhythmic discrepancies in a short musical example.

**Pitch – melody, harmony and tonality**

- scales
  - treble and bass clef, key signatures up to three sharps and three flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, Jazz minor, blues

- modes
  - ionian, dorian, mixolydian, aeolian

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

- 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, harmonic minor, blues
  - solo transcriptions

- pitch discrepancies
  - pitch (including key signature)
    - at least four pitch 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
  ▪ up a tone
  ▪ up a 4\textsuperscript{th} (subdominant)
  ▪ up a 5\textsuperscript{th} (dominant)
  ▪ to the relative major
  ▪ to the relative minor

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

• chord progressions/chord analysis
  ▪ 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{Ma7}, ii, ii\textsuperscript{7}, IV, IV\textsuperscript{Ma7}, V, V\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\textsuperscript{Ma7}, Dmi, Dmi\textsuperscript{7}, F, F\textsuperscript{Ma7}, G, G\textsuperscript{7} and Ami
      ▪ minor: Ami, Dmi, E, E\textsuperscript{7} and F

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

• cadences
  ▪ perfect, plagal, interrupted.

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, 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), 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
      - alto, tenor, baritone, soprano
  - brass
    - trumpet, trombone, 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, bass clef notes and letter names (including leger lines)
  - percussion
- key signatures
  - up to four sharps and four 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 four sharps and four flats
    - major pentatonic, minor pentatonic, major, natural minor, Jazz minor, blues
- modes
  - treble and bass clef, ascending and descending, key signatures up to four sharps and four flats
    - ionian (major), dorian, mixolydian, aeolian
- intervals
  - treble and bass clef, diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, augmented, diminished
- chords
  - key signatures up to four sharps and four flats
    - major, major6, major6/9, minor, minor6, minor6/9, minor7(5), dominant7, dominant7(9), diminished7
  - primary triads
    - root position and first inversion
    - major, minor
  - secondary triads
    - key signatures up to four sharps and four flats, root position and first inversion
    - only using chords ii, II, iii, vi and VI
- chords/chord progressions/chord analysis
  - key signatures up to four sharps and four flats
    - Roman numerals
      - major: I, I$\flat$, I$^{\text{Maj7}}$, I$^{\text{Ma6}}$, I$^{\text{Ma6}/9}$, ii, ii$\flat$, II$^{7}$, iii, iii$^{7}$, IV, IV$^{7}$, V, V$^{7}$, V$^{7}(9)$, V$^{9}(sus4)$, V$^{11}$, vi, vi$^{7}$, VI and VI$^{7}$
      - minor: i, i$\flat$, i$^{\text{Maj7}}$, ii$^{7}(9)$, 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$^{\text{m7}}$, C$^{\text{Ma6}}$, C$^{\text{Ma6}/9}$, Dmi, Dmi$^{7}$, D$^{7}$, Emi, Emi$^{7}$, F, F$^{7}$, G, G$^{7}$, G$^{7}(9)$, G$^{9}(sus4)$, G$^{11}$, Ami, Ami$^{7}$, A and A$^{7}$
      - minor: Ami, Ami$^{6}$, Ami$^{\text{m7}}$, Bmi, Bmi$^{7(5)}$, Dmi, E, E$^{7}$, E$^{7}(9)$, F and F$^{7}$
  - Roman numerals and chord names where appropriate
- standard progressions
  - key signatures up to four sharps and four flats
  - Roman numerals and chord names where appropriate
- Roman numerals
  - \( ii^7 - V^7 - I_{Ma7} (I_{Ma6}, I_{Ma6/9}) \)
  - \( IV_{Ma7} - V^7 - I_{Ma7} (I_{Ma6}, I_{Ma6/9}) \)
  - \( iii^7 - vi^7 - V^7 - I_{Ma7} (I_{Ma6}, I_{Ma6/9}) \)
  - minor: \( ii^{7(45)} - V^{7(49)} - i^6 \)

- Jazz chord nomenclature: +, -, O, Ø, ∆
- passing notes (diatonic and chromatic)
- suspensions
  - sus2, sus4
- guide tones
- voice-leading
- rhythm changes chord progression
- circle/cycle of fourths/fifths chord progression
- variation and expansion of the dominant 7\(^{th}\) 12-bar blues progression (*chords per bar shown in the tonality of C*)
  - \( C^7, C^7, C^7, C^7, F^7, F^7, C^7, G^7, F^7, C^7, C^7 \)
  - \( C^7, F^7, C^7, C^7, F^7, F^7, C^7, A^7, Dm^7, G^7, C^7, (G^7) \)
  - Variation and expansion of the minor blues progression
  - \( Cmi^7, Cmi^7, Cmi^7, Cmi^7, Fmi^7, Fmi^7, Cmi^7, Cmi^7, A^7, G^7, Cmi^7 \)
- cadences
  - key signatures up to and including four sharps and four flats
  - piano and vocal style
    - perfect, plagal, imperfect, interrupted
- accents, articulations and ornamentations
  - •, ‡, †, ©, °
- rest
  - ﹪
- 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 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 4–8 bar rhythmic pattern
- for a given chord structure, 4–8 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 4 bars, for at least two parts, in simple time signatures
- harmonising given melodies up to four parts at phrase endings, using Jazz voicings, no inversions
- harmonising with melody and selected parts given, up to 4 bars
- harmonising one part above or below a given part
- analysing a given score comprising of 4–8 instruments/parts
- creating a riff, up to 2 bars, to a given melody or chord structure.

Accompaniment writing

- 4–8 bars in major keys only, using walking bass for either keyboard, electric or double bass
- creating appropriate guide tones to a given chord progression, 4–8 bars in major keys only.

Arranging

- arranging and transposing using treble and bass clef and B flat instruments, 4 bars
- arranging from a given lead sheet and/or piano score for a specified ensemble, incorporating transposing instruments, 4–8 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble up to four parts, 4 bars
- identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions

- composing for solo voice, instrumental or small ensemble using binary, ternary, 12-bar blues form.

Rhythm section writing

- composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 4–8 bars.

Composing a lead sheet

- lead sheet writing using Jazz conventions and nomenclature
- creating/writing 8 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 11. Be-Bop is the compulsory area of study for Year 11. The other area of study is to be selected from the following:

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

Designated works: 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 muted 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
  - 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
    - 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 Year 11 practical options are modelled on the Year 12 practical examination requirements. Detailed information about the 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.

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.
Students 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 &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>
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<tr>
<td></td>
<td>(a) one context, one instrument</td>
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<td>(b) one context, two instruments</td>
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<td></td>
<td>(c) two contexts, one instrument</td>
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<td></td>
<td>(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 &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>
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<tr>
<td>3</td>
<td>Performance examination AND Composition portfolio</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>
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<tr>
<td></td>
<td>(a) one context, one instrument</td>
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<td>(b) one context, two instruments</td>
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<td>(c) two contexts, one instrument</td>
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<td>(d) two contexts, two instruments</td>
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<td>(e) ensemble of three or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
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<td>(f) ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument</td>
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<td>(g) 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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Unit 1 – 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 11; one style per unit. Pop is the compulsory area of study for Year 11, 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.

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

The unit content is divided into a written and a practical component and includes the knowledge, understandings and skills described below.

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 imitations, call and responses and discrepancies

\[
\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \quad \text{or} \quad \frac{6}{8}, \frac{12}{8}
\]

- compound metres for imitations and call and responses

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

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

\[
\text{\textit{C}}
\]

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

\[
\text{\textit{A}}, \text{\textit{o}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}
\]

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

\[
\text{\textit{C}}
\]

- swung/shuffle feel

\[
\frac{\text{\textit{C}}}{3}
\]

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

\[
\text{\textit{C}}
\]

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

\[
\text{\textit{A}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}, \text{\textit{\text{a}}}
\]
• 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
• rhythmic dictation
  ▪ with or without given pitches, 4–8 bars
• rhythmic discrepancies
  ▪ rhythm (including time signature)
    o at least four rhythmic discrepancies in a short musical example.

**Pitch – melody, harmony and tonality**

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

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

• intervals
  ▪ melodic and harmonic, ascending, within an octave
    o major, minor, perfect

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

• pitch discrepancies
  ▪ pitch (including key signature)
    o at least four pitch 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

• chords
  ▪ key signatures up to two sharps and two flats in major and minor keys
  ▪ root position (block), arpeggio (broken)
    ▪ major, minor, dominant7, min7, maj7
  ▪ primary triads
    ▪ root position
    ▪ major, minor
  ▪ secondary triads in root position
    ▪ ii and vi in major keys

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

• standard blues progression
  ▪ I, IV, V and V7

• minor blues progression
  ▪ i, iv, V and V7.

Tempo

• terminology/symbol for tempo
  ▪ fast, moderate, slow, upbeat, ad lib, bpm

• terminology/symbol for modifications of tempo
  ▪ gradually becoming slower, gradually becoming faster, ad lib.

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.)
• terminology/symbol for accents, articulations and ornamentations
  ▪ accent, strong accent, *sforzando (sfz)*, *tenuto*, *staccato*, detached, phrasing, slur/smooth, *glissando/slide*, *scoop*, *bend*.

Texture
• single line, melody with accompaniment, multi-voice.

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

Timbre

Instruments
• identification and description of tonal qualities
  ▪ woodwind
    ▪ 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*
  ▪ bass guitar techniques
    ▪ slap, pop
  ▪ percussion
    ▪ snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, 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
- 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.

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 three sharps and three flats
- accidentals
  - sharps, double sharps, flats, double flats, naturals
- enharmonic note equivalents
- scale structure and patterns
- scale degree numbers
- 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, chromatic and blues
- modes
  - treble and bass clef, ascending and descending
  - aeolian
- intervals
  - treble and bass clef, diatonic, within an octave
    - major, minor, perfect
- chords/chord progressions/chord analysis
  - major and minor keys up to three sharps and three flats
  - root position, block, broken
    - major, minor, dominant\(^7\), \(\text{min}^7\), \(\text{maj}^7\)
  - Roman numerals
    - major: I, ii, IV, V, \(V^7\) and vi
    - minor: i, iv, \(V\) and \(V^7\)
  - chord names (as indicated in the tonality of C)
    - major: C, Dm, F, G, \(G^7\) and Am
    - minor: Am, Dm, E and \(E^7\)
  - blues and minor blues progression
- passing notes (diatonic and chromatic)
- circle/cycle of fourths/fifths
- simple and compound metre rests
- accents, articulations and ornamentations
- timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing 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 writing

- from a given motif, 4–8 bars in major keys, in simple time signatures
- for a given 4 bar rhythmic pattern
- for a given chord structure, 4–8 bars
- for given lyrics, creating an appropriate rhythm, 4–8 bars
- for a given scale to imitate a style or mood, 4–8 bars, for a solo instrument or voice
  - may be instrument and/or notation-based (treble clef)
- basic Rock/Pop beats for drum kit, 4–8 bars
- basic Rock/Pop melodies for solo instrument or voice, 4–8 bars.

Chart and accompaniment writing

- harmonising given bass lines, writing one part above
- 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, 8–12 bars
- drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, 4–8 bars
- correct notation of basic rhythm guitar and/or keyboards chord charts, 4–8 bars
- analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave)
- analysing a given score comprising up to four instruments/parts.

Arranging

- arranging and transposing using treble and bass clef, 4 bars
- arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble up to four parts, 4 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 using either binary, call and response, verse or chorus for solo voice or instrument, 8–12 bars
- composing for solo voice or instrument using binary, call and response, verse or chorus
  ▪ notation-based and in lead sheet style.

Rhythm section writing
- composing appropriate and stylistic scores/charts for all rhythm section instruments, 4 bars.

Composing a lead sheet
- lead sheet writing using contemporary conventions and compositional devices
- creating/writing 8 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 (styles) must be studied in Year 11. Pop is the compulsory area of study and the other area of study is to be selected from the following:
- African-American
- Country
- Electronica
- Folk
- Rock.

Designated works: 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*
- 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 Year 11 practical options are modelled on the Year 12 practical examination requirements. Detailed information about the 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.

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.
Students 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;<strong>AND</strong>&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>
Unit 2 – 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 11; one style per unit. Pop is the compulsory area of study for Year 11, 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.

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

The unit content is divided into a written and a practical component and includes the knowledge, understandings and skills described below.

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 imitations, call and responses and discrepancies
  \[ \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \text{ or } \frac{6}{8}, \frac{12}{8}, \frac{8}{8} \]
- compound metres for imitations and call and responses
  \[ \frac{6}{8}, \frac{12}{8}, \frac{8}{8} \]
- simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[ \underline{\overline{\text{crotchet beat}}} \]
- simple metre rests for dictations, imitations, call and responses and discrepancies
  \[ \underline{\overline{\text{crotchet beat}}} \]
- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies
  \[ \underline{\overline{\text{crotchet beat}}} \]
- swung/shuffle feel
  \[ \underline{\overline{\text{crotchet beat}}} \]
- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from
  \[ \underline{\overline{\text{crotchet beat}}} \]
- compound metre rests for dictations, imitations, call and responses and discrepancies
  \[ \underline{\overline{\text{crotchet beat}}} \]
• 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
- rhythmic dictation
  - with or without given pitches, 4–8 bars
- rhythmic discrepancies
  - rhythm (including time signature)
    - at least four rhythmic 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, chromatic, blues

• modes
  - treble and bass clef, ascending and descending
    - ionian and aeolian

• intervals
  - melodic and harmonic, ascending, within an octave
    - major, minor, perfect, augmented 4th/diminished 5th

• 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, minor pentatonic, major, natural minor, harmonic minor

• pitch discrepancies
  - pitch (including key signature)
    - at least four pitch 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

• chords
  ▪ key signatures up to three sharps and three flats in major and minor keys
  ▪ root position (block), arpeggio (broken)
    o major, minor, dominant\(^7\), min\(^7\), maj\(^7\)
  ▪ primary triads
    o root position
    o major, minor
  ▪ secondary triads in root position
    o ii and vi in major 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, ii, IV, V, V\(^7\) and vi
      – minor: i, iv, V and V\(^7\)
    o chord names (as indicated in the tonality of C)
      – major: C, Dm, F, G, G\(^7\) and Am
      – minor: Am, Dm, E and E\(^7\)
    o power chords

• standard blues progression
  ▪ I, IV, V and V\(^7\)

• minor blues progression
  ▪ i, iv, V and V\(^7\).

Tempo

• terminology/symbol for tempo
  ▪ very fast, fast, moderate, very slow, slow, upbeat, ad lib, bpm

• terminology/symbol for modifications of tempo
  ▪ gradually becoming faster, gradually becoming slower, ad lib, rubato.

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
  ▪ crescendo (cresc.), decrescendo (decresc.), diminuendo (dim.)

• terminology/symbol for accents, articulations and ornamentations
  ▪ accent, strong accent, sforzando (sfz), tenuto, staccato, detached, phrasing, slur/smooth,
    glissando/slide, scoop, bend.
Texture
- single line, melody with accompaniment, multi-voice.

Form/structure
- binary (AB), call and response, ternary (ABA), song form (AABA), 8 bar structure, 12 bar structure, 16 bar structure, 12-bar blues
- 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
- compositional devices
  - ostinato/riff
  - pedal note
  - sequence
  - imitation.

Timbre

Instruments
- identification and description of tonal qualities
  - woodwind
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone
  - string
    - violin, viola, cello and 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 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
- 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.

Additional theory

- simple metres
  - \( \frac{2}{3} \) or \( \frac{4}{3} \)
- 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 three sharps and four flats
- accidentals
  - sharps, double sharps, flats, double flats, naturals
- enharmonic note equivalents
- scales
  - treble and bass clef, ascending and descending
  - key signatures up to four sharps and four flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, chromatic and blues
• modes
  ▪ treble 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

• chords/chord progressions/chord analysis
  ▪ major and minor keys up to four sharps and four flats
  ▪ root position (block), arpeggios (broken)
    o major, minor, dominant\(^7\), min\(^7\), maj\(^7\)
  ▪ Roman numerals
    o major: I, ii, iii, IV, V, V\(^7\) and vi
    o minor: i, iv, V and V\(^7\)
  ▪ chord names (as indicated in the tonality of C)
    o major: C, Dm, Em, F, G, G\(^7\) and Am
    o minor: Cm, Fm, G and G\(^7\)
  ▪ blues and minor blues progression
  ▪ passing notes (diatonic and chromatic)
  ▪ circle of fourths/fifths

• simple and compound metre rests

• accents, articulations and ornamentations

• timbre
  ▪ instrument
    o identification, purpose, physical features
    o where it is used
    o description of tonal qualities
    o range
    o transpositions
    o playing 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 writing

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

Chart and accompaniment writing

- harmonising given bass lines, writing one part above
- 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, 8 bars
- drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, 8–12 bars
- correct notation of basic rhythm guitar and/or keyboards chord charts, 8 bars
- analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave)
- 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 Bb instruments, 4 bars
- arranging from a given lead sheet and/or piano score for a specified ensemble, incorporating transposing instruments, 4 bars
- transcribing for piano, from a given lead sheet and/or specified ensemble up to four parts, 4 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 or chorus, 12-bar blues or 12-bar song structure
  - notation-based and in lead sheet style.

Rhythm section writing

- composing appropriate and stylistic scores/charts for all rhythm section instruments, 4 bars.

Composing a lead sheet

- lead sheet writing using contemporary conventions and compositional devices
- creating/writing 8 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 (styles) must be studied in Year 11. Pop is the compulsory area of study and the other area of study is to be selected from the following:

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

Designated works: 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
    - 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 Year 11 practical options are modelled on the Year 12 practical examination requirements. Detailed information about the 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.

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.
Students 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:</td>
<td></td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
</tr>
<tr>
<td>1</td>
<td>(a) one context, one instrument</td>
<td></td>
<td>• Option (a): 10–15 minutes</td>
<td>• Option (a): 15–20 minutes</td>
</tr>
<tr>
<td></td>
<td>OR</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>1</td>
<td>(b) one context, two instruments</td>
<td></td>
<td>• Minimum of two contrasting pieces</td>
<td>• Minimum of two contrasting pieces</td>
</tr>
<tr>
<td>1</td>
<td>OR</td>
<td></td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
</tr>
<tr>
<td>1</td>
<td>(c) two contexts, one instrument</td>
<td></td>
<td>• Option (a): 15–20 minutes</td>
<td>• Option (a): 15–20 minutes</td>
</tr>
<tr>
<td>1</td>
<td>OR</td>
<td></td>
<td>• Options (b–d): 7–10 minutes for each instrument/context</td>
<td>• Options (b–d): 7–10 minutes for each instrument/context</td>
</tr>
<tr>
<td>1</td>
<td>(d) two contexts, two instruments</td>
<td></td>
<td>• Minimum of two contrasting pieces</td>
<td>• Minimum of two contrasting pieces</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>
</tr>
<tr>
<td>2</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></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>
<td></td>
</tr>
<tr>
<td>2</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>
<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>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Performance examination</td>
<td>25%</td>
<td>• Minimum of two contrasting pieces</td>
<td>• Minimum of two contrasting pieces</td>
</tr>
<tr>
<td>3</td>
<td>AND</td>
<td></td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
<td>• Warm-up/set up/tuning (5 minutes)</td>
</tr>
<tr>
<td>3</td>
<td>Composition portfolio</td>
<td>25%</td>
<td>• Performance (a) option only (5–8 minutes)</td>
<td>• Performance (a) option only (7–10 minutes)</td>
</tr>
<tr>
<td>3</td>
<td>• Minimum of two compositions with a total combined time of 5–8 minutes</td>
<td></td>
<td>• Minimum of two compositions with a total combined time of 7–10 minutes</td>
<td></td>
</tr>
<tr>
<td>3</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></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>
<td></td>
</tr>
<tr>
<td>3</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>
<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>
<td></td>
</tr>
</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 11 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>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td></td>
</tr>
<tr>
<td>Prepared repertoire</td>
<td>10%</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>50%</td>
</tr>
<tr>
<td>Other performance activities</td>
<td>10%</td>
</tr>
<tr>
<td>Performance must be assessed using at least two of 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>
</tr>
<tr>
<td>Performance examination</td>
<td>30%</td>
</tr>
<tr>
<td>Typically conducted at the end of semester and/or unit. The examination consists of one of a performance examination (recital only) and/or submission of a composition portfolio.</td>
<td></td>
</tr>
</tbody>
</table>

OR

<table>
<thead>
<tr>
<th>Type of assessment</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition portfolio</td>
<td>10%</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>50%</td>
</tr>
<tr>
<td>Other composition activities</td>
<td>10%</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>
</tr>
<tr>
<td>Submission of composition portfolio</td>
<td>30%</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 and/or unit and reflects the practical examination design brief and the Practical (performance/portfolio) examination requirements document.</td>
<td></td>
</tr>
<tr>
<td>Type of assessment</td>
<td>Weighting</td>
</tr>
<tr>
<td>-------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td><strong>Composition portfolio</strong></td>
<td>5%</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>50%</td>
</tr>
<tr>
<td><strong>Other composition activities</strong></td>
<td>5%</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>
</tr>
<tr>
<td><strong>Prepared repertoire</strong></td>
<td>5%</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>
</tr>
<tr>
<td><strong>Other performance activities</strong></td>
<td>5%</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>
</tr>
<tr>
<td><strong>Submission of composition portfolio</strong></td>
<td>15%</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>
</tr>
<tr>
<td><strong>Performance examination</strong></td>
<td>15%</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>
</tr>
</tbody>
</table>
### Assessment table – written component

The written component is context specific

<table>
<thead>
<tr>
<th>Type of assessment</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aural</strong></td>
<td>12%</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>50%</td>
</tr>
<tr>
<td><strong>Theory and composition</strong></td>
<td>8%</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>
</tr>
<tr>
<td><strong>Cultural and historical analysis</strong></td>
<td>10%</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>
</tr>
<tr>
<td><strong>Written examination</strong></td>
<td>20%</td>
</tr>
<tr>
<td>Typically conducted at the end of semester and/or unit. 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>
</tr>
</tbody>
</table>

Teachers are required to use the assessment table to develop an assessment outline for the pair of units (or for a single unit where only one is being studied).

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). In the assessment outline where a single unit is being studied, each assessment type must be included at least once.

The set of assessment tasks must provide a representative sampling of the content for Unit 1 and Unit 2. 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 (or for a unit where only one unit is being studied). 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 11 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.
## Appendix 1 – Grade descriptions Year 11

<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>A</td>
<td>Proficiently recognises and applies a range of music elements, concepts and processes. Accurately and consistently relates sound to notation.</td>
<td>Proficiently selects, applies and combines music elements, demonstrating accurate application of a broad range of theory skills. Produces well planned and well-structured compositions, effectively integrating the elements and conventions of music in either replicating a variety of styles and/or frameworks or creating new ideas.</td>
<td>Accurately identifies, classifies and compares musical works, providing articulate responses which identify significant features. Accurately and effectively analyses musical works both aurally and visually; provides detailed explanations of terms and devices, adeptly identifying the use of music elements and their function or purpose within the composition. Evaluates the influence of a broad range of contextual factors in the shaping of music, and investigates the effects of music on attitudes, values and beliefs.</td>
<td>Performs confidently, consistently demonstrating excellent technique and integrity of style and expression. Works effectively as a soloist and/or as a member of an ensemble.</td>
<td>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.</td>
</tr>
<tr>
<td>B</td>
<td>Capably recognises and applies a range of music elements, concepts and processes in mostly accurate responses. Displays some errors and inconsistencies when relating sound to notation.</td>
<td>Capably selects, applies and combines music elements, demonstrating a mostly accurate application of a range of theory skills. Plans and structures compositions, competently integrating the elements and conventions of music and appropriately replicating a variety of styles and/or frameworks to develop new ideas.</td>
<td>Identifies, classifies and compares musical works, providing sound responses which identify salient features. Analyses musical works both aurally and visually, providing explanations of terms and devices and the use of music elements in mostly accurate responses. Discusses the influence of a range of contextual factors in the shaping of music, and identifies some effects of music on attitudes, values and beliefs.</td>
<td>Performs with proficient technique, and appropriate style and expression, recovering well from minor errors. Works appropriately as a soloist and/or as a member of an ensemble.</td>
<td>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.</td>
</tr>
<tr>
<td>Aural</td>
<td>Satisfactorily recognises and/or applies a range of music elements, concepts and processes, providing some incorrect or partial responses. Makes a number of errors, and lacks consistency, when relating sound to notation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theory and composition</td>
<td>Selects, uses and combines music elements, demonstrating inconsistent application of a range of theory skills, making several errors. Structures compositions according to given frameworks and sometimes displays incorrect or ineffective use of musical and/or stylistic elements.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultural and historical analysis</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 of music elements in generally superficial responses. Attempts to evaluate the influence of a limited range of contextual factors in the shaping of music and identifies some simple effects of music on attitudes, values and beliefs.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>Performs with inconsistent technique, style and expression, making several errors. Works satisfactorily as a soloist and/or with other members of an ensemble on most occasions.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition portfolio</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>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Aural | Infrequently recognises and applies music elements, concepts and processes. Aural work is mostly inaccurate and shows little evidence of relating sound to notation. |
| Theory and composition | Frequently makes inappropriate selections of music elements, and displays an inconsistent application of a range of theory skills, making multiple errors. Creates compositions which lack structure and cohesion. Demonstrates an incorrect or ineffective application of a style/context within a given framework and/or produces an incomplete work. |
| Cultural and historical analysis | 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. Displays little or no consideration of contextual factors or the effect of music on attitudes, values and beliefs. |
| Performance | Performs with limited technique, displaying frequent errors and a general lack of style and expression. Works ineffectively as a soloist and/or with other members of an ensemble. |
| Composition portfolio | 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. |

| E | Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade. |