



Government of **Western Australia**
School Curriculum and Standards Authority

MUSIC

ATAR COURSE

Year 12 Syllabus

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.

Important information

This syllabus is effective from 1 January 2024.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the School Curriculum and Standards Authority (the Authority) on a cyclical basis, typically every five years.

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Rationale

Music is a universal expression of human experience. It reflects the development of culture and identity in all societies throughout history.

Music has an incredible capacity to inspire and elicit an emotional response through listening and performing and provides opportunities for creative and personal expression.

Through the practical study of Music, both individually and with others, students grow in confidence as musicians by engaging in opportunities to perform, compose, analyse and develop music literacy.

Students demonstrate critical and creative thinking, self-regulation, collaboration, reflective practice, resilience and perseverance that are integral to the development of holistic musicians.

As empathetic, independent learners, students seek life-long engagement and enjoyment through the pursuit of music, be it personal, social, cultural and/or vocational.

Aims

The Music ATAR course aims to develop students' skills in:

- Performance – students apply technical facility, stylistic and expressive awareness and knowledge of conventions when performing, both as a soloist and in ensemble
- Composition – students use creativity when applying music language, stylistic conventions and knowledge of instrumental and performance techniques when composing and arranging
- Music literacy – students develop their ability to read and write music, analysing, and aurally identifying, the elements and characteristics of music
- Music analysis – students analyse and understand ways in which the elements and characteristics of music have been applied across time, place and culture.

Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

Structure of the syllabus

The Year 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

Unit 3

Students continue to engage in music making as performers and/or composers, both individually and collaboratively. They continue to develop and consolidate their music literacy, learning how the elements and characteristics of music can be applied, combined and manipulated when performing, composing, listening to and analysing music.

The music analysis theme for this unit is **Identities**. What can music tell us about people? Through the journey of critically considering how music can be used as a powerful form of expression, students explore the potential for music to communicate identity.

Students analyse and understand ways in which the elements and characteristics of music can be applied to express:

- personal identity – developing and expressing the artist’s own personal and/or musical identity
- sociopolitical identity – a vehicle to express societal and political views and values
- cultural identity – reflecting the shared characteristics of a group of people in a given place and time.

Unit 4

Students confidently engage in music making as performers and/or composers, both individually and collaboratively. They continue to develop and consolidate their music literacy, learning how the elements and characteristics of music can be applied, combined and manipulated when performing, composing, listening to and analysing music.

The music analysis theme for this unit is **Innovations**. What drives a composer to create something truly different? Innovation within music is a result of ideas driven by personal experience, and sociopolitical and cultural influences. Students analyse and understand music that demonstrates innovative use of music elements and concepts, responding to how this challenged, further developed or reimaged music traditions to create new ideas, and communicate new meanings.

Each unit includes:

- a unit description – a short description of the purpose of the unit
- unit content – the content to be taught and learned.

Organisation of content

The Music course is divided into a practical component and a written component, each worth 50%. The unit content is the focus of the learning program and describes the degree of complexity of the knowledge and skills required across the following content areas:

- Practical
 - Performance and/or Composition portfolio
- Written
 - Music literacy
 - Music analysis
 - Composition.

Practical component

Students can choose to perform on an instrument or voice and/or submit a composition portfolio to fulfil the requirements of the practical component. The majority of student study relating to the practical component occurs in instrumental/vocal lessons, practice and related activities.

There are four defined styles in the Music course for the **performance** option, chosen by the individual student in consultation with their classroom teacher and/or instrumental/vocal teacher: Contemporary, Jazz, Music Theatre, and Western Art Music. The focus of performance study and assessments is on repertoire from the chosen style. Students may perform repertoire from other style/s, providing the majority of the performance/recital time is in the chosen style.

Students choosing the **composition portfolio** option for the practical component are free to include any style/s of music in their portfolio of works.

The *Music Performance Resource Package* contains suggested repertoire lists for each instrument, indicating an appropriate standard or level of performance required. This document can be accessed on the Music course page of the Authority's Years 11 and 12 website under Support Materials: Practical component.

Written component

Students engage with a variety of activities to develop skills in aural and visual identification and analysis of the elements and characteristics of music, including playing, singing, listening, reading and writing various forms of notation. Students creatively manipulate the elements of music as they compose their own music works and refine them through critical listening, singing, playing and gathering feedback from others.

For the music analysis component, three designated works will be studied in each unit that are significant exemplars of the thematic organiser (Unit 3 – Identities, Unit 4 – Innovations). One designated work will be drawn from each of the Contemporary, Jazz and Western Art Music styles for each unit.

The designated works are published in the designated works document, located on the Years 11 and 12 Music course page. The designated works will be reviewed at the end of a three-year cycle.

Representation of the general capabilities

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities into the teaching and learning program for the Music ATAR course. The links to the general capabilities and cross-curriculum priorities are highly desirable to both employers and educational institutions. The general capabilities are not assessed unless they are identified within the specified unit content.

Literacy

Music is unique in the Arts in that it has its own language/s. Students develop music literacy both aurally and visually, exploring the elements of music and using a variety of specific symbols, notation and terminology when performing, composing, describing and analysing music. They use literacy skills to express ideas and opinions about music, and develop aesthetic knowledge using analytical skills to compare and evaluate music from a variety of styles, places, times and cultures.

Numeracy

Students develop numeracy knowledge and skills as they compose, interpret, analyse and record music. They explore and apply compositional processes involving the use and manipulation of time, patterns, forms and structures. Students look for mathematical patterns to make meaning in music; for example, calculating ratios between notes in a rhythm to be played, measuring intervals between notes in a melody to be written down, and analysing the relationships between notes in a chord they hear.

Information and communication technology capability

Music students use information and communication technology (ICT) to create, improvise, compose, record, arrange and perform, and share their music with others in various formats and through various platforms. They use digital resources as part of their musical training to develop aural skills and technical proficiency in their instrument/voice. Students use a range of relevant digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information and communicate with a variety of audiences.

Critical and creative thinking

Students draw on their imagination, aesthetic knowledge, analytical and critical thinking skills to develop, refine and share their music works. They seek and provide constructive feedback, and consider opinions and interpretations to refine their music making, both individually and collaboratively. When analysing music, they reflect critically and creatively on the thinking and processes that underpin music making, identifying and evaluating the use of the elements of music and considering personal, sociopolitical and cultural influences across a variety of styles, places, times and cultures.

Personal and social capability

Learning music promotes self-discipline, initiative, confidence, empathy and adaptability as students practise, rehearse and perform individually and collaboratively. They learn to empathise with and respect the emotions, needs and situations of others, to appreciate diverse perspectives and negotiate different types of relationships. Students learn effective verbal and non-verbal communication skills, to work collaboratively, to make considered and informed decisions, and to show leadership when making music as performers and composers.

Ethical understanding

Students develop and apply moral, social and ethical understanding when composing, performing, evaluating and recording music. This includes an awareness of copyright, intellectual and cultural property rights, respect of ethical, cultural and social factors which may govern or influence the creation, performance or recording of a musical work.

Intercultural understanding

Students develop and practise intercultural understanding through performing, analysing and composing music from a range of cultures, times and places. They explore the influence and impact of cultural, social and historical practices and traditions on musical developments and are encouraged to consider and demonstrate respect and empathy as performers and audience members.

Representation of the cross-curriculum priorities

The cross-curriculum priorities address the contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Music ATAR course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

Aboriginal and Torres Strait Islander histories and cultures

The Aboriginal and Torres Strait Islander Peoples cultures carry ancient and complex systems of beliefs and traditions that are both unique and share parallels with other First Nations cultures. Exploration of the history and cultures of Aboriginal and Torres Strait Islander Peoples provides a rich opportunity to build a greater understanding of a part of Australian history as well as fostering values of mutual understanding and respect between cultures included under the broad identity of this country. Students may experience culturally sensitive and culturally appropriate resources as part of the course, such as music works, multi-arts works and interviews with artists.

Asia and Australia's engagement with Asia

The Asia region represents a highly diverse spectrum of cultures, traditions and peoples with a third of the world's population located immediately north of Australia. Engaging in a respectful exploration of particular traditions from countries like China, India, North Korea, South Korea and Japan, for example, enables students to understand more deeply the values and histories of our near neighbours with whom we share important interrelationships. The music works and/or musical influences of various Asian countries and cultures, including traditional/folk, classical and contemporary/commercial, offer enormous variety and scope for analysis, performance and composition activities.

Sustainability

Students consider sustainable practices and develop a world view that recognises the importance of social justice, healthy ecosystems and effective action for sustainability. Through their music, they may use creative problem solving to address behaviours contributing to negative and positive impacts on our environment, and challenge, inspire and persuade others to take positive action for sustainable futures. Students consider the responsible use, re-use and disposal of resources, such as electronic equipment, paper, plastic and electricity.

Unit 3

Unit description

Students continue to engage in music making as performers and/or composers, both individually and collaboratively. They continue to develop and consolidate their music literacy, learning how the elements and characteristics of music can be applied, combined and manipulated when performing, composing, listening to and analysing music.

The music analysis theme for this unit is **Identities**. What can music tell us about people? Through the journey of critically considering how music can be used as a powerful form of expression, students explore the potential for music to communicate identity.

Students analyse and understand ways in which the elements and characteristics of music can be applied to express:

- personal identity – developing and expressing the artist’s own personal and/or musical identity
- sociopolitical identity – a vehicle to express societal and political views and values
- cultural identity – reflecting the shared characteristics of a group of people in a given place and time.

Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

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

Written component

Music literacy – Content

Rhythm (duration, metre, tempo)

- simple and compound metre
- irregular metre
- durations (including all possible combinations): semibreve, minim, crotchet, quaver, semiquaver, dotted notes, triplets, duplets, equivalent rests, correct groupings
- anacrusis/pick-up/upbeat, ostinato/riff, syncopation, ties, swing
- tempo: *adagio*/slow, *andante*/medium slow, *moderato*/moderate/medium, *allegro*/fast, *presto*/very fast
- modification of tempo: *accelerando* (*accel.*), *rallentando* (*rall.*), *a tempo*, *rubato*, double time, half time
- beats per minute (BPM)/Maelzel’s metronome marks (MM)

Pitch (melody, harmony)

- clefs: treble, bass, alto, tenor

- instrument-specific notation styles: TAB, guitar chord symbols, drum/percussion
- key signatures to seven sharps and flats
- accidentals: sharp, flat, natural, double sharp, double flat, enharmonic equivalents
- tonality: major, minor, modal, atonal
- scales/modes: major pentatonic, minor pentatonic, major (ionian), natural minor (aeolian), harmonic minor, melodic minor, chromatic, blues, dorian and mixolydian
- scale degree numbers and technical names
- intervals up to a ninth: major, minor, perfect, diminished, augmented, tritone
- modulation: relative major, relative minor, subdominant, dominant
- chords
 - major, minor, diminished, augmented, dominant 7th, minor 7th, major 7th, dominant 9th, minor 9th, major 9th, minor 7(b5), including abbreviations
 - alternate chord symbols: +, -, O, Ø, Δ
 - root position, first and second inversions
 - primary and secondary triads
- chord progressions in Roman numerals and chord names

Expressive elements

- dynamics: *pianissimo* (*pp*) to *fortissimo* (*ff*), *diminuendo* (*dim.*), *decrescendo* (*decresc.*), *crescendo* (*cresc.*)
- articulation: accent, *sforzando* (*sfz*), *forte-piano* (*fp*), *staccato*, *slur*, *legato*, *tenuto*
- ornamentation: trill, *glissando*/slide, scoop, bend

Texture

- monophonic, homophonic, polyphonic

Form and structure

- forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations
- signs/symbols: repeat signs, 1st and 2nd time bars, *pause/fermata*, *fine*, *coda*, *da capo* (D.C.), *dal segno* (D.S.), *D.C. al coda*, *D.C. al fine*, *D.S. al coda*, *segue/attacca*
- compositional devices
 - ostinato/riff
 - pedal
 - sequence
 - imitation
 - inversion
 - augmentation
 - diminution

Timbre

- woodwind: flute, oboe, clarinet, bassoon, saxophones (alto, tenor, baritone)
- brass: horn, trumpet, trombone, tuba
- string: violin, viola, cello, double bass
- guitars: electric guitar, acoustic guitar, electric bass guitar
- percussion: snare drum, bass drum, cymbals, triangle, tambourine, shaker, wood block, cowbell, vibraphone, glockenspiel, marimba, xylophone, congas, timpani, drum kit (bass/kick drum, snare, tom-toms, hi-hat, crash cymbal, ride cymbal)
- keyboard: piano, pipe organ, harpsichord, synthesiser
- electronic: turntable, samples
- didgeridoo (or yidaki, mandapul, mako etc.)
- voice: soprano, alto, tenor, bass
- instrumental/vocal techniques and effects: vibrato, *pizzicato*, muted, harmonics, distortion, brushes

Skills (based on the Music literacy content)

Aural identification of:

- intervals (major, minor, perfect, tritone, within one octave)
- scales/modes, tonality
- chords (major, minor, augmented, diminished, dominant 7th, root position)
- instruments

Dictations (in treble or bass clef):

- rhythmic (maximum 8 bars)
- melodic (maximum 8 bars, major or minor scale)
- discrepancies (may include discrepancies in rhythm, pitch and/or form)
- chord progressions (major I, ii, iii, IV, V, V⁷, vi; in root position only)

Aural and/or visual analysis of music excerpts (audio and/or scores), including identification/description of:

- number of instruments/voices
- type of instruments/voices
- instrumental/vocal techniques and effects
- clef
- instrument-specific notation styles
- tempo
- key

- metre
- tonality
- scale/mode
- modulation
- texture
- form
- rhythmic, melodic and harmonic elements
- expressive elements
- compositional devices

Theory skills involve visual identification, or writing using music notation (in all clefs). Activities relate to the following:

- intervals
- scales/modes
- chords and harmonic/chord progressions (including TAB and guitar chord symbols)
- transposition (for any clef, and for B flat, E flat, F and A instruments)

Composition

Composition in the Music ATAR course is the creative application of the elements of music, compositional devices, stylistic conventions and knowledge of instrumental and performance techniques to create music works.

The **following content is mandatory** for teaching but is non-examinable. In the Music ATAR course, students:

- compose music (small-scale and/or large-scale compositions) that
 - demonstrates planning and structure (e.g. in a particular musical form)
 - reflects a chosen musical style (e.g. pop, swing, baroque)
 - is created/intended for a particular purpose (e.g. a film/video game score, an advertising jingle, a live performance)
 - makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, 4-piece rock band, jazz combo) or large ensembles (e.g. concert band, rock band with added winds, jazz orchestra)
- arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form)
- engage in a refinement process: seek and receive feedback, evaluate and make decisions about changes to their work
- share their completed music works (e.g. live performances, printed musical scores, audio/video recordings, digital audio workstation (DAW) files, midi files)
- complete various activities to develop composition skills, including:
 - melody writing (for any instrument/voice)
 - chord/harmonic progression writing
 - accompaniment writing and harmonisation
 - arranging/orchestrating
 - form-based compositions

Note: *Appendix 2 – Elaborations on composition skills* provides elaborations on these content dot points.

Music analysis

Through the journey of critically considering how music can be used as a powerful form of expression, students explore the potential for music to communicate identity.

Students analyse and understand ways in which the elements and characteristics of music can be applied to express:

- personal identity – developing and expressing the artist’s own personal and/or musical identity
- sociopolitical identity – a vehicle to express societal and political views
- cultural identity – reflecting the shared characteristics of a group of people.

Analysis of each musical work must include:

- how the composer (and performing artist where relevant) has expressed identity (personal, sociopolitical and/or cultural) through the application, combination and manipulation of the music elements and concepts (as listed below)
- expressive elements (dynamics, articulation etc.)
- form/structure (including arrangement)
- pitch (melody, harmony, key, tonality)
- rhythm (duration, tempo, metre)
- texture
- timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects)
- compositional devices
- lyrics/text (where applicable)
- relevant personal sociopolitical and/or cultural influences (directly related to the designated work)
- musical characteristics of the associated musical style/era/performer (directly related to the designated work)
- performance conventions and improvisation (directly related to the designated work)
- technological factors (directly related to the designated work)
- any content of the musical score not explicitly contained in the Music literacy content.

Note: score analysis only applies to the score editions specified in the designated works document. For some works, scores:

- may not be available
- may not be full scores
- may not be in traditional western notation.

Practical component

The classroom teacher is responsible for managing the delivery and assessment processes of the practical component. Delivery of the practical component typically includes individual tuition from an instrumental/vocal or composition teacher which generally takes place outside class contact hours. A timetable, program of work and assessment outline are to be determined and agreed to by the classroom teacher, instrumental/vocal or composition teacher and student to ensure appropriate standards, assessment and submission requirements are met. Both composition portfolio and performance students within the same class are ranked collectively for the practical component.

Students can choose to perform on an instrument or voice and/or submit a composition portfolio to fulfil the requirements of the practical component.

Performance

Performance students should engage in weekly instrumental/vocal lessons and commit to a regular practise routine. Students are encouraged to participate in relevant ensembles and should be given regular performance opportunities to build confidence and prepare for recital examinations. While the assessment focus in the Music ATAR course is on the public performance of repertoire, students should engage in a wide variety of activities to enhance their technical skills, support their performance program and develop versatility as musicians. These activities could include ensemble work, scales and other technical exercises, sight reading, improvisation, memorisation or group singing.

This is the syllabus content for performance:

- build performance technique, through ongoing practise, reflection and feedback, including the areas of:
 - rhythmic accuracy/control
 - tempo control
 - technical skills
 - pitch accuracy
 - intonation (as applicable to the instrument/voice)
 - tone
- understand and apply aspects of style/expression to performance repertoire, including the areas of:
 - application and manipulation of expressive elements (e.g. dynamics, articulation and tempo)
 - musical interaction and balance (e.g. with an accompanist/s and/or recorded accompaniment, as relevant to the repertoire)
 - stylistic interpretation of performance conventions, melody, rhythm, harmony and phrasing (particular to the musical style of the repertoire)
- select and learn a wide variety of repertoire for their chosen instrument/voice and musical style that meets the minimum expected standard
- build a balanced recital program of varying repertoire that demonstrates versatility of technique, style and expression
- analyse the music works being learned as performance repertoire
- listen to/watch available audio and/or video recordings of their performance repertoire. Note differences and similarities from different recordings, consider aspects of recordings that may be incorporated into their own performance

- engage in a reflective process to improve performance, including reviewing their own performances and consideration of the constructive criticism of others
- practise a range of technical work (e.g. scales, chords, exercises, studies) as relevant to the chosen instrument/voice, style and repertoire to develop technical proficiency. The *Music Performance Resource Package* is provided as a guide only to the expected standard.
- make use of relevant technologies (e.g. use a metronome, use recorded accompaniment, record and review their own performances, incorporate electronic effects into live performances)
- perform with other musicians as soloist, accompanist or ensemble member.

Composition portfolio

Composition portfolio students should engage in lessons with a specialist composition teacher and regularly spend time developing or refining works throughout the year. Students should be given the opportunity to present both works-in-progress and fully-realised compositions in a range of situations to prepare for the submission of the composition portfolio. While the assessment focus in the Music ATAR course is on the final submission of fully-realised works, students should engage in a wide variety of activities to enhance their composition skills and develop versatility as musicians. These activities could include performing their own works, producing live recordings of their own works, composition exercises, writing musical fragments or seeking and receiving feedback about their works.

This is the syllabus content for composition portfolio:

- create and notate/record a wide variety of musical ideas (e.g. melodies, harmonic progressions, accompaniment patterns), applying and manipulating the elements of music and compositional devices
- create small- and large-scale compositions: establishing, sustaining and developing musical ideas, and utilising stylistic conventions appropriate to style/genre chosen for a particular work
- select and combine instruments/voices/parts to produce desired effects and a balanced sound
- produce music scores that contain the necessary detail to prepare a performance (e.g. notation relevant to the musical style, performance directions, terminology)
- build a balanced portfolio of compositions that demonstrate a degree of contrast (e.g. in style, tempo, form, instrumentation)
- compose for a variety of ensemble sizes (e.g. solo instrument/voice, duet, small ensemble, large ensemble)
- make use of technologies as relevant to the musical style (e.g. use software to notate compositions, electronic effects in recordings)
- create arrangements of musical works, where the student significantly modifies the ideas of the original work in one or more ways
- analyse created music works by annotating a score or a written description of musical characteristics
- engage in a reflective process to improve and refine their compositions, including consideration of feedback and constructive criticism of others
- realise performances of composed works either as a soloist, ensemble member or ensemble director, through audio/video recording or live performance for an audience

- present both works-in-progress and fully-realised compositions in a range of situations (e.g. when interviewed by the teacher, as a presentation to the class, submission of a recorded video analysis of a work).

Unit 4

Unit description

Students confidently engage in music making as performers and/or composers, both individually and collaboratively. They continue to develop and consolidate their music literacy, learning how the elements and characteristics of music can be applied, combined and manipulated when performing, composing, listening to and analysing music.

The music analysis theme for this unit is **Innovations**. What drives a composer to create something truly different? Innovation within music is a result of ideas driven by personal experience, sociopolitical and cultural influences. Students analyse and understand music that demonstrates innovative use of music elements and concepts, responding to how this challenged, further developed or reimagined music traditions to create new ideas, and communicate new meanings.

Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

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

Written component

Music literacy – Content

Rhythm (duration, metre, tempo)

- simple and compound metre
- irregular metre
- durations (including all possible combinations): semibreve, minim, crotchet, quaver, semiquaver, dotted notes, triplets, duplets, equivalent rests, correct groupings
- anacrusis/pick-up/upbeat, ostinato/riff, syncopation, ties, swing
- tempo: *adagio*/slow, *andante*/medium slow, *moderato*/moderate/medium, *allegro*/fast, *presto*/very fast
- modification of tempo: *accelerando* (*accel.*), *rallentando* (*rall.*), *a tempo*, *rubato*, double time, half time
- beats per minute (BPM)/Maelzel's metronome marks (MM)

Pitch (melody, harmony)

- clefs: treble, bass, alto, tenor
- instrument-specific notation styles: TAB, guitar chord symbols, drum/percussion
- key signatures to seven sharps and flats
- accidentals: sharp, flat, natural, double sharp, double flat, enharmonic equivalents
- tonality: major, minor, modal, atonal

- scales/modes: major pentatonic, minor pentatonic, major (ionian), natural minor (aeolian), harmonic minor, melodic minor, chromatic, blues, dorian and mixolydian
- scale degree numbers and technical names
- intervals up to a ninth: major, minor, perfect, diminished, augmented, tritone
- modulation: relative major, relative minor, subdominant, dominant
- chords
 - major, minor, diminished, augmented, dominant 7th, minor 7th, major 7th, dominant 9th, minor 9th, major 9th, minor 7(♭5), including abbreviations
 - alternate chord symbols: +, -, O, Ø, Δ
 - root position, first and second inversions
 - primary and secondary triads
- chord progressions in Roman numerals and chord names

Expressive elements

- dynamics: *pianissimo* (*pp*) to *fortissimo* (*ff*), *diminuendo* (*dim.*), *decrescendo* (*decresc.*), *crescendo* (*cresc.*)
- articulation: accent, *sforzando* (*sfz*), *forte-piano* (*fp*), *staccato*, *slur*, *legato*, *tenuto*
- ornamentation: trill, *glissando*/slide, scoop, bend

Texture

- monophonic, homophonic, polyphonic

Form and structure

- forms: binary (AB), ternary (ABA), rondo (ABACA), verse-chorus (song form – contemporary), AABA (song form – jazz), strophic, through-composed, 12-bar blues, sonata, theme and variations
- signs/symbols: repeat signs, 1st and 2nd time bars, *pause/fermata*, *fine*, *coda*, *da capo* (D.C.), *dal segno* (D.S.), *D.C. al coda*, *D.C. al fine*, *D.S. al coda*, *segue/attacca*
- compositional devices
 - ostinato/riff
 - pedal
 - sequence
 - imitation
 - inversion
 - augmentation
 - diminution

Timbre

- woodwind: flute, oboe, clarinet, bassoon, saxophones (alto, tenor, baritone)
- brass: horn, trumpet, trombone, tuba
- string: violin, viola, cello, double bass
- guitars: electric guitar, acoustic guitar, electric bass guitar

- percussion: snare drum, bass drum, cymbals, triangle, tambourine, shaker, wood block, cowbell, vibraphone, glockenspiel, marimba, xylophone, congas, timpani, drum kit (bass/kick drum, snare, tom-toms, hi-hat, crash cymbal, ride cymbal)
- keyboard: piano, pipe organ, harpsichord, synthesiser
- electronic: turntable, samples
- didgeridoo (or yidaki, mandapul, mako etc.)
- voice: soprano, alto, tenor, bass
- instrumental/vocal techniques and effects: vibrato, *pizzicato*, muted, harmonics, distortion, brushes

Skills (based on the Music literacy content)

Aural identification of:

- intervals (major, minor, perfect, tritone, within one octave)
- scales/modes, tonality
- chords (major, minor, augmented, diminished, dominant 7th, root position)
- instruments

Dictations (in treble or bass clef):

- rhythmic (maximum 8 bars)
- melodic (maximum 8 bars, major or minor scale)
- discrepancies (may include discrepancies in rhythm, pitch and/or form)
- chord progressions (major I, ii, iii, IV, V, V⁷, vi; in root position only)

Aural and/or visual analysis of music excerpts (audio and/or scores), including identification/description of:

- number of instruments/voices
- type of instruments/voices
- instrumental/vocal techniques and effects
- clef
- instrument-specific notation styles
- tempo
- key
- metre
- tonality
- scale/mode
- modulation
- texture

- form
- rhythmic, melodic and harmonic elements
- expressive elements
- compositional devices

Theory skills involve visual identification, or writing using music notation (in all clefs). Activities relate to the following:

- intervals
- scales/modes
- chords and harmonic/chord progressions (including TAB and guitar chord symbols)
- transposition (for any clef, and for B flat, E flat, F and A instruments)

Composition

Composition in the Music ATAR course is the creative application of the elements of music, compositional devices, stylistic conventions and knowledge of instrumental and performance techniques to create music works.

The **following content is mandatory** for teaching but is non-examinable. In the Music ATAR course, students:

- compose music (small-scale and/or large-scale compositions) that
 - demonstrates planning and structure (e.g. in a particular musical form)
 - reflects a chosen musical style (e.g. pop, swing, baroque)
 - is created/intended for a particular purpose (e.g. a film/video game score, an advertising jingle, a live performance)
 - makes use of various instrumentation, which may include: solo works, small ensembles (e.g. string quartet, 4-piece rock band, jazz combo) or large ensembles (e.g. concert band, rock band with added winds, jazz orchestra)
- arrange music, making creative choices to modify a musical work (e.g. in instrumentation, musical style or form)
- engage in a refinement process: seek and receive feedback, evaluate and make decisions about changes to their work
- share their completed music works (e.g. live performances, printed musical scores, audio/video recordings, digital audio workstation (DAW) files, midi files)
- complete various activities to develop composition skills, including:
 - melody writing (for any instrument/voice)
 - chord/harmonic progression writing
 - accompaniment writing and harmonisation
 - arranging/orchestrating
 - form-based compositions

Note: *Appendix 2 – Elaborations on composition skills* provides elaborations on these content dot points.

Music analysis

Innovation within music is a result of ideas driven by personal experience, sociopolitical and cultural influences. Students analyse and understand music that demonstrates innovative use of music elements and concepts, responding to how this challenged, further developed or reimagined music traditions to create new ideas, and communicate new meanings.

Analysis of each musical work should focus on:

- how the composer achieved musical innovation (as a result of ideas driven by personal experience, sociopolitical and cultural influences) through the application, combination and manipulation of the music elements and concepts (as listed below)
- expressive elements (dynamics, articulation etc.)
- form/structure (including arrangement)
- pitch (melody, harmony, key, tonality)
- rhythm (duration, tempo, metre)
- texture
- timbre (instrumentation, orchestration, instrumental/vocal techniques, electronic effects)
- compositional devices
- lyrics/text (where applicable)
- relevant, personal sociopolitical and/or cultural influences (directly related to the designated work)
- musical characteristics of the associated musical style/era/performer (directly related to the designated work)
- performance conventions and improvisation (directly related to the designated work)
- technological factors (directly related to the designated work)
- any content of the musical score not explicitly contained in the Music literacy content.

Note: score analysis only applies to the score editions specified in the designated works document. For some works, scores:

- may not be available
- may not be full scores
- may not be in traditional western notation.

Practical component

The classroom teacher is responsible for managing the delivery and assessment processes of the practical component. Delivery of the practical component typically includes individual tuition from an instrumental/vocal or composition teacher which generally takes place outside class contact hours. A timetable, program of work and assessment outline are to be determined and agreed to by the classroom teacher, instrumental/vocal or composition teacher and student to ensure appropriate standards, assessment and submission requirements are met. Both composition portfolio and performance students within the same class are ranked collectively for the practical component.

Students can choose to perform on an instrument or voice and/or submit a composition portfolio to fulfil the requirements of the practical component.

Performance

Performance students should engage in weekly instrumental/vocal lessons and commit to a regular practise routine. Students are encouraged to participate in relevant ensembles and should be given regular performance opportunities to build confidence and prepare for recital examinations. While the assessment focus in the Music ATAR course is on the public performance of repertoire, students should engage in a wide variety of activities to enhance their technical skills, support their performance program and develop versatility as musicians. These activities could include ensemble work, scales and other technical exercises, sight reading, improvisation, memorisation or group singing.

This is the syllabus content for performance:

- build performance technique, through ongoing practise, reflection and feedback, including the areas of:
 - rhythmic accuracy/control
 - tempo control
 - technical skills
 - pitch accuracy
 - intonation (as applicable to the instrument/voice)
 - tone
- understand and apply aspects of style/expression to performance repertoire, including the areas of:
 - application and manipulation of expressive elements (e.g. dynamics, articulation and tempo)
 - musical interaction and balance (e.g. with an accompanist/s and/or recorded accompaniment, as relevant to the repertoire)
 - stylistic interpretation of performance conventions, melody, rhythm, harmony and phrasing (particular to the musical style of the repertoire)
- select and learn a wide variety of repertoire for their chosen instrument/voice and musical style that meets the minimum expected standard
- build a balanced recital program of varying repertoire that demonstrates versatility of technique, style and expression
- analyse the music works being learned as performance repertoire
- listen to/watch available audio and/or video recordings of their performance repertoire. Note differences and similarities from different recordings, consider aspects of recordings that may be incorporated into their own performance

- engage in a reflective process to improve performance, including reviewing their own performances and consideration of the constructive criticism of others
- practise a range of technical work (e.g. scales, chords, exercises, studies) as relevant to the chosen instrument/voice, style and repertoire to develop technical proficiency. The *Music Performance Resource Package* is provided as a guide only to the expected standard.
- make use of relevant technologies (e.g. use a metronome, use recorded accompaniment, record and review their own performances, incorporate electronic effects into live performances)
- perform with other musicians as soloist, accompanist or ensemble member.

Composition portfolio

Composition portfolio students should engage in lessons with a specialist composition teacher and regularly spend time developing or refining works throughout the year. Students should be given the opportunity to present both works-in-progress and fully-realised compositions in a range of situations to prepare for the submission of the composition portfolio. While the assessment focus in the Music ATAR course is on the final submission of fully-realised works, students should engage in a wide variety of activities to enhance their composition skills and develop versatility as musicians. These activities could include performing their own works, producing live recordings of their own works, composition exercises, writing musical fragments or seeking and receiving feedback about their works.

This is the syllabus content for composition portfolio:

- create and notate/record a wide variety of musical ideas (e.g. melodies, harmonic progressions, accompaniment patterns), applying and manipulating the elements of music and compositional devices
- create small- and large-scale compositions: establishing, sustaining and developing musical ideas, and utilising stylistic conventions appropriate to style/genre chosen for a particular work
- select and combine instruments/voices/parts to produce desired effects and a balanced sound
- produce music scores that contain the necessary detail to prepare a performance (e.g. notation relevant to the musical style, performance directions, terminology)
- build a balanced portfolio of compositions that demonstrate a degree of contrast (e.g. in style, tempo, form, instrumentation)
- compose for a variety of ensemble sizes (e.g. solo instrument/voice, duet, small ensemble, large ensemble)
- make use of technologies as relevant to the musical style (e.g. use software to notate compositions, electronic effects in recordings)
- create arrangements of musical works, where the student significantly modifies the ideas of the original work in one or more ways
- analyse created music works by annotating a score or a written description of musical characteristics
- engage in a reflective process to improve and refine their compositions, including consideration of feedback and constructive criticism of others
- realise performances of composed works either as a soloist, ensemble member or ensemble director, through audio/video recording or live performance for an audience

- present both works-in-progress and fully-realised compositions in a range of situations (e.g. when interviewed by the teacher, as a presentation to the class, submission of a recorded video analysis of a work).

Assessment

Assessment is an integral part of teaching and learning that at the senior secondary years:

- provides evidence of student achievement
- identifies opportunities for further learning
- connects to the standards described for the course
- contributes to the recognition of student achievement.

Assessment for learning (formative) and assessment of learning (summative) enable teachers to gather evidence to support students and make judgements about student achievement. These are not necessarily discrete approaches and may be used individually or together, and formally or informally.

Formative assessment involves a range of informal and formal assessment procedures used by teachers during the learning process in order to improve student achievement and to guide teaching and learning activities. It often involves qualitative feedback (rather than scores) for both students and teachers, which focuses on the details of specific knowledge and skills that are being learnt.

Summative assessment involves assessment procedures that aim to determine students' learning at a particular time, for example when reporting against the standards, after completion of a unit/s. These assessments should be limited in number and made clear to students through the assessment outline.

Appropriate assessment of student work in this course is underpinned by reference to the set of pre-determined course standards. These standards describe the level of achievement required to achieve each grade, from A to E. Teachers use these standards to determine how well a student has demonstrated their learning.

Where relevant, higher order cognitive skills (e.g. application, analysis, evaluation and synthesis) and the general capabilities should be included in the assessment of student achievement in this course. All assessment should be consistent with the requirements identified in the course assessment table.

Assessment should not generate workload and/or stress that, under fair and reasonable circumstances, would unduly diminish the performance of students.

School-based assessment

The *Western Australian Certificate of Education (WACE) Manual* contains essential information on principles, policies and procedures for school-based assessment that must be read in conjunction with this syllabus.

School-based assessment involves teachers gathering, describing and quantifying information about student achievement.

Teachers design school-based assessment tasks to meet the needs of students. As outlined in the *WACE Manual*, school-based assessment of student achievement in this course must be based on the Principles of Assessment:

- assessment is an integral part of teaching and learning
- assessment should be educative
- assessment should be fair
- assessment should be designed to meet its specific purpose/s

- assessment should lead to informative reporting
- assessment should lead to school-wide evaluation processes
- assessment should provide significant data for improvement of teaching practices.

The table below provides details of the assessment types and their weighting for the Music ATAR Year 12 syllabus.

Summative assessments in this course must:

- be limited in number to no more than **nine** tasks
- allow for the assessment of each assessment type at least once over the year/pair of units
- have a minimum value of 5 per cent of the total school assessment mark
- provide a representative sampling of the syllabus content
- include at least one music analysis assessment (in addition to the written examination) for each unit/semester to address the distinct unit theme and designated works
- include at least one practical assessment (in addition to the practical examination) for each unit/semester.

Assessment tasks not administered under test or controlled conditions require appropriate authentication processes.

Assessment table – practical component Year 12

Type of assessment	Weighting	To SCSA	Weighting for combined mark
Performance Performance is assessed by the classroom and/or instrumental/vocal teacher.			
One assessment must be: <ul style="list-style-type: none"> • prepared repertoire: students perform with technical skills and stylistic interpretation appropriate to the selected repertoire and style. 	20%		
Any subsequent assessment may be prepared repertoire, or one of the following assessment types: <ul style="list-style-type: none"> • technical work: skills and techniques appropriate to the chosen instrument/voice and style which support the development of repertoire. Includes either a sight-reading and/or improvisation component. • ensemble: assessment focus is on the individual musical performance of the student. Students may demonstrate a significant solo or leadership role. 	20%	100%	50%
Examination Performance: the performance examination is a recital-style performance of a variety of repertoire. Typically conducted at the end of semester and/or unit and reflects the practical examination design brief and the Practical (performance and/or composition portfolio) examination requirements document. For Semester 1, time and/or number of pieces required can be lessened at the school's discretion.	60%		

OR

Type of assessment	Weighting	To SCSA	Weighting for combined mark
<p>Composition portfolio Composition is assessed by the classroom and/or composition teacher.</p> <p>One assessment must be:</p> <ul style="list-style-type: none"> composition portfolio: students submit a portion (e.g. one or two compositions) of their portfolio for marking. 	20%	100%	50%
<p>Any subsequent assessment may be composition portfolio, or one of the following assessment types:</p> <ul style="list-style-type: none"> presentation: in-class presentation of a work/s, complete or in development, from the composition portfolio. Discuss aspects of the work such as inspiration/purpose, music elements, creative process, form/structure, instrumentation/orchestration. The work/s should be played (live or as a recording) and the score/s viewed as part of the presentation interview: by a teacher or panel, answering questions regarding the composition portfolio in development, such as the overall plan for the portfolio, and aspects of the individual work/s performance: live performance of a completed work from the composition portfolio. Composer should be involved, as appropriate to the work, as the solo performer, an ensemble member, or the ensemble director. 	20%		
<p>Examination Submission of composition portfolio: the complete portfolio is to be submitted for marking as part of the practical examination process. This is typically conducted at the end of semester/unit and reflects the practical examination design brief and the Practical (performance and/or composition portfolio) examination requirements document. For Semester 1, time and/or number of pieces required can be lessened at the school's discretion.</p>	60%		

OR

Type of assessment	Weighting	To SCSA	Weighting for combined mark
<p>Composition portfolio Students submit a portion (e.g. one or two compositions) of their portfolio for marking. Assessment can be completed by the classroom teacher and/or composition tutor.</p>	20%	100%	50%
<p>Prepared repertoire Students perform with technical skills and stylistic interpretation appropriate to the selected repertoire and style. Assessment can be completed by the classroom teacher and/or instrumental/vocal teacher.</p>	20%		
<p>Examination (two parts to each examination) Submission of composition portfolio: the complete portfolio is to be submitted for marking as part of the practical examination process. This is typically conducted at the end of semester/unit and reflects the practical examination design brief and the Practical (performance and/or composition portfolio) examination requirements document. For Semester 1, time and/or number of pieces required can be lessened at the school's discretion.</p>	30%		
<p>Performance: the performance examination is a recital-style performance of a variety of repertoire. Typically conducted at the end of semester and/or unit and reflects the practical examination design brief and the Practical (performance and/or composition portfolio) examination requirements document. For Semester 1, time and/or number of pieces required can be lessened at the school's discretion.</p>	30%		

Assessment table – written component Year 12

Type of assessment	Weighting	To SCSA	Weighting for combined mark
Music literacy Listening, recognition, identification and analysis of music elements developing inner-hearing and music notation skills through aural- and theory-based activities. Types of evidence can include: recognition, identification, analysis and notation of scales, intervals, chords, chord progressions, modulations, transpositions, rhythmic dictations, melodic dictations and aural analysis	20%		
Composition Creatively apply the elements of music, compositional devices, stylistic conventions and knowledge of instrumental and performance techniques to create music works. Assessment must include at least two complete, original works (with a total duration of at least two minutes each, with at least one work composed for a minimum of four instruments/parts/voices) that have been developed and refined over time. Evidence of the development and refinement process is submitted and assessed as part of the composition task (which may include draft musical materials, recordings, arrangements and/or analysis that has informed the development process). A score must be submitted and contain the necessary detail to prepare a performance (e.g. notation relevant to the musical style, performance directions, terminology). Note: students who choose composition portfolio for the practical component may not include these works as part of any practical component assessments	20%	100%	50%
Music analysis Visual and aural analysis of designated works, and unseen works, identifying stylistic conventions, contextual features, the use of music elements, instrumentation and orchestration. Analyse the ways in which the elements and characteristics of music can be applied to express identity or demonstrate innovation, and understand relevant personal, sociopolitical and cultural features in the designated works	20%		
Examination Written: typically conducted at the end of semester and/or unit and reflects the written examination design brief for this syllabus. Incorporates music literacy and music analysis assessment types. Examination items can include notated musical responses, multiple-choice, short answer and paragraph questions	40%		

Teachers must use the assessment table to develop an assessment outline for the pair of units.

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (e.g. the week the task is conducted, or the issue and submission dates for an extended task).

Reporting

Schools report student achievement, underpinned by a set of pre-determined standards, using the following grades:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The grade descriptions for the Music ATAR Year 12 syllabus are provided in Appendix 1. They are used to support the allocation of a grade. They can also be accessed, together with annotated work samples, on the course page of the Authority website at www.scsa.wa.edu.au.

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the *WACE Manual* for further information about the use of a ranked list in the process of assigning grades.

The grade is determined by reference to the standard, not allocated on the basis of a pre-determined range of marks (cut-offs).

ATAR course examination

All students enrolled in the Music ATAR Year 12 course are required to sit the practical and written components of the ATAR course examination. The examination is based on a representative sampling of the content for Unit 3 and Unit 4.

Details of the written and practical ATAR course examinations are prescribed in the examination design briefs on the following pages.

Refer to the *WACE Manual* for further information.

Practical (performance and/or composition portfolio) examination design brief – Year 12

Provided by the candidate

Performance: *Personalised practical examination timetable*

three copies of the performing score (or explanatory notes, if a score is not required), each with a copy of the *Repertoire cover page* attached

accompanist/s, if required (appropriate to the selected repertoire, up to four ensemble members)

a completed *Declaration of confidentiality and conduct for accompanist* form for each accompanist

additional, permitted performance equipment, if required.

Composition printed scores for the entire portfolio

Portfolio: audio and/or visual recordings of compositions

a completed *Composition portfolio submission form*

an electronic backup (e.g. USB drive), including all scores, the *Composition portfolio submission form*

and any other printed materials included in the portfolio submission.

Options	Supporting information
<p>1. Performance 100% of the practical examination</p> <ul style="list-style-type: none"> warm-up/set up/tuning: 5 minutes performance: 15–20 minutes 	<p>The candidate is required to select an instrument and style combination as listed in the <i>Music Performance Resource Package</i>. Candidates may perform repertoire from a different style, providing the majority of the recital time is in the chosen style.</p> <p>The candidate is required to present a minimum of two contrasting pieces for the performance.</p> <p>Jazz and Contemporary performers are required to demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire.</p>
<p>2. Composition portfolio 100% of the practical examination</p> <p>The composition portfolio must contain:</p> <ul style="list-style-type: none"> a minimum of three compositions with a total combined time of 15–20 minutes a minimum of two compositions for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument scores and recordings of all compositions 	<p>The composition portfolio must contain a degree of contrast. This contrast may be evident through style, tempo, form, instrumentation etc.</p> <p>The portfolio may be limited to a single style, or contain pieces across multiple styles. In addition to the four performance styles, composition students may compose works in any other style, such as film music or music from various cultures.</p> <p>One composition may be an arrangement of another composer's work. This composition must constitute less than 50% of the total combined time of the portfolio.</p>
<p>3. Combined examination</p> <p>Performance examination 50% of the practical examination</p> <ul style="list-style-type: none"> warm-up/set up/tuning: 5 minutes performance: 7–10 minutes <p>AND</p> <p>Composition portfolio 50% of the practical examination</p> <p>The composition portfolio must contain:</p> <ul style="list-style-type: none"> a minimum of two compositions with a total combined time of 7–10 minutes a minimum of one composition for an ensemble of four or more instruments/parts/voices and a maximum of one composition for a solo instrument scores and recordings of all compositions 	<p>The candidate is required to select an instrument and style combination as listed in the <i>Music Performance Resource Package</i>. Candidates may perform repertoire from a different style, providing the majority of the recital time is in the chosen style.</p> <p>The candidate is required to present a minimum of two contrasting pieces for the performance.</p> <p>Jazz and Contemporary performers are required to demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire.</p> <p>The composition portfolio must contain a degree of contrast. This contrast may be evident through style, tempo, form, instrumentation etc.</p> <p>The portfolio may be limited to a single style, or contain pieces across multiple styles. In addition to the four performance styles, composition students may compose works in any other style, such as film music or music from various cultures.</p> <p>One composition may be an arrangement of another composer's work. This composition must constitute less than 50% of the total combined time of the portfolio.</p>

Written examination design brief – Year 12

Time allowed

Reading time before commencing work: ten minutes

Working time for paper: two and a half hours

Permissible items

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Provided by the School Curriculum and Standards Authority

Personal listening device

Headphones

Section	Supporting information
<p>Section One Music literacy 55% of the written examination</p> <p>Part A: Aural (35%) 6–8 questions</p> <p>Part B: Theory (20%) 2–4 questions</p> <p>Suggested working time: 80 minutes</p>	<p>The candidate is required to listen and respond to a selection of music excerpts using the personal listening device provided. Excerpts may be of any music style and/or be sourced from the designated works. Questions can have parts. Question formats can include notated musical responses, multiple-choice and short answer.</p> <p>Part A: Aural</p> <p>Aural questions can include: recognition of intervals, scales, tonality, modulations, melodic and rhythmic dictations, chord progressions, rhythmic and/or pitch discrepancies and aural analysis.</p> <p>Part B: Theory</p> <p>Theory questions are based on a range of the following: identification and writing of scales, intervals, chords, identification of form and structure, transposition, chord analysis and visual analysis.</p>
<p>Section Two Music analysis 45% of the written examination</p> <p>Part A: Unseen analysis (20%) 2 questions</p> <p>Part B: Designated works (25%) 2 questions</p> <p>Suggested working time: 70 minutes</p>	<p>Questions have parts and responses can be in the form of short answer or paragraph responses. A sampling of Contemporary, Jazz and Western Art Music styles will be evident across the entire section.</p> <p>Part A: Unseen analysis</p> <p>Two questions, drawn from works not included in the designated works list. In order to respond to these questions, the candidate is provided with printed score excerpts and audio excerpts (on the provided personal listening device.)</p> <p>The questions require candidates to analyse the music elements and characteristics of each excerpt.</p> <p>Part B: Designated works</p> <p>One question based on the Unit 3 theme (Identities) and designated work/s and one question based on the Unit 4 theme (Innovations) and designated work/s. The candidate may be provided with score excerpt/s.</p> <p>The questions require analysis of designated works, identifying stylistic conventions, contextual features, the use of music elements, instrumentation and orchestration, and of the ways in which the elements and characteristics of music can be applied to express identity or demonstrate innovation, and understand relevant personal, sociopolitical and cultural features in the designated works.</p>

Appendix 1 – Grade descriptions Year 12*

A	<p>Music literacy Identifies and proficiently selects, applies and manipulates a wide range of music elements, concepts and processes. Consistently and accurately relates sound to notation. Accurately applies a comprehensive range of theory skills.</p>
	<p>Composition Creates detailed, well-planned and well-structured compositions, effectively integrating the elements and conventions of music. Proficiently manipulates chosen styles and/or frameworks to create music works.</p>
	<p>Music analysis Accurately identifies, classifies and compares music works, articulately discussing their significant features and overall importance. Effectively and independently analyses music works, both aurally and visually, synthesising relevant music concepts evident in the works and the contexts within which they were written. Makes insightful observations, providing detailed and accurate explanations of terms and devices, expertly identifying and evaluating the use of music elements and considering their purpose and effectiveness in contributing to the intent of the work. Provides an insightful and detailed evaluation of the relationship between music and a broad range of personal, sociopolitical, and cultural factors.</p>
	<p>Practical – performance Performs confidently, consistently demonstrating excellent technique and integrity of style and expression. Effectively performs a wide variety of contrasting music works as a soloist and/or ensemble member.</p> <p style="text-align: center;">AND/OR</p>
	<p>Practical – composition portfolio Composes with excellent application of music elements, form/structure and orchestration. Demonstrates an excellent degree of creativity and development of music ideas, effectively applying a range of stylistic conventions.</p>
B	<p>Music literacy Identifies and selects, applies and manipulates a range of music elements, concepts and processes. Competently relates sound to notation, displaying only occasional errors. Demonstrates mostly accurate application of a broad range of theory skills.</p>
	<p>Composition Plans and structures compositions, competently integrating the elements and conventions of music. Appropriately uses chosen styles and/or frameworks to create music works.</p>
	<p>Music analysis Identifies, classifies and compares music works, discussing their main points and features. Effectively analyses music works, both aurally and visually, correlating music concepts evident in the works with the contexts within which they were written. Provides detailed explanations of terms and devices in well-written responses, identifying and explaining the use and purpose of music elements. Evaluates the relationship between music and a range of personal, sociopolitical, and cultural factors.</p>
	<p>Practical – performance Performs confidently, demonstrating proficient technique with appropriate style and expression, recovering well from occasional errors. Performs a wide variety of contrasting music works as a soloist and/or ensemble member.</p> <p style="text-align: center;">AND/OR</p>
	<p>Practical – composition portfolio Composes with proficient application of music elements, form/structure and orchestration. Demonstrates a high degree of creativity and development of music ideas, effectively applying stylistic conventions.</p>

C	<p>Music literacy Identifies and selects, applies and manipulates a range of music elements, concepts and processes. Inconsistently relates sound to notation, making some partial and/or incorrect responses. Demonstrates sometimes inaccurate and inconsistent application of a range of theory skills.</p>
	<p>Composition Creates music works with evidence of planning and structure, and integration of the elements and conventions of music but displaying some incorrect or ineffective use.</p>
	<p>Music analysis Inconsistently identifies, classifies and compares music works, providing some evidence of their importance. Satisfactorily analyses music works, both aurally and visually, identifying some terms and devices. Makes reference to the use and purpose of music elements and the relationship between music and personal, sociopolitical, and cultural factors, in generally superficial responses.</p>
	<p>Practical – performance Performs with satisfactory technique, style and expression, with some inconsistency and errors. Performs a range of works satisfactorily as a soloist and/or with other members of an ensemble.</p> <p style="text-align: center;">AND/OR</p> <p>Practical – composition portfolio Composes with satisfactory application of music elements, form/structure and orchestration. Demonstrates a satisfactory degree of creativity and development of music ideas, applying stylistic conventions with some inconsistency.</p>
D	<p>Music literacy Inconsistently identifies and applies music elements, concepts and processes. Demonstrates little evidence of relating sound to notation, making frequent errors. Frequently makes incorrect and/or ineffective selections of music elements. Displays an inconsistent application of a range of theory skills.</p>
	<p>Composition Creates compositions which lack structure and cohesion, demonstrates an incorrect or ineffective application of a style, and/or produces an incomplete work.</p>
	<p>Music analysis Inaccurately identifies and/or analyses music works, making little reference to the use of music elements and providing little evidence or justification to support visual or aural analysis. Demonstrates minimal consideration of the relationship between music and personal, sociopolitical, and cultural factors.</p>
	<p>Practical – performance Performs with limited technique, displaying frequent errors and a general lack of style and expression. Performs ineffectively as a soloist and/or with other members of an ensemble.</p> <p style="text-align: center;">AND/OR</p> <p>Practical – composition portfolio Composes with limited skill in the application of music elements, form/structure and orchestration. Demonstrates limited evidence of creativity and development of music ideas, with limited application of appropriate stylistic conventions.</p>
E	<p>Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.</p>

* These grade descriptions will be reviewed at the end of the second year of implementation of this syllabus.

Appendix 2 – Elaborations on composition skills

The following elaborations of composition skills are suggested activities to develop understanding of the compositional process and are **not mandatory** syllabus content. Most of the activities below can be practised by singing, playing, improvising, writing by hand, writing in notation software, recording and editing live performances or programming/sequencing with various digital audio workstation (DAW) platforms.

Melody writing (for any instrument/voice), such as:

- for a chord structure
- for a rhythmic pattern
- for lyrics (setting words to rhythm/pitch)
- over guide tone lines
- from a musical motif
- lead sheet writing (i.e. a melody in treble or bass clef, with chord names above. May include guitar chord diagrams, rhythmic cues for a drummer, cues or directions for other instruments).

Chord/harmonic progression writing, such as:

- common progressions
- cyclical progressions (e.g. circle of fifths/fourths)
- cadence points/turnarounds (e.g. perfect cadence, ii-V-I)
- substitutions and extensions.

Accompaniment writing and harmonisation, such as:

- write accompaniment parts using techniques such as arpeggiated patterns, vamping, walking bass, Alberti bass, looping
- rhythm section writing (e.g. for drums, bass and guitar/keyboard in particular musical styles)
- write ensemble accompaniments (e.g. using appropriate notation which may include drum or percussion notation, TAB, chord symbols, Western staff notation)
- create guide tones for a chord progression
- harmonise a melody or bass line with two or more additional parts.

Arranging/orchestrating, such as:

- arranging/orchestrating a score/excerpt (e.g. piano, lead sheet, SATB) for a larger ensemble
- arranging an ensemble score for a smaller group/soloist
- arranging a score/excerpt for a different combination of instruments
- arranging/orchestrating a score/excerpt in a different musical style
- incorporating expressive elements and instrumental techniques and effects.

Form-based compositions for a solo instrument/ensemble, such as:

- a ternary form composition for a solo violin
- a verse-chorus form song for a contemporary band
- an AABA form jazz piano solo.

