



SAMPLE COURSE OUTLINE

MUSIC
GENERAL YEAR 12

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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Sample course outline

Music – General Year 12

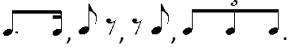
Unit 3 and Unit 4 delivered as a pair

Semester 1 – Film music


Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
1–3	Teachers should integrate music learning across all aspects of the course through the selected context, including performance where possible. Opportunities should be provided for integrated tasks which incorporate two or more assessment types.			
	<p>Rhythm</p> <ul style="list-style-type: none"> Revise rhythms and subdivisions  <ul style="list-style-type: none"> Introduce  Understand simple time signatures, correct rhythmic grouping, bar lines $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C. Complete 4 bar dictations using simple time signatures and rhythms stipulated. Provide bar lines and/or time signatures in given extracts, rhythmic regrouping using simple time signatures. <p>Pitch</p> <ul style="list-style-type: none"> Revise C, F and G major pentatonic and major scales in treble and bass clef Revise m2, M2, m3, M3, P4, P5, P8ve ascending only in treble and bass clef 	<p>Place all activities in a film music context where possible.</p> <p>Harmonisation</p> <ul style="list-style-type: none"> Harmonise simple melodies using primary triads in C, F and G major. <p>Arranging</p> <ul style="list-style-type: none"> Arrange and transpose using treble and bass clefs. Create, generate and manipulate sounds and sound qualities using available technology. <p>Form-based composition</p> <ul style="list-style-type: none"> Given a 4 bar melody, compose a contrasting 4 bar response to demonstrate an understanding of binary form. 	<p>Introduction to film music</p> <ul style="list-style-type: none"> Discuss the evolution of music in film, beginning with live music for silent movies and examining developments over time. Analyse the contribution of sound and music to film and the difference it makes to the perception and understanding of the film. View film samples with, and without the soundtrack, and substituting different music samples over a scene to change the meaning of that scene. 	<p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or Composition portfolio/Production project supervisors/teachers.</p>


Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<ul style="list-style-type: none"> Complete 4 bar melodic dictations in C, F and G major, given the first note and rhythm. <p>Practical vocal exercises</p> <ul style="list-style-type: none"> sight-singing using examples based on the aural skills outlined in this unit <p>Expressive elements</p> <ul style="list-style-type: none"> terminology/symbol for dynamics <ul style="list-style-type: none"> very soft/<i>pianissimo</i> (<i>pp</i>), soft/<i>piano</i> (<i>p</i>), moderately soft/<i>mezzo piano</i> (<i>mp</i>), moderately loud/<i>mezzo forte</i> (<i>mf</i>), loud/<i>forte</i> (<i>f</i>), very loud/<i>fortissimo</i> (<i>ff</i>) terminology/symbol for changes in intensity of sound <ul style="list-style-type: none"> <i>decrescendo</i> (<i>decresc.</i>), <i>diminuendo</i> (<i>dim.</i>), <i>crescendo</i> (<i>cresc.</i>). terminology/symbol for articulations: smooth and connected/<i>legato</i>, short and detached/<i>staccato</i>, accent, strong, sudden accent/<i>sforzando</i> (<i>sfz</i>), ornamentations. <p>Timbre</p> <p>Instruments</p> <ul style="list-style-type: none"> identification and description of tonal qualities <ul style="list-style-type: none"> string <ul style="list-style-type: none"> violin, viola, cello, double bass, harp 			

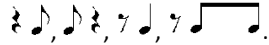
Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<ul style="list-style-type: none"> ▪ woodwind <ul style="list-style-type: none"> ○ flute, clarinet, saxophone (alto and tenor), bassoon ▪ brass <ul style="list-style-type: none"> ○ trumpet, French horn, trombone, tuba) ▪ percussion ▪ timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit ▪ guitar <ul style="list-style-type: none"> ○ acoustic guitar, electric guitar, electric bass guitar • keyboard <ul style="list-style-type: none"> ▪ piano, electronic piano, synthesiser • voice <ul style="list-style-type: none"> ▪ female (soprano, alto), male (tenor, bass) ▪ didgeridoo, claves/clapping sticks ▪ solo, group/ensemble. <p>For the above, also consider:</p> <ul style="list-style-type: none"> • timbre <ul style="list-style-type: none"> ▪ identification, purpose, physical features ▪ where it is used ▪ how it is played ▪ description of tonal qualities ▪ playing techniques 			

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<p>Chords and chord progressions</p> <ul style="list-style-type: none"> Identify and write simple chord progressions in C, F and G major, root position, I, IV and V in treble and bass clef. Identify chord changes in simple melodies using I, IV and V. 			
4–6	<p>Rhythm</p> <ul style="list-style-type: none"> Add simple time signatures  Ensure correct grouping of rhythms and rests and rhythmic regrouping. Complete 4 bar dictations, including anacrusis and pitch. <p>Pitch</p> <ul style="list-style-type: none"> Add A, D and E minor pentatonic and natural minor. Add intervals: m6, M6, m7, M7. Introduce harmonic intervals. Complete 4 bar melodic dictations given starting note and some rhythm based on minor tonality. Understand function of leger lines. <p>Chords</p> <ul style="list-style-type: none"> Add i, iv and V in A, D and E minor in isolation and as part of a simple progression. 	<p>Harmonisation</p> <ul style="list-style-type: none"> Harmonise simple melodies using primary triads in A, D and E minor. Analyse chord progressions in given 4 part examples. Harmonise given melodies using major and minor primary triads. <p>Transposition</p> <ul style="list-style-type: none"> Identify, write and complete simple transposition tasks using A, D and E minor pentatonic and natural minor scales in treble and bass clef. <p>Melody writing and form-based composition</p> <ul style="list-style-type: none"> Given a 4 bar A melody, compose a contrasting 4 bar B melody and C melody to create a composition in rondo form. Harmonise the complete rondo form melody using primary triads. 	<ul style="list-style-type: none"> Discuss the role of thematic association and thematic transformation and its correlation with character, setting, mood, point of view and events in films. Analyse a variety of samples, such as <i>Star Wars</i>, <i>Jaws</i>, <i>Harry Potter</i>, <i>The Magnificent Seven</i>, <i>Psycho</i>, <i>The James Bond Theme</i> and <i>Lord of the Rings</i>. Compare the use of leitmotif and thematic transformation in the operas of Mozart, Bizet and Wagner. Discuss stylistic/contextual characteristics and performance conventions and the use of context-appropriate notation and terminology 	<p>Techniques for practice</p> <p>Deliver a practical, teacher-guided session where students share practice techniques and the classroom teacher observes and provides guidance about practice and performance strategies and techniques.</p> <p>Performance</p> <p>Students perform piece for Task 1 to the class for feedback</p> <p>Composition portfolio and Production/Practical project</p> <p>Students discuss progress with teacher</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<ul style="list-style-type: none"> Use Roman numerals and chord names. <p>Form signs/symbols</p> <ul style="list-style-type: none"> bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars pause, <i>coda</i>, <i>fine</i>, <i>D.C al fine</i>, <i>D.C al coda</i>, <i>dal segno</i> <p>Aural analysis</p> <ul style="list-style-type: none"> Identify tempo, metre, dynamics, instruments in short musical examples. 			
7–8	<p>Week 7: Task 1 – Aural and theory test (4%)</p> <p>Pitch</p> <ul style="list-style-type: none"> Introduce descending intervals. <p>Tempo</p> <ul style="list-style-type: none"> terminology/symbol for tempo (to be used in conjunction with context-specific terminology) <ul style="list-style-type: none"> fast (<i>allegro</i>), moderate (<i>moderato</i>, <i>andante</i>), slow (<i>adagio</i>) devices for altering tempo <ul style="list-style-type: none"> pause, <i>rubato</i>, <i>ritardando/rallentando</i>, <i>ritenuto</i>, <i>accelerando</i>, <i>a tempo</i> <p>Texture</p> <ul style="list-style-type: none"> unison/single line, homophonic/melody with accompaniment, canon, polyphonic/multi-voice 	<p>Commence formal work on Task 2 – Film score composition. Students compose an original score to accompany a sequence from an original short film devised by media students. The films and scores will be performed in Week 14.</p> <p>Melody writing</p> <ul style="list-style-type: none"> Compose an 8 bar melody to represent a film character, and compose two variations on the theme to demonstrate thematic transformation. Provide a storyboard and written description for the theme and each variation to explain how the music correlates with the transformation of the character. 	<ul style="list-style-type: none"> Continue analysis of thematic transformation and use of music elements to depict character and mood/setting in selected films. Examine different types of film scores such as orchestral, electronic/experimental, minimalistic, contemporary (pop or rock music). Consider film scores in the background and foreground: strong melodic themes and big textures that cannot be ignored versus soft, thin textured music that gently complements a scene. 	<p>Week 7: Performance Task 1 – Class performance (5%) or Week 7: Composition portfolio Task 1 – Portfolio proposal (5%) or Week 7: Production/Practical project Task 1 (5%)</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
9–10	<p>Rhythm</p> <ul style="list-style-type: none"> Introduce compound time $\frac{6}{8}$. Ensure correct grouping of rhythms and rests and rhythmic regrouping  <ul style="list-style-type: none"> Complete 4 bar dictations, including anacrusis and pitch. Identify and correct 1–2 rhythmic discrepancies in a short excerpt. <p>Pitch</p> <ul style="list-style-type: none"> Add key signatures up to and including two flats and two sharps for scales, intervals and dictations. Add harmonic minor in treble and bass clef. Introduce harmonic intervals. Complete 4 bar melodic dictations given starting note and some rhythm. Identify and correct 1–2 pitch discrepancies in a short excerpt. <p>Chords</p> <ul style="list-style-type: none"> Add V^7 (dominant seventh) to major and minor primary triads in isolation and as part of a simple progression. 	<p>Final work on film score tasks including peer critique and teacher feedback.</p> <p>Week 10: Task 2 – Film score composition task (6%)</p> <p>Students submit their completed film scores. The films and accompanying scores will be performed in Week 14.</p>	<p>Animation and anime</p> <ul style="list-style-type: none"> Discuss the use of music in animated films, looking at excerpts from Disney, Pixar and anime films. Discuss the role of diegetic and non-diegetic sounds and effects. Consider the use of sounds and sound properties to create and enhance perspective, depth, distance, mood and character. 	

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<p>Aural analysis</p> <ul style="list-style-type: none"> Identify genre/style/era/period, form, rhythmic, melodic and harmonic elements, articulations, compositional devices, and instrumental timbre and colouristic effects in short musical examples. 			
11–13	<p>Rhythm</p> <ul style="list-style-type: none"> Add compound time  Complete simple 2–4 bar dictations in simple and compound time, including the use of ties. Identify and correct at least two rhythmic discrepancies in a short musical example. <p>Pitch</p> <ul style="list-style-type: none"> Cover all major, natural and harmonic minor scales ascending and descending in treble and bass clef up to two sharps and two flats. Play and identify intervals in isolation or in melodic context. Complete 4 bar melodic dictations in treble and bass clef in keys up to and including two flats and two sharps based on the scales covered. 	<p>Melody and accompaniment writing</p> <ul style="list-style-type: none"> Write a 4–8 bar melody from a given motif. Complete a rhythmic word setting for given lyrics and compose a melody to fit both the rhythm and the lyrics. Write a stylistically suitable accompaniment pattern for the composed melody. Analyse accompaniment patterns from sample scores as preparation for composing own examples to given melodies. <p>Transposition</p> <ul style="list-style-type: none"> Transpose clef to clef using treble and bass. <p>Composing/arranging</p> <ul style="list-style-type: none"> Analyse stylistic characteristics in the context of specific compositions, examining the use of tonality, scales, dynamics and expressive devices. 	<p>Week 11: Task 3 – Investigation and analysis (4%) Students complete a series of investigative questions about film music and analyse music characteristics of given scenes from a selection of films. Questions include the development of a character and the use of leitmotif or thematic transformation.</p>	<p>Performance Commence rehearsals for Task 2. Conduct a final rehearsal in Week 13.</p> <p>Composition portfolio and Production/Practical project Students discuss progress with teacher, or present partial work to the class for feedback.</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<ul style="list-style-type: none"> Identify and correct at least two pitch discrepancies in a short musical example. <p>Chords</p> <ul style="list-style-type: none"> Add chord vi in isolation and as part of a simple progression in major keys up to two sharps and two flats. Identify chord changes in simple melodies using major and minor primary triads. <p>Form</p> <ul style="list-style-type: none"> forms as listed below to be studied as appropriate to selected context <ul style="list-style-type: none"> binary /AB, ternary/AABA (popular song form), rondo /ABACA, theme and variations, 12-bar blues 	<ul style="list-style-type: none"> Adapt a given simple tune/nursery rhyme to suit a specific context, adding appropriate stylistic rhythmic and melodic features, dynamics and expressive devices. 		
	Week 13: Task 4 – Externally set task (15%)			
14–15	<p>Rhythm</p> <ul style="list-style-type: none"> Add compound time  Complete 4–8 bar dictations in simple and compound time given some of the rhythm Identify and correct 2–4 rhythmic discrepancies in a short musical example. 	<p>Harmonisation</p> <ul style="list-style-type: none"> Analyse the chord progression for a given 4 part example. Harmonise a given melody using: <ul style="list-style-type: none"> major I, IV, V, V⁷ and vi minor i, iv, V and V⁷. <p>Transposition and arranging</p> <ul style="list-style-type: none"> Transpose and arrange using B b instruments. 	<p>Revise of Semester 1 material for assessment.</p> <p>Week 14: Task 5 – Formal test (4%) Undertake test on characteristics of film music and development over time, and aural and visual analysis of short excerpts.</p>	<p>Week 14: Performance Task 2 – Performance of film composition score (5%) or Week 14: Composition portfolio Task 2 – Composition presentation (7%) or Week 14: Production/Practical project Task 2 (10%)</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<p>Pitch</p> <ul style="list-style-type: none"> Revise all intervals in isolation and as part of a melodic excerpt in treble and bass clef. Complete 2–4 bar melodies based on stipulated scales in treble and bass clef Identify and correct 2–4 pitch discrepancies in a short musical example. <p>Chords</p> <ul style="list-style-type: none"> Include chords V^7 and vi in simple chord progressions, e.g. <ul style="list-style-type: none"> major: I, IV, V, V^7 and vi OR C, F, G, G7 and Am minor: i, iv, V and V^7 OR Am, Dm, E and E7. <p>Aural and visual analysis</p> <ul style="list-style-type: none"> Recognise rhythmic and melodic elements, form, dynamics and expressive devices, tonality, compositional devices (pedal, ostinato/riff, sequence, call and response, imitation), instruments and instrumental techniques in film extracts. 	<p>Melody writing</p> <ul style="list-style-type: none"> Compose an 8 bar melody and accompaniment for a given chord progression and incorporate stylistically appropriate features appropriate to context. 		

Semester 2 – Music Theatre

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
1–3	<p>Rhythm</p> <ul style="list-style-type: none"> Revise simple time signatures, correct rhythmic grouping, bar lines, rhythms and rests. Revise compound time signatures, correct rhythmic grouping, bar lines, rhythms and rests. Complete 4–8 bar rhythmic dictations in simple or compound time. <p>Pitch</p> <ul style="list-style-type: none"> Revise intervals (major, minor and perfect) in ascending and descending form. Revise major pentatonic and major scales in treble and bass clef. Add chromatic scale. Complete 4–8 bar melodic dictations in treble and bass clef, given the rhythm and first note. <p>Chords</p> <ul style="list-style-type: none"> Add chord ii in isolation and as part of a simple progression in major keys up to two sharps and two flats. 	<p>Transposition</p> <ul style="list-style-type: none"> Complete transposition exercises clef to clef and key to key. <p>Harmonisation</p> <ul style="list-style-type: none"> Analyse the chords in a given score up to four parts using primary triads in major keys. Harmonise a given melody using primary triads. Compose a 4–8 bar melody over a given chord progression. <p>Melody writing</p> <ul style="list-style-type: none"> Link to characteristics of Music Theatre. Complete a rhythmic word setting for given lyrics. Compose a melody to fit both the rhythm and the lyrics. <p>Week 3: Task 6 – Melody and accompaniment writing (3%)</p>	<p>Introduction to Music Theatre</p> <ul style="list-style-type: none"> Discuss the main characteristics and features of Music Theatre and give a broad overview of historical, social and economic influences. Listen to key works by important composers/artists and discuss the main musical characteristics, e.g. form and structure, use of thematic material, instrumentation and orchestration, texture, dynamics, rhythmic, melodic and harmonic elements. 	<p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or Composition portfolio/Production project supervisors/teachers.</p> <p>Week 3: Performance Task 3 – Sight-reading or Improvisation (5%)</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
4–6	<p>Week 5: Task 7 – Aural analysis (5%)</p> <p>Rhythm</p> <ul style="list-style-type: none"> Consider rhythmic regrouping and rhythmic discrepancies: identify and correct two rhythmic errors in a short excerpt. <p>Pitch</p> <ul style="list-style-type: none"> Revise minor pentatonic, natural minor and harmonic minor scales. Add melodic minor scales. Revise intervals (major, minor and perfect) in harmonic form and in melodic context. Complete 4–8 bar melodic dictations in minor keys, treble and bass clef, given the first note and some rhythm and pitch. Identify and correct two pitch discrepancies in a short excerpt. <p>Chords</p> <ul style="list-style-type: none"> Write/analyse chord progressions in up to four sharps and four flats, including arpeggios, primary and secondary triads, root position, first and second inversion. 	<p>Harmonisation</p> <ul style="list-style-type: none"> Harmonise given minor melodies using minor primary triads. <p>Melody and accompaniment writing</p> <ul style="list-style-type: none"> Write a minor melody from a given motif and/or given chord progression, incorporating melodic minor scale patterns. Harmonise the melody using minor primary triads. Compose a suitable accompaniment pattern to fit the minor melody and chord progression. 	<p>Historical development of Music Theatre</p> <ul style="list-style-type: none"> Examine: <ul style="list-style-type: none"> staged comedies and tragedies in Ancient Greek theatre minstrels, troubadours and travelling troupes in the Middle Ages <i>Commedia dell'arte</i>, masques and <i>opera buffa</i> the development of ballad opera, comic opera and operetta nineteenth century music hall, melodrama, burlesque and vaudeville. Listen to a range of works by prominent composers and discuss their contribution to the development of Music Theatre. Discuss influences on prominent composers and artists and influential works composed or performed by prominent composers and artists. 	<p>Techniques for practice</p> <p>Deliver a practical teacher-guided session where students share practice techniques and the classroom teacher observes and provides guidance about practice and performance strategies and techniques.</p> <p>Composition</p> <p>Students check progress with teacher for Task 3.</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<ul style="list-style-type: none"> Introduce augmented and diminished triads, comparing the arrangement of thirds to that of major and minor triads. <p>Aural and visual analysis</p> <ul style="list-style-type: none"> Identify metre, rhythmic and melodic elements, dynamics, tonality, form and compositional devices in short excerpts. 			
7–9	<p>Rhythm</p> <ul style="list-style-type: none"> Complete dictations up to 8 bars. Identify two errors in time signature and/or rhythm. <p>Pitch</p> <ul style="list-style-type: none"> Complete melodic dictations up to 8 bars with some pitch and rhythm provided. Identify two errors in key signature and/or pitch. Add sharps, flats, naturals and enharmonic equivalents. Write scales to four sharps and four flats: major pentatonic, major, natural minor, minor pentatonic, harmonic minor, melodic minor, blues, chromatic. Include the following modes: ionian (major), dorian, mixolydian, aeolian (natural minor). 	<p>Harmonisation</p> <ul style="list-style-type: none"> Harmonise given melodies at phrase endings or cadence points using perfect and plagal cadences. Complete a rhythmic word setting of a given text and compose a suitable melody in a Music Theatre style. 	<ul style="list-style-type: none"> Undertake comparative visual and aural analysis of representative works. Consider voice types and vocal styles (belt, legit, mix). Examine the Golden Age (1940s–1960s). Listen to key works and discuss musical features, integration of dance and choreography, production techniques and general characteristics. Listen to excerpts from works by Rodgers and Hammerstein, Berlin, Bernstein, Lerner and Loewe, discussing musical features and contributions made by these composers to the development of Music Theatre. 	<p>Class ensemble</p> <p>Practise class-based ensemble music theatre pieces for Music Theatre concert.</p> <p>Week 8: Composition portfolio Task 3 – Composition assessment (8%)</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<p>Chords</p> <ul style="list-style-type: none"> Introduce perfect and plagal cadences as appropriate to context. For example, in contemporary it is not necessary to notate 4-part cadences. Continue simple chord progressions in major and minor keys using primary triads. <p>Modulation</p> <ul style="list-style-type: none"> Identify modulation to the relative major/minor and dominant in a range of musical examples. 			
10–12	<p>Rhythm</p> <ul style="list-style-type: none"> Complete 8 bar rhythmic dictations using rhythms covered in simple and compound time signatures. <p>Pitch</p> <ul style="list-style-type: none"> Complete 8 bar melodic dictations, including some chromatic passing notes and wide leaps. <p>Chords</p> <ul style="list-style-type: none"> Identify major, minor, augmented and diminished triads in root position in treble and bass clefs. 	<p>Week 10: Task 8 – Melody and accompaniment writing and arranging (5%)</p> <p>Harmonisation</p> <ul style="list-style-type: none"> Harmonise given minor melodies at cadence points including interrupted cadence. Harmonise given melodies including vi in major keys. <p>Form-based compositions</p> <ul style="list-style-type: none"> Compose a melody/piece using a specific form or structure such as rondo, song form or blues. 	<ul style="list-style-type: none"> Consider the influence and contribution made by Sondheim (musical complexity, lyrical sophistication and interplay of music and lyrics). Examine theatre productions that make a social statement and address social issues such as racial tolerance and civil rights such as <i>Porgy and Bess</i>, <i>South Pacific</i>, <i>The King and I</i>, <i>Fiddler on the Roof</i>, <i>West Side Story</i>, <i>Cabaret</i> and <i>Hair</i>. Examine rock musicals such as <i>Hair</i>, <i>Jesus Christ Superstar</i>, <i>Godspell</i>, <i>The Rocky Horror</i> 	<p>Week 12: Performance Task 4 – Recital night/concert (8%)</p> <p>Performance</p> <p>Continue ongoing rehearsals for Task 5 – Music Theatre concert.</p> <p>Composition portfolio and Production/Practical project Students discuss progress with teacher in preparation for final submissions.</p>

Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/Practical project
	<ul style="list-style-type: none"> Add interrupted (V-vi, V⁷-vi) and imperfect cadences (I-V) as appropriate to context. <p>Modulation</p> <ul style="list-style-type: none"> Identify modulations to the relative major/minor and/or dominant in a range of given excerpts. 	<p>Arranging</p> <ul style="list-style-type: none"> Discuss ranges, playing techniques and expressive devices for instruments appropriate to the selected context, examining score excerpts. Transpose for B \flat and E \flat instruments. 	<p><i>Picture Show</i>, and <i>Evita</i> and film musicals such as <i>Fiddler on the Roof</i>, <i>Cabaret</i>, <i>Grease</i> and Disney films (like <i>Mary Poppins</i> and <i>Frozen</i>).</p>	
13–15	<p>Revision</p> <ul style="list-style-type: none"> Revise all aspects of aural and theory as relevant to assessment. <p>Week 14: Task 9 – Aural and theory test (7%)</p>	<p>Melody and accompaniment writing</p> <ul style="list-style-type: none"> Compose a melody in a given style using appropriate scales and expressive devices. Provide chords to accompany the melody and harmonise the cadence points. Write a second part (counter melody, descant and/or harmony part) to a given melody or score excerpt. <p>Arranging</p> <ul style="list-style-type: none"> Arrange a given 4 bar piano score for context-appropriate instruments using suitable clefs, articulation and expressive devices. Arrange the melody composed in a given style for a contextually appropriate combination of instruments, incorporating appropriate stylistic and expressive indications 	<ul style="list-style-type: none"> Examine 1980s pop operas or megamusicals such as <i>Cats</i>, <i>Phantom of the Opera</i>, and <i>Les Miserables</i>. Consider the influence of large corporations and corporate sponsors on the production of musicals and the changing roles of both the production and the paying audience. Undertake comparative aural and visual analysis of selected samples from a range of styles. Revise Semester 2 material for assessment. <p>Week 14: Task 10 – Aural and visual analysis (7%)</p>	<p>All assessments in Week 14:</p> <p>Performance Task 5 – Music Theatre concert (7%)</p> <p>Performance Task 6 – Ensemble (5%)</p> <p>Performance Task 7 – Instrumental/vocal teacher report (5%)</p> <p>Composition portfolio Task 4 – Composition portfolio (15%)</p> <p>Composition portfolio Task 5 – Composition portfolio supervisor report (5%)</p> <p>Production/Practical project Task 3 – final performance/presentation (20%)</p> <p>Production/Practical project Task 4 – Production/project teacher/supervisor report (5%)</p>