



SAMPLE COURSE OUTLINE

MUSIC – CONTEMPORARY
ATAR YEAR 12

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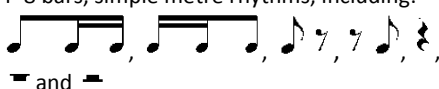



Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.

Sample course outline


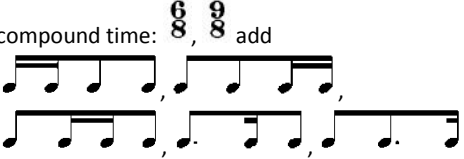
Music – ATAR Year 12


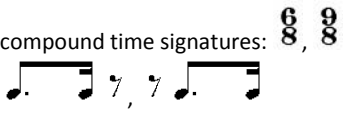
Unit 3 – Contemporary – Folk Music

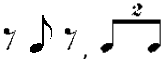
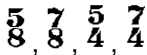
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
1–3	<p>Use designated works and support material for integrated aural/composition tasks based on the styles studied.</p> <p>Sight singing</p> <ul style="list-style-type: none"> to be continued consistently throughout the semester. Examples in both treble and bass clef based on scales and intervals stipulated <p>Scales</p> <ul style="list-style-type: none"> major pentatonic, minor pentatonic, major (ionian), natural minor (aeolian), blues key signatures up to and including two sharps and two flats <p>Intervals</p> <ul style="list-style-type: none"> m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8ve (melodic only) <p>Melodic dictation: 4–8 bars, treble and bass clef, up to two sharps and two flats, based on scales covered. Rhythm and some pitch provided</p> <p>Harmony</p> <p>Roman numerals</p> <ul style="list-style-type: none"> major: I, ii, IV, V, V⁷ and vi <p>Chord names (as indicated in C tonalities)</p> <ul style="list-style-type: none"> major: C, Dm, F, G, G⁷ and Am 	<p>Theory</p> <ul style="list-style-type: none"> identify and write scales and intervals in treble and bass clef in major and minor keys up to five sharps and five flats rhythm exercises in simple and compound time; regrouping, writing and performing compound rhythmic canons <p>Chords</p> <ul style="list-style-type: none"> identify and write all chord types in root position; minor, major, diminished, augmented, dominant 7th harmonic analysis of sample Folk scores and harmonising a melody using <ul style="list-style-type: none"> major: I, ii, IV, V, V⁷ and vi <p>Score analysis</p> <ul style="list-style-type: none"> identify, interpret and transcribe TAB notation articulations: detached, slur/smooth, connected, slide, scoop signs/symbols: <i>fine</i>, <i>coda</i>, <i>dal segno</i>, <i>D.C. al coda</i>, <i>D.S. al coda</i>, repeat signs, 1st and 2nd time bars analysis of song sections to demonstrate contrast through use of modulation, major and minor keys (scales) <p>Rhythm writing</p> <ul style="list-style-type: none"> identify and write basic rock/pop beats write, interpret and perform 4–8 bar rhythm patterns using percussion clef and drum kit notation 	<p>Introduction to folk music</p> <ul style="list-style-type: none"> discuss definitions of Folk music – starting with the purist view of songs belonging ‘to the musical heritage of a particular people, (having) no known composer, and (having) been passed orally from one generation to another or from one group of people to another’ (Dorricott – <i>In Tune with Music, Bk 3</i>). Basic music elements of folk music with listening examples (include aural recognition of major pentatonic scale) listen to several Contemporary folk musical examples, and identify the music elements that distinguish it from other styles. Generate a discussion of the blurred lines between Folk, Rock, Pop, Country etc. use Venn diagram (or similar graphic representation) to illustrate the general characteristics of Contemporary folk music in comparison to other Contemporary styles Folk in the 1940s and ‘50s – Woody Guthrie and Pete Seeger and their appeal to college students in the USA as opposed to the teen pop market watch first half of <i>No Direction Home</i>, a Martin Scorsese film about Dylan, as an introduction to folk, country, Rock ‘n’ Roll in the ‘50s. Provides background to Bob Dylan and his influences and an insight into the ‘beatnik’ culture and Greenwich Village in the early ‘60s 	<p>Distribute technical lists and recommended repertoire from the Instrumental Resource Package.</p> <p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or composition portfolio supervisors.</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or C 4–8 bars, simple metre rhythms, including:  <p>– and –</p> <p>Aural analysis</p> <ul style="list-style-type: none"> identify song sections <ul style="list-style-type: none"> bridge, chorus, intro, outro, verse, solo <p>Compositional devices</p> <ul style="list-style-type: none"> ostinato/riff pedal note sequence 	<ul style="list-style-type: none"> write style specific parts for rhythm section instruments based on given patterns and basic rock/pop beats 	<p>Resources</p> <ul style="list-style-type: none"> John Covach – <i>What's that Sound</i> first edition Reebee Garofalo – <i>Rockin' Out – Popular Music in the USA</i> Geoff Lowe – <i>The Jazz and Rock Resource</i> Martin Scorsese (film) – <i>No Direction Home</i> 	
4–6	<p>Scales</p> <ul style="list-style-type: none"> add harmonic minor and melodic minor <p>Intervals</p> <ul style="list-style-type: none"> add A4/D5/tritone to melodic intervals harmonic intervals: P4, P5, P8 <p>Harmony</p> <ul style="list-style-type: none"> recognition of major, minor, augmented and diminished triads in isolation <p>Modulation</p> <ul style="list-style-type: none"> to the relative major/minor and dominant <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple time signatures – basic rhythms and rests including:  <ul style="list-style-type: none"> compound time signatures – basic rhythms and rests, including: 	<p>Theory</p> <ul style="list-style-type: none"> identify and write harmonic minor and melodic minor scales in keys up to and including five sharps and five flats identify modulations to the relative minor and major and dominant in melodic excerpts rests  <p>Melody and rhythm writing</p> <ul style="list-style-type: none"> given the lyrics, create an appropriate rhythm and melody create/write 8–12 bar melody for a given chord structure <p>Chart and accompaniment writing</p> <ul style="list-style-type: none"> harmonising given melodies or bass lines, for at least two parts, in simple or compound time 	<ul style="list-style-type: none"> protest song – the Weavers and the folk revival. Folk song as protest. The McCarthy era and the blacklist. (Footage of Pete Seeger and background information in <i>No Direction Home</i>) The Kingston Trio and Peter, Paul and Mary – folk-pop. (Footage in <i>No Direction Home</i>) listening – comparison between Bob Dylan and Peter, Paul and Mary in <i>Blowin' in the Wind</i>. Use as an exercise in identifying chord progressions more on protest song from 1963 and Martin Luther King's speech in Washington to Woodstock in 1969 the Vietnam War – watch Joan Baez and performances by other folk singers at Woodstock – use songs for aural analysis activities. <p>Resources</p> <ul style="list-style-type: none"> John Covach – <i>What's that Sound</i> first edition Reebee Garofalo – <i>Rockin' Out – Popular Music in the USA</i> Geoff Lowe – <i>The Jazz and Rock Resource</i> 	

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Melodic dictation</p> <ul style="list-style-type: none"> • 4–8 bars, treble and bass clef • some rhythm provided, include chromatic passing notes <p>Chords</p> <ul style="list-style-type: none"> • block, broken <ul style="list-style-type: none"> ▪ min⁷, maj⁷ <p>Chord progressions:</p> <ul style="list-style-type: none"> • add minor chords i, iv, V and V⁷ • standard Blues progression <ul style="list-style-type: none"> ▪ major: I, I⁷, IV, IV⁷, V and V⁷ <p>Discrepancies</p> <ul style="list-style-type: none"> • treble/bass clef, 4 bars • four discrepancies in either pitch or rhythm <p>Aural analysis</p> <ul style="list-style-type: none"> • recognition of music elements in short extracts: <ul style="list-style-type: none"> ▪ form/structure: binary/AB, call/response, ternary, 12-bar blues ▪ song sections: bridge, hook, middle 8, pre-chorus ▪ signs/symbols: <i>fine</i>, <i>coda</i>, <i>dal segno</i>, <i>D.C. al coda</i>, <i>D.S. al coda</i>, repeat signs, 1st and 2nd time bars 		<ul style="list-style-type: none"> • Martin Scorsese (film) – <i>No Direction Home</i> • <i>Woodstock – The Music DVD</i> 	
7	Task 1: Aural test (6%)	<p>Task 2: Theory test (3%)</p> <p>[Distribute Task 4: Melody and accompaniment writing (4%) due in Week 12]</p>	<ul style="list-style-type: none"> • aural and visual analysis of designated works – folk characteristics, lyrics, chords, social and political context • listen to and compare different versions and covers of the songs 	
8–10	<p>Scales/modes</p> <ul style="list-style-type: none"> • add mixolydian mode <p>Intervals</p> <ul style="list-style-type: none"> • all melodic intervals in isolation or as part of a melodic excerpt • add m2, M2, m3, M3, to harmonic intervals 	<p>Theory</p> <ul style="list-style-type: none"> • identify and write mixolydian modes • rhythmic tasks; regrouping, regular and irregular subdivisions, rhythmic scansion of given text 	<ul style="list-style-type: none"> • comparative aural and visual analysis of familiar and unfamiliar works • Bob Dylan and new directions. The British invasion and its effect on Dylan. The new sound of <i>Like a Rolling Stone</i> (footage and background in <i>No Direction Home</i>, Newport Folk Festival 1965) 	<p>Task 1: Performance – Prepared repertoire (4%) Week 8</p> <p>OR</p> <p>Task 1: Composition portfolio – Composition assessment (8%) Week 8</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Chord progressions</p> <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> major: I, Ib/I⁶, Ic/I⁶₄, ii, IV, V, V⁷ and vi minor: i, ib/i⁶, ic/i⁶₄, iv, V, V⁷ and VI Chord names (as indicated in C tonalities) <ul style="list-style-type: none"> major: C, C/E, C/G, F, G, G⁷ and Am minor: Am, Am/C, Am/E, Dm, E, E⁷ and F minor Blues progression <ul style="list-style-type: none"> i, i⁷, iv, iv⁷, V and V⁷ i, i⁷, IV, IV⁷, V and V⁷ <p>Rhythmic dictation</p> <ul style="list-style-type: none"> 8 bars, simple time: add  compound time:  <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble and bass clef, up to two sharps and two flats, based on scales covered include chromatic passing notes <p>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef, four discrepancies in either pitch or rhythm <p>Modulation</p> <ul style="list-style-type: none"> to the relative major, relative minor and the dominant <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements, form, compositional devices, instrumentation, instrumental techniques 	<p>Melody writing</p> <ul style="list-style-type: none"> create an appropriate rhythm pattern and melody to given lyrics create/write 8–12 bar melody, including various song sections: verse, pre-chorus, chorus and bridge definition and score analysis of basic major/minor chord symbols (using 5-line staff) <p>Accompaniment writing and Arranging</p> <ul style="list-style-type: none"> choose appropriate notation to score individual parts in a song for: <ul style="list-style-type: none"> lead guitar (or vocal or keyboards) rhythm guitar (and/or keyboards) bass guitar drums (and/or auxiliary percussion) write chart parts for all instruments in a given style for a specific song 1–2 bar patterns for drum notation incorporating the full kit and various auxiliary percussion instruments accompaniment styles – some basic differences (Country, Reggae, Hard Rock) correct notation of basic rhythm guitar and/or keyboard chord charts transposition of songs into other keys and/or clef <i>original and/or cover version material may be used</i> 	<ul style="list-style-type: none"> the development of folk-rock compare and contrast <i>Mr Tambourine Man</i> by The Byrds and Dylan analysis of designated work <p>Resources</p> <ul style="list-style-type: none"> Martin Scorsese (film) – <i>No Direction Home</i> Garofalo, Covach and Lowe texts <p>Task 3: Unseen analysis (4%) Week 9</p>	<p>Task 2: Performance – Sight reading or Improvisation (5%) Week 10</p>

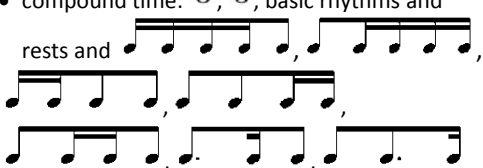
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
11–13	<p>Task 5: Aural analysis test (6%) Week 12</p> <p>Scales</p> <ul style="list-style-type: none"> add chromatic scale <p>Intervals</p> <ul style="list-style-type: none"> all melodic intervals in isolation or as part of a melodic excerpt add m6, M6, m7, M7 to harmonic intervals <p>Harmony</p> <ul style="list-style-type: none"> minor Blues progression <ul style="list-style-type: none"> i, i⁷, iv, iv⁷, V and V⁷ i, i⁷, IV, IV⁷, V and V⁷ i, i⁷, iv, iv⁷, v and v⁷ <p>Modulation</p> <ul style="list-style-type: none"> add to the subdominant <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple time signatures: add  compound time signatures:  <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble and bass clef, based on scales covered include chromatic passing notes <p>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef, 4–8 bars four discrepancies in both pitch and rhythm <p>Skeleton score</p> <ul style="list-style-type: none"> compositional devices, dictations, chords, cadences 	<p>Task 4: Melody and accompaniment writing (4%) Week 12</p> <p>Theory</p> <ul style="list-style-type: none"> identify and write chromatic scales, discussing double sharps, double flats and enharmonic equivalents minor blues progression and passing notes <p>Melody and rhythm writing</p> <ul style="list-style-type: none"> drum-kit staff notation basic Rock/Pop beats style specific parts for all rhythm section instruments create/write melody for various song sections: <ul style="list-style-type: none"> verse, pre-chorus, chorus and bridge notation based and in lead sheet style sections to demonstrate contrast through use of modulation, major and minor keys (scales) <p>Chart and accompaniment writing</p> <ul style="list-style-type: none"> analysing a given score comprising up to four instruments/parts harmonising given melodies or bass lines, for at least two parts, in simple or compound time choosing appropriate notation to score individual parts in a song, up to 8 bars, for <ul style="list-style-type: none"> lead guitar (or vocal or keyboards) rhythm guitar (and/or keyboards) bass guitar drums (and/or auxiliary percussion) analysing basic major/minor chord symbols, where drawn on a chart (using 5-line staff) <p>Arranging</p> <ul style="list-style-type: none"> arranging and transposing using B^b and E^b instruments arranging from a given lead sheet and/or piano score for a specified ensemble, 4–8 bars 	<ul style="list-style-type: none"> folk after the '60s – Altamont, Kent State University and the end of the hippie aesthetic Nixon's America in the '70s current trends and the revival of folk in the 'roots' genre Tracey Chapman and <i>Fast Car</i> back to 'What is Folk?' <p>Resources</p> <ul style="list-style-type: none"> Garofalo and Covach texts Martin Scorsese (film) – <i>No Direction Home</i> <p>Task 6: Cultural and historical analysis (6%) Week 13</p>	<p>Task 3: Performance – Recital practice (6%) Week 13</p> <p>OR</p> <p>Task 2: Composition portfolio – presentation of selected compositions (12%) Week 13</p>


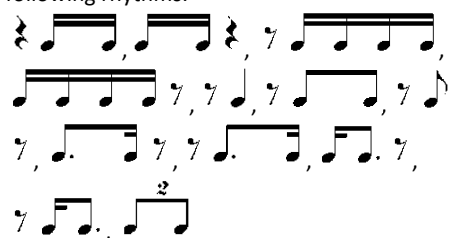
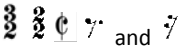
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
14–15	<p>Revise all scales and intervals</p> <p>Modulation</p> <ul style="list-style-type: none"> relative major/relative minor, dominant and subdominant using a range of examples <p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple metres: 8 bars, including syncopation and anacrusis compound metres: 8 bars, including anacrusis  <ul style="list-style-type: none"> irregular metres for dictations, imitations, call/responses and discrepancies  <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, chromatic passing notes <p>Chords</p> <ul style="list-style-type: none"> major, minor, dominant 7th, 9th, min⁷, maj⁷, power chords <p>Chord progressions</p> <ul style="list-style-type: none"> continue with all chords, focusing on inversions and minor Blues progressions <p>Discrepancies</p> <ul style="list-style-type: none"> treble/bass clef, 4–8 bars four discrepancies in both pitch and rhythm <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements, form, compositional devices, instrumentation, instrumental techniques and special effects 	<p>Modulation: identify modulations to the relative major/relative minor, dominant and subdominant</p> <p>Melody and rhythm writing</p> <ul style="list-style-type: none"> from a given motif, 8–12 bars <ul style="list-style-type: none"> include sections to demonstrate contrast through use of modulation, major and minor keys (scales) create/write melody for various song sections; verse, pre-chorus, chorus and bridge <ul style="list-style-type: none"> notation based and in lead sheet style <p>Chart and accompaniment writing</p> <ul style="list-style-type: none"> single line melody presented in treble and bass clefs definition of basic major/minor chord symbols, where drawn on a chart (using 5-line stave) choose appropriate notation to score individual parts in a song for: <ul style="list-style-type: none"> lead guitar (or vocal or keyboards) rhythm guitar (and/or keyboards) bass guitar drums (and/or auxiliary percussion) write chart parts for all instruments in a style specific song drum notation of the full kit and various auxiliary percussion instruments accompaniment styles—some basic differences (Country, Reggae, Hard Rock) correct notation of basic rhythm guitar and/or keyboards chord charts <p>Arranging</p> <ul style="list-style-type: none"> arranging and transposing using treble, bass clefs and/or B\flat and E\flat instruments, 4 bars 	<p>Complete analysis of final designated work.</p> <p>Comparative analysis of familiar and unfamiliar excerpts</p> <p>Revision of Semester 1: The development of folk music, using familiar and unfamiliar excerpts, focusing on the designated works.</p>	<p>Task 4: Performance – Instrumental teacher report (3%) Week 14</p> <p>Task 5: Performance – Performance examination (30%) Week 15</p> <p>OR</p> <p>Task 3: Composition portfolio – partial submission of composition portfolio (30%) Week 15</p>

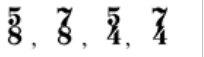
Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
		Composing a lead sheet <ul style="list-style-type: none"> lead sheet writing using contemporary conventions and compositional devices Revision of Semester 1 work for exams		
Exam week	Task 7: Semester 1 written examination (20%)			

Unit 4 – Contemporary – Pop Music

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
1–3	<p>Use suggested works and supportive material for integrated aural/composition tasks based on the genres studied.</p> <p>Sight singing</p> <ul style="list-style-type: none"> to be continued consistently throughout the semester. Examples to be based on scales, modes and intervals stipulated <p>Intervals</p> <ul style="list-style-type: none"> sing and aurally identify all melodic intervals ascending and descending, including A4/D5 within the range of an octave, in isolation or as part of a melodic excerpt <p>Scales</p> <ul style="list-style-type: none"> major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor <p>Melodic dictation</p> <ul style="list-style-type: none"> 4–8 bars, treble and bass clef, starting note and some rhythm provided key signatures up to three sharps and flats, based on scales stipulated <p>Pitch discrepancies</p> <ul style="list-style-type: none"> pitch (including key signature and tonality) <ul style="list-style-type: none"> at least four pitch discrepancies in a short musical example <p>Rhythmic discrepancies</p> <ul style="list-style-type: none"> rhythm (including time signature) <ul style="list-style-type: none"> at least four rhythmic discrepancies in a short musical example 	<p>Theory</p> <ul style="list-style-type: none"> identify and write all intervals and scales covered in isolation or as part of an excerpt key signatures up to and including six sharps and six flats rhythmic exercises: irregular time signatures, groupings and subdivisions, rhythmic regrouping, word setting <p>Harmony</p> <ul style="list-style-type: none"> identify and write all chord types: major, minor, diminished and augmented visual analysis, chord writing and harmonisation using primary and secondary triads in root position and first and second inversion in major keys <p>Transposition</p> <ul style="list-style-type: none"> transposition and arrangement tasks <ul style="list-style-type: none"> clef to clef (treble and bass) B\flat and E\flat flat instruments 	<p>Include visual and aural analysis tasks and comparative analysis with unfamiliar works to reinforce teaching of music styles and associated characteristics</p> <ul style="list-style-type: none"> Pop versus Rock. Play clips of Kylie Minogue and Queens of the Stone Age to identify similarities and differences. Revision of music elements for analysis: instrumentation, timbre, texture, metre, genre, style, tempo, dynamics, tonality, form, rhythmic, melodic and harmonic elements, articulations, compositional devices. Analysis explosion on board – apply to Rock and Pop and discuss definitions of each, using examples such as the following to assist: (<i>Whip It, Roundabout, One Way or Another, Superstition, Bohemian Rhapsody</i>). Late 1950s and early 1960s background to pop music – the backlash to early Rock & Roll and the evolution and marketing of the teen idol. Brill Building Pop – listen to examples like Frankie Avalon, Pat Boone etc. Discuss the ‘good boy’ image of Boone as opposed to the early Elvis persona. Use these songs for aural recognition of chord progressions. Note the prevalent use of the I, vi, IV and V chord progression. The Rise of the Producer – Leiber and Stoller and Phil Spector. Discuss the relationship between the musician and the producer. Increased focus on the recording studio and the sounds it could produce. Look at Phil Spector’s ‘Wall of Sound’ approach. (Listen to the Crystals and the Ronettes for Spector girl-group sound) 	<p>Outline assessment requirements for the semester in consultation with instrumental teachers and/or composition portfolio supervisors.</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Rhythmic dictation</p> <ul style="list-style-type: none"> simple metre time signatures and rhythms for dictations: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or C compound time: $\frac{6}{8}$, $\frac{9}{8}$, basic rhythms and rests and  <p>Chords and chord progressions</p> <ul style="list-style-type: none"> power chords 4–8 bars, key signatures up to three sharps and three flats Roman numerals <ul style="list-style-type: none"> major: I, Ib/I⁶, Ic/I^{6/4}, ii, IV, V, V⁷ and vi chord names (as indicated in C tonalities) <ul style="list-style-type: none"> major: C, C/E, C/G, Dm, F, G, G⁷ and Am <p>Modulations</p> <ul style="list-style-type: none"> to the relative major/minor dominant and subdominant 		<p>British invasion</p> <ul style="list-style-type: none"> early Beatles and the British Invasion early influences on the development of Pop music – include Elvis, Little Richard and Chuck Berry, in addition to Leiber and Stoller and Phil Spector. Other influences included Beatlemania (1963–1966), British invasion bands and groups that followed, such as Gerry and the Pacemakers, Herman’s Hermits and The Hollies 	
4–6	<p>Intervals</p> <ul style="list-style-type: none"> all melodic and harmonic intervals including A4/D5 <p>Scales</p> <ul style="list-style-type: none"> add jazz minor and blues revise ionian, aeolian and mixolydian modes <p>Chord progressions</p> <ul style="list-style-type: none"> 4–8 bars, key signatures up to three sharps and three flats <ul style="list-style-type: none"> add iii in major progressions standard Blues progression <ul style="list-style-type: none"> I, I⁷, IV, IV⁷, V and V⁷ 	<p>Scales</p> <ul style="list-style-type: none"> identify and write jazz minor scale, blues scale, ionian, aeolian and mixolydian modes <p>Chords and chord progressions</p> <ul style="list-style-type: none"> identify and write root position and inversions of dom 7th, min⁷, maj⁷, b9, #9 and add 9 chords provide a harmonic analysis for given Pop scores, identifying root position, first and second inversion chords harmonise a given bass or melody line using root position and inversion chords 	<p>Motown</p> <ul style="list-style-type: none"> the impact of the British invasion and the demise of some African-American pop music Berry Gordy, Motown and commercial success – producing crossover music aimed at the white teen market, modelled on the Brill Building approach. Gordy’s control over the Motown artists, both musically and in their public persona The Funk Brothers – studio band for most of the Motown hits in the ‘60s listen to: The Temptations, The Supremes and Martha and the Vandellas 	Task 6: Performance – Technical work (5%) Week 5

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Melodic dictation</p> <ul style="list-style-type: none"> • 8 bars, treble or bass clef • key signatures up to three sharps and flats, based on scales covered • starting note given, no rhythm provided 	<ul style="list-style-type: none"> • identify and analyse passing notes (diatonic and chromatic) and suspensions in short musical extracts (extracts from the designated works or related works may be used) 	<ul style="list-style-type: none"> • discuss common perception of Motown as having ‘sold out’ to White America • listen to Stevie Wonder and discuss how he and Marvin Gaye gained significant artistic control over their music – acting as producers 	
	<p>Rhythmic dictation</p> <ul style="list-style-type: none"> • simple time – include the following rhythms:  • compound time – include $\frac{9}{8}$, $\frac{12}{8}$ and the following rhythms:  <p>Discrepancies</p> <ul style="list-style-type: none"> • combination of rhythm and pitch • at least four discrepancies in a short musical example <p>Aural analysis</p> <ul style="list-style-type: none"> • recognition of music elements in short extracts (form, metre, dynamics/expressive devices, texture, tempo, instrumentation) 	<p>Rhythm writing</p> <ul style="list-style-type: none"> • word setting and rhythmic scansion incorporating syncopation, using Pop examples, including;  <p>Melody writing</p> <ul style="list-style-type: none"> • examine and analyse given Pop melodies, discussing structure, balance and suitability for selected instrument/voice • discuss melody writing techniques examining selected samples, noting use of motivic development, melodic line, climax, form/structure, phrasing, chords, dynamics and expressive devices • compose an 8–12 bar melody from a given motif or a given chord progression <p>Analysis and arranging</p> <ul style="list-style-type: none"> • recognise compositional devices, instrumentation and instrumental techniques in score analysis tasks, using familiar and unseen extracts • recognise and realise tab and percussion notation • analyse accompaniment styles 	<ul style="list-style-type: none"> • Duran Duran – second British Invasion, new Romantic scene <p>Designated work – <i>Hungry Like a Wolf</i></p>	
7	<p>Task 8: Aural analysis test (5%)</p>	Continue melody writing and analysis and arranging tasks	Complete analysis of <i>Hungry Like a Wolf</i>	

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
8–10	<p>Intervals</p> <ul style="list-style-type: none"> add compound intervals: 9th and 11th <p>Scales</p> <ul style="list-style-type: none"> add chromatic scale add dorian mode <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble or bass clef, starting note given key signatures up to three sharps and three flats, based on scales and modes covered incorporate at least two challenging sections rhythms/ties/larger intervallic leaps/chromatic passing notes <p>Discrepancies</p> <ul style="list-style-type: none"> combination of rhythm and pitch <ul style="list-style-type: none"> at least four discrepancies in a short musical example include metre changes and mixed metre examples <p>Rhythmic dictation</p> <ul style="list-style-type: none"> 8 bars, all time signatures and rhythms, including  include rests and some syncopation include examples using irregular time signatures and rhythmic groupings, rests and syncopation <p>Chord progressions</p> <ul style="list-style-type: none"> 4–8 bars, key signatures up to three sharps and three flats Roman numerals <ul style="list-style-type: none"> minor: i, ii^b, iii^b, iv, V, V⁷ and VI chord names <ul style="list-style-type: none"> minor: Am, Am/C, Am/E, Dm, E, E⁷ and F 	<p>Task 10: Theory and composition (4%) Week 8</p> <p>Scales</p> <ul style="list-style-type: none"> identify and write ionian, aeolian, mixolydian and dorian modes in isolation and as part of an excerpt identify and write chromatic scales discussing double flats, double sharps and enharmonic equivalents <p>Intervals</p> <ul style="list-style-type: none"> identify and write all intervals in isolation and as part of an excerpt, including compound intervals: 9^{ths}, 11^{ths} and 13^{ths} <p>Chords and chord progressions</p> <ul style="list-style-type: none"> continue analysis and harmonisation tasks, revising all chord types as outlined in the course content including first and second inversion chords include examples using circle of fourths/fifths <p>Modulation</p> <ul style="list-style-type: none"> identify modulations to the relative major, relative minor, dominant and subdominant in a range of examples <p>Chart and accompaniment writing</p> <ul style="list-style-type: none"> revise scoring for the drum-kit, percussion clef, different parts, drum fills. Examine and analyse a range of examples from different Pop and Rock styles write drum parts and fills for given melodies analyse bass guitar lines and techniques from a range of examples write bass lines for given chord progressions and/or melodies in different styles rhythm guitar parts and use of slash notation 	<p>Task 9: Aural and visual analysis (4%) Week 8</p> <p>Rock and Pop Interface – ‘70s</p> <ul style="list-style-type: none"> round-up of Contemporary rock music in the early ‘70s – progressive rock, heavy rock, glam rock, singer-songwriters discuss ABBA’s influence as the most popular pop music recording act of the ‘70s listen to examples and watch video clips discuss the ‘Euro pop’ style and the wall of sound recording technique <p>Disco</p> <ul style="list-style-type: none"> discuss the rise of disco as music to be danced to as opposed to rock which was meant at the time to be listened to. Origins in the New York gay community listen to early examples of disco – George McCrae’s <i>Rock Your Baby</i> – as a blend between a direct dance beat and a catchy pop hook. Listen to KC and the Sunshine Band. Watch some of <i>Saturday Night Fever</i> for the dance style and dress associated with disco – also watch a clip of the Bee Gees singing <i>Stayin’ Alive</i> discuss the role of the producer in disco – as opposed to the hard-fought independence of Brian Wilson and Stevie Wonder. Return of the Brill Building or Motown model <p>Michael Jackson</p> <ul style="list-style-type: none"> discuss background at Motown Records with Jackson 5. Watch YouTube clip of <i>ABC</i> or similar look at Jackson in the disco era with album <i>Off the Wall</i> and the beginning of his collaboration with Quincy Jones 	<p>Task 4: Composition portfolio – Composition assessment (5%) Week 8</p> <p>Task 7: Performance – Performance of prepared repertoire (3%) Week 9</p>

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<ul style="list-style-type: none"> minor Blues progression <ul style="list-style-type: none"> i, i⁷, iv, iv⁷, V and V⁷ i, i⁷, IV, IV⁷, V and V⁷ i, i⁷, iv, iv⁷, v and v⁷ <p>Modulations</p> <ul style="list-style-type: none"> relative major/minor, dominant and subdominant <p>Aural analysis</p> <ul style="list-style-type: none"> recognition of music elements, compositional devices – including retrograde, instrumentation and instrumental techniques and effects in short extracts 		<ul style="list-style-type: none"> listen to songs on the <i>Thriller</i> album and watch some of his video clips, including his ‘moon dance’ moves. Compare to other video clips at the time. Watch the <i>Thriller</i> video for how Jackson extended the medium discuss Jackson’s musical influences – roots in ‘70s African-American pop and disco look at his collaboration with other artists on the <i>Thriller</i> album. Compare Jackson’s musical style and videos with Madonna in the ‘80s <p>Designated work – <i>Billie Jean</i></p> <ul style="list-style-type: none"> discuss the story behind the lyrics point out the repeating bass line and 4–chord progression that form the foundation of the song 	
11–13	<p>Scales</p> <ul style="list-style-type: none"> revise all scales and modes in isolation and as part of melodic excerpts <p>Intervals</p> <ul style="list-style-type: none"> revise all intervals in isolation and as part of melodic excerpts focusing on harmonic intervals <p>Melodic dictation</p> <ul style="list-style-type: none"> 8 bars, treble or bass clef, based on scales and modes covered incorporate syncopation, chromatic passing notes and some wider intervallic leaps <p>Chords</p> <ul style="list-style-type: none"> revise all chords in major and minor keys in isolation and as part of a progression and include; <ul style="list-style-type: none"> major: iib/ii⁶, Vb/V⁶ identification of passing notes and suspensions variation and expansion of the 12 bar blues and minor blues progressions 	<p>Chords and chord progressions</p> <ul style="list-style-type: none"> variation and expansion of the 12 bar blues and minor blues progressions, rhythm changes chord progressions passing notes (diatonic and chromatic) and suspensions <p>Composition/Arranging</p> <ul style="list-style-type: none"> the lead guitar – examine different contemporary styles from a range of examples write a lead guitar solo for a given chord progression discuss harmonising with backing vocals analysing given examples, and write backing vocals for given melodies in different styles <p>Melody and accompaniment writing</p> <ul style="list-style-type: none"> write an 8–12 bar melody from a given motif, incorporating a modulation write accompanying parts for bass guitar, rhythm guitar, drum-kit and backing vocals using appropriate notation and expressive devices 	<p>Pop in the ‘90s and beyond</p> <ul style="list-style-type: none"> discuss the impact of hip hop music and culture on pop music in the ‘90s examine the rise of contemporary R&B with artists like Mariah Carey and Janet Jackson, and links to the gospel music tradition discuss the rise of the Spice Girls and boy bands like Backstreet Boys – link back to Motown and Brill Building groups Lady Gaga: discuss her influence, music and listen to a range of songs discuss her flamboyant costumes, performances and videos, and her tendency to reinvent her sound and image in a similar style to Madonna look at influences – David Bowie, Michael Jackson, Madonna and Queen listen to songs from <i>Born This Way</i> album and discuss the large range of musical styles explored by Gaga – opera, metal, house and rock & roll <p>Designated work – <i>Applause</i></p>	

Week	Written component – Key teaching points			Practical component
	Aural	Theory and Composition	Cultural and Historical Analysis	Performance or Composition portfolio
	<p>Discrepancies</p> <ul style="list-style-type: none"> combination of rhythm and pitch <ul style="list-style-type: none"> at least four discrepancies in a short musical example include metre changes and mixed metre examples <p>Rhythmic dictation</p> <ul style="list-style-type: none"> 8 bars, all time signatures and rhythms, including rests and some syncopation include examples using irregular time signatures and rhythmic groupings 	<p>Chart and accompaniment writing and Arranging</p> <ul style="list-style-type: none"> review instrument ranges, transpositions, clefs, notation, techniques and timbral effects for all instruments continue writing melodies and accompaniment patterns in a range of styles <p>Task 11: Composition and arranging (4%) Week 13</p>	<ul style="list-style-type: none"> <i>Born This Way</i>, the single, was the fastest selling single in iTunes history. Discuss the lyrics. A good comparison can be made with Madonna's song <i>Express Yourself</i> complete analysis of <i>Applause</i> and comparative listening and analysis tasks <p>Revision of Pop styles and designated works</p>	
14–15	<p>Task 12: Aural test (8%) Week 14</p> <p>Revision of year's work focusing on aspects requiring particular attention</p>	<p>Review year's work</p>	<p>Task 13: Cultural and historical analysis (6%) Week 14</p> <p>Review year's work: the development of Folk and Pop music, using familiar and unfamiliar excerpts, focusing on the designated works</p>	<p>Task 8: Performance – Recital night (7%) Week 14</p> <p>OR</p> <p>Task 6: Composition Portfolio – Presentation of selected compositions (10%) Week 14</p> <p>Task 9: Performance – Instrumental teacher report (3%) Week 14</p> <p>OR</p> <p>Task 5: Composition Portfolio – Composition portfolio supervisor report (5%) Week 14</p> <p>Task 10: Performance – Ensemble (4%) Week 14</p>
Exam week	<p>Task 14: Semester 2 written examination (20%)</p>			<p>Task 11: Performance – Performance examination (30%)</p> <p>OR</p> <p>Task 7: Composition portfolio – submission of final composition portfolio (30%)</p>