



MUSIC

GENERAL 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 an aural art form that involves the exploration, organisation and manipulation of sound and silence. Music has the capacity to engage, inspire and enrich students, stimulating imaginative and innovative responses and fostering critical thinking and aesthetic understanding. Music is processed through aural discrimination, memory and emotional response, all of which interact with each other and with physical processes as a means of perceiving, learning, composing and performing.

Students listen, perform, improvise, compose and analyse music, developing skills to confidently engage with a diverse array of musical experiences both independently and collaboratively. Through continuous sequential music learning, students develop music knowledge, skills and understanding to create, communicate and evaluate music ideas with increasing depth and complexity. Students are encouraged to reach their creative and expressive potential, communicating ideas with current and emerging technologies.

Music is an expression of human experience and has a universal place in every culture across the globe and throughout history. Studying music provides the basis for significant lifelong engagement and enjoyment, and fosters understanding and respect for all music and music practices across different times, places, cultures and contexts.

The Music General course encourages students to explore a range of musical experiences through different musical contexts. The course consists of a written component and a practical component, incorporating the following content areas: Aural and theory, Composing and arranging, Investigation and analysis, and Performance. Students can choose to perform on voice or instrument, submit a composition portfolio or complete a production/practical project to fulfil the requirements of the practical component. The Music General course provides an opportunity for creative expression, the development of aesthetic appreciation and the pleasure and satisfaction that comes from listening to and making music independently and collaboratively with others. Studying music may also provide a pathway for further training and employment in a range of professions within the music industry.

Course outcomes

The Music General course is designed to facilitate achievement of the following outcomes.

Outcome 1 – Performing

Students apply musicianship skills, techniques and conventions when performing.

In achieving this outcome, students:

- demonstrate musicianship and control of instrument specific techniques
- demonstrate stylistic and expressive awareness
- demonstrate awareness of the roles and contributions of other performers and performance contexts and different audience roles.

Students participate in practical activities in instrumental, vocal and ensemble music in a range of settings through formal and informal learning processes. This can involve playing from notation, from memory, improvising, playing by ear and the use of technology.

Outcome 2 – Composing/arranging

Students apply music language, stylistic awareness and knowledge of instrumental and performance techniques when composing or arranging.

In achieving this outcome, students:

- use music language, notation and terminology, skills, techniques and technologies when composing or arranging
- use the elements of music with stylistic and expressive awareness
- understand the roles and needs of performers, audiences and performance contexts.

Students engage in the creative process of improvising, composing, arranging and transcribing music using notation and/or technology. Students have the opportunity to perform their own works or hear them performed by others.

Outcome 3 – Listening and responding

Students respond to, reflect on, and evaluate music.

In achieving this outcome, students:

- respond to the elements and characteristics of music
- reflect on the elements and characteristics of their own and others' music works
- identify and evaluate the elements and characteristics of music.

Students engage with music literature, scores and recordings through activities, including aural and score/visual analysis to recognise, reflect on and critically evaluate music.

Outcome 4 – Culture and society

Students understand how social, cultural and historical factors shape music in society.

In achieving this outcome, students:

- understand how the elements and characteristics of music contribute to specific music works
- understand the ways in which the elements and characteristics of music reflect time, place and culture
- understand the social significance of music across different times, places, contexts and cultures.

Students engage with the wider social and cultural contexts within which music is created and experienced through the study of specific repertoire.

Organisation

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

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.

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

In each unit, the Music General course is divided into a written component and a practical component. It is accessible to students with a varied background and experience in music and is designed to provide a flexible framework through which the areas of content can be taught. The context offered by schools will depend on school resources, staff expertise and student interest and needs. The selected context is the vehicle or framework through which the unit content is delivered. Suggested contexts could include Western Art Music, Jazz, Contemporary Music, Music Theatre, Music for Film and Television, World and Indigenous Musics or Music Technology.

The **written component** is made up of three learning areas:

- Aural and theory – The Aural and theory content is generic and not context specific and has been sequentially developed across all four units. The content can be extended and adapted to suit any selected context.
- Composing and arranging – based on the selected context, encompassing the elements of music as specified in the Theory content.
- Investigation and analysis – The selected context becomes the vehicle or framework through which the Investigation and analysis component is delivered. Students learn how social, cultural and historical factors shape music in society. Learning about music in relation to its social and cultural context illustrates the changing and dynamic character of music and influences the way in which people interpret and present music. Students engage with the wider social and cultural contexts within which music is created and experienced through the study of appropriate repertoire.

The **practical component** can be delivered in a different context to the written component. Delivery of the practical component can require individual tuition from an instrumental teacher or composition tutor/supervisor and will generally take place outside the allocated classroom time. The classroom teacher must be responsible for managing the delivery and assessment process of the practical component. A timetable, program of work and assessment outline is to be agreed to by the classroom teacher, instrumental teacher or composition tutor/supervisor, ensemble director and student to ensure appropriate standards and assessment requirements are met.

Students can select one of three options to complete the practical component:

- Performance on an instrument or voice
- Composition portfolio
- Production or practical task/project

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 General course. 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. Students develop music literacy both aurally and visually, exploring the elements of music and using specific symbols, notation and terminology when performing, composing, describing, evaluating and analysing music. They use literacy skills to express ideas and opinions about music and develop aesthetic knowledge using research and analytical skills to compare and evaluate music from a variety of contexts, times and cultures.

Numeracy

In the Music General course, students use numeracy knowledge and skills to compose, interpret, analyse and record music. They explore and apply compositional processes involving the use and manipulation of time, patterns, forms and structures, recording skills; time, ratio, rate, layers and analytical skills; identifying the use of the elements of music, including form, structure, rhythm and texture.

Information and communication technology capability

Music students use technology to create, improvise, compose, arrange, perform and communicate music ideas. Students use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information and communicate with a variety of audiences.

Critical and creative thinking

When creating and sharing music, students draw on their imagination, aesthetic knowledge, analytical and critical thinking skills. They provide feedback, express personal preferences and consider opinions and interpretations to refine their music making both individually and collaboratively. When analysing music, they reflect critically and creatively on the thinking and processes that underpin music making, identifying and evaluating the use of the elements of music and considering cultural, social and historical influences across a variety of styles, contexts, times and cultures.

Personal and social capability

Learning music promotes self-discipline, initiative, confidence, empathy and adaptability as students practise, rehearse and perform individually and collaboratively. They learn to empathise with, and respect, the emotions, needs and situations of others to appreciate diverse perspectives and negotiate different types of relationships. Students learn to communicate effectively, work collaboratively, make considered

and informed decisions and show leadership when making and responding to music as performers and audience members.

Ethical understanding

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

Intercultural understanding

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

Representation of the cross-curriculum priorities

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

Aboriginal and Torres Strait Islander histories and cultures

The Aboriginal and Torres Strait Islander cultures carry an ancient tradition with stories of the Dreaming that are both unique and share parallels with other ancient cultures. Exploration of the history and cultures of Aboriginal and Torres Strait Islander cultures provides a rich opportunity to build a greater understanding of a part of Australian history as well as fostering values of mutual understanding and respect between cultures included under the broad identity of this country.

Asia and Australia's engagement with Asia

The Asia region represents a highly diverse spectrum of cultures, traditions and peoples with a third of the world's population located immediately north of Australia. Engaging in a respectful exploration of particular traditions from countries like China, India, North Korea, South Korea and Japan, for example, enables students to understand more deeply the values and histories of our near neighbours with whom we share important interrelationships.

Sustainability

Students consider sustainable practices and develop world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. Through their music, they may use creative problem solving to address behaviours contributing to negative and positive impacts on our environment, and challenge, inspire and persuade others to take positive action for sustainable futures.

Unit 3

Unit description

In this unit, students develop their skills, knowledge and understanding to listen to, compose, perform and analyse music. They develop aural and music literacy skills and learn how the elements of music can be applied when performing, composing and responding to music. Students learn about how music is created and performed, analysing musical works and exploring how social, cultural and historical factors shape music in the specific context selected for study.

Students develop skills, confidence and stylistic awareness to engage in music making as performers and audience members both individually and collaboratively.

Suggested contexts

The selected context becomes the vehicle or framework through which the unit content is delivered. Suggested contexts could include Western Art Music, Jazz, Contemporary Music, Music Theatre, Music for Film and Television, World and Indigenous Musics or Music Technology.

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.

This unit includes the knowledge, understandings and skills described below.

Aural and theory

Practical vocal exercises

- sight-singing using examples based on the aural skills outlined in this unit

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies

$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or C

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

$\frac{6}{8}$

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

○, ♩, ♪, ♫, ♬, ♭, ♮

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

—, —, ♯, ♯, ♯

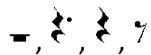
- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies



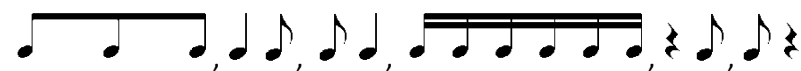
- compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from



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



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



- anacrusis/upbeat/pick-up
- ostinato/riff
- ties
- correct grouping of rhythms and rests within the bar
- rhythmic dictation
 - 4–8 bars
- rhythmic discrepancies
 - rhythm (including time signature)
 - at least two rhythmic discrepancies in a short musical example

Pitch – melody, harmony and tonality

- scales
 - treble and bass clef, ascending and descending
 - key signatures up to two sharps and two flats
 - major, major pentatonic, minor pentatonic, natural minor, harmonic minor
- intervals
 - diatonic, melodic and harmonic, ascending, within an octave
 - major, minor, perfect
- melodic dictation
 - 4–8 bars, in treble and bass clef, starting note and rhythm may be given
 - key signatures up to two sharps and two flats
- pitch discrepancies
 - at least two pitch discrepancies in a short musical example
- tonal qualities
 - specific to scales listed
- modulation

- to the relative major or minor
- to the dominant
- chords
 - key signatures up to two sharps and two flats
 - root position
 - major, minor, dominant 7th
 - primary triads
- chord progressions
 - up to 4 bars, key signatures up to two sharps and two flats in major keys only
 - Roman numerals and chord names where appropriate
 - Roman numerals
 - major: I, IV, V, V⁷ and vi
 - minor: i, iv, V and V⁷
 - chord names (as shown in C tonalities)
 - major: C, F, G, G⁷ and Am
 - minor: Am, Dm, E and E⁷

Tempo

- terminology/symbol for tempo (to be used in conjunction with context-specific terminology)
 - fast (*allegro*), moderate (*moderato*, *andante*), slow (*adagio*)

Expressive elements

- terminology/symbol for dynamics
 - very soft/*pianissimo* (*pp*), soft/*piano* (*p*), moderately soft/*mezzo piano* (*mp*), moderately loud/*mezzo forte* (*mf*), loud/*forte* (*f*), very loud/*fortissimo* (*ff*)
- terminology/symbol for changes in intensity of sound
 - *decrescendo* (*decresc.*), *diminuendo* (*dim.*), *crescendo* (*cresc.*)
- terminology/symbol for articulations
 - smooth and connected/*legato*, short and detached/*staccato*, accent, strong, sudden accent/*sforzando* (*sfz*)

Texture

- unison/single line, homophonic/melody with accompaniment, canon, polyphonic, multi-voice

Form/structure

- forms as listed below to be studied as appropriate to selected context
 - binary/AB, ternary/ABA, AABA (popular song form), rondo/ABACA or theme and variations
- signs/symbols
 - bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
 - pause, *coda*, *fine*, *D.C al fine*, *D.C al coda*, *dal segno*
- compositional devices
 - ostinato/riff
 - pedal
 - sequence

Timbre


Instruments

- identification and description of tonal qualities
 - string
 - violin, viola, cello, double bass
 - woodwind
 - flute, clarinet, saxophone (alto and tenor)
 - brass
 - trumpet, trombone, tuba
 - percussion
 - timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit
 - guitar
 - acoustic guitar, electric guitar, electric bass guitar
 - keyboard
 - piano, electronic piano, synthesiser
 - voice
 - female (soprano, alto), male (tenor, bass)
 - didgeridoo, claves/clapping sticks
 - solo, group/ensemble

Aural and visual analysis

- aural and visual analysis of music extracts related to the selected context
- identification from a short musical excerpt, the elements of music as specified in the aural and theory content
 - number of instruments and/or voices
 - type of instruments and/or voices
 - metre
 - genre/style/era/period
 - suitable tempo indications
 - tonality
 - textural features
 - form
 - rhythmic, melodic and harmonic elements
 - suitable dynamics
 - appropriate articulations
 - compositional devices
 - instrumental timbres and colouristic effects

Additional theory

- knowledge and function of treble and bass clef
- notes and letter names, including leger lines, in treble and bass clef
- key signatures up to and including three sharps and three flats
- accidentals
 - sharps, flats, naturals
- scales
 - treble and bass clef, ascending and descending, key signatures up to three sharps and three flats
 - major pentatonic, major, natural minor, minor pentatonic, harmonic minor
- scale structure and patterns
- scale degree numbers and/or *sol-fa* names
- intervals
 - treble and bass clef diatonic, key signatures up to three sharps and three flats, ascending and descending within an octave
 - major, minor, perfect
- chords/chord progressions/chord analysis
 - major and minor key signatures up to three sharps and three flats
 - treble and bass clef
 - root position (block) and arpeggios (broken)
 - major, minor, diminished, dominant 7th
 - primary triads
 - root position and first inversion
 - secondary triads
 - root position and first inversion
 - chord vi in major keys
- accents, articulations and ornamentations
 - 
- timbre
 - instrument
 - identification, purpose, physical features
 - where it is used
 - how it is played
 - description of tonal qualities
 - playing techniques

Composing and arranging

Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.

Melody writing

- from a given motif
- for a given rhythmic pattern
- for a given chord structure
- for given or original lyrics

Harmonisation

- harmonising given melodies using root position and first inversion chords
- analysing a given score comprised of up to four instruments/parts

Accompaniment writing

- identifying and analysing different accompaniment styles
- creating an appropriate accompaniment pattern for a given or original melody

Arranging

- arranging and transposing using treble and bass clef and B flat instruments
- identifying, analysing and realising instrumental devices and techniques for up to four instruments/voices
- creating, generating and manipulating sounds and sound qualities using available technology

Form-based compositions

- composing for solo voice or instrument using either binary (AB) or ternary/song form (ABA/AABA), rondo (ABACA), theme and variations or basic 12-bar blues
- composing context/style-specific compositions using appropriate scales, tonalities and notation

Investigation and analysis

Context

- examination of the main characteristics and features of the context/culture, genre/style or era/period selected for study
- visual and aural analysis of representative works in the chosen context
 - at least two works must be studied, by different composers/performers, representing different stages/styles of development in the selected context
- analysis of social, cultural, economic, historic, political, technological and musical influences

Composers/arrangers/performers

- identification of prominent composers/arrangers/performers and analysis of their contributions to the development of a style/genre and context over an appropriate range of eras/periods of development
- comparisons between prominent composers/arrangers/performers of the context in the same era/period and other eras/periods of development
- influences upon prominent composers/arrangers/performers
- influential works, performances and/or recordings

Musical characteristics

- identification and analysis of important and defining musical characteristics and compositional techniques
- instrumentation/orchestration, instrumental/vocal techniques appropriate to the context
- stylistic/contextual characteristics and performance conventions
- use of context-appropriate notation and terminology

Practical component

Students can select **one** of three options to complete the practical component:

- Performance
- Composition portfolio
- Production/Practical project.

Performance

Performance assessment can be demonstrated as a soloist and/or as part of an ensemble and assessment can be completed by the classroom teacher, instrumental teacher and/or ensemble director. Students should be encouraged to participate in relevant ensembles and given regular performance opportunities to build confidence and prepare for performance assessments.

The Practical component is worth 40% of the overall school-based assessment.

- **Prepared repertoire (20%)**
 - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire.
- **Other performance activities (20%)**

The remaining 20% is to be distributed between at least two of the following other performance activities:

- **Technical work**
 - skills and techniques appropriate to the chosen instrument/voice
- **Sight-reading**
 - performing excerpts appropriate to the chosen instrument/voice
- **Improvisation**
 - improvisation skills on chosen instrument
- **Ensemble**
 - musical contribution
 - rehearsal conventions
- **Playing/singing by ear**
 - performing a musical piece which has been learnt from a recording or performance
 - imitating musical passages played by another musician
- **Playing/singing by memory**
 - performing learnt repertoire from memory

Composition portfolio

Composition students can either be tutored by the classroom teacher, or an external tutor/supervisor. A timetable, program of work and assessment outline is to be agreed to by the classroom teacher, composition tutor/supervisor and student to ensure appropriate standards and assessment requirements are met.

A composition portfolio should contain the following:

- a minimum of two contrasting pieces with a combined minimum performance time of 10 minutes
- pieces of varying length and style, written for different instruments and instrumental combinations
- scores and/or recordings of all works as appropriate
- an overview of each composition outlining the inspiration and influences behind them and an explanation of the generation and development of ideas. Any non-original material should be acknowledged.

Production/Practical project

The production/practical project must be practically based. This could involve:

- composing/arranging based on research
- a performance activity based on research
- a practical activity, such as a musical theatre production, or project involving sound production and recording techniques.

If the project is to contain a written component, it cannot be purely research based and should include the following:

- a number of essay type responses or single documentation of the topic selected
- analysis of a work or a selected number of works in the style of the topic/context selected for study. The analysis should be detailed and reflect an understanding of the information documented in the written section
- at least one composition/arrangement in the style/context selected for study or a performance based activity which reflects the research and written section of the project.

Unit 4

Unit description

In this unit, students develop their skills, knowledge and understanding to listen to, compose, perform and analyse music. They develop aural and music literacy skills and learn how the elements of music can be applied when performing, composing and responding to music. Students learn about how music is created and performed, analysing musical works and exploring how social, cultural and historical factors shape music in the specific context selected for study.

Students develop skills, confidence and stylistic awareness to engage in music making as performers and audience members both individually and collaboratively.

Suggested contexts

The selected context becomes the vehicle or framework through which the unit content is delivered. These suggested contexts could include Western Art Music, Jazz, Contemporary Music, Music Theatre, Music for Film and Television, World and Indigenous Musics or Music Technology.

Unit content

This unit builds on the content covered in Unit 3.

This unit includes the knowledge, understandings and skills described below.

Aural and theory

Practical vocal exercises

- sight-singing using examples based on the aural skills outlined in this unit

Rhythm and duration

- simple metres for dictations, imitations, call and responses and discrepancies

$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or C

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

$\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$

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

○, ♩, ♪, ♫, ♬, ♭, ♮, ♯

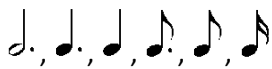
- simple metre rests for dictations, imitations, call and responses and discrepancies

—, —, ♪, ♪, ♪

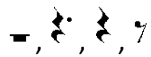
- subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies



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



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



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



- anacrusis/upbeat/pick-up
- ostinato/riff
- ties
- syncopation
- correct grouping of rhythms and rests within the bar
- rhythmic dictation
 - up to 8 bars
- rhythmic discrepancies
 - rhythm (including time signature)
 - at least two rhythmic discrepancies in a short musical example

Pitch – melody, harmony and tonality

- scales
 - treble and bass clef, ascending and descending
 - key signatures up to two sharps and two flats
 - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- intervals
 - diatonic, melodic and harmonic, ascending and descending, within an octave
 - major, minor, perfect
- melodic dictation
 - up to 8 bars, in treble and bass clef, starting note and rhythm may be given
 - key signatures up to two sharps and two flats
- pitch discrepancies
 - at least two pitch discrepancies in a short musical example
- tonal qualities
 - specific to scales listed

- modulation
 - to the relative major or minor
 - to the dominant
- chords
 - key signatures up to two sharps and two flats in major and minor keys
 - root position
 - major, minor, diminished, augmented, dominant 7th
 - primary triads
 - root position
 - secondary triads
 - root position
 - ii and vi in major keys
- chord progressions
 - 4–8 bars, key signatures up to two sharps and flats
 - Roman numerals and chord names where appropriate
 - Roman numerals
 - major: I, ii, IV, V, V⁷ and vi
 - minor: i, iv, V, V⁷ and VI
 - chord names (as shown in C tonalities)
 - major: C, F, G, G⁷ and Am
 - minor: Am, Dm, E, E⁷ and F
- cadences as appropriate to context
 - perfect (V-I), plagal (IV-I), interrupted (V-vi), imperfect (I-V)

Tempo

- terminology/symbol for tempo (to be used in conjunction with context-specific terminology)
 - fast (*allegro*), moderate (*moderato*, *andante*), slow (*adagio*)
- devices for altering tempo
 - pause, *rubato*, *ritardando/rallentando*, *ritenuto*, *accelerando*, *a tempo*

Expressive elements

- terminology/symbol for dynamics
 - very soft/*pianissimo* (*pp*), soft/*piano* (*p*), moderately soft/*mezzo piano* (*mp*), moderately loud/*mezzo forte* (*mf*), loud/*forte* (*f*), very loud/*fortissimo* (*ff*)
- terminology/symbol for changes in intensity of sound
 - *decrescendo* (*decresc.*), *diminuendo* (*dim.*), *crescendo* (*cresc.*)
- terminology/symbol for articulations
- smooth and connected/*legato*, short and detached/*staccato*, accent, strong, sudden accent/*sforzando* (*sfz*)

Texture

- unison/single line, homophonic/melody with accompaniment, canon, polyphonic/multi-voice

Form/structure

- forms as listed below to be studied as appropriate to selected context
 - binary/AB, ternary/AABA (popular song form), rondo/ABACA, theme and variations, 12-bar blues
- signs/symbols
 - bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
 - pause, *coda*, *fine*, *D.C al fine*, *D.C al coda*, *dal segno*
- compositional devices
 - ostinato/riff
 - pedal
 - sequence
 - call and response
 - imitation

Timbre

Instruments

- identification and description of tonal qualities
 - string
 - violin, viola, cello, double bass, harp
 - woodwind
 - flute, clarinet, saxophone (alto and tenor), bassoon
 - brass
 - trumpet, French horn, trombone, tuba
 - percussion
 - timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit
 - guitar
 - acoustic guitar, electric guitar, electric bass guitar
 - keyboard
 - piano, electronic piano, synthesiser
 - voice
 - female (soprano, alto), male (tenor, bass)
 - didgeridoo, claves/clapping sticks
 - solo, group/ensemble

Aural and visual analysis

- aural and visual analysis of music extracts related to the selected context
- identification from a short musical excerpt, the elements of music as specified in the aural and theory content
 - number of instruments and/or voices
 - type of instruments and/or voices
 - metre
 - genre/style/era/period
 - suitable tempo indications
 - tonality

- textural features
- form
- rhythmic, melodic and harmonic elements
- suitable dynamics
- appropriate articulations
- compositional devices
- instrumental timbres and colouristic effects

Additional theory

- knowledge and function of treble and bass clef
- notes and letter names, including leger lines, in treble and bass clef
- key signatures up to four sharps and four flats
- accidentals
 - sharps, flats, naturals
- enharmonic note equivalents
- scales
 - treble and bass clef, ascending and descending, keys up to four sharps and four flats
 - major pentatonic, major, natural minor, minor pentatonic, harmonic minor, melodic minor, blues, chromatic
- modes
 - treble and bass clef, ascending and descending
 - ionian (major), dorian, mixolydian, aeolian (natural minor)
- scale structure and patterns
- scale degree numbers and/or *sol-fa* names
- all technical names of the scale degrees
- intervals
 - treble and bass clef, diatonic, within an octave, ascending and descending
 - major, minor, perfect
- chords/chord progressions/chord analysis
 - major and minor key signatures up to four sharps and four flats
 - treble and bass clef
 - root position (block) and arpeggios (broken)
 - major triad, minor triad, dominant 7th, diminished, augmented
 - primary triads
 - root position, first inversion and second inversion
 - secondary triads
 - root position, first inversion and second inversion
 - chords ii and vi in major keys and VI in minor keys
- basic 12-bar blues progression using primary triads in major keys
- cadences as appropriate to context
 - perfect, plagal, interrupted, imperfect

- accents, articulations and ornamentations



- timbre
 - instrument
 - identification, purpose, physical features
 - where it is used
 - how it is played
 - description of tonal qualities
 - playing techniques

Composing and arranging

Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.

Melody writing

- from a given motif
- for a given rhythmic pattern
- for a given chord structure
- for given or original lyrics
- context/style-specific melodic compositions using appropriate tonalities, scales and notation

Harmonisation

- analysing a given score comprised of up to four instruments/parts
- harmonising given melodies at phrase endings or cadence points
- harmonising given melodies using root position, first inversion and second inversion chords

Accompaniment writing

- identifying and analysing different accompaniment styles
- creating an appropriate accompaniment pattern for a given or original melody
- writing a second part (counter melody/descant/harmony part) to a given or original melody

Arranging

- arranging and transposing using treble and bass clef, and B flat and E flat instruments
- identifying, analysing and realising instrumental devices and techniques for up to four instruments/voices
- arranging from a given lead sheet and/or piano score for a specified ensemble
- creating, generating and manipulating sounds and sound qualities using available technology

Form-based compositions

- composing for solo voice or instrument or small ensemble using either binary (AB) or ternary/song form (ABA/AABA), rondo (ABACA), theme and variations or basic 12-bar blues
- composing context/style specific compositions using appropriate scales, tonalities and notation

Investigation and analysis**Context**

- examination of the main characteristics and features of the context/culture, genre/style or era/period selected for study
- visual and aural analysis of representative works in the chosen context
 - at least two works must be studied, by different composers/performers, representing different stages/styles of development in the selected context
- analysis of social, cultural, economic, historic, political, technological and musical influences

Composers/arrangers/performers

- identification of prominent composers/arrangers/performers and analysis of their contributions to the development of a style/genre and context over an appropriate range of eras/periods of development
- comparisons between prominent composers/arrangers/performers of the context in the same era/period and other eras/periods of development
- influences upon prominent composers/arrangers/performers
- influential works, performances and/or recordings

Musical characteristics

- identification and analysis of important and defining musical characteristics and compositional techniques
- instrumentation/orchestration, instrumental/vocal techniques appropriate to the context
- stylistic/contextual characteristics and performance conventions
- use of context-appropriate notation and terminology

Practical component

Students can select **one** of three options to complete the practical component:

- Performance
- Composition portfolio
- Production/Practical project.

Performance

Performance assessment can be demonstrated as a soloist and/or as part of an ensemble and assessment can be completed by the classroom teacher, instrumental teacher and/or ensemble director. Students should be encouraged to participate in relevant ensembles and given regular performance opportunities to build confidence and prepare for performance assessments.

The Practical component is worth 40% of the overall school-based assessment.

- **Prepared repertoire (20%)**
 - students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire
- **Other performance activities (20%)**

The remaining 20% is to be distributed between at least two of the following other performance activities:

- Technical work
 - skills and techniques appropriate to the chosen instrument/voice
- Sight-reading
 - performing excerpts appropriate to the chosen instrument/voice
- Improvisation
 - improvisation skills on chosen instrument
- Ensemble
 - musical contribution
 - rehearsal conventions
- Playing/singing by ear
 - performing a musical piece which has been learnt from a recording or performance
 - imitating musical passages played by another musician
- Playing/singing by memory
 - performing learnt repertoire from memory

Composition portfolio

Composition students can either be tutored by the classroom teacher, or an external tutor/supervisor. A timetable, program of work and assessment outline is to be agreed to by the classroom teacher, composition tutor/supervisor and student to ensure appropriate standards and assessment requirements are met.

A composition portfolio should contain the following:

- a minimum of two contrasting pieces with a combined minimum performance time of 10 minutes
- pieces of varying length and style, written for different instruments and instrumental combinations
- scores and/or recordings of all works as appropriate
- an overview of each composition outlining the inspiration and influences behind them and an explanation of the generation and development of ideas. Any non-original material should be acknowledged.

Production/Practical project

The production/practical project must be practically based. This could involve:

- composing/arranging based on research
- a performance activity based on research
- a practical activity, such as a musical theatre production, or project involving sound production and recording techniques.

If the project is to contain a written component, it cannot be purely research based and should include the following:

- a number of essay type responses or single documentation of the topic selected
- analysis of a work or a selected number of works in the style of the topic/context selected for study. The analysis should be detailed and reflect an understanding of the information documented in the written section
- at least one composition/arrangement in the style/context selected for study or a performance based activity which reflects the research and written section of the project.

School-based assessment

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

Teachers design school-based assessment tasks to meet the needs of students. The table below provides details of the assessment types for the Music General Year 12 syllabus and the weighting for each assessment type.

Assessment table – Year 12: Practical component

Type of assessment	Weighting	
Performance Prepared repertoire Students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Assessment can be completed by the classroom teacher, instrumental teacher and/or ensemble director.	20%	40%
Other performance activities Students will perform at least two of the following; technical work, sight-reading, improvisation, playing/singing by ear, playing/singing from memory, performing as part of an ensemble. Assessment can be completed as class-based tasks, and/or with input from instrumental teachers and/or ensemble directors.	20%	
OR		
Composition portfolio Students must compose a minimum of two original pieces with a combined minimum performance time of 10 minutes. The pieces should vary in length and style and be written for different instruments/voices and instrumental/vocal combinations.		40%
OR		
Production/Practical project The production/practical project is to be practically based and cannot be purely research based. Documentation must include evidence of analysis and at least one composition/arrangement in the style/context selected for study, or a performance based activity which reflects the research and written section of the project.		40%

Assessment table – Year 12: Written component

Type of assessment	Weighting	
<p>Aural and theory</p> <p>Singing, listening, recognition, identification and analysis of music elements developing inner hearing through aural-based activities. Types of evidence could include: recognition, identification and notation of scales, intervals, chord progressions, modulations, rhythmic dictations, pitch dictations (rhythm provided), melodic dictations, visual and aural analysis.</p> <p>Application of theoretical knowledge and skills. Types of evidence could include: identification and writing of scales, intervals, chords, harmonic analysis, harmonisation, transposition, identification of form and structure, modulation, compositional devices, textural, timbral and instrumental/vocal expressive techniques.</p>	16%	60%
<p>Composing and arranging</p> <p>Application of theoretical knowledge and skills related to composing/arranging music in a selected context.</p> <p>Types of evidence could include: melody writing, harmonisation, transposition, transcriptions, orchestration, short arrangements, chart and accompaniment writing, guide-tone lines, solo writing, rhythm section writing, composing a lead sheet, composing in a form/structure, style/genre, use of textural, timbral and stylistically appropriate instrumental/vocal expressive techniques.</p>	14%	
<p>Investigation and analysis</p> <p>To be delivered through a selected context, such as; Western Art Music, Jazz, Contemporary Music, Music Theatre, Music for Film and Television, World and Indigenous Musics or Music Technology.</p> <p>Types of evidence could include: research, analysis, comparison and contrast of cultures, styles, conventions and contextual knowledge, genres, representative works, composers, arrangers and performers.</p>	15%	
<p>Externally set task</p> <p>A written task or item or set of items of 50 minutes duration developed by the School Curriculum and Standards Authority and administered by the school.</p>	15%	

Teachers are required to 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 (for example, the week the task is conducted, or the issue and submission dates for an extended task).

In the assessment outline for the pair of units, each assessment type must be included at least once over the year/pair of units. The externally set task occurs in Term 2.

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4. At least one of each task type in the written component – Aural and theory, Composing and arranging, Investigation and analysis – is to be administered in class under test conditions.

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

Tasks completed as part of the Practical component, such as Performance based tasks, instrumental teacher reports, composition portfolios or practical project/productions are to be marked according to relevant and specific criteria/marking keys.

Externally set task

All students enrolled in the Music General Year 12 course will complete the externally set task developed by the Authority. Schools are required to administer this task in Term 2 at a time prescribed by the Authority.

Externally set task design brief – Year 12

Time	50 minutes
Format	Written
	Conducted under invigilated conditions
	Typically between two and five questions/items
Content	<p>The Authority informs schools during Term 3 of the previous year of the Unit 3 syllabus content on which the task will be based.</p> <ul style="list-style-type: none"> • Questions will be based on content from the <i>Aural and theory</i> and <i>Investigation and analysis</i> sections of the syllabus only. • Note that the EST does not include an audio component.

Refer to the *WACE Manual* for further information.

Grading

Schools report student achievement in terms of the following grades:

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

The teacher prepares a ranked list and assigns the student a grade for the pair of units. The grade is based on the student's overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. The grade descriptions for the Music General Year 12 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, through the Guide to Grades link 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.

Appendix 1 – Grade descriptions Year 12

A	<p>Aural and theory</p> <p>Identifies and proficiently applies a range of music elements, concepts and processes, accurately and consistently relating sound to notation.</p> <p>Selects, applies and combines music elements, demonstrating a consistent and accurate application of a broad range of theory skills.</p>
	<p>Composing and arranging</p> <p>Creates well-planned and well-structured compositions and arrangements, effectively integrating the elements and conventions of music, replicating a variety of styles and/or frameworks or creating new and/or original works.</p>
	<p>Investigation and analysis</p> <p>Makes clear and comprehensive connections between cultural, social and historical factors and musical features, evaluating the influence of a broad range of contextual factors on the shaping of music and identifying effects of music on society.</p> <p>Accurately identifies, classifies and compares musical works, providing articulate responses which identify significant features.</p> <p>Accurately and effectively analyses musical works, both aurally and visually, identifying and evaluating the use and purpose of music elements within the composition, and providing detailed explanations of terms and devices.</p>
	<p>Performance</p> <p>Performs confidently, demonstrating excellent technique, style and expression.</p> <p>Performs effectively as a soloist and/or as a member of an ensemble.</p>
B	<p>Aural and theory</p> <p>Identifies and applies a range of music elements, concepts and processes, making occasional errors when relating sound to notation.</p> <p>Selects, applies and combines music elements, demonstrating a mostly accurate application of a range of theory skills.</p>
	<p>Composing and arranging</p> <p>Plans and structures compositions and arrangements, competently integrating the elements and conventions of music, and appropriately replicating a variety of styles and/or frameworks to develop new ideas.</p>
	<p>Investigation and analysis</p> <p>Makes connections between cultural, social and historical factors and musical features, discussing the influence of a range of contextual factors on the shaping of music, and identifying some effects of music on society.</p> <p>Identifies, classifies and compares musical works, identifying main features in mostly accurate responses.</p> <p>Analyses musical works both aurally and visually, identifying and explaining terms and devices and the use and purpose of music elements.</p>
	<p>Performance</p> <p>Performs with sound technique, and a sense of style and expression, recovering well from occasional errors.</p> <p>Performs appropriately as a soloist and/or as a member of an ensemble.</p>

C	<p>Aural and theory</p> <p>Identifies and applies a range of music elements, concepts and processes, providing some incorrect or partial responses when relating sound to notation.</p> <p>Selects, utilises and combines music elements, demonstrating an inconsistent and sometimes inaccurate application of a range of theory skills.</p>
	<p>Composing and arranging</p> <p>Creates simple and sometimes ineffective compositions and arrangements that rely on known conventions and structures, resulting in generally formulaic responses.</p> <p>Sometimes demonstrates incorrect or ineffective application of musical or stylistic elements.</p>
	<p>Investigation and analysis</p> <p>Inconsistently identifies, classifies and compares musical works, providing some evidence of their importance, and drawing simple parallels to other familiar works.</p> <p>Analyses musical works, both aurally and visually, identifying some terms and devices.</p> <p>Makes some reference to the elements of music, and the relationship between music and social, historical and cultural factors, in generally superficial responses.</p>
	<p>Performance</p> <p>Performs with satisfactory technique, style and expression, with some inconsistency and errors.</p> <p>Performs satisfactorily as a soloist and/or with other members of an ensemble.</p>
D	<p>Aural and theory</p> <p>Inconsistently identifies and applies music elements, concepts and processes, demonstrating little evidence of relating sound to notation and making frequent errors.</p> <p>Makes frequently inappropriate and/or incorrect selections of music elements, and displays an inconsistent application of a range of theory skills.</p>
	<p>Composing and arranging</p> <p>Creates compositions and arrangements which lack structure and cohesion, and demonstrates limited application of the elements of music.</p> <p>Demonstrates an incorrect or ineffective application of a style/context within a given framework, and/or produces an incomplete work.</p>
	<p>Investigation and analysis</p> <p>Identifies most musical works inaccurately, and demonstrates little or no consideration of the relationship between music and social, historical and cultural factors.</p> <p>Inconsistently and/or inaccurately analyses musical works making little reference to the use of music elements and providing little evidence or justification to support visual or aural analysis in predictable and superficial responses.</p>
	<p>Performance</p> <p>Performs with limited technique displaying frequent errors and a general lack of style and expression.</p> <p>Ineffectively performs as a soloist and/or with other members of an ensemble.</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>