



SAMPLE COURSE OUTLINE

MUSIC
GENERAL YEAR 12

Copyright

© School Curriculum and Standards Authority, 2015

This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the [Creative Commons Attribution-NonCommercial 3.0 Australia licence](#)

Disclaimer




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

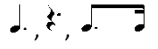
Sample course outline

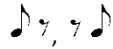


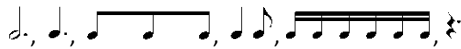
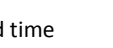
Music – General Year 12

Unit 3 and Unit 4

Semester 1 – Unit 3 – 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  <ul style="list-style-type: none"> introduce  simple time signatures, correct rhythmic grouping, bar lines  <ul style="list-style-type: none"> 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 4 bar melodic dictations in C, F and G major, given the first note and rhythm 	<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"> arranging and transposing using treble and bass clefs <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 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 	Outline assessment requirements for the semester in consultation with instrumental teachers and/or composition portfolio/production project supervisors/teachers


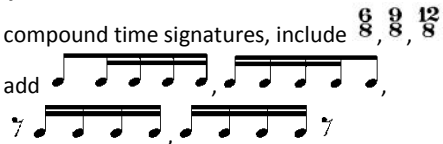
Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/practical project
	<p>Chords and chord progressions</p> <ul style="list-style-type: none"> identify and write simple 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"> simple time signatures – add  correct grouping of rhythms and rests and rhythmic regrouping 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 m7, M7 4 bar melodic dictations given starting note and some rhythm based on minor tonality <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 in treble and bass clefs <p>Aural analysis</p> <ul style="list-style-type: none"> identify tempo, time signature, dynamics, instruments in short musical examples 	<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, looking at and listening to extracts from <i>Star Wars</i>, <i>Raiders of the Lost Ark</i>, <i>Harry Potter</i> and <i>Lord of the Rings</i> compare the use of leitmotif and thematic transformation in the operas of Mozart, Bizet and Wagner 	<p>Techniques for practice: 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>Class ensemble: practise class-based ensemble film music pieces for movie themes concert</p>
7	<p>Task 1: Formal assessment – Theory test (3%)</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. A storyboard and written description needs to be provided 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 	<p>Performance Task 1 – Technical work (5%)</p> <p>OR</p> <p>Composition portfolio Task 1 – Composition assessment (5%)</p> <p>OR</p> <p>Production/Practical project Task 1 (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
8–10	<p>Rhythm</p> <ul style="list-style-type: none"> simple time signatures – add ,  introduce compound time  correct grouping of rhythms and rests and rhythmic regrouping  <ul style="list-style-type: none"> 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"> key signatures up to and including two flats and two sharps for scales, intervals and dictations add harmonic minor in treble and bass clef add m6 and M6 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 V⁷ to major and minor primary triads in isolation and as part of a simple progression <p>Aural analysis</p> <ul style="list-style-type: none"> identify tempo, time signature, dynamics, instruments in short musical examples 	<p>Accompaniment writing</p> <ul style="list-style-type: none"> analyse accompaniment patterns from sample scores as preparation for composing own examples to given melodies <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 scansion 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 <p>Week 9: Task 2 – Harmonisation and melody writing (2%)</p> <p>Week 10: Task 3 – Film score composition task (5%) Students will compose an original score to accompany a sequence from an original short film devised by media students. 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 and the use of sounds and sound properties to create and enhance perspective, depth, distance, mood and character 	Week 10: Performance Task 2 – Class performance (4%)
11–13	<p>Rhythm</p> <ul style="list-style-type: none"> add  in compound time simple 2–4 bar dictations in simple and compound time identify and correct at least two rhythmic discrepancies in a short musical example 	<p>Transposition</p> <ul style="list-style-type: none"> transposing clef to clef using treble and bass <p>Composing/arranging</p> <ul style="list-style-type: none"> analyse stylistic characteristics in context – specific compositions, examining the use of tonality, scales, dynamics and expressive devices 	<p>Week 11: Task 4 – Investigation and analysis (3%) Students to complete a series of investigative questions about film music, and analyse music characteristics of given scenes from a selection of films, including the development of a character and the use of leitmotif or thematic transformation</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"> all major, natural and harmonic minor scales ascending and descending in treble and bass clef up to and including two sharps and two flats identify all intervals ascending from the tonic in isolation or as part of a melodic excerpt in treble and bass clefs 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 identify and correct at least two pitch discrepancies in a short musical example <p>Chords</p> <ul style="list-style-type: none"> add 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 	<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 	<ul style="list-style-type: none"> work with media students to compose an original score to accompany a sequence from an original short film 	
13	Task 5 – Externally set task (15%)			
14–15	<p>Week 14: Task 6 – Aural and theory test (5%)</p> <p>Rhythm</p> <ul style="list-style-type: none"> 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>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 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>Harmonisation</p> <ul style="list-style-type: none"> analyse the chord progression for a given 4 part example harmonise a given melody using: major: I, IV, V, V⁷ and vi minor: i, iv, V and V⁷ <p>Transposition and arranging</p> <ul style="list-style-type: none"> transposing and arranging using B\flat instruments <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 	<p>Revision of semester one</p> <p>Week 14: Task 7 – Formal test (4%) Test on characteristics of film music and development over time, aural and visual analysis of short excerpts</p>	<p>Week 14: Performance Task 3 – Film Music concert (5%)</p> <p>Week 14: Performance Task 4 – Performance of film composition score (3%)</p> <p>OR</p> <p>Week 14: Composition portfolio Task 2 – Composition assessment (10%)</p> <p>OR</p> <p>Week 14: Production/Practical project Task 2 (10%)</p>

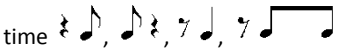
Week	Written component – Key teaching points			Practical component
	Aural and theory	Composing and arranging	Investigation and analysis	Performance OR Composition portfolio OR Production/practical project
	<p>Chords</p> <ul style="list-style-type: none"> • simple chord progressions in major and minor keys up to and including two sharps and two flats <ul style="list-style-type: none"> ▪ major: I, IV, V, V⁷ and vi ▪ minor: i, iv, V and V⁷ <p>Aural and visual analysis</p> <ul style="list-style-type: none"> • recognition of rhythmic and melodic elements, form, dynamics and expressive devices, tonality, compositional devices (pedal, ostinato/riff, sequence), instruments and instrumental techniques. Use extracts from films 			

Semester 2 – Unit 4 – 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"> simple time signatures, correct rhythmic grouping, bar lines  <ul style="list-style-type: none"> revision of semester one rhythms and rests 4–8 bar rhythmic dictations <p>Pitch</p> <ul style="list-style-type: none"> revise all melodic intervals from Semester 1, ascending only, within the octave, in treble and bass clefs revise major pentatonic and major scales in treble and bass clef, up to and including two sharps and two flats 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"> simple chord progressions in major keys up to and including two sharps and two flats, root position, I, IV, V and V⁷ in treble and bass clef 	<p>Transposition</p> <ul style="list-style-type: none"> 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"> complete a rhythmic scansion for given lyrics and compose a melody to fit both the rhythm and the lyrics <p>Week 3: Task 8 – Melody and accompaniment writing (2%)</p>	<p>Introduction to Music Theatre</p> <ul style="list-style-type: none"> discussion of the main characteristics and features of Music Theatre and broad overview of historical, social and economic influences listen to key works by important composers/artists and discuss main musical characteristics e.g. form and structure, use of thematic material, instrumentation and orchestration, texture, dynamics, rhythmic, melodic and harmonic elements 	<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 5 – Sight reading or Improvisation (3%)</p>
4–6	<p>Week 5: Task 9 – Aural Analysis (2%)</p> <p>Rhythm</p> <ul style="list-style-type: none"> compound time signatures, include $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$  <ul style="list-style-type: none"> add 4–8 bar rhythmic dictations in compound time rhythmic regrouping and rhythmic discrepancies: identify and correct two rhythmic errors in a short excerpt 	<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 over a given minor chord progression compose a suitable accompaniment pattern for a given minor melody 	<p>Historical development of Music Theatre</p> <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> 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 	<p>Techniques for practice: 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>Week 6: Performance Task 6 – Class performance (2%)</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"> add minor pentatonic, natural and harmonic minor scales in treble and bass clef up to and including two sharps and two flats recognition of melodic intervals in isolation and as part of a melody 4–8 bar melodic dictations in minor keys, treble and bass clef, given the first note and some rhythm and pitch pitch discrepancies: identify and correct two pitch errors in a short excerpt <p>Chords</p> <ul style="list-style-type: none"> simple chord progressions in minor keys up to and including two sharps and two flats, root position, i, iv, V and V⁷ in treble and bass clef identify chord changes in simple melodies <p>Aural and visual analysis identification of metre, rhythmic and melodic elements, dynamics, tonality, form and compositional devices in short musical examples</p>		<ul style="list-style-type: none"> discuss influences upon prominent composers and artists and influential works composed or performed by prominent composers and artists 	
7–9	<p>Rhythm</p> <ul style="list-style-type: none"> add  in simple time dictations up to 8 bars with some bars provided rhythm discrepancies: identify two errors in time signature and/or rhythm <p>Pitch</p> <ul style="list-style-type: none"> introduce melodic minor scale up to and including two flats and two sharps, in treble and bass clef melodic dictations up to 8 bars with some pitch and rhythm provided 	<p>Harmonisation</p> <ul style="list-style-type: none"> harmonise given melodies at phrase endings or cadence points using perfect and plagal cadences <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>Week 7: Task 10 – Comparative Analysis (3%)</p> <ul style="list-style-type: none"> comparative visual and aural analysis of representative works voice types and vocal styles (belt, legit, mix) 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: practise class-based ensemble music theatre pieces for Music theatre concert</p> <p>Week 8: Composition portfolio Task 3 – composition assessment (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
	<ul style="list-style-type: none"> pitch discrepancies: identify two errors in key signature and/or pitch <p>Chords</p> <ul style="list-style-type: none"> introduce perfect and plagal 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 	<ul style="list-style-type: none"> complete a rhythmic scansion of given text and compose a suitable melody in a Music Theatre style 		
10–12	<p>Rhythm</p> <ul style="list-style-type: none"> add  in compound time 8 bar rhythmic dictations using rhythms covered in simple and compound time signatures <p>Pitch</p> <ul style="list-style-type: none"> include descending intervals within an octave in treble and bass clef 8 bar melodic dictations including some chromatic passing notes and wider intervallic leaps <p>Chords</p> <ul style="list-style-type: none"> identification of major, minor, augmented and diminished triads in root position in treble and bass clefs add vi to major chord progressions add interrupted cadence (V-vi, V⁷-vi) in major keys <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 include modulation to the dominant 	<p>Week 10: Task 11 – 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 <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 transposition for B\flat and E\flat instruments 	<ul style="list-style-type: none"> influence and contribution made by Sondheim; musical complexity, lyrical sophistication and interplay of music and lyrics theatre productions that make a social statement and address social issues, such as racial tolerance and civil rights in <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> rock musicals – <i>Hair</i>, <i>Jesus Christ Superstar</i>, <i>Godspell</i>, <i>The Rocky Horror Show</i>, <i>Evita</i> and film musicals – <i>Fiddler on the Roof</i>, <i>Cabaret</i> and <i>Grease</i> and Disney films (<i>Mary Poppins</i>, <i>Frozen</i> etc.) 	Week 12: Performance Task 7 – Recital (6%)

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
13–15	<p>Week 14: Task 12 – Aural and theory test (8%)</p> <p>Rhythm</p> <ul style="list-style-type: none"> add the following rhythms/rests in compound time  8 bar rhythmic dictations, including syncopation identify two or more discrepancies in rhythm and/or time signature <p>Pitch</p> <ul style="list-style-type: none"> introduce chromatic scale in treble and bass clef revise all intervals ascending and descending in isolation and as part of a melodic excerpt 8 bar melodic dictations in treble and bass clef in major and minor keys identify two or more discrepancies in pitch and/or key signature <p>Chords</p> <ul style="list-style-type: none"> identify chord changes in simple melodies in major and minor keys add imperfect cadence in major keys only to cadence recognition, writing and harmonisation tasks 4 bar progressions in major and minor keys up to and including two sharps and two flats <p>Modulation</p> <ul style="list-style-type: none"> identify a modulation to the relative major, relative minor and/or dominant in short excerpts played by a piano or using recordings <p>Aural and visual analysis</p> <ul style="list-style-type: none"> identify genre/style, instruments and timbral effects/instrumental techniques identify metre, rhythmic and melodic elements, dynamics, tonality, form and compositional devices in short musical examples 	<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"> 1980s – pop operas or mega musicals – <i>Cats</i>, <i>Phantom of the Opera</i>, <i>Les Miserables</i> influence of large corporations and corporate sponsors on the production of musicals and changing roles of both the production and the paying audience comparative aural and visual analysis of selected samples from a range of styles <p>Revision of Semester 1 and 2</p> <p>Week 14: Task 13 – Formal test (5%)</p>	<p>Week 14: Performance Task 8 – Music Theatre concert (3%)</p> <p>Week 14: Performance Task 9 – Ensemble (4%)</p> <p>Week 14: Performance Task 10 – Instrumental /vocal teacher report (5%)</p> <p>OR</p> <p>Week 14: Composition portfolio Task 4 – submission of complete portfolio (15%)</p> <p>Week 14: Composition portfolio Task 5 – Composition portfolio supervisor report (5%)</p> <p>OR</p> <p>Week 14: Production/Practical project Task 3 – final production performance OR presentation of complete project (17%)</p> <p>Week 14: Production/Practical project Task 4 – Production/Practical project teacher/supervisor report (5%)</p>